

# CONTINUO

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NEWSLETTER OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES,  
AUSTRALIA & NEW ZEALAND BRANCH.

INTERNATIONAL ASSOCIATION OF MUSIC  
LIBRARIES  
AUSTRALIA & NEW ZEALAND BRANCH

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C O N T I N U O

The official newsletter of the International Association of Music Libraries, Australia and New Zealand Branch.

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IAMLANZ

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C O N T I N U O

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NEW ZEALAND NEWSLETTER

At the 1976 Annual Meeting of our Division two projects were launched on which we have been working quite hard.

The struggle for the establishment here of a Music Information Centre proceeds. There has been only one meeting of the UNESCO Committee on Music to date, unfortunately timed by accident for the very day I returned from overseas after the Bergen Conference, and I did not receive my notice till the next day. Another strong member of the Music Information Centre faction was also overseas. However, not very much of moment seems to have occurred at the meeting, and I feel that the next one will be more decisive. The feeling at the moment seems to be that the Music Council has more appeal in principle, but the Committee accepts that one of its major functions must be the dissemination of information. I feel that the three Music Information Centre advocates on the Committee have a strength lacking so far in some of the other members, in that we know exactly what we want and what we expect from the Committee's work. Economic times could not be more difficult than now for the establishment of anything, and we must be content with this modest beginning. The Music Information Centre, or the Music Council, will need considerably more financial support than UNESCO (New Zealand) can give, but it is not considered appropriate to approach Government sources for finance until the Committee on Music has been able to establish a national need for what we propose. In the meantime I was interviewed on the subject on the national radio network and have received some encouraging letters from country districts.

The second project is the listing of orchestral and choral scores held in the private libraries of musical societies. The need for such a list was demonstrated in a survey I did as a Library School project, published in 1960 under the title "Music for amateur choirs and orchestras in New Zealand" - a paper which caused quite a stir at the time and led to the setting up of an ad hoc Committee on Music Libraries in 1961. Although the need for such a list was stressed in this Committee's report (published in 1963) and also in the report of a subsequent committee (published 1973), nothing has ever been done. Both of the Committees saw the responsibility as a possible function of the Music Librarian of the National Library - that mysterious person for whom we have all been waiting now for 14 years. It would, of course, be a very unusual and time-consuming job for a music librarian at the National Library, but as a crying national need, who else?

Professor Gerald Seaman, Chairman of the New Zealand Division of IAMLNZ, has now organised this work so that it can be done through our own members, with some organisational and financial help from the three Regional Arts Councils. The way we are going about it was described in the last N.Z. Newsletter (Continuo v.6 no.2, Oct.1976: 2). To date we have probably listed 4,000 items and hope to get out a cyclostyled preliminary union list within about a year. The printed lists will be available for consultation at all public and other major libraries. The items on the list will be available to borrowers on the terms of the lenders, and a direct approach from borrower to lender will need to be made. The librarians operating the Union Catalogue of Music Scores at the National Library will also have the use of the list, because of course the material on it will not have been reported to the Union Catalogue.

Perhaps the most exciting consequence of the work so far has been that we have been allowed to list at least 2,000 items from the Radio New Zealand Music Library, the most important music library in New Zealand and a generous lender to orchestral and other groups who approach them direct. Their scores are not represented in the Union Catalogue of Music Scores because they have special conditions of loan, and will lend only direct. This hole in the Union Catalogue of Music has always meant a great loss to the music resources of the country available through the library system. It is wonderful to know that so much of the Radio New Zealand Music Library material will now be listed for anyone to consult and borrow. Two Library School students spent three weeks in November working with this valuable material.

We in New Zealand have been delighted to have had the opportunity to share with Australia the visits of two distinguished IAML musicologists, Professor Kurt von Fischer several years ago, and Professor Barry Brooke last September. As our Division had no funds for Professor Brooke's fares or hotel expenses the National Library agreed to pay his fare from Wellington to Auckland and also invited him to lecture to Library School students and the National Library staff. Auckland University invited him to lecture to music students there. He was given private hospitality in both cities, and enjoyed his visit very much. His lecture at Library School (on the editing of RILM Abstracts and other topics) was made a semi-public one, and he made a deep impression on his audience. We are grateful to the National Librarian, Miss Mary Ronnie, for her interest and co-operation in this matter, and to our Chairman, Professor Seaman, for arranging the Auckland part of his visit.

Dorothy Freed

N.Z. Vice-President, IAMLNZ

Wellington  
February 1977

SELECTION OF RECORDINGS FOR PURCHASE /TO OCTOBER 1976/

Werner Gallusser

ACE OF DIAMOND

S00480	BRUCKNER	Intermezzo in D minor for String Quintet Quintet in F major	Vienna Philharmonic Quintet
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ARGO

D3D4 /4/ ZRG 772	HANDEL JONES	Organ concerti String Quintet No.9, String Trio, Sonata for 3 unaccompanied kettledrums	Malcolm, Academy St. Martin Gabrieli Quarter, Tristan Fry /drums/
ZRG 784 ZRG 795	LISZT LASSUS	Organ works Motets	Planyavsky Christ Church Cathedral Choir, Oxford/Preston
ZRG 815 ZRG 842	FAURE BRITTEN  CROSSE	Songs Metamorphosis for Oboe, Phantasy Quartet No.2, Ariadne, op.31	Palmer/sop./, Constable/pf/ Francis/ob./, Hurwitz/pf/, Major/va/, Simpson/vc/, L.S.O./Lankester

BASF

BAB 9013		Various Artists /Jazz/:	Oscar Petersen, Roland Hanna etc.
BAC 3084 BAP 5078 IMPORT 20	MOZART  TELEMANN	Piano concertos Nos. 21 & 23 "Love and Sunshine"/Jazz/ Suite in D for Va Da Gamba strings and continuo Suite in A minor for Recorder strings and continuo	Demus, Collegium Aureum Monty Alexander Quartets Koch/va da g./ Linde/rec/, Collegium Aureum
IMPORT 25		Music of the Tudor Period	Pro Cantione Antiqua/Turner

CBS

76183		Dance Music of the Renaissance	Florilegium Musicum de Paris/ Malgoire
76486	BERNSTEIN	Dybbuk /Ballet/	Johnson/bar/, Ostendorf/bs/, N.Y. City Ballet Orch.
76518	BARTOK	Bluebeard's Castle	Trojanos/ms/, Nimsgern/bs/, B.B.C.S.O./Boulez

CHRYSALIS

CHR 1110	STOCKHAUSEN	Celyon, Bird of Passage	Various performers incl. Stockhausen
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CRD

CRD 1022	GRANADOS	Piano works vol.3	Rajna
CRD 1023	GRANADOS	Piano works	Rajna
BISLP 5	BACH BRITTEN	Solo Cello Suite No.5 Solo Cello Suite No.1	Helmersen
CAL 1803	BONDON MILHAUD TAILLEFERRE	String Quartet No.1 String Quartet No.12 String Quartet	Provence Quartet
HMU 137		Russian and Bulgarian Orthodox Chants	Kamelou/ten/, Chorale Sofia/Rouskov

DECCA

HDNW 90-1	HAYDN	24 Minuets Hoboken IX/16	Philharmonia Hungarica/ Dorati
3HDN 106-8	HAYDN	Piano Sonatas	McCabe
HEAD 12	LIGETI	Melodien, for Orchestra	Nicolet/fl/. Helliger/ob/,
		Double Concerto for flute,	London Sinfonietta/Atherton
		Oboe & Orch., Chamber	
		Concerto for 13 instruments	
HEAD 13	XENAKIS	Synaphai, Aroura, Antikhthon	New Philharmonia Orch./Elgar
			Howarth, also G. Madge/pf/
SXL 5759	SAINT-SAENS	Violin Concerto No.3	L.S.O./Foster
	VIEUXTEMPS	Violin Concerto No.5	Kyung-Wha Chung/vn/
7803-4	VIVALDI	La Stravaganza, op.4,1-12	Wallez/vn/,French Instrumental
			Ensemble

DGG

2530284	WEBERN	5 Movements for String	La Salle Quartet
		Quartet, op.5, String Quartet/	
		1905/,String Quartet, op.28	
2533300	SCARLATTI,A.	Madrigalli	Monteverdi Choir, Hamburg/
			Jürgens
2533303		Rococo Dance Music	Eduard Melkus Ensemble
2709062/3/	VERDI	Macbeth	Soloists, Chorus & Orch. of
			La Scala/Abbado
2721115	WAGNER	100 Years of Bayreuth	Various artists
2723044	CHERUBINI	String Quartets	Melos Quartet
2740150	HENZE	Orchestral works	Various artists

EMI

TWOX 1053	BLISS	Kenilworth Suite, Belmont	GUS/Kettering/Band/
		Variations	Geoffrey Brand
	IRELAND	A Comedy Overture	

FREEDOM

FLP 40147		Perugia /Jazz/	Roland Hanna
FLP 40148		Carnival-live at Montreux/Jazz	Randy Weston
FLP 40153		Blues to Africa	Randy Weston

HMV

ASD 321	STRAVINSKY	Divertimento, Suite Italienne,	Perlman/vn/,Canino/pf/
		Duo Concertante	
ASD 3236	ARUTYUNYAN	Trumpet Concertos	Dokshitser, Bolshoi Theatre
	KRYUKOV		Orchestra/Rozhdestvensky
	VAINBERG		& Zuraitis
ASD 3237	MIASKOVSKY	Violin Concerto in D minor	Feigin, Moscow Radio S.O.
	YSAYE	Ecstasy in E flat	Fain/vn/, Moscow Philh. O.
ASD 3259	RACHMANINOV	The Isle of the Dead,	London S.O./Previn
		Symphonic Dances	
CSD 3265	BACH	Arias	Baker/ms/,Academy of St. Martin's
			Marriner
HQS 1761	LISZT	Piano works	Ohlsson
RLS 716/4		Opera, Operatta and Song Recital	Teyte/sop/,G. Moore and A.
			Cortot/pf/
RLS 721/3/	SHOSTAKOVICH	Memorial edition	Several performers

HMV /continued

SLS 5048	MOZART	Symphonies & Orchestral works	Philh. Orch. & New Philh. Orch./Klemperer
SLS 5058	VARIOUS	Violin concertos	David Oistrakh/Var. Orch.'s
SLS 5061	KHACHATURIAN	Spartacus	Bolshoi Theatre Orch./Zuraitis

NONESUCH

H 71306	IVES	String Quartets Nos. 1 & 2	Concord Quartet
H 71322	DEBUSSY	Etudes	P. Jacobs

OISEAUX LYRE

DSLO 516	BACH, J.C.	Chamber works	McGegan/fl/, Hogwood, Tilney/fp/
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ORYX

ORYX4XLC2/4	HANDEL	Tamerlano	Soloists, Copenhagen C.O./ Moriarty
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PANTON

111 0400	JANACEK	Choral works	Prague Philh. Choir/Veselka
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PEERLESS

Everest 3029	CHAVEZ	Symphonies Nos. 1, 2 & 4	New York Stadium S.O./Chavez
Everest 913	GRAINGER	Piano works	Grainger
Murray Hill 940477/11	WAGNER	Der Ring des Nibelungen	Soloists, Chorus & Orch. La Scala/Furtwangler

PHILIPS

6700 097/2	MOZART	Symphony No. 32, "Zaide", March in D, K335, No. 1	Soloists, Berlin State Orch./ Klee
6703 067/3	ROSSINI	Elisabetta Regina d'Inghilterra	Soloists, Ambrosian Singers, London S.O./Masini
6707028/4	HAYDN	La Fedelta Premiata	Soloists, Suisse Romande Chorus, Lausanne Chamber Orchestra/Dorati
9500 069	PAGANINI	Violin concertos Nos. 1 & 4	Szeryng/vn/, London S.O./Gibson
9500 096	DETT	In the Bottoms	Clyve Lythgoe/pf/
	GRIFFES	Piano Sonata	
	IVES	3 Page Sonata	
9500 107	TIPPETT	Symphony No. 1, Suite for the Birthday of Prince Charles	London S.O./Davis

POLYDOR

2310 744		"Zoot Sims and the Gershwin Brothers"	
2310 746		Happy Time	Roy Eldridge
2352 095		Stan Getz au Go-go	Stan Getz

RARE RECORDED EDITIONS

SRRE 165	STERNDALÉ BENNETT	Songs and Duets	Drower/sop/, Brahms/bar/, Peacock/pf/
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RCA

ARL 1 1569	CHOPIN	Piano works	Az
CRL 1 5104	TAVENER	Requiem for Father Malachy Canciones Espanolas	King's Singers, Bowman & Smith/ Countertenors/, Nash Ensemble/ Tavener
CRL 3 0759	MESSIAEN	20 Regards sur l'Enfant Jesus, Catlaogue d'Oiseaux, 7	R. Serkin/pf/
GL 25010	ROZSA	Orhcestral works	RCA Italiana Orchestra/Rozsa
GL 25015	MOZART	Serenade No.10 in B flat for 13 wind instr.	Members of the Sydney Symphony Orchestra/Otterloo
GL 25017	BRUCH	Symphony No.2	
	RIETZ	Concert Overture, Op.7	Louisville S.O./Mester
GL 15018	ADDISON	Concerto for Trumpet, Strings & Perc.	Rapter/tr/. Kling & McHugh /Vns/, Livingston/clar/, Louisville Orhcestra/Mester
	ARNOLD	Concerto for 2 Vns. & Strings	
	CROSSE	Some Marches on a Ground	
	SEIBER	Concertine f. Clar. & Strings	
GL 25021	GRIFFES	The Pleasure Dome of Kubla Khan The White Peacock	
	HANSON	Symphony No.2	National Philh. Orch./Gerhardt
SF 8453	SHELLY MANNE	"Hot coles	Shelly Manne

REDIFFUSION

CRI SD 275	SHAPEY	Rituals for Symphony Orch. String Quartet No.6	London Sinfonietta/ Shapey & Monod, Lexington String Quartet
	SHIFRIN	3 Pieces for Orchestra	
PRS 2502	MOZART	Adagio in B flat for 2 Clarinets and 3 Bassethorns	Alan Hacker, Members of the "Matrix"
	STADLER	5 Divertimenti in F for 3 B.hns, Trios for 3 Bassethorns	
PRS 2503	ELGAR	Piano works	John McCabe

SUPRAPHON

50 877	IBERT	Concerto for Cello & Wind Instr.	Prague Chamber Orchestra
	MARTINU	Duo No.2 for Vn & Vc; Concertino for Vc, Wind Instr. & Piano	Harmony/Turnovsky
111 1617	FIBICH	Quintet in D for Vn, Clar, Horn, Vc & Pf; Piano Trio in F minor	Dlouhy/clar/, Tylsar/hn/. Fibich Trio
112 1486	JANACEK	Choral works	Czech Philharmonic Choir, Soloists and Orchestra/Veselka

TELEFUNKEN

AG6 41982	TELEMANN	Overture in D, Conclusion in D	Andre/tr/, Concerto
	TORELLI	2 Trumpet Concertos in D	Amsterdam/Bruggen
AW6 41994	HAUBENSTOCK-	String Quartet No.1	
	RAMATI		
	URBANNER	String Quartet No.3	Alban Berg Quartet
	WEBERN	5 Movements for String Quartet, String Quartet op.28, 6 Bagatelles /See also DGG 2530284/	

UNICORN

RHS 340	DELIUS	A Late Lark	Various performers
	HERRMANN	The Fantasticks; For the Fallen	
	WARLOCK	Motets	
RHS 342	BARBER	Symphony No.1; Essays Nos.1 & 2; Night Flight	London S.O./Measham



A descriptive inventory of music manuscript and research materials held in microform in Australian libraries (as at September, 1976).

Margaret McCarthy

Introduction

In 1970 delegates at the Adelaide University Seminar for Music Librarianship and Documentation<sup>1</sup>. resolved that a committee should be set up to examine the needs of microform collections (in music) in Australia. Both primary and secondary sources were to be considered and recommendations for improving resources were to be made.

In the same year, Covell and Brown<sup>2</sup>. reported that "microfilm holdings of manuscripts, rare printed scores and rare musical monographs are so sparsely represented in Australian libraries as to be an inconsiderable element in our musical resources". The authors continued: "The building up of library holdings of microform copies of musical material ought to be undertaken on a greatly accelerated basis and within a flexible and helpful system of coordination. The value of this would be enormous. It would provide libraries with musical source material of permanent value, outlasting the validity of any particular edition. It would save a steadily increasing number of Australian researchers the needless repetition of expensive overseas journeys. In time, an increasing stock of material in microform would cut down the time and frustrations involved in musical research at present."

The purpose of this listing is to make known the current holdings of musical material in microform and to facilitate cooperation in further collection building. It is hoped that the listing will also prove useful in encouraging wider use of the materials.

Procedure

A preliminary survey questionnaire (Appendix I) was prepared and sent to seventy-seven libraries (Appendix II) by May 1st, 1976.

Of these libraries all, except eight, replied to the questionnaire by the end of May, and it was concluded that the eight libraries:

1. *Music librarianship and documentation: Report of the 1970 Adelaide Seminar.* Adelaide, University of Adelaide, 1970.
2. Covell, Roger Brown, Patricia and Sargent, Margaret. *Music resources in Australian libraries.* Canberra, AACOBs, 1970

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Darling Downs Institute of Advanced Education (Q'ld.)  
 Capricornia " " " "  
 Mt. Lawley Teachers College (W.A.)  
 Graylands Teachers College (W.A.)  
 Alexander Mackie Teachers College (N.S.W.)  
 Nepean College of Advanced Education (N.S.W.)  
 Sydney College of the Arts (N.S.W.)  
 State College of Victoria, Institute of Catholic Education  
 had no music resource material on microform.

Twenty five libraries answered the questionnaire in the affirmative and, of these, nine also included information as to the titles and content of their holdings to 30th June 1976. The University of N.S.W. Library indicated that they had music resources on microform but were unwilling to make this information available.

Follow up letters were then sent (Appendix III) or interviews were sought with the 16 libraries in order to gain accurate bibliographic details of their holdings.

As a result of information supplied in answers to these letters it was discovered that:

- (a) Townsville College of Advanced Education Library had no music manuscripts and research materials on microform, having previously stated that they did have some microfilm.
- (b) Australian Broadcasting Commission library had only a "small" collection of about a dozen titles which has never been operational and they preferred not to give the information.
- (c) Canberra School of Music Library had, at that stage, no catalogue information available on microform holdings. May be available later in the year.
- (d) University of Melbourne (Faculty of Music) indicated that although they has some microform holdings they were unable to supply full details of their resources.

The inventory had been arranged alphabetically by author under the various types or forms of original material, i.e. monographs, theses, etc. Full bibliographical details have been given where possible including classification number if any. The symbol of the library holding any particular item is indicated in the column to the right of the description.

#### Part 1

Inventory of music manuscript and research materials held in microform in Australian libraries.

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Theses	67
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University of Queensland	77
University of Western Australia	81

Locations

Library symbols as used in National Union Catalogue of Monographs.

A.C.T.

Australian National Library	ANL
Australian National University	ANU

N.S.W.

Library of New South Wales	NLN
Library of New South Wales: Mitchell Library	NML
New South Wales State Conservatorium of Music	NCM
New England University: Dixon Library	NUNE
University of Newcastle	NNcU

QUEENSLAND

	Mt. Gravatt Teachers College	QMGTeaC
*	North Brisbane College of Advanced Education	QNBCE
	State Library of Queensland	QOM
	Townsville Teachers College	QTTeaC
	University of Queensland	QU

SOUTH AUSTRALIA

Flinders University of South Australia	SFU
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TASMANIA

Tasmanian College of Advanced Education	TCAE
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VICTORIA

LaTrobe University	VLU
Monash University	VMoU
State College of Victoria, Melbourne	VERC
State Library of Victoria	VSL
University of Melbourne	VU

WESTERN AUSTRALIA

Library Board of Western Australia	WLB
University of Western Australia	WU

\* This symbol allotted personally by author as no symbol given in Guide to National Union Catalogue of Australia.

# 1. MONOGRAPHS

ABERT, Herman Joseph

Die musikanschauung des  
Mittelalters und ihre grundlagen.  
Superior, Wis., Research Microfilm  
Publisher, 1950.

The medieval conception of music  
and its bases.

1 reel 35 mm microfilm positive.  
(Monographs on medieval music, series A).  
Imprint of original Halle, Miemeyer, 1905.  
Collation of original: 273p. On reel  
with Appel, Margarete Terminologie in  
dem mittelalterlichen musiktraten  
(terminology in the medieval musical  
treatise) which see.

—QU

ALGN, Bernard Paul

Die Geschichte der Musikinstrumente  
des Agaischen Raumes bis um 700 vor  
Christus: ein Beitrag zur Bor un  
Fruhgeschichte der grieschischen  
Musik. Frankfurt am Main, 1963.

Inaugural dissertation-Frankfurt  
am Main.

History of musical instruments of the  
Aegean area up to 700 B.C.; a  
contribution to the early history of Greek  
music.

Microfilm copy.

—VMoU

ALMANAK, Seni. 1957.

Djakarta, Badan Musjawarah  
Kebudayaan Nasional.

Microfilm copy.

—VMoU

ANGLES, Higini

La musica a Catalunya fins al segle.  
XIII Barcelona, Institut d'estudis  
catalans: Biblioteca de Catalunya, 1935.

The music of Catalonia at the end of  
the 13th century. 780.9467.

xvi, 447p. (Biblioteca de Catalunya.  
Publicacions del departament de musica, 10).  
Negative microfilm copy.

—SFU

APPEL, Margarete

Terminologie in den mitteralterlichen  
Musiktraten, ein beitrag zur  
musikalischen Elementarlehre des  
Mittelalters: (Superior, Wis.,  
Research Microfilm Publishers, 1950).

Terminology in medieval musical  
treatises; a contribution to  
elementary musical instruction in  
the Middle Ages.

On reel with Schneider Marius.  
Die Ars nova des XIV Jahrhunderts in  
Frankreich und Italien; and Albert  
Hermann Joseph. Die Musikanschauung  
des Mittelalters und ihre grundlagen,  
both of which see also.

1 reel 35 mm. microfilm positive.  
(Monographs on mediaeval music,  
series A). Imprint of original:  
Bottrop, Postberg, 1935. Collation  
of original 109 p. illus. 21 cm.  
Inaug. diss - Berlin.

—QU

ARTEAGA, Stefano

Geschichte der italienischen Oper von  
ihrem ersten Ursprung an bis auf  
gegenwartige Zeiten. Aus dem Italian-  
ischen ubersetzt und mit Anmerkungen  
begleitet, von Johann Nicolaus Forkel.  
Leipzig, Schwickert, 1789.

History of Italian opera from its  
beginning to modern times. Translated  
from the Italian and with notes by  
Johann Nicolaus Forkel. 782.109.

Negative microfilm copy. Tr. of  
Le rivoluzioni del teatro musicale  
italiano.

—SFU

ARTEAGA, Stefano

Le rivoluzioni del teatro musicale  
italiano della sua origine fino al  
presente. Bologna, Stamperia di  
C. Trenti, 1783-88.

Opera, Italian - History and criticism. Y82.109

Microfiche copy. Zug. Switzerland, 1973? Inter documentation, 13 cards.

—SFU

AUBREY, Pierre

Les caracteres de la danse: histoire d'un divertissement pendant la premiere moitie du XVIII siecle (par) Pierre Aubry & Emile Dacier, avec une realisation de la partition originale de J.F. Rebel. Paris, Champion, 1905.

The characteristics of the dance: history of an amusement during the first half of the 18th century by P. Aubrey and E. Dacier, with a realisation of the original score by J.F. Rebel. 787

Negative microfilm copy.

—SFU

BACHER, Joseph

Die Viola da Gamba; eine Einfuhrung in des Wosen des Violenchores und in die Spielweise der alten Gambermeister. Mit Bildern, einem Verzeichnis von Spielmusik, zahlreichen Tabulaturbeispielen, Notenbeispielen und Spielstucken fur Gamba. Kassel, Barenreiter-Verlag (1932).

The viola da gamba; an introduction to the nature of the instrument and the playing methods of the old gamba-masters. With illustrations, a list of pieces for the gamba, numerous examples in tablature and ordinary notation and some pieces for the gamba.

Negative microfilm copy. Made by Mikrographisches Institut Berlin in Kassel. 1 reel. Archw-Nr., 575.

—SFU

BEATTIE, James

Essays; on poetry and musick, as they affect the mind; on laughter and ludicrous composition; on the utility of classical learning... Edinburgh, Printed for E. and C. Dilley, in London and W. Creach, Edinburgh, 1778.

(In series Eighteenth Century sources for the study of English Literature).

Microfilm copy.

—VMOU

BONNET, Jacques

Historie generale de la danse sacree et profane; ses progres et ses revolutions depuis son origine jusqu'a present. Avec un supplement de l'histoire de la musique et le paralele de la peinture et de la poesie. Paris, Chez d'Houry fils, 1724.

General history of sacred and profane dance; its progress and changes from the beginning to the present day. With a supplement on the history of music and its parallels in painting and poetry.

Microfilm made from copy in the Richardson Collection, Royal Academy of Dancing Library.

—VMOU

CHINNASWAMI, A.H. & N.A. Mudalyar

Oriental music in European Notation Madras, 1893.

Microfilm copy.

—VMOU

CLEMENS, Clara

My husband Gabrilowitsch. New York, Harper, 1938.

1 reel 35 mm. microfilm. Collation of original: 351 p. illus. 25 cm. Microfilm: Washington, Library of Congress photoduplication service.

—QU

COUSSEMAKER, Edmond De

Scriptorum de musica medii aevi  
sovam seriem a Cerbertina alteram  
collegie nunque primum edidit E. de  
Coussemaker. Superior, Wisc.,  
Research Microfilm Publishers, 1952.

35 mm microfilm. Imprint of  
original: Parisiis, Durand, 1864-1876.  
v. 3, 4, Parisiis, Durand et Pedone-  
Lauriel, 1869-76. Collation of  
original: 4 v. illus. On reel with  
Gerbert Martin, freiherr von Hornau, ed.  
Scuptores ecclesiastice de musica  
sacra polissimum, which see.

—QU

DRINKER, Sophie Lewis (Hutchinson)

Music and women; the story of women in  
their relation to music. New York,  
Coward-McCann, 1946.

Microfilm copy.

—VmoU

DROZ, E., G. Thibault & Y. Rotsseth

Trois chansonniers francais du xve  
siecle. Paris, 1927.

Microfilm copy.

—VmoU

DUBOIS (of the academie royale de musique)

1re (-12 m3, ie Premiere - douzieme)  
feuille (d'allemandes) A Paris, Chez  
l'auteur (n.d.) 12 nos.

Includes instructions, diagrams and  
tunes for the dances.

Contents: 1. La Dubois allemand, 2. La  
nouvelle danoise, 3. Julie allemande,  
4. La nouvelle amazone ou les plaisirs  
champetres, 5. Les plaisirs de Lucille,  
6. Les plaisirs de l'inconstance ou  
L'infedelle, 7. L'inconnue ou Les  
plaisirs de Chantilly, 8. La nouvelle  
Minette, 9. Les nouveaux plaisirs des  
eaux de Barege, 10. Les nouveaux  
plaisirs des festes foraines, 11. La  
nouvelle cornet, 12. La gratieuse.

Microfilm made from copy in the  
Richardson Collection, Royal Academy  
of Dancing Library.

—VmoU

DWIJA, Ramtanu

Ragmala, by Dwija Ramtanu and Manda  
Khan. A manual of music. 18- ?

Microfilm (negative) of the original  
ms. 24 in Dacca University Library.  
Dacca, University Library Photo-  
copying Service, 1968.  
In Bengali.

—ANU

EARLY ENGLISH BOOKS, 1641 - 1700

This collection would probably  
contain some books pertaining to music  
and could be useful to musicians  
interested in this period of musical  
history.

Microfilm collection.

—NNCU

Microfilm collection.

—NLN

EISENSCHMIDT, Joachim

Die szenische Darstellung der Opern  
Georg Friedrich Handels auf der  
Londoner Buhne seiner Zeit. Im  
Auftrage des Oberburgermeisters  
herausgegeben vom Kulturstadt der  
Handelstadt Halle. Wolfenbittel,  
Kallmeyer, 1940-1.

The staging of the operas of Georg  
Friedrich Handel in the London Theatre  
of his time.

1 reel (2v.) (Schriftenreihe des  
Handelhauses in Halle, Veroffentlichungen  
aus dem Musikleben Mitteldeutschlands  
5). Negative microfilm copy.

—SFU

EITNER, Robert

Bibliographie der Musik-Sammelwerke  
des xvi and svii Jahrhunderts. Im  
vereine mit Frz. Xav. Hauberl,  
A. Lagerberg und C.F. Pohl, bearb.  
und Hrsg von Robert Eitner. Superior,  
Wisc., Research Microfilm Publishers,  
1954.

Bibliography of musical compilations of the 16th and 17th centuries.  
Revised and edited by Robert Eitner.

35 mm. microfilm. Positive.  
Imprint of original: Berlin, Liepmannssohn, 1877. Collation of original: 114 p. 24 cm. On reel with Eitner, Robert Bibliographie der Musik. Sammelwerke des xvi & xvii Jahrhunderts.

—QU

EITNER, Robert

Bibliographie der Musik-Sammelwerke des xvi and xvii Jahrhunderts. Im vereine mit Frz. Xav. Haberl, A. Lagerberg und C.F. Pohl, bearb. und hrsg. von Robert Eitner. Mikrofilm-Nachdruck der Original - ausgabe von 1877, eingeleitet durch Zsatze und Verbesserungen zu Robert Eitners Bibliographie der Musik-Sammelwerke des xvi und xvii Jahrhunderts, von George Berkovits. Superior, Wisc., Research Microfilm Publishers in Verbindung mit Dakota Microfilm Service, 1954.

Contains only additions and corrections by Eitner edited by G. Berkovits. On reel with Eitner, Robert. Bibliographie der Musik-Sammelwerke des xvi und xvii Jahrhunderts, which see.

35 mm. microfilm copy of typescript. Positive. Collation of the original 811.

—QU

ENGLISH BOOKS BEFORE 1640

Books in French German, Italian, Dutch before 1601.

It is felt that this collection, also, would contain some books on music and could be of value to students of this period in history.

Microfilm collection.

—NLN

FESTSCHRIFT zum 90. Geburtstag St.

Exzellenz des Wirklichen Geheimen Rates Rochus Freiherrn von Liliencron. Überreicht von Vertretern Deutscher Musikwissenschaft. Leipzig, Breitkopf & Hartel, 1910.

Publication in honour of the 90th birthday of Freiherr von Liliencron - presented by representatives of German musical scholarship.

35 mm. microfilm. Collation of the original: 463 p. illus. 28 cm.

—QU

FRANK, Paul Leslie

The concept of musical romanticism in the light of the comparative criticism of style. Superior, Wisc., Research Microfilm Publishers, c. 1953.

On reel with Parrish, Carl G. The early piano and its influence on keyboard technique and composition in the eighteenth century, which see.

35 mm microfilm (R.M.P. Studies in musicology, series A, No. 3). Collation of original: 206 l. illus.

—QU

GEIRINGER, Karl

A thematic catalogue of Haydn's settings of folksongs from the British Isles. Superior, Wisc., Research Microfilm Publishers, c1953.

On reel with Parrish, Carl C. The early piano and its influence on keyboard technique and composition in the eighteenth century, which see.

35 mm. microfilm. (R.M.P. Studies in musicology, Series A, No. 2). 1 copy, Music. Collation of original: 438 cards. Illus. Introductory text reprinted from musical quarterly, April, 1949.

—QU

GERBERT, Martin, freiherr von Hornau

Du cantu et musicn sacra. Typis  
San-Blasianis, 1774.

On sacred music and song. 783

17 sheets (2v.) Microprint  
edition.

—SFU

GERBERT, Martin, freiherr von Hornau, ed.

Scriptores ecclesiastici de musica  
sacra potissimum. Ex variis Italiae,  
Galliae & Germaniae codicibus  
manuscriptis collecti et Gerberto.  
Superior, Wisc., Research Microfilm  
Publishers, 1952.

Continued by E. de Coussemaker's  
Scriptorum de musica medii aevi, nova  
series, which see.

35 mm. microfilm. Imprint of  
original: Typis San-Blasianis, 1784.  
Collation of original: 3 v. illus. 26 cm.

—QU

GOLDSCHMIDT, Hugo

Die Lehre von der vokalen Ornamentik.  
Charlottenberg. Lehsten, 1907.

Instruction in vocal embellishment.

228, 92p. Negative microfilm copy.

—SFU

HAAS, Robert Maria

Die Wiener Oper. Wien, Eligius, 1926.

The Vienna Opera.

Negative microfilm copy.

—SFU

HABOCK, Franz

Die Gesangskunst der Kastraten.  
Erster Notenband. A Die Kunst des  
Cavaliere Carlo Broschi Farinelli.  
B. Farinellis berühmte Arien. Eine  
Stimmbiographie in Beispielen.  
Samtliche Klavier auszugs von  
Ferdinand Rebay. Wien, Universal-  
Edition, 1923.

The art of castrati singing. First  
book of notes. A: The Art of  
Cavaliere Carlo Broschi Farinelli.  
B: Farinelli's famous arias - a voice  
biography with examples. Complete  
piano reductions by Ferdinand Rebay.  
Projected work 4v. Unpublished text  
at author's death pub. in 1v. as Die  
Kastraten und ihre Gesangskunst.  
784.09.

lvii, 227 p. Negative microfilm  
copy.

—SFU

HABOCK, Franz

Die Kastraten und ihre Gesangskunst:  
eine gesangsphysiologische, kultur- und  
musikhistorische Studie. Berlin  
Deutsche Verlags-Anstalt, 1927.

The castrati and their art: a  
physiological, cultural and music-  
historical study.

'Vorwort' signed Dr. Phil. Martina  
Haboch geb von Kind. 784.09.

xvii, 510 p. Negative microfilm  
copy.

—SFU

HILLER, Johann Adam

Lieder für Kinder: vermehrte  
Auflage, mit Melodien. 3. Aufl.  
Leipzig, Weidmanns Erber & Reich,  
1784.



Songs for children: enlarged edition, with melodies. 3rd edition.

On reel with: Hiller, J.A.: Lieder für Kinder, vermehrte Auflage, Mit neuen Melodien; Leipzig, 1669. 142 p. 784.6

138 p. Positive microfilm copy made by British Museum, 1973? 1 reel.

—SFU

INTERNATIONAL MUSICAL SOCIETY CONGRESS. 2ND BASLE, 1906

Bericht. (Superior, Wis., Research microform Publishers, 1957)

1 reel 35 mm. microfilm positive. Imprint of original: Leipzig, Breitkopf & Hartel. Collation of original: 247.

—QU

JOURDAN-MORHANGE, Helene

Mes amis musiciens. Lettre-preface de Jean Cocteau. Paris, Editeurs Francais Reunis (1955).

My musical friends. Preface by Jean Cocteau.

1 reel 35 mm. microfilm negative. Collation of original: 223 p. 19 cm.

—QU

JOUSSE, John

Introduction to the art of sol-fa-ing and singing wherein the chief requisites for a good singer, vizt. intonation, time and execution are clearly illustrated by concise instructions and easy examples calculated to facilitate the performance of vocal music according to the most modern Italian style. Lond., Printed for the author by Goulding (1807?). 784.9

xiv, 45 p. Positive microfilm copy. N.Y., public library, 1973. 1 reel

—SFU

KOLINSKI, Mieczyslaw

The structure of melodic movement; a new method of analysis. La Habana, 1956. 40 p., illus., music.

Cover title "Tirada aparte de la Miscelanea de estudios dedicados al Dr. Fernando Ortiz por sus discipulos, coleges y amigos".

Microfilm (negative). N.Y., Columbia University Libraries, 1973.

—ANU

LOWE, George

Josef Holbrooke and his work, by George Lowe, with musical blocks in text and portrait frontispiece of Josef Holbrooke. London, Kegan Paul, Trench Trubner, 1920.

314 p. ill. music. (Library of music and musicians). List of compositions p. 301 - 314.

Microfilm. Ann Arbor, Mich., University Microfilms, 1975?. 1 reel 35 mm.

—VLU

MANCINI, Giovanni Battista

Riflessioni pratiche sul canto figurato. Riv. corr. ed. doc. 4. ed. Milan, 1777.

784.9

128 p. Negative microfilm copy.

—SFU

MARTINI, Giovanni Battista

Storia della musica alla Sacra reale cattolica Maesta Maria Barbara ... umiliato, o dodicato da fr. Giambatista Martini. Bologna, 1757-81.

Music-History and Criticism. 780.9

28 sheets (3v.). Microfiche copy.

—SFU

MATTHESON, Johann

Die neueste Untersuchung der Singspiele, nebst beygefügter musikalischen Geschmacksprobe, liefert hiemit Aristoxenus, der Jüngere. Hamburg, Herold, 1744.

A new examination of the musical comedy, with additional material concerning the question of good taste in music - by Aristoxenus the Younger. 782.1

168 p. Negative microfilm copy. —SFU

NUITTER, Charles Louis Etienne

Histoire et description du nouvel opera. Paris, Librairie Plon (1883)

History and description of the new opera. 782.109

48 p. Negative microfilm copy. —SFU

OLSHAUSEN, Ulrich

Das lautenbegleitete Sololied in England um 1600; mit einem Register der unveröffentlichten Lieder. Frankfurt am Main, 1963.

Solo songs with lute accompaniment in England in 1600: with an index of unpublished songs.

35 mm. microfilm. Inaug. Diss. - Johann Wolfgang Coethe - Universität Frankfurt am Main. —QU

PARRISH, Carl O.

The early piano and its influence on keyboard technique and composition in the eighteenth century. Superior, Wisc., Research Microfilm Publishers, c. 1953.

On reel with Gehringer Karl. A thematic catalogue of Haydn's settings of folksongs from the British Isles: and Frank, Paul L. The Concept of musical romanticism in the light of the comparative criticism of style, both of which see.

35 mm. microfilm. (R.M.P. Studies in musicology, series A, No. 1). Collation of original: 4381. illus. —QU

PLAYFORD, John

The dancing master; directions for dancing country-dances, with the tunes to each dance, for the treble-violin. The 18th edition .... the whole work revised .... and much more correct than any former editions. London, Printed by W. Pearson (c1728).

1st ed published 1651 under title The English Dancing Master.

Microfilm made from copy in the Richardson Collection, Royal Academy of Dancing Library. —VMOU

RAVEL, Maurice

Lettres et documents inédites. Textes réunis par Roland-Manuel. (n.p., n.d.).

Unpublished letters and documents. Texts edited by Roland Manuel.

1 reel 35 mm. microfilm. —QU

SACHS, Curt

Die Musikinstrumente Indiens und Indonesiens, zu gleich eine Einführung in die Instrumentenkunde. Berlin, Reimer, 1915.

The musical instruments of India and Indonesia and an introduction to the science of instruments.

(Berlin. Staatliche Museen. Handbucher Bd. 15).

SCHENKER, Heinrich

Das Meisterwerk in der Musik; ein Jahrbuch. Munchen, Drei Masken Verlag, 1926.

The masterpiece in music - a yearbook. Munich, 3 Masks Press.

Microfilm copy.

—VMOU

SUMMERS, Joseph

Music and Musicians, personal reminiscences. Perth, 1910.

Microfilm copy.

—NML

TIENOT, Yvonne

J. Ph. Rameau: esquisse biographique. Paris, Lemeine (1954).

1. Rameau, Jean Philippe. 780.92

99 p. Negative microfilm copy.

—SFU

TROMLITZ, Johann George

Ausfuhrlicher und grundlicher Unterricht die Flote zuspieren. Leipzig, Bohme, 1791 - 1800.

Detailed and thorough instruction in playing the flute. Second volume "On flutes with additional keys" published in 1800.

1 reel (2v) Negative microfilm copy.

—SFU

TUNLEY, David

The eighteenth century French cantata on microfilm. A descriptive bibliography of sources held by the Reid Library, University of Western Australia (Australian Musicological Commission Source List No. 2).

Microfilm copy.

—WU

ULRICH, Bernhard

Die altitalienische Gesangsmethode: die Schule des Belcanto. Leipzig, Kistner & Siegel, 1933.

The old Italian method of singing: the School of the Belcanto.

100 p. Negative microfilm copy.

—SFU

WHITE, Eric Walter

Early theatrical performance of Purcell's operas with a calendar of recorded performances, 1690 - 1710. London, 1958.

Published in Theatre Notebook v. 13, No. 2.

Microfilm copy.

—VMOU

WOLFF, Hellmuth Christian

Die Venezianische Oper in der zweiten Halfte des 17. Jahrhunderts: ein Beitrag zur Geschichte der Musik und des Theaters im Zeitalter des Barock. Berlin, Elsner, 1937.

Venetian Opera in the Second Half of the 17th Century: A contribution to the history of music and the theatre in the Baroque. 782.109

235, 80 p. Negative microfilm copy.

—SFU

2 MUSIC MANUSCRIPT

ALFONSO X, EL SABIO, KING OF CASTILE  
AND LEON.

Cantigas de Santa Maria.

783.6

1 reel negative microfilm copy of  
MS D-I-2 from El Escorial.

—SFU

AUBSBURG

Stadtbibliothek.

Copy of manuscript dating from 15th and  
16th centuries. Contains sacred and  
secular songs and instrumental music in the  
polyphonic style.

Microfilm copy. MS 142A

—VMoU

DANIEL (Liturgical drama)

Office for the Circumcision: miracle  
play of Daniel. British Museum mss.  
Egerton 2615.

783

1 reel positive microfilm copy from the  
British Museum.

FLORENCE

Copy of manuscript dating from 15th and  
16th centuries. Contains sacred and  
secular songs and instrumental music in the  
polyphonic style.

Microfilm copy. MS 2439

—VMoU

FLORENCE

Biblioteca Nazionale Centrale.

Copy of manuscript dating from 15th and  
16th centuries. Contains sacred and secular  
songs and instrumental music in the  
polyphonic style.

Microfilm copy. MS XIX, 59

—VMoU

FLORENCE

Biblioteca Riccardiana.

Copy of manuscript dating from 15th and  
16th centuries. Contains sacred and  
secular songs and instrumental music in  
the polyphonic style.

Microfilm copy. MS 2794.

—VMoU

LONDON

British Museum

Copy of manuscript dating from 15th and  
16th centuries. Contains sacred and  
secular songs and instrumental music in  
the polyphonic style.

Microfilm copy. MS 20AXVI.

—VMoU

MUNICH

Bayerische Stadtbibliothek

Copy of manuscript dating from 15th  
and 16th centuries. Contains sacred  
and secular songs and instrumental music  
in the polyphonic style.

Microfilm copy. MS 1516.

—VMoU

MUNICH

Bayerische Stadtbibliothek

Copy of manuscript dating from 15th  
and 16th centuries. Contains sacred and  
secular songs and instrumental music in  
the polyphonic style.

Microfilm copy. MS 3154.

—VMoU

PARIS

Bibliothèque Nationale.

Copy of manuscript dating from 15th  
and 16th centuries. Contains sacred  
and secular songs and instrumental  
music in the polyphonic style.

Microfilm copy. MS 2245.

—VMoU

PARIS

Bibliothèque Nationale.

Copy of manuscript dating from 15th and 16th centuries. Contains sacred and secular songs and instrumental music in the polyphonic style.

Microfilm copy. MS Fr. 1597 —VmoU

PERGOLESI, GIOVANNI BATTISTA

(Stabat mater. Latin) Stabat mater dolorosa, Autograph MS in the library of the monastery of Montecassimo.

783.2

1 reel positive microfilm copy. —SFU

PURCELL, HENRY

(Dido and Aeneas): The loves of Dido and Aeneas. Autograph Ms. 1266 of St. Michael's College, Tenbury, worcs..

782.1

Positive microfilm copy. —SFU

ROBERTSBRIDGE CODEX

Manuscript. London, British Museum.

Microfilm copy. —NCM

ROME

Biblioteca Apostolica Vaticana.  
Archivio dello Capella Giulia.

Copy of manuscript dating from 15th and 16th centuries. Contains sacred and secular songs and instrumental music in the polyphonic style.

Microfilm copy. Codex XII, 27. —VmoU

ROME

Biblioteca Casanatense.

Copy of manuscript dating from 15th and 16th centuries. Contains sacred and secular songs and instrumental music in the polyphonic style.

Microfilm copy. MS 2856. —VmoU

VIENNA

Osterreichische Nationalbibliothek

Copy of manuscript dating from 15th and 16th centuries. Contains sacred and secular songs and instrumental music in the polyphonic style.

Microfilm copy. MS 18810. —VmoU

WASHINGTON

Library of Congress Laborde Chansonnier.

Copy of manuscript dating from 15th and 16th centuries. Contains sacred and secular songs and instrumental music in the polyphonic style.

Microfilm Copy. —VmoU

PETRUCCI, O.

Canti C numero cento cinquanta

Reprint edition of manuscript dating from the early 16th century.

Microfilm copy. —VmoU

CHERUBINI, L.

"Deux journees". Orchestral score.

Copy of French opera first published in the early 19th century.

Microfilm copy. —VmoU

### 3 PERIODICALS

#### AMERICAN MUSIC TEACHER

v.1\_\_\_\_, 1951\_\_\_\_, Cincinnati,  
Music Teachers Natl. Assn.

Features articles on and review of keyboard, vocal, organ and string music. The Association represents many private and studio teachers as well as secondary school and college music faculties. Articles are geared to assist the teacher. Occasional bibliographies add to the magazine's reference value. Because of its emphasis on individual teaching, this nicely augments the basic journal in the field of music education, Music Educator's Journal. Both would be advisable for secondary school and college music teachers, as well as libraries serving them. However, both stress the how-to-do-it approach, as contrasted with the more scholarly Journal of Research in Music Education. In elementary through secondary schools, the Music Educator's Journal would be a first choice, followed by American Music Teacher. Academic libraries of any size or type will wish to take all three, although American Music Teacher would be last on the list.  
Indexed: Educ. Ind. Music Ind.

vols. 1-17, 1951-67.

—QU

#### AMERICAN ORGANIST

v.1\_\_\_\_, 1918\_\_\_\_, New York,  
American Guild of Organists.

Microfilm holdings: 12 reels  
vols. 1-51, 1918-68.

—QU

#### AMERICAN RECORDER

v.1\_\_\_\_, 1959\_\_\_\_, New York,  
American Recorder Society.

In this case, the "recorder is not the electrical device for recording and reproducing sound on disc or tape, but a musical instrument. It is an end-blown flute, traditionally made of wood (but

lately made of wood or plastic) and coming in various sizes from a jumbo double-bass recorder to a sopranino "mini" recorder. It is one of the most popular musical instruments for the amateur musician whose tastes run to the classics. It has had a considerable vogue in the United States since the late 1940's and today is even taught in some elementary and grade schools. There are few recorder players who would not find the American Recorder an indispensable guide to their instrument and its music. To the non-recorder player some of the material in the American Recorder may seem technical (since it presupposes a knowledge of the rudiments of musical notation), but in fact none of it is at all esoteric to amateur recorder players. They are a hardy and dedicated lot and pursue their avocation with a real zeal verging on fanaticism. Regular features in this modest journal (it runs to 35 or 40 pages an issue) include reviews of new recorder music, reviews of recordings of recorder music, and reviews of books of interest to the recorder player. Each issue contains two to four articles, e.g. "The Requirements of a Good Bell-Keyed Recorder", "Improving the Tone of Plastic Recorders", "The Three Ages of Recorder Players and How to Recognize Them". Any library of any type that can number at least ten recorder players among its clientele would not want to be without the American Recorder. (G.S.).

vols. 1-5, 1959-63.

—QU

#### ANNEE MUSICALE

Paris, Alcan

#### 1. Music - Yearbooks

Reel 35 mm microfilm. Collation of original. Microcopy by New York Public Library.

—QU

ARCHIV FUR MUSIKFORSCHUNG

Superior, Wisc., Research Microfilm Publishers.

v. 1-3 Hrsg. mit unterstutzung des Staatlichen Instituts fur Deutsche Musikforschung von der Deutschen Gessell schaft fur Musikwissenschaft. v.4 - Hrsg. im auftrage des Staatlichen Instituts fur deutsche Musikforschung. Editions vary.

Supersedes Zeitschrift fur Musikwissenschaft, which see also. v.1 of the Archiv also being called v.18 of the Zeitschrift.

Bibliographie des Musikschritftums has been issued as a supplement to Archiv fur Musikforschung and Deutsche Musikultur.

v.8 - includes Musikwissen- schaftliche Dissertationen; 1937.

Reels 35 mm. microfilm. Collation of original: (Periodicals in musicology; Series A, German periodicals, 1869 - 1943, edited by Selda Arginteanu) J9. 1 - 8, 1936 - 43.

—QU

AUSTRALIAN JOURNAL OF MUSIC EDUCATION

v.1—, 1967—, Nedlands, Western Australia, Australian Society for Music Education.

The official journal of the Australian Society for Music Education is published twice a year (April and October) and is distributed free to all members of the Society.

Contains articles on subjects relevant to Australian music education, reports on events of musical interest, reviews of books, music and recordings, news from the various States in Australia and overseas.

Indexed: Chem. Abstr. RILM

No.1 Oct, 1967 only (fiche)

—TCAE

CLAVIER; a magazine for pianists organists.

v.1—, 1962—, Evanston, Ill., Instrumentalist Co.

The leading journal of piano and organ for advanced students and teachers. Articles include interviews with concert performers, "suggestions for improving keyboard technique, analytical discussion of the literature, and teaching methods." There is regular review of materials for teachers by grades, descriptions of new products, and reviews of records, piano and organ music, and books. An interesting feature is the complete piece or pieces of music in each issue, together with a lesson on interpretation. Indexed: Music Ind.

vol. 1-7, 1962-68.

—QU

DIAPASON; devoted to the organ and the interests of organists.

v.1—, 1910—, Chicago, Diapason, Inc.

For the professional organist and student. It is international in scope, and the "over all style is newsy with organists' appointments, academic achievements, obituaries, etc. forming the staple." There are usually two to three articles and reviews of church music conferences, books, organ music, choral music, and recordings. Numerous illustrations, about fifty per cent advertising, and a large 13 x 9 inch format.

Indexed: Music Ind.

vols. 1-60, 1910-69.

—QU

EDUCATIONAL MUSIC MAGAZINE

Chicago, Ill., Educational Music Bureau, Inc. After April 1957 incorporated into Music Journal.

1. Music - Instruction and study - Period.

Reels. 35 mm. microfilm. Micro- filmed by: Ann Arbor, Mich., University Microfilms.

—QU

# THE FOLKLORE and folk music archivist.

v.1— 10, 1958-1968. Bloomington, Indiana, Indiana University Research Center in Anthropology, Folklore, and linguistics.

Issued by the center's folklore archives and archives of Folk and primitive Music.

Microfilm holdings: 5 reels  
vols. 1-9, 1958-66

—QU

## HIGH FIDELITY

v.1—, 1951—, New York, A B C Leisure Magazines, Inc.

Along the Stereo Review, one of the two general magazines for the informed hi-fi enthusiast and record buyer. It includes articles about music and musicians written by musicians or journalists who contribute outspoken and controversial comments on the recording scene. Audio equipment reports based on laboratory tests give the latest information on home entertainment electronics, and new trends are given coverage, as evidenced by the newly added section on video equipment for amateurs. The section devoted to critical reviews of recordings is afforded considerable space and while classical records receive the greatest attention, folk, jazz and pop music have received wide coverage of late. Published in several regional editions as well as in a "Musical America" edition (\$14 yr.). The "Musical America" edition carries 32 extra pages which cover current music performances, music centers, and performing artists for those with a special interest in "live" as well as recorded music. Indexed: Abr.R.G. Music Ind.

vols. 15-24, 1965-74. Fiche

—TCAE

INSTRUMENTALIST; a magazine for school and college band and orchestra directors, teacher-training specialists in music education, and instrumental teachers.

v.1—, 1946—, Evanston, Ill., Instrumentalist Co.

Deals chiefly with technical problems of teaching and playing the various band and orchestra instruments. (No coverage is given to piano, organ, and other instruments for which instruction is not generally provided in public schools). Articles treat the specific problems encountered by string, woodwind, brass and percussion instrumentalists, and deal with a wide variation of subjects including bibliographic material, special projects in music schools, and legislation. An important aspect is the annotated new music reviews meant to furnish school directors with reliable and expert guidance. An obvious selection for any school library where the band is an important consideration. Indexed: Music Ind.

vols. 1-22, 1946-1967/68

—QU

## INTERNATIONAL MUSICAL SOCIETY

Sammelbande. Leipzig, Breitkopf & Hartel.

Ceased publication in 1914.  
1. Music - Period

Rolls, 35 mm. microfilm. Collation of original. (Periodicals in musicology; series A). Microfilmed by: Microfilms Publications, 3 reels. Superior, Wisc.

—QU

## INTERNATIONAL MUSICAL SOCIETY

Zeitschrift. Leipzig, Breitkopf & Hartel.

1. Music - Period.

Reels, 35 mm. microfilm. Collation of original (Periodicals in musicology; Series A). 2 reels - Microfilmed by: Superior, Wisc., Research Microfilm Publishers. Holdings not stated.

—QU



JOURNAL OF RESEARCH IN MUSIC EDUCATION

v.1—, 1953—, Washington, D.C.,  
Society for Research in Music  
Education.

Research efforts, pertinent in any way  
to music instruction, are published in  
this official journal. Efforts range  
from studies on professional standing -  
"The Professional Role and Status of  
Music Educators in the United States" -  
and changing curriculum ideas to more  
technical studies and bibliographies.  
Libraries supporting any research  
efforts in music education should  
have this periodical.  
Indexed: Educ. Ind. Music Ind. RILM.  
Psychol. Abstr. SSCL.

vols. 1-13, 1953-65.

—QU

JUILLIARD NEWS BULLETIN

Supersedes Juilliard Review.

5 reels  
vols. 1-6, 1962-67.

—QU

JUILLIARD REVIEW

New York.

Editor, v.1 - R. Goldman.  
Superseded in 1962 by Juilliard News  
Bulletin, which see.  
1. Music - Period. I. Goldman,  
Richard Franko, ed.

3 reels, 35 mm. microfilm.  
Collation of original. Microfilmed  
by: Ann Arbor, Mich., University  
Microfilms. Holdings not stated.

—QU

MONATSHEFTE FUR MUSIKGESCHICHTE

Leipzig, Breitkopf und Hartel.

Hrsg. von der Gesellschaft fur  
Musikforschung. Editor: Robert Eitner.  
No more published.

1. Music - Period. L. Eitner,  
Robert, ed. Gesellschaft fur  
Musikforschung. (Series).

4 reels, 35 mm. microfilm. Collation  
of original. (Periodicals in musicology;  
Series A). Microfilmed by: Superior,  
Wisc., Research Microfilm Publishers.  
JG.1 - 37,1869 - 1905. —QU

MUSIC AND LETTERS

v.1—, 1920—, London,  
Music and Letters Ltd.

A British music journal with  
international coverage of classical  
music and musicians. It is known for  
scholarship and intelligence in dealing  
with the complexities of music, past  
and present. Learned dissertations  
on styles, contributions by outstanding  
musicians, and subjects of historical  
significance are included. An  
important part is the critical reviews  
of books and new music. While the  
emphasis is British, it is widely  
circulated in the United States, and  
should be in all medium to large sized  
academic libraries.  
Indexed: Brit. Hum., Music Ind.

vols. 1-37, 1920-56.

—NUNE

MUSIC EDUCATION

v.1—, 1944—, London,  
Novello & Co.

Indexed: Br. Educ. Ind. Music Ind.  
Study and teaching.

Holdings not stated.

—QNBCE

MUSIC EDUCATORS JOURNAL

v.1—, 1914—, Reston, VA.,  
Music Educators National Conference,  
Center for Educational Associations.

The leading music education journal, it represents music education from grade school through university level. Articles range from philosophy to practical teaching suggestions, to news of current music activities and developments, research, awards, and competitions. Special features are a part of some issues, e.g. "The Tanglewood Symposium - Music in American Society." One issue a year is devoted to a single special topic, such as electronic music, technology in music teaching, and urban music education. Sketches illustrate many articles and there is good photo coverage. A basic acquisition for all school professional collections. Indexed: Educ. Ind. Curr. Cont. Music Ind.

vol. 58 May 1972	—OMGTeaC
Holdings not stated.	—QNBCE
vols. 41-52 1954/55	
1965/66	—QU
vol. 1 Sep. 1914	—TCAE

#### MUSIC JOURNAL, educational music

v.1—, 1943—, New York,  
Music Journal Inc.

One of the best single sources for an overview of contemporary music by outstanding authorities in all fields of music. Often highly controversial articles appear, which provide the music educator, the student, or the general music lover with a knowledge of current thinking on a wide variety of musical topics. Editorials range from polite essays to information about legislation affecting musicians. In addition to announcements and accounts of recent musical happenings, critical reviews by identified writers cover books, records, and music. Highly regarded in music circles, this is useful where there is a growing interest in music and a need is felt to purchase additional magazines in the field. Indexed: Educ. Ind., Music Ind.

Holdings not stated.	—QNBCE
12 reels, vols. 14-25, 1956-67.	—QU

#### MUSIC REVIEW

v.1—, 1940—, Cambridge,  
Heffers Printer Ltd.

Serves as a vehicle for five to six musicological papers, and furnishes' exhaustive, critical reviews of books, records, and music. The reviews, by identified and competent reviewers, include foreign books and records. Many consider The Music Review to be the British parallel to the Musical Quarterly in America. Necessary in a college or university with a strong music program but of little interest to the lay person. Indexed: Brit. Hum., Music Ind., RILM

vols. 16-26, 1955-65 —QU

#### MUSICAL AMERICA

v.1—84, 1898-1964, New York.

In 1965 incorporated into  
High Fidelity.

Microfilm holdings	
1898 - 1947	—NLN

#### MUSICAL QUARTERLY

v.1—, 1915—, New York,  
G. Schirmer, Inc.

A basic journal in all medium to large sized music collections, this strives to be "a mirror of the world's best musical thought" and serves as a vehicle for the publication of research efforts in the field of serious music. Music students will find it indispensable. A section of about 25 pages covers events in the United States as well as on the international scene. Signed article book reviews thoroughly explore scholarly books on music, and a quarterly booklist, which is not annotated covers international publications. Record reviews report in depth on the musical and technical aspects of classical offerings and useful

bibliographies are included. Generous use of musical examples as well as charts and photos are useful features. For all academic and larger public libraries.

Indexed: Bk. Rev. Dig., Hum. Ind., Mus. Artic. Guide, Music Ind., R.G., RILM

Holdings not stated.

" " "  
" " "

—NLN  
—QNBCAE  
—QOM

# MUSICAL TIMES

V.1—, 1844—, London, Novello & Co.

A general British music magazine, this is written for both the student and the teacher. There are some five long articles per issue on music, music musicians, concerts, instruments and education. Most of the writing is of a semi-scholarly nature, representing original research. Features include short news stories; book, record, new music, and concert reviews, a diary of London Musical events and a special section on church and organ music. Approximately one half of the 96 to 104 page magazine is turned over to advertising. This is somewhat the equivalent of the old Musical America, and as one of the best general music magazines published anywhere, should be in all medium to large music collections. Indexed: Hum. Ind., Music Ind., RILM.

Complete set —ANL  
1844 - 1869 —NLN  
1885 - 1904 —VSL  
1844 - 1877

ORGAN; review for its makers, its players and its buyers.

v.1—, 1921—, Luton, Bedfordshire, Musical Opinion Ltd.

Indexed: Br. Hum. Ind., Music Ind.

Microfilm holdings. —QU  
vols. 1-42, 1921-62.

# THE PIANO TEACHER

v.1-8, 1958-65. Evanston, Ill., Summy-Birchard.

After 1965 absorbed by Clavier, which see.

1. Music - Period 2. Piano - Period.

8 reels, 35 mm. microfilm. Micro-filmed by: Ann Arbor, University Microfilms.

vol. 1 - 8 No. L. 1958-65. —QU

# QUARTERLY MUSICAL MAGAZINE AND REVIEW

v.1-10, 1818-28, London.

Ceased publication. Editor R.M. Bacon.

v.1-10 (nos. 1-40); 1818 - 1828. —VMou

# REVUE ET GAZETTE MUSICALE DE PARIS

v.1-47, 1834 - 1880. Paris.

Also known as Gazette Musicale de Paris.

Microfilm holdings —NLN  
1834 - 1880

# REVUE INTERNATIONALE DE MUSIQUE

Paris.

Ceased publication 1899.

1. Music - Period.

2 reels 35 mm. microfilm. Filmed by New York Public Library. Collation of original.

Holdings not stated. —QU

LA REVUE MUSICALE

v.1-12, 1901-12, Paris, Welter.

Title varies: Revue d'histoire et de critique musicale. In 1912 merged with the Societe Internationale de Musique. Revue musicale.

1. Music - Period.

3 reels, 35 mm microfilm. Collation of original. Microfilmed by the New York Public Library.

vols. 1 - 12, 1901 - 12.

—QU

ROLLING STONE

v.1—, 1967—, San Francisco, Straight Arrow Publishers.

A newspaper format magazine which covers the rock music scene, and which is rapidly becoming a favourite among the younger set. It goes beyond talk about what music means to the involved teenager or, for that matter, the older listener who enjoys the Beatles, Joan Baez, Bob Dylan the Jefferson Airplane etc. Articles are well illustrated, intelligently put together and inevitably serious. The record reviews of both singles and albums are perceptive, quite beyond what is found in most review sections. A regular feature, "The Rolling Stone Interview", consists of a long discussion with a current figure on the scene. Should be included, along with Crawdaddy, in any library where current music is of interest.

Indedex: Pop. Per. Ind.

A microfilm reel Nos. 1-98, 1967-1971

—VERC

STUDIEN ZUR MUSIKWISSENSCHAFT

Superior, Wisc., Research Microfilm Publishers.

Beihefte der Denkmaler der Tonkunst in Osterreich. Editor: Guido Adler. Publication suspended 1917, 1934-1954.

1. Music - Austria - Period.

Reel 35 mm microfilm. (Periodicals in musicology; Series A). Collation of original. Holdings not stated.

—QU

VIERTELJAHRSSCHRIFT FUR MUSIKWISSENSCHAFT

v.1-10, 1885-94. Leipzig, Breitkopf und Hartel.

Ed, by Freidrich Chrysander and Philipp Spitta. Each volume contains a section "Musikalische Bibliographie" compiled by F. Ascherson, which usually includes a listing of scholarly music books, critical editions and the contents of current scholarly periodicals in all European languages.

2 reels, 35 mm. positive microfilm  
Jahrn. 1-Jahr. 10; 1885 - 1894.

—QU

ZEITSCHRIFT FUR MUSIKWISSENSCHAFT

v.1-17, 1918-35. Leipzig, Breitkopf und Hartel.

Hrsg. von der Deutschen Musikgesselschaft. Superseded by Archiv fur Musikforschung, which see. 1. Music - Period. Indexes once a year the periodical literature on music in some 200 journals in many languages, 1914-18 covered retrospectively in the 1918 index.

5 reels, 35 mm. microfilm.  
Collation of original. Microcopy by New York Public Library.

v.1-17, 1918-1935.

—QU

4. PUBLISHED MUSIC

ARENISKII, Antonii Stefanovich

(Works, vocal. Selections)

Khristos' voskrese (Christ rising from the dead). Kherubimskia liesnb, no.3 (Cherubic hymn) Moskva, Iurgensona (n.d.)  
1. Hymns, Russian. 2. Choruses, Sacred.

1 reel 35 mm microfilm. On reel with:  
Glinka, M.I. Cherubic hymn. Rimskii-Korsakov, M.A. Works, vocal. Selections.

—QU

ATTAINGNANT, Pierre, publ.

Tres breve et familiere introduction pour entendre et apprendre par foy mesmes a jouer toutes chansons reduictes en la tablature du Lutz. Paris, 1529.

1. Lute music 2. Lute-instruction and study.

1 reel 35 mm microfilm.

—QU

AYRES FOR VIOLS

17 century Ms by Matthew Locke, H. Purcell (and others). 787.4.

1 reel. (various pagings). Positive microfilm copy from New York Public Library. On same reel with Locke, Matthew. The rare theatrical and other compositions.

—SFU

BACH, Johann Sebastian

Orgelbuchlein (from the State Library in East Berlin). Little organ book.

Microfilm copy.

—NCM

BARLEY, William, publ.

The pathway to musicke, contayning sundrie familiar and easie rules. London, 1596.

1 reel 35 mm microfilm.

—QU

BESARD, Jean Baptiste

(Thesaurus harmonicus)

Thesaurus Harmonicus, di vini Laurencini Romani, nec non praestantissimorum musicorum, qui hoc seculo in diversis orbis, omnis generis cantus in testu, dine modulamina continens. (Liber permits - Liber decimus). Coloniae A grippinae, Excudebat Gerardus Greuenbruch, sumptibus Authoris, 1603.  
1. Lute.

1 reel 35 mm microfilm.

—QU

BESARD, Jean-Baptiste

(Thesaurus harmonicus. Selections).

Airs de court (secolo XVI) dal Thesaurus harmonicus. Transcritti per canto e pianoforte (de Oscar Chilesotti). Milano, Ricordi, 1914. Pl. no. 115172.  
1. Songs with lute. 2 Songs with piano.

1 reel 35 mm microfilm. v. 7 of Chilesotti's Biblioteca de rarita musicali.

—QU

BEVIN, Elway

A briefe and short instruction of the art of musicke. London, 1631.

1 reel 35 mm microfilm.

—QU

BIBLE. O.T. ENGLISH. PSALMS. PARAPHRASES.

Foure score and seven psalmes of David in English metre by Thomas Sterneholde and others : conferred with the Hebrewes and in certaine places corrected, as the sense of the prophet requireth; whereunto are added the Songs of Simeon, the ten commandements and the Lords prayer. (Lond? n.p., 1561). 783.9.

Positive microfilm copy made by British Museum photographic service, London.

—SFU

BIBLE. O.T. ENGLISH. PSALMS. PARAPHRASES.

The whole booke of psalmes, collected into Englysh metre by T. Starnhold, J. Hopkins & others : conferred with the Hebrewes, with apt notes to synge the withal, faithfully perused and allowed according to thordre appointed in the Quenes maiesties iniunctions. Imprinted at Lodon (sic) by John Day, 1562.

Preceded by: A short introduction into the science of musicke, a Treatise made by Athanasius the great for the use of the psalms, and metrical versions of prayers, etc. 783.9

Positive microfilm copy made by British Museum photographic service, London.

—SFU

BIBLE. O.T. ENGLISH. PSALMS. PARAPHRASES.

The whole booke of psalmes with their wanted tunes, as they are sung in churches, composed into foure parts: being so placed that foure may sing each one a severall part in this booke: wherein the church tunes are carefully corrected, and there unto added others short tunes usually sung in London and most places of this realme; with a table in the beginning of the booke, of such tunes as are newly added, and the number of each psalme placed to the said tune. Composed by x. sundry authors, who have so laboured herein, that the unskilfull which final practise may attaine to sing that part, which is fitted for their voyce. Lond., Printed for the Companie of stationers, 1611.

Positive microfilm copy made from the work in the Bodleian library, by Oxford univ. pr.

—SFU

BIBLE O.T. FRENCH. PSALMS. PARAPHRASES

Octante-trois pseumes de David, mis on rime francoise: a scavoir quaranteneuf par Clement Marot, avec le Cantique de Simeon & les dix commandemens: Et trente quatre par Theodore de Besze. Avec six pseumes traduictz de nouveau par le dict de Boszo. Beneve Jean Crespin, 1554. 783.9

Positive microfilm copy made by Bibliotheque Nationale. Departement des imprimes. Service photographique.

—SFU

BLAVET, Michel

Sonatas meles de pieces pour la flute-traversiere avec la basse. Sonata 1. Paris, The author (1732). 788.5

Negative microfilm copy.

—SFU

BOSSINENSIS, Franciscus

(Tenori e contrabassi intabulati col sopran in canto figurato per canta e sonar col lauto).

Tenori e contrabassi intabulati col sopran in canto figurato per canta e sonar col lauto, Libro Primo. (n.p., n.d.) 1. Songs with lute. 2. Lute music.

1 reel 35 mm microfilm.

—QU

BOSSINENSIS, Franciscus

(Tenori e contrabassi intabulati col sopran in canto figurato per canta a sonar col lauto).

Tenori e contrabassi intabulati col sopran in canto figurato per canta e sonar col lauto. Libro primo. Libro secundo. Venice (Petrucci) 1509-11. 1. Songs with lute. 2. Lute music.

2 reels 35 mm microfilm.

—QU

BYRD, William

(Psalms, sonnets, and songs of sadness and piety).

Psalms, sonnets and songs of sadness and piety made into music of 5 parts. London, printed by Thomas Este, 1588.

1. Part-songs. English .
2. Part-songs, Sacred.

35 mm microfilm.

—QU

CAMPION, Thomas

A new way of making foure parts in counter-point, by a most familiar and infallible rule. London (n.d.).

1 reel 35 mm microfilm. Date obliterated.

—QU

CAUSTUN, Thomas

(Venite exultemus)

Ancient English choral services of the sixteenth century: Venite exultemus (and) the Communion Service, by Thomas Causton. Ed. by John Jebb. London, Joseph Masters, 1862.

1 reel 35 mm microfilm. 'Reprinted from the Ecclesiologist'.

—QU

CORELLI, Arcangelo

Les oeuvres de Arcangelo Corelli revues par J. Joachim & F. Chrysander. Lond., Augener (1890). 787.1

Negative microfilm copy.

—SFU

COTTON, John

Singing of psalms. A gospel ordinance. London, 1947.

1 reel 35 mm microfilm.

—QU

COUPERIN, Francois

Les gouts-reunis, ou nouveaux concerts a l'usage de toutes les sortes d'instrumens de musique, augmentes d'une grande sonade en trio intitulee Le Parnasse, ou l'apothéose de Corelli. Paris, 1724. 785.6

1 reel. Positive microfilm copy by the University of Glasgow.

—SFU

DALZA, Joan Ambrosio

(Intabolatura de lauto)

Intabolatura de lauto, Libro quarto. (by) Joanambrosio. Venice (Petrucchi) 1508.

1. Lute music.

1 reel 35 mm microfilm.

—QU

DAY, John, 1522 - 1584.

Morning and Evening Prayer and Communion set forth in foure parts to be sung in churches, both for men and children, with divers other godly prayers and anthems of mens doynge. Imprinted at London, by John Day, 1565.

1 reel 35 mm microfilm.

—QU

DOWLAND, John

(Airs, book 1)

The first book of songes or aires of foure parts, with tablature for the lute. So made that all the partes together, or either of them severally may be sung to the lute, orpherian or viol de gamba. London, Printed by E. Short, 1603.

35 mm microfilm.

—QU

DOWLAND, John

(Airs, book 2)

The second booke of songs or ayres, of 2, 4, and 5 parts. With tablature for the lute or ophorian, with the viol de gamba. London, Printed by Thomas Este, 1600.

35 mm microfilm.

—QU

DOWLAND, John

(Airs, book 3)

The third and last booke of songs or aires. Newly composed to song to the lute, opharian or viols, and a dialogue for a base and mean lute with five voices to sing thereto. London, Printed by P.S. for Thomas Adams, 1603.

35 mm microfilm.

—QU

DOWLAND, John

(Lachrimae)

Lacrymae, or seven teares, figured in seaven passionate pavans, with divers other pavans, galiards, and almands, set forth for the lute, viols, or violins, in five parts. London, Printed by John Winder, 1605.

35 mm microfilm.

—QU

DOWLAND, Robert, comp.

A Musicall Banquet: Furnished with varietie of delicious Ayres, collected out of the best Authors in English, French, Spanish and Italian. London, Thomas Adams, 1610.

1 reel 35 mm microfilm.

—QU

ENGLISH instrumental music of the sixteenth and seventeenth centuries, from manuscripts in the New York Public Library. (New York) New York Public Library, 1937-42.

Contents: v.4. Nine fantasies in four parts. v.5. Fantasies upon a ground in five parts, by Francis Forcer and Bartholomew Isaack. v.6. Eight suites in four parts from Consort Music by Matthew Locke. v.7. Four suites in three parts with organ by John Coperario.

1 reel 35 mm microfilm.

Vols. 4 - 7 only to hand.

—QU

GALILEI, Vincenzo

(Fronimo)

Fronimo dialogo; nobile fiorentino. Sopra l'arte del bene intavolare et retramente sonare la musica. Negli strumenti artificiali si di corde come di siato, & in particolare nel luto. In Vineggia, Appresso l'Herede di Girolamo Scotto, 1584.

1 reel 35 mm microfilm.

—QU

GALILEI, Vincenzo

(Intervolutura de lauto)

Intervolutura de lauto, Libro primo. Roma, per M. Valerio Dorico, 1563.

1 reel 35 mm microfilm.

—QU

GLINKA, Mikhail Ivanovich

(Cherubic humn).

Kherubimskala liesnb. Moskva, Iurgensona (n.d.).  
1. Hymns, Russian.

1 reel 35 mm microfilm. On reel with: Rimskii-Korsakov, N.A. Works, vocal. Selections: Arenskii, A.S. Works, vocal. Selections.

—QU



HANDEL, Georg Friedrich

(Sonatas)

Solos for a German flute, a hoboy or violin, with a thorough bass for the harpsicord or bass violin. (Lond) Walsh (c1733). 785.7

1 reel. Negative microfilm copy made with permission of the Fitzwilliam museum syndicate, Cambridge.

—SFU

HAYDN, Joseph

(Trios, piano and strings).

J. Haydn's first (-third) trio for the harpsichord or piano forte, German flute and violoncello. Lond., Bland, 1790. 785.7

1 reel. Negative microfilm copy.

—SFU

HAYDN, Joseph

(Trios, piano and strings).

Klavier trios for Klavier, violin and cello, nos. 24 & 25. Score and parts. Leipzig, Breitkopf & Hartel, 19--. 785.7

1 reel. Negative microfilm copy.

—SFU

KAUFFMANN, Georg Friedrich

(Harmonische Seelenlust).

Harmonische Seelen Lust musikalischer Gonnor und Freunde... Leipzig, 1736. 786.6

1. Chorale preludes
2. Organ music-To 1800.
3. Church music-Germany.

Negative microfilm copy.

—SFU

LA LAURENCIE, Lionel De

Chansons au luth et airs de cour francais du XVIe siecle. Introduction de Lionel de la Laurencie. Transcription par Adrienne Mairy. Commentaire et etude des sources par G. Thibault. Paris: E. Droz, 1934.

French words; music for 1 voice with lute accompaniment in tablature and modern notation in score.

1 reel 35 mm microfilm.

—QU

LAWES, Henry

Ayres and dialogues for one, two or three voyces by Henry Lawes, servant to his late majestie in his publick and private musick...the third book. London, printed by William Bodbid for John Playford....1658.

(We also hold the 1652 edition of this and the 3 vol. 1653-58 edition on microfilm).

—VMoU

LE ROY, Adrien

A briefe and easye instruction to learne the tablature to conduct and dispose thy hands unto the lute. Englished by J. Alford Londonor. London, 1568.

1 reel 35 mm microfilm.

—QU

LE ROY, Adrien

A briefe and plaine instruction to set all musicke. Paris, 1574.

1. Lute - Instruction and study.
2. Lute music.

1 reel 35 mm microfilm.

—QU

LE ROY, Adrien

A brief instruction how to plaie on the lute by tablatoire with certaine easie lessions for the purpose: gathered together; to the great commoditie and pleasure of the learner of the same. (London), Imprinted by John Kingston, 1574.

1 reel 35 mm microfilm.

—QU

LE ROY, Adrien

(Livre d'airs de cour miz sur le luth).

Livre d'airs de cour miz sur le leth. Paris, Adrian Le Roy and Robert Ballard, 1571.

1. Lute music.

1 reel 35 mm microfilm.

—QU

LUTHER, Martin

Enchiridion geistlicher gesenge, so man yetzt (Gott zu lob) yn der kirchen syngt. Getzogen auss der heyligen geschrift des waren und heyligen Evangelions, welches jetzt von Gottes gnaden wider auffgangen ist, und mit erlichen gesengen gemhrt, gebessert, und mit fleyss corrigyert. Mit einer vorrede Docto. Martini Luther, Wittenberg, 1525.

Some hymns attributed to Luther, others are adaptiones by him.

1 reel (lv. unpagged). Negative microfilm copy.

—SFU

MARENZIO, Luca

(Madrigals, 4-6 voices, book 1).

Il primo libro de madrigali a cinque voci. In Venetia, Presso Giacomo Vincenzi, 1588.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 1).

Il primo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1580. For canto, alto, tenore, quinto and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 1).

Il primo libro de madrigali a cinque voci. In Venetia, Presso Giacomo Vincenzi & Ricardo Amadino, compagni, 1586. For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 2).

Il secondo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1581.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 2).

Il secondo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1606.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 3).

Il terzo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1582. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 4).

Il quarto libro de madrigalia a cinque voci. In Venetia, Appresso Giacomo Vincenzi & Ricardo Amadino, compagni, 1584. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, books 4-5).

Il quarto (and) il quinto libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1594. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

On reel with: Marenzio, Luca.

Madrigals, 5 voices books 7-9.

Pallavicino, Benedetto. Madrigals, 5 voices, book 4.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 5).

Il quinto libro de madrigali a cinque voci. In Venetia, Appresso l'Herede di Girolamo Scotto, 1585. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 5).

Il quinto libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1594.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices book 6).

Il sesto libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1594. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 6)

Il sesto de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1603. For canto, alto, tenore, quinto, and basso.

1. Part-songs, Italian.

35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, books 7-9).

Il settimo, ottavo (and) nono libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1598-1601.

1. Part-songs, Italian.

1 reel 35 mm microfilm. For canto, alto, tenore, quinto, and basso. 2 copies of books 8 and 9. On reel with: Marenzio, Luca. Madrigals, 5 voices, books 4-5. Pallavicino, Benedetto. Madrigals, 5 voices, book 4.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 7).

Il settimo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano e Fratelli, 1069 (i.e. 1609). For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 8).

L'ottavo libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1605. For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 9).

Il nono libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1599. For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 9).

Il nono libro de madrigali a cinque voci. In Venetia, Angelo Gardano & Fratelli, 1069 (i.e. 1609). For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 9).

Il nono libro de madrigali a cinque voci. In Venetia, Appresso l'Derede di Girolamo Scoto, 1609. For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MARENZIO, Luca

(Madrigals, 5 voices, book 9).

Il nono libro de madrigali a cinque voci. In Venetia, Appresso Alessandro Rauerij, 1608. For canto, alto, tenore, quinto, and basso.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

MONTEVERDI, Claudio

(L'Orfeo. Italian).

Orfeo. Facsimile der Erstdrucks der Musik; eingeleitet und hrsg. von Adolf Sandberger. Augsburg, Filser, 1927. 782.1

Negative microfilm copy.

—SFU

ORNITHOPARCHUS, Andreas

His micrologus, or introduction contayning the art of singing. (translated) by John Dowland. London, Thomas Adams, 1609.

1 reel 35 mm microfilm.

—QU

PALLAVICINO, Benedetto

(Madrigals, 5 voices, book 4)

Il quarto libro de madrigali a cinque voci. In Venetia, Appresso Angelo Gardano, 1600. For canto, alto, tenore, quinto and basso.

1. Part-songs, Italian.

1 reel 35 mm microfilm. On reel with: Marenzio, Luca. Madrigals, 5 voices, books 4 - 5. —QU

PEERSON, Martin

Private musicke; or the first booke of ayres and dialogues: contayning songs of 4, 5 and 6 parts of severall sorts, and being verse and chorus, is fit for voyes and viols. And for want of viols, they may be performed to either virginall or lute, where the proficient can play upon the ground for a start to the base viol alone. All made and composed according to the rules of art by M.P. Batchelar of Musick. London, Printed for Thomas Snodham, 1620.

Microfilm made from a copy in the Bodelian Library. —VMoU

PERGOLESI, Giovanni Battista.

Stabat mater. Latin. (London.) Walsh (1749). 783.2

Imprint indistinct. Positive microfilm copy made by Music library. Univ. of Birmingham. 1 reel. —SFU

PHALESE, Pierre, publ.

Luculentum Theatrum Musicum in quo (demptis vetusta te tristis cantionibus) Lovanii, Petri Phalesij, 1568.

1. Lute music.

1 reel 35 mm microfilm. —QU

QUANTZ, Johann Joachim

(Sonatas, flute and continuo, op, 1):

Solos for a German flute, a hoboy, or violin, with a thorough bass for the harpsicord or bass violin. Lond., Walsh (173-?). 788.5

Negative microfilm copy. —SFU

RAVENSCROFT, Thomas

A brief discourse of the true (but neglected) use of charact'ring the degrees, by their perfection, imperfection, and diminution in measurable musicke, against the common practise and customs of these times. London, printed by Edw. Ailde for Tho. Adams, 1614.

35 mm microfilm. —QU

RITSON, Joseph

A select collection of English songs. London, Printed for Johnson, 1783. (In series Eighteenth Century sources for the study of English Literature).

Microfilm copy. —VMoU

SCARLATTI, Domenico

(Sonatas, harpsichord)

Sonate per cembalo del Cavaliere Dn. Domenico Scarlati (174201757). 496 sonatas in 15 m.s. vols., of which 13 are numbered I to XIII and dated from 1752 to 1757 and 2 (reels 1 and 2) unnumbered and dated 1742 and 1749. 780.84.

Positive microfilm copy made by Biblioteca nazionale Marciana, Venice, 1975. 15 reels. MSS 9770-978. —SFU

SCHLICK, Arnolt

Tabulaturen etlicher Lobgesant und  
Lidlein uff die Orgeln und Lauten ...  
(Mentz, Peter Schoffern, 1512).

1. Organ music. 2. Songs with lute.
3. Lute music. 4. Music - Collections.

1 reel 35 mm microfilm.

—QU

THE SECOND BOOKE OF AYRES

Containing pastorall dialogues for  
two voyces, to sing either to the theobo,  
harpsicon, or basse violl. Also short  
ayres for three voyces with a thorow  
basse. Composed by many excellent  
masters in musick now living.  
London, Playford .... 1652.

Microfilm made from original in  
the New York Public Library.

—VMoU

THE SECULARIST'S MANUAL OF SONGS  
AND CEREMONIES

Edited by Austin Holyoake and  
Charles Watts. London, Austin 1870?).  
(From series Rare Militant British  
19th Century Freethought Books).

Microfilm copy.

—VMoU

THE SECULAR SONG AND HYMN BOOK

Edited by Annie Besant. London,  
Watts (1875?). (From series Rare  
Militant British Nineteenth Century  
Freethought books).

Microfilm copy.

—VMoU

SPINACCINO, Francesco

(Intabolatura de lauto)

Intabolatura de lauto, Libro primo -  
Libro secundo. Venice (Petrucchi) 1507.  
1. Lute music. I. Petrucci, Ottaviano del.

2 reels 35 mm microfilm.

—QU

TEGG, Thomas

The new myrtle & vine; or, Complete  
vocal library; containing a judicious  
collection of the most popular and  
captivating songs, on every subject that  
charm the ear, or enliven the heart.  
Selected from the harmonic treasures  
of the sister muses of the three  
kingdoms; interspersed with many  
originals and translation to which is  
added, An essay on the science of  
singing, and the art of acting.  
Lond., The author, 1806. 784  
Lacking An essay on the science of  
singing, and The art of acting.

Negative microfilm copy.

—SFU

TELEMANN, Georg Philipp

(Musique de table, production 2,  
No. 2).

Quartet in D minor for recorder,  
two flutes and continuo. Deutsche  
Staatsbibliothek mss. 13085R.  
785.7

1 reel. Negative  
microfilm copy.

—SFU

VALENTINE, Robert

Sonatas for oboe and figured bass.  
Manuscript. (British museum MS38531).  
788.7

Negative microfilm copy.

—SFU

VECCHI, Orazio

(Selva di varia ricreatione)

Selva di varia Ricreatione. Nella  
quale in contengono varii soggetti, a 3.  
a 4. a 5. a 6. a 7. a 8. a 9. & a 10.  
voci, cioe madrigali, capricci, balli.  
In Venetia, Appresso Angelo Gardano, 1590.  
1. Part-songs, Italian.

1 reel 35 mm microfilm.

—QU

VIVALDI, Antonio

(Concertos. Selections).

Concerti. Tome VIII. 785.6

Mss. Gordano 31, Biblioteca nazionale  
de Torino. Positive microfilm copy  
made by Chomon-Perino, 1961. 1 reel. —SFU

VIVALDI, Antonio

(Sonatas, violoncello)

Six sonatas a violoncello solo.  
Bibliothèque nationale mss. 787.3

1 reel. Positive microfilm  
copy. —SFU

WHYTHORNE, Thomas

Songs, for three, fower, and fiue  
voyces, composed and mde by Tho.  
Whythorne, gent. the wch songs be of  
sundry sorts, that is to say, some  
long, some short, some hard, some easie  
to be songe, and some betwene both.  
London, 1571.

1 reel 35 mm microfilm. —QU

WILSON, John

Cheerful ayres or ballads, first  
composed for one single voice and since  
set for three voices ... Oxford,  
printed by W. Hall, for Ric Davis ... 1660.

Photographed from the original in  
the Harvard University Library. —VMoU

WILSON, John

Select musical ayres and dialogues for  
one and two voyces, to sing to the  
theorbo, lute or basse violl.  
Composed by John Wilson (and) Charles  
Coleman. Doctours of Musick; Henry  
Lawes (and) William Webb, gentlemen,  
to which is added some short ayres or  
songs for three voyces, to an  
instrument. London, printed for  
John Playford ... 1652.

Original held in New York Public  
Library.

Microfilm copy. —VMoU

5. THESES

ASHLEY, Douglas Daniels

The role of the piano in Schumann's songs. Evanston, Ill., Northwestern Univ., 1973.

Thesis (Ph.D.) Northwestern Univ., 1973. iv, 173p. 780.92.

In this thesis there is discussion as to the way Schumann utilized the piano's role to a greater extent than any previous composer as a means of expressing his commentary on a poem. The increased importance of the piano had a notable effect on the progress of the song as an art form in the nineteenth century. The styles of piano writing found in Schumann's songs may be divided into five main types for analytic purposes, although in practice Schumann freely combined these types. The first type doubles the melody and adds some harmonic interest. The second type is an arpeggiated figure the first note of which usually coincides with the vocal line. The third type is more independent in that the notes of the piano part often do not coincide with the same pitches in the vocal part. The fourth type is an imitative dialogue between piano and voice. The fifth type is independent from the melodic line and uses a motif which characteristically represents a mood, physical object, or idea expressed in the text. Speaking generally, in the more lyrical songs the voice and piano frequently share the melodic line, while in the more dramatic songs the piano part has greater independence.

Positive microfilm copy made by University Microfilms, Ann Arbor, 1973. 1 reel.

—SFU

BARTHOLOMEW, Leland Earl

Allessandro Rauerij's collection of Canzoni per Sonare. Ann Arbor, University of Michigan, 1963

Thesis (Ph.D.), University of Michigan, 1963.

In 1608, Rauerig issued a collection of music for instrumental ensembles under the title of Canzoni per sonare con ogni sorte di stromenti a quattro, cinque & otto con il suo basso generale

per l'organo, novamente raccolte da diversi eccellentissimi musici, & date in luce, libro primo, con privilegio ("Canzonas to be played on all kinds of instruments, in four, five and eight parts, with its basso generale for the organ, newly collected from various most excellent musicians, and brought to light, the first book, with license"). The original publication consists of nine part-books, - eight for the melodic voices, the ninth an organ-bass.

This dissertation comprises a historical and analytical study and a modern edition of Rauerij's collection. The study, Volume I, contains an account of music making in Venice and Ferrara, the two leading Italian centers of music for instrumental ensembles. The chief forms of Italian instrumental ensemble music in the 16th and early 17th centuries are discussed on the basis of their stylistic evolution. The canzoni is discussed and the treatment of the general musical style of the collection includes discussion of structure of melody, meter, rhythm, modality, harmony, tone color and contrapuntal style. Volume II contains the edition of the collection.

Reel. Microfilm copy. —NCM

BEAUFILS, Marcel

Par la musique vers l'obscur: essai sur la musique bourgeoise et l'eveil d'une conscience allemande au XVIIIe siecle et aux origines du XIXe. Marseille, Robert, 1942.

From the musical to the obscure: an essay on bourgeois music and the awakening of a German consciousness in the 18th century and the beginning of the 19th. 780.943.

Negative microfilm copy. Thesis-Aix-Marseille. —SFU



BETHEA, Sara Kathryn

Opera for children: an analysis of selected works.

Thesis (Ph.D.) University of Kansas 1971.

Little attention has been given to the subject of opera for children as a total and unified area. The purposes of this study are (1) to provide a descriptive musical and dramatic analysis of a number of significant operas for children and (2) to provide a survey of operatic activity for children in the United States, including major opera education programs.

Chapter I is a survey of opera production and education programs for children in the United States. Much attention is given to the work of two organizations:

(1) the Metropolitan Opera Guild and its affiliated Guilds around the nation, groups which are responsible for a large amount of the exposure to and education for opera that American children receive, and (2) Hartt School of Music's Opera for Children program, one of the oldest (begun in 1942), best organized, and most productive groups involved in this activity.

In Chapters II through XI nineteen operas for children are analyzed.

Chapter XII includes brief descriptions of six operas whose criteria and/or space limitations prevent considering in detail in body of the study.

Chapter XIII is a summary of some major characteristics discussed.

Selection criteria for the operas included were the following:

(1) works which can, because of the extent and essential vocal music included, be considered operas (2) works available in English or in English translation (3) works which have been published, (4) works composed during the twentieth century (5) works whose composers have achieved recognition for additional to those included here.

The Selected Bibliography includes information on musical recordings available on a sales or rental basis of the works discussed.

Publishers addresses follows the Selected Bibliography.

Microfilm copy.

—VMOU

BODA, Daniel

The music of Charles T. Griffes (Tallahassee) 1962

Thesis - Ph.D. - Florida State University. Degree Conferred - 1962.

This study of Griffes' works inquires into the influences contributing to his general style including the influences of late German romanticism, French.

French impressionism, and his interest in matters Oriental. The study seeks further to explore the technical components of his style, especially the characteristic chords, progressions, cadences, melodies, accompaniments and forms employed in his compositions.

Chapter one is a brief biographical sketch of Griffes' creative life. Chapters two, three and four deal respectively with general aspects of style, harmony and tonality and form. Appendix I is a listing of Griffes' published compositions. Appendix II is a listing of Griffes' orchestral arrangements of his own works, including a description of their instrumentation. Musical examples have been drawn from published works to illustrate all aspects of Griffes' style.

In this study Griffes is revealed as a composer whose style originated from late nineteenth century romanticism, change to impressionism, and later showed an independence not bound by convention. Although Griffes' may not be considered a prolific composer, his works must be regarded as important contributions to the history and development of American music.

1 reel. 35 mm microfilm.  
Collation of original.  
Microfilm: Ann Arbor,  
University Microfilms (1964).

BRAITHWAITE, James Roland

The introduction of Franco-Netherlandish manuscripts to early Tudor England: the Motet Repertory. Boston, 1967.

Thesis (Ph.D.) - Boston University.

In summary, the repertory of the manuscripts examined provided the Englishman of the early sixteenth century as well as the student of today a complete catalogue of all the features of motet composition of the school of Josquin and his immediate successors: independence from cantus firmus, a texture in which all voices were given significance and a relationship to each other through imitation, progress in the direction of the harmonic system and the influence of humanism.<sup>1</sup> Examination of English compositions shows that the lesson was learned by English composers but often within the framework of traditional techniques with which they were long familiar.

1. Motet 2. Part-song, Sacred.

1 reel 35 mm microfilm.

—QU

—QU

BRUNDRETT, Grant Allan.

Rameau's orchestration. Ann Arbor, Michigan, University microfilms, 1963.

Thesis (Ph. D.) - Northwestern Univ., 1962. 496p. 782.1.

Although Jean Philippe Rameau is certainly one of the greatest French composers, and although he is highly praised in all present-day histories of music as a great innovator in the fields of music theory and orchestration, his music is seldom performed. One reason for this neglect is due to the fact that most of his compositional output represents a style of musico-expression that has found little present-day revival. The present consideration is a survey of Rameau's orchestration and an investigation of several aspects of this particular facet of his genius that look forward to later scoring techniques and the coloristic treatment of the orchestra found in the works of many nineteenth century composers.

The four major sections in this study deal with the instrumental resources, the scoring and coloristic treatment of the orchestra and specific relationships between the instruments. There are several useful appendices providing information for further study.

Positive microfilm copy.

—SFU

CASEY, William Sherman

Printed English lute instruction books 1568-1610. (Ann Arbor, Mich.) University of Michigan.

Thesis - University of Michigan.

The purpose of this study is threefold: (1) to provide a compendium of the instructions for playing the lute and for reading the lute tablatures that are contained in the printed English lute instruments of the late sixteenth and early seventeenth centuries, (2) to present the collection of music from one of the books in both tablature and in modern notation, and (3) to provide analyses of representative compositions from this collection.

35 mm. microfilm. 1960: 1 music. Collation of original.

—QU

CASWELL, Austin Baldwin

The development of 17th century French vocal ornamentation and its influence upon late Baroque ornamentation practice: a commentary upon the art of proper singing, and particularly with regard to French vocal music by Benigne de Bacilly. (Minneapolis), 1964.

Thesis - Ph. D. - University of Minnesota.

This thesis has five main tenets; they are:

I. That the French agréments originate in the vocal style associated with air de cour.

II. That the "Remarques" of Benigne de Bacilly embodies the first thorough codification of the agréments which so strongly influence all forms of music in the eighteenth century, and thus that Bacilly has a formative and instigating role in the development of the musical style of the late Baroque.

III. That the musical style associated with Jean-Baptiste Lully and the monarchy of Louis XIV is heavily influenced (it not actually originated) by the vocal style associated with Bacilly and Lambert.

IV. That the agréments have a higher esthetic purpose, and are not musical devices which have a justifiable esthetic existence per se. Their purpose is to lead toward and heighten the effects of good declamatory style. This is accomplished through two applications of the agréments. A. for the purpose of expressing the poignancy and emotion of the text. B. for the purpose of lending weight and length to the long syllables of French declamation in order to maintain the proper ratio between long and short syllables.

V. That Bacilly's concern for correct syllable length and its proper translation into music by means of agréments and diminutions is directly traceable to the influence of Baif's Academie of 1570 and its espousal of the principles of vers mesuree.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, University Microfilms, 1965.

—QU

CHRISTENSEN, Peter Louis Kai

The orchestral works of Gosta Nystroem  
(Seattle) 1961.

Thesis - Ph.D. - University of  
Washington. Degree conferred - 1961.

The study deals with the orchestral  
works of Gosta Nystroem, who, as a  
representative of French modernism, is a  
key figure among Scandinavian modernists.  
The purpose of the disseration is to  
describe the individual compositions  
through critical analysis; to show the  
composer's stylistic development; and  
to relate his techniques and aesthetics  
to the main stream of music history.

Gosta Nystroem's compositions include  
almost every medium of musical composition.<sup>1</sup>  
While he has been successful in every medium,  
two areas stand out, which at the same time  
are the basis of his reputation as a  
composer; the songs and the orchestral  
works.

The conclusions attempt to summarize  
the uniqueness of Nystroem's techniques,  
and to describe his relationship, generally,  
to the artistic currents of the 1920's in  
France, and specifically, to the idiom of  
Honegger's oratorio King David. The  
author indicates that Nystroem has drawn  
symphonic conclusions from this idiom,  
while Honegger, in his own symphonies,  
used another musical language.

1. A full catalogue of compositions by  
Gosta Nystroem is found in the Appendix.

1 reel 35 mm. microfilm. Collation of  
original. Microfilm: Ann Arbor,  
University Microfilms (19--)

—QU

CIRILLO, Nancy Rockmore

The poet armed: Wagner, D'Annunzio,  
Shaw. N.Y., 1968.

Thesis (Ph. D.) - N.Y. Univ., 1968  
vii, 292p. 780.92. Text in English,  
Italian and German.

This is a study of three artists,  
Richard Wagner, Gabriele d'Annunzio and  
George Bernard Shaw, who had in common  
the idea that the artist serve as  
political prophet in the expression of  
the historical birth of new man and new  
society. The intellectual dimension

unique in the thought of these men is  
is the assumption of the Metapolitik:  
that purposeful motivating development  
intrinsic to man as an organism.

Wagner saw this operating in the  
collective unconscious as what he called  
the Purely Human (Reinmenschlich).

For d'Annunzio, the Metapolitik was  
expressed as the progressive effect of  
culture upon the human spirit, which  
resulted in a power he called lyrical  
force (sforzo lirico).

Bernard Shaw's notion of the  
creative evolution is finally more  
thorough-going and transcends the  
psychic to transform the total organism.

Positive microfilm copy made by  
University microfilms, Ann Arbor,  
Michigan. 1969 - 1 reel. —SFU

CLARK, David Lindsey

Music for wind instruments. A survey  
of anthologies in print with notes on  
the repertoire and an annotated  
bibliography. Tyfers Green, High  
Wycombe, University microfilms, 1970.

Thesis (Fellowship Library Assn.).

This work surveys readily available  
material and contains 443 numbered  
entries. These are grouped into 14  
chapters, each devoted to a particular  
wind instrument, three further chapters  
cover ensembles and vocal chamber music.  
Each chapter provides an historical  
introduction to the repertoire, a survey  
of anthologies and an annotated  
bibliography of monographs. Relevant  
theses are usually cited in footnotes at  
appropriate places in the text. Indexes  
are provided for (a) composers represented  
in anthologies or whose works are  
otherwise mentioned (b) editors  
(c) authors and (d) general topics.  
There is a short glossary and a list  
of publishers' addresses.

1 reel microfilm.

—VSL

COLTON, Donald Dale

The conducti of MS. Madrid, 20486.  
Ann Arbor, Michigan, University, 1965.

Thesis (Ph. D.) - Indiana Univ., 1964.  
783.2

The conductus has a distinctive position in the history of music because it is the first polyphonic music in which all parts were created by the composer. Before that time polyphony had been based, in at least one voice, upon a pre-existent chant. The chief source of this late twelfth and early thirteenth century form is a group of four important manuscripts including the Ms. Madrid 20486. Its music is written in an early notation bearing little resemblance to our present day system.

The most important and significant part of the dissertation is the isochronous transcription of the sixty conducti from the Madrid Manuscript. The contents of this collection of music, which appears in modern notation for the first time, is described in a brief commentary divided into two main sections.

The first section of the commentary discussed the manuscript and the problems involved in deriving a transcription of the music. This is followed by a discussion of the transcription methods used in this study. The second section contains a stylistic analysis of the sixty conducti with an investigation of melodic and harmonic characteristics, contrapuntal formations and formal structure.

1 reel (42,25lp). Positive microfilm  
copy. —SFU

COX, Edna Mae

A functional approach to creative experiences in music in the elementary school. (New York) 1966.

Project - Ed. D. - Columbia University.

This project has as its purpose the development of a comprehensive guide that will assist the classroom teacher and music specialist in the elementary school in providing a maximum number of opportunities for children to explore musical meanings in

creative ways. Creativity is herein defined as a quality that is expressed when an individual relates things in his experience that were previously unrelated, and out of these relationships produces something that is new and satisfying to him.

Included in the project is a review of literature concerning theory and research in the identification, development, and evaluation of creativity. This is followed by a discussion of the relationship between the teaching of music and the development of creativity. Guidelines for developing creative experiences are proposed, and practical suggestions for creative activities are described. Suggestions and guides for the evaluation of musical growth and creative development are included.

The activities suggested in this study are, for the most part, those which were found to be effective in actual classroom situations. Activities were planned by the author with specific objectives in mind and were tested with various groups of children. Necessary revisions were made, and those activities found to be most effective were chosen to be included in this work. Other activities, closely related to the aforementioned, are included along with a selected number that were used effectively by classroom teachers and music teachers.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, University Microfilms, 1967. —QU

ELDRIDGE, Muriel Tilden

Thomas Campion: his poetry and music (1567-1620); a study in relationships. (Pennsylvania, Pa.) 1958.

Thesis - University of Pennsylvania.

Presented in this study are:

1. A historical background of English music and poetry up to and including the sixteenth century.
2. A discussion of Campion as prose writer and poet.

3. A study of his ayre-settings concerning melodies and melodic phrasing, keys, chord progression etc. and method of performance. Stressing the inter-relationship between text and music.

4. A word picture of Thomas Campion himself.

35 mm. microfilm. illus.

—QU

ELLIOTT, Michael

A bibliography of vocal chamber music. Tylers Green, High Wycombe, University Microfilms, 1966.

Thesis Fellowship Library Assn.

This bibliography aims to include original works composed and published between the years 1800 and 1965, written for solo voice, or solo voices, or choir with instrumental ensemble. As much detail as possible has been included in each item and, in addition to a composer's dates and nationality, the name of the author of the words is added in brackets. Publisher's names, where known, are included in square brackets plus date of publication, the arrangement of the music listed is by type of instrumental grouping. Part one concludes with an index of composers and an index of song titles. In part two selected books and periodical articles published between 1900 and 1965 are listed in four broad sections. 1. Catalogues and encyclopaedias, 2. Chamber music (general) 3. Individual composers, whose works are listed in part one. 4. Music periodicals.

1 reel microfilm.

—VSL

EVANS, Jesse Gillette

The effect of specially designed music listening experiences on junior high school students' attitude towards music. (Bloomington) 1965.

Thesis - Ph. D. - Indiana University.

The study was an investigation by the hypothesis that junior high school students will develop positive attitudes towards various styles of music through especially designed music listening experiences. In addition, three related areas were investigated:

(1) relationships between understanding musical structure and attitudes towards music, (2) the effects of repeated listening to musical selections on students' attitudes towards those selections, and (3) the effects of appealing to the nonmusical interests of 7th grade students to bring about a positive change in their attitudes towards music.

The investigator taught a 7th grade general music class (36 students) for one semester in a city junior high school.

Data for the study were gathered by a series of tests; some were designed for use in the study and others were standardized measures. Data from pretesting and posttesting of the experimental class and an equated control class made it possible to draw the following conclusions:

A program of music listening experiences can be designed to positively change junior high school students' attitudes towards music, when measured in terms of affective, cognitive, and behavioral response.

Understanding the various elements of musical structure appears to have little or nothing to do with junior high school students' affective response to various styles of music.

There is substantial evidence to suggest that junior high school students will increase their likings for selections in various styles of serious music after repeated listening to those selections.

It appears that an appeal to the non-musical interests of 7th grade students will have a positive effect on their attitudes towards music and music-related activities in a general music classroom.

Although having wide implications the above conclusions are given as pertaining only to the groups of students who were part of the environmental setting.

1 reel 35 mm. microfilm. Collation of original.

—QU

FITZPATRICK, James Bernard

The development and evaluation of a curriculum in music learning skills on the seventh grade level. (Iowa City) 1968.

Thesis - Ph.D. - University of Iowa.

This study reports on the development and evaluation of a seventh grade general music curriculum focused on teaching music listening skills. The study attempted to determine whether specific listening objectives could be realistically fulfilled within the traditional structure of the seventh grade general music class. A class of 30 students was taught the material in an accompanying Source Book. Content Areas in the Source Book are: Rhythm, Tonality, Form, Texture, Tone Color, and New Compositional Techniques.

In this experimental class, which met daily for a semester, the contents of the Source Book were presented concurrently with traditional child-centered musical activities. At least a third of the classroom time was devoted to singing and music reading activities, while student performances, class discussions, student reports and concert critiques received approximately a quarter of the class time. The emphasis in the course was on music itself - it was not on the study of theory or music history. While much of the material in the Source Book is directly related to music theory, emphasis was placed on developing an understanding of musical concepts and practices. The concepts were approached through aural and visual analysis, rhythmic and melodic dictation, creative and improvisatory activities, as well as student worksheets.

Two control groups were utilized for evaluative purposes.

The overall results indicate that the experimental curriculum may be offered to seventh grade students, regardless of their previous and concurrent experiences in music, and growth may be expected.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, University Microfilms, 1969.

—QU

FORSBERG, Carl Earl

The clavier-violin sonatas of Wolfgang Amadeus Mozart. (Bloomington, Ind.) 1964.

Thesis (Ph.D.) - Indiana University.

This study has had as one of its principal concerns the growth and development of Mozart as a composer of sonatas for the clavier and violin. The rapid maturing of Mozart's compositional technique was noted in each succeeding series of sonatas.

Source material used for this investigation included different editions of Mozart clavier and violin sonatas, e.g. Urtext, editions of works by Christian Bach, C.P.E. Bach, F.J. Haydn, Veracini and others. Another important source were the letters of Mozart. Each sonata was analysed from standpoint of form, melodic construction, harmonic usage, textual characteristics and the idiomatic treatment of the two instruments.

In conclusion, it should be noted that Mozart was definitely influenced in his sonata composition by a number of important composers of his time. These influential composers include Leopold Mozart, Johann Gottfried Eckard, Johann Schobert, Johann Christian Bach, Luigi Boccherini, and Joseph Schuster. Other influences were present but are more difficult to ascertain with certainty.

Mannheim, Viennese, Parisian and Italian influences may be noted in Mozart's sonata composition. These influences along with Mozart's individuality, his genius for melody and form, and his sense of the idiomatic qualities of the clavier and the violin show his sonatas to be an entity which greatly enlarges our picture of 18th century musical life.

35 mm. microfilm. Collation of original.

—QU

GOINS, Eddie Tyrone

John Dowland and the art song.  
(Iowa, City).

Thesis - University of Iowa.

This topic has been chosen for two reasons. First, research, thus far, has revealed little significant information dealing with style and interpretation in the performance of Dowland's songs. Second, Dowland's songs are not known by recitalists as well as they deserve to be.

This study outlines the general historical background of the art song and of Dowland as a composer in this form, and presents harmonic analyses of six of Dowland's songs. The analyses are confined to six selected examples because it is felt that these represent an adequate cross-section of the eighty-four songs published in Dowland's four great collections. Information gained from these analyses should show some of the characteristic styles and traits of this music and be an important means by which the inherent problems of interpretation may be solved.

The chief source of material, both for analyses and for presentation of a recital of Dowland's songs, was the collection entitled The English School of Lutenist Song Writers, edited from the original edition by Edmund Horace Fellowes.

Several recitals, that also form a part of the thesis, were presented by the writer. Copies of these performances are included in the thesis.

35 mm. microfilm. Collation of the original.

—QU

GRIFFIN, Robert James

Teaching Hispanic folk music as a means to cross-cultural understanding (Columbus, Ohio) 1973.

Thesis (Ph. D.) - Ohio State University.

In recent years foreign language teachers have been frequently urged to incorporate the "cultural dimension" into their teaching, but relatively little concrete information and few materials have been made available by

which such a program could be effectively implemented. It is the purpose of this study to provide both matter and means for one avenue of exploration, i.e. teaching Hispanic culture through its folk music.

In this study

1. A basic design for a Spanish culture program as suggested.
2. A panoramic view of Hispanic folk music is presented.
3. Music material is provided to correlate with culture analysis.
4. The African influence found in Latin America is examined.
5. A study of effective presentation.
6. Three appendices are included -
  - (a) bibliography of recorded Spanish American Folk Music
  - (b) series of illustrations - of native musical instruments
  - (c) sampling of characteristic Latin music given in musical notation.

Microfilm copy.

—VMOU

GYSIN, Hans Peter

Studien zum Vokabular der Musiktheorie in Mittelalter; eine linguistische Analyse. Frankfurt a/Main, Stadt u. Univ. Bibliothek, 1958.

Studies in the vocabulary of medieval music theory; a linguistic analysis.

Thesis (Ph.D.) - Basle, 1958.

Negative microfilm copy.

—SFU

HAACK, Paul Alfred

A study of two approaches to the development of music listening skills within the context of the music appreciation class for secondary school students. (Madison) 1966.

Thesis - Ph.D. - University of Wisconsin.



The purpose of this study was to evaluate the effectiveness of two experimental instructional approaches designed to develop: (a) those basic concepts involved in the study of thematic development; and (b) the listening skills necessary for the perception of musical relationships which are involved in thematic development. One approach involved deductive, actively analytical listening, while the other was primarily inductive based in part on the synthetic treatment of melodic materials. The scope of the study was limited to selected aspects of melodic manipulation.

Two experimental classes of 35 students each were drawn from secondary school instrumentalists at a summer music clinic.

Conclusions:

1. Students are relatively "under taught" and are more responsive to intellectual aspects of music than most teachers suppose.
2. Understanding of musical relationships are not necessarily advanced by extended band experience.
3. Subject matter may be extended over several grade levels.
4. Type of approach (inductive or deductive) does not appear important as long as it is an active one.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, University microfilms, 1966.

—QU

HALL, Harry H.

The Moravian wind ensemble; distinctive chapter in America's music.

Ph.D. Music, George Peabody College for teachers 1967.

Of the many Moravian contributions to America's music, none perhaps is more impressive than over two hundred years of wind ensemble activity. This dissertation offers the first documented survey and critical assessment of this German-American heritage.

Included in the discussion is a description of the first wind ensembles. The venerable church trombone choir and other wind band groups. Also discussed

are the secular aspects of the nineteenth century and the large storehouse of extant compositions, once performed, which now are preserved in the Moravian archives at Bethel and Winston-Salem, U.S.A.

Microfilm copy.

—NCM

HARDY, Keith

Singing and singers. A select bibliography with an introductory historical essay. Tylers Green, High Wycombe, University Microfilms, 1965.

Thesis (Fellowship Library Association)

This thesis contains an introductory essay on the history of singing, then a select bibliography on general histories of singing, survey of singing at various times arranged chronologically, manuals of voice arranged in three sections, - 1860, 1860 - 1945, 1945 - to date. Also special topics such as acoustics careers and professionalism, childrens' voices, crooning and popular style singing, diction and pronunciation, vocal ornaments, psychology of singing, special types of voices.

Singers are dealt with in three sections, collective bibliographies, individual bibliographies and the voice on record. An index is to be found at the end of the thesis.

1 reel microfilm.

—VSL

HARMON, Thomas Fredric

The registration of J.S. Bach's organ works: a study of German organ building and registration practices of the late Baroque era. Saint Louis, 1971.

Thesis - Ph.D. - Washington University.

The principal objective of the study is to correlate the transition in central German organ-building practices of the early eighteenth century with the corresponding registration techniques of Bach and his contemporaries. General guidelines which result are offered as a key to stylistically authentic registration of the Bach organ works on modern organs.

Representative examples of late seventeenth-century German, French and Italian organs are studied in order to establish the well-developed national types of the high Baroque. Elements from each of these types merge in the late Baroque organ of Bach's region.

To guide the modern performer in the practical application of the information contained in the study, procedures for formal and stylistic analysis of the music are recommended and illustrated. The principal types of modern organs are discussed and suggestions are given for the adaptation of late Baroque registration practices to these instruments.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, University Microfilms, 1971.

—QU

HAWN, Harold Gage

A survey of 141 chamber operas and related works by American composers from 1947 through 1956. Bloomington, 1966.

Thesis (Mus. D.) - Indiana University.

The purpose of this research is to collect, evaluate and present data concerning American chamber operas written during the years 1947 through 1956.

This study falls into two main parts. Part I: a synthesis of information concerning operas, composers and performances, observable trends; influences and comparisons with the mainstreams of American music; and personal conclusions regarding the future.

Part I includes appendices with:

(1) bibliography; (2) questionnaire from 304 colleges and universities, 102 composers, 34 producers and directors, and 31 publishers; (3) key to abbreviations; (4) glossary of terms; (5) listings by appropriate occasions, instruments and voices; (6) alphabetical indexes by title, showing available recordings, publishers; and (7) correlation chart of the works.

Part II considers the individual operas, including biographical sketches of composers, performing force statistics, plot summaries, character descriptions, impressions and appraisals of the music, musical examples, performance problems, reviews and opinions by critics and producers, and practical information for opera directors. This includes: (1) types of voices and characters; (2) photographs, set and costume descriptions; (3) instrumentations; (4) performance times; (5) sources of royalty and recording information.

Microfilm copy.

—VMOU

HERR, Victor Albert

A selection of representative operas suitable for high school production, based upon a stylistic survey. (New York) 1956.

Thesis (Ed. D.) - Teachers College, Columbia University.

A Statement of the Project

This study consists of a stylistic survey of opera from the beginning of the seventeenth century to the present day. From this survey the author has observed and determined significant style periods of opera. The style characteristics of these periods and representative composers and their major works are presented. The study also includes information on selected operas which can be produced in high school.

### Conclusions

As a result of conducting this survey the author has drawn the following conclusions: 1. This study need not be limited to use by high school producers of opera. It may be used by producers of opera in college and the community and as a supplementary source book for other courses of study. 2. A study of the style characteristics of opera may lead a student to various other related areas of academic endeavour. 3. There is a great need for more and better operatic translations. 4. There is a growing interest in educational opera among composers, students and producers. This study may best be described as a handbook for those interested in studying and producing opera.

Microfilm copy.

—VMOU

HOFFMAN, Burton Ray

Opera for children: a study guide for two selected operas. New York, 1970.

Thesis, (Ed.D.) - Columbia University.

The purpose of the study is fourfold:

1. To define the place of operatic literature in regard to the elementary school.
2. To investigate and select operatic literature for use in the elementary school and to extend the repertoire of the music curriculum by preparing arias, ensembles, and choruses for children to study and sing.
3. To emphasize musical learning through a conceptual approach.
4. To prepare guidelines for teachers to use in presenting operatic literature to children.

The dissertation is in two parts. Part one contains a description of the study and consists of three chapters: Chapter I, a formal statement of needs, purposes and procedures; Chapter II, an investigation of conceptual learning and its application to the music curriculum; Chapter III, a discussion of evaluation as it relates to conceptual learning.

Part two of the study concerns the development of the teacher's guide for the two operas selected - The Moon by Carl Orff and The Bartered Bride by Bedrich Smetana. The selections that are discussed are representative examples of recitative, aria, ensemble, and chorus. Each selection contains a musical analysis followed by illustrative concepts that children would probably discover. They are worded in language comparable to that which children of intermediate grades would use. The concepts are followed by teaching suggestions that allow for discovery of the concept and illustrate various approaches to the discovery. Since questioning is one of the better means to involve children, it is one of the suggestions most often illustrated. There are additional suggestions for further exploration on the part of the students. Sometimes this involved related, but not necessarily, operatic material. All of the suggestions allow for much original, creative work. Finally, suggestions for teacher and pupil measurement and evaluation are notated at the end of each selection. They include behavioral objectives to be met both in the cognitive and affective domain, illustrations of multiple-choice test questions, as well as hints for assessing student attitudes, interests, and self-evaluation.

Microfilm copy.

—VMOU

HOLMAN, Hans Jorgen

The Responsoria Prolixa of the Codex Worcester Fl60. Ann Arbor, Michigan, Univ. Microfilms, 1961.

Thesis (Ph.D.) - Indiana Univ., 1961.

The thirteenth-century Codex Worcester Fl60 (Paleographie Musicale, Vol XII) is one of the largest and most complete antiphonals of the Middle Ages. It contains over 930 Great Responsories (responsoria prolixa) for the Office of Matins. Each Responsory consists of a

Respond, a Verse, and usually a partial repetition of the Respond. The Responds can be divided into four groups; melody type chants, centonized, partly centonized, and freely composed chants. Most of the Verses are set to one of eight responsorial tones, some are freely composed, and others are partly set to a tone and partly free.

Standard material appears more frequently in some modes than in others. Melody types are found only in the second, seventh, and eighth modes. Centonized, partly centonized, and free chants occur in all modes, while free material is used most extensively in the fifth and sixth modes.

A comparison of the Responsories of the Codex Worcester with those of the thirteenth-century Antiphonale Sarisburiense, the eleventh- or twelfth-century Codex Lucca 601, and the tenth-century Codex Hartker (Codices 390-391 of St. Gall) shows that a surprisingly large amount of uniformity existed in this repertory of chant in south-western Europe from the tenth through the thirteenth centuries. The Codex de Compiegne and the Tonarius of Regino of Prum indicate that this uniformity existed as early as the ninth century.

1 reel (451, 238p.). Positive microfilm copy.

—SFU

KIEFER, Harry Christian

Elizabethan attitudes toward music in Shakespeare's plays. New York, Columbia University.

Thesis - Columbia University.

Elizabethans saw in music a reflection of universal design which embraced all aspects of man's life, including his spiritual and physical environment. The well-tempered individual, body and soul; the justly governed state, especially a monarchy; the cosmic organization of the stars and planets; the mixture of the elements - all were a part of musical theoria, since they all could be thought of as musical harmony. Many Elizabethan attitudes toward music were rhetorical common-places; some were acquired from classical, patristic, and medieval

sources, especially Boethius' De Institutione Musica; some were derived from the symbolism attached to instruments. Together they comprised a body of received musical thought, not always consistent, which in its literary manifestations declined, under the impact of science and of the rise of Puritanism, from an accepted way of understanding the universe to a collection of materials used for conventional, decorative rhetoric.

35 mm. microfilm 1961: 1 Music.  
Collation of original

—QU

KRIVEN, Martin

A century of wind-instrument manufacturing in the United States, 1860 - 1960.

(Ph.D. Music Ed., University of Iowa, 1961).

While the history of wind instrument manufacturing in this country is comparatively short, there are two good and quite separate reasons for studying it.

The first reason is theoretical. The growth of the industry reflects a measure of our modern culture. Moreover, the wind instrument factory is a specimen of manufacturing remarkably unlike any other.

The second reason is more practical. At a time when music instrument manufacturers are most acutely interested in promoting themselves, there is no one comprehensive work which records their growth.

The purpose of this study, therefore, was to trace the history of the wind instrument industry in the United States from 1860 (the approximate beginning of manufacture) to the present, and examine its many ramifications.

Conclusions drawn in this study are several.

First of all, the manufacture of wind instruments in this country has grown from a one man craft to a highly mechanized industry sophisticated in the ways of assembly-line production, scientific management, and effective advertising.

The second conclusion is that the wind instrument industry is very closely connected with the development of music education.

Another finding of this study was that while the industry enjoyed a post-World War II era of tremendous expansion, the industry today is beset with problems. Coupled with the band instrument manufacturer's constant struggle to compete with rival domestic firms is the ever increasing headache of foreign competition.

Survivors will be large companies who are able to mass produce instruments at low cost.

Microfilm copy.

—NCM

LEWIS, Edgar J.

The use of wind instruments in seventeenth century instrumental music.

(Ph. D. Musicology, University of Wisconsin, 1964).

The music analyzed in this study confirms known facts pertaining to the physical characteristics of seventeenth-century wind instruments and indicates that composers knew and utilized their individual capabilities. This music for wind instruments is important because it exhibits characteristics of form and style comparable with music written for keyboard and stringed instruments at the same time.

Microfilm copy.

—NCM

MUELLER, Paul Edward

The influence and activities of English musicians on the Continent during the late sixteenth and early seventeenth century. (Bloomington, Ind.) 1954.

Thesis - Indiana University.

Vol. 2 contains transcriptions of music.

A discussion of the music and activities of English instrumentalists and actor-musicians on the continent from 1585, when the "Early of Leicester's men," led by William Kemp visited the Low Countries and various principalities in northern Germany, until ca. 1621, the latter date marking the publication of two extensive collections of dance music by Englishmen on the continent, i.e. Thomas Simpson's Taffel Consort/Erster Theil; and William Brade's New lustige Volten, Couranten, Balletten, Padoanen, Galliarden, Masqueraden...

The European itineraries and residences of the various troops of Elizabethan and Jacobean actor-musicians are summarized, and specific attention is given to the music of the Elizabethan stage Jig and its German counterpart, the Singspiel. All biographical information concerning the English instrumentalists who took up permanent residence on the continent is summarized.

35 mm. microfilm. Collation of original.

—QU

PHELPS, Lewis Allen

Choral director's guide to staging and performance of selected excerpts suitable for high school production (Tuscon) 1971.

Thesis (Mus. D.) - University of Arizona.

This dissertation suggests a practical method of enriching the traditional choral curriculum with the study and stage production of selected operatic scenes. There are two main divisions to this study. The first section deals with the "excerpt" approach to opera production. This allows young singers a performing experience with the works of many composers. Sixty six opera scenes, selected on the basis of selected criteria, are listed and briefly annotated. The 41 different works span 4 centuries and represent 8 countries, 33 composers and many styles and types of opera. The second part of the work consists of staging directions for three typical productions entitled "Scenes from the Opera", "A Trio of Operas" and "Laughter and Tears" the latter comprised of excerpts which deal with various human emotions.

Microfilm copy.

—VMoU

PEASE, E.J.

An edition of the Pixerecourt Manuscript: Paris, Bibliotheque Nationale, Fonds Fr. 15123.

(Volume One: Commentary.

Volume Two: Transcriptions, Part I.

Volume Three: Transcriptions, Part II.).

Indiana University 1960.

The Pixerecourt Manuscript contains 170 compositions, and is thus the largest extant late-fifteenth-century chansonnier. It seems to have been written c. 1500, probably in Italy, as many of the French texts are quite corrupt, whereas most of the Italian texts are reasonably free from corruption.

In all, the manuscript consists of two hundred three parchment folios, one hundred ninety-eight of which contain music. Folio eight-three (according to the original pagination) is missing; thus, two compositions are fragmentary. The manuscript is beautifully illuminated.

Microfilm copy. Music Dept. —VMOU

POLK, Keith

Flemish wind bands in the late middle ages: a study of improvisatory instrumental practice, by Keith Polk. (s.l.s.n) 1968.

Thesis (Ph.D.) - University of California, Berkeley. 318 leaves music. Bibliography: leaves 308-319.

This dissertation is in two parts. Part I focuses upon the most consistent instrumental aggregation of the time, the so-called *alta* (composed of Shawm, bombard and trombone). Part II concerns the musical practice of the bands, i.e. how and upon what they improvised and the techniques they used to produce highly ornate ensemble performances. Examples in instruction books and written out pieces give clues to technique.

Microfilm. Ann Arbor, Michigan, University Microfilms, 1968. 1 reel. 35 mm.

—VLU

RUTAN, Harold B.

An annotated bibliography of written material pertinent to the performance of brass and percussion chamber music.

(Ed. D., Univ. of Ill. 1960)

The purpose of this study is two-fold: First, to compile an annotated bibliography of books, articles, and other printed materials which pertain to the performance of chamber music by wind and percussion instrumentalists, and secondly, to provide a graded list of chamber and ensemble music suitable for use in schools.

Microfilm copy.

—NCM

SCHNEIDER, Marius

Die Ars nova des XIV Jahrhunderts in Frankreich und Italien. (Superior, Wis., Research Microfilm Publishers, 1950).

Thesis - Universitat zu Berlin - The "ars nova" of the fourteenth century in France and Italy.

On reel with Appel, Margarete. Terminologie in den mittitalerlichen Musiktraten, which see.

1 reel 35 mm microfilm positive. (Monographs on medieval music, series A). Imprint of original: Berlin 1930. Collation of original: 84p. —QU

SHIPP, Clifford Marion

A Chansonnier of the Dukes of Lorraine: The Paris Manuscript Fonds Francais 1597. North Texas State College, 1960.

The manuscript fonds francais 1597 of the Bibliotheque Nationale in Paris is one of the several large manuscript collections of vocal part music of the fifteenth and sixteenth centuries known as chansonniers. It is generally accepted that this manuscript dates from the early years of the sixteenth century. The manuscript contains seventy-eight folios of fine vellum.

The sixty-seven compositions of Ms 1597 embrace a variety of musical styles which range from pieces dating as early as the 1450's to those which appeared about the turn of the fifteenth century. Forty-six pieces are in three parts, the remaining twenty-one being in four parts.

Microfilm copy. Music Dept.

SHOEMAKER, John R.

A selected and annotated listing of twentieth-century ensembles published for three or more Heterogeneous Brass Instruments.

Ed. D. Washington Univ., 1968.

The purpose of this dissertation is two-fold: first to determine which 20th century brass ensemble scores are considered to be the outstanding literature worthy of performance by heterogeneous brass groups as designated by brass experts throughout the country; and second, to provide analysis and annotation of each of the selected scores for use by directors of this medium. The selected list was compiled with the assistance of the editors of the "Brass Quarterly" and "Brass World" and 40 members of the National Association of College Wind and Percussion Instructors. Each score was subjected to analysis on the basis of the following criteria: number of instruments, number of movements, structure of phrases, structure of thematic/motivic material, structure of meter, harmonic characteristics, textural characteristics, and instrumental characteristics. An examination of these various characteristics revealed certain patterns of compositional techniques used by twentieth century brass composers.

Microfilm copy.

—NCM

SMITH, Norman Eugene

The clausulae of the Notre Dame school: a repertorial study. Ann Arbor, Michigan, University Microfilms, 1967.

Thesis (Ph.D.) - Yale Univ., 1964.

(Volume I: Text, Volume II: Diagrams, Volume III: Transcriptions).

This repertorial study provides a necessary foundation for the systematic and comprehensive study of the clausula. It takes the form of a survey of the manuscript sources, a catalogue raisonne of the clausula repertory, a collection of diagrams which supplement the catalogue, and a transcription of the clausula collection. An introductory essay deals with questions, both practical and stylistic, raised by the processes of cataloguing the repertory. Further inquiry has been made into the nature of different styles such as discant, organum and purum, and the means by which they are differentiated.

Originally the clausula has been studied as the source of the motet but more recently has been studied as a type of composition of importance in itself and as the embodiment of the development of modal rhythm.

1 reel (3v.). Positive microfilm copy.

—SFU

SNOW, Robert Joseph

The manuscript Strahov D.G. IV, 47. Ann Arbor, Michigan, University Microfilms, 1969.

Thesis (Ph.D.) - Univ. of Illinois, 1968.

This manuscript was written in Silesia or Bohemia about 1485. It contains a total of 330 entries, 11 of which are either fragments or duplications. The vast majority of the items are anonymous, however about 30 composers may be identified. The contents are



almost exclusively liturgical in nature and include 57 different settings of Mass Propers, 29 plainsong settings of the Mass ordinary items, 54 ordinary items that belong to one or another of 16 different cycles, 50 office hymns and 14 magnificat settings. The remaining entries are motets, smaller liturgical forms, textless pieces and a few secular songs.

1 reel (605p). Positive microfilm copy.

—SFU

STARBUCK, Peter Richard

Ralph Vaughan Williams, O.M. 1872 - 1958. A bibliography of his literary writings and criticism of his musical works. Tylers Green, High Wycombe, University Microfilms, 1967.

Thesis (Fellowship Library Association).

This work contains an introduction.

Part I, the literary writings of Ralph Vaughan Williams and Part II biographical and critical studies of Ralph Vaughan Williams, appendix and indexes.

Part I is a comprehensive list and includes Vaughan Williams own programme notes to his own and other music, letters to newspapers and short introductions to books. Part II is not so comprehensive because such material tends to be of rather ephemeral value. The arrangement of items is as nearly chronological as possible to show in Part I, the development of Vaughan Williams' literary output and style and, in part II, the increasing interest shown in his work towards his later years.

1 reel microfilm.

—VSL

STORZ, Walter

Der Aufbau der Tänze in den Opern und Balletts Lully's vom musikalischen Standpunkte aus betrachtet. Göttingen, Universitäts-Buchdruckerei, 1928.

Thesis (Ph.D.) - Georg August-Universität zu Göttingen, 1928.

The construction of the dance in the operas and ballets of Lully examined from the musical standpoint. 782.1

Negative microfilm copy.

—SFU

WATTENBARGER, James A.

The Turmmusik of Johann Pezel (Music Northwestern Univ., 1957).

This dissertation combines an analytical study of the Turmmusik of Johann Pezel and an investigation of selected relative factors which would lead to clarification of the following: (not listed in order of importance)

1. History and development of brass ensemble music;
2. Significance and geographic limitations of the Turmmusik movement during the Baroque period;
3. Differences in structure between Turmmusik and other music of the Baroque period;
4. Other Baroque Turmmusik composers, and availability of their music;
5. Accuracy of modern performances of Baroque brass ensemble music;
6. Accuracy of modern editions of Baroque music;
7. Life of Johann Pezel and his significance as a Turmmusik composer; and
8. Present availability of the Turmmusik of Pezel.

Plan of presentation:

1. Factors responsible for the introduction of the Turmmusik movement;
2. General survey of Turmmusik and its composers;
3. Correct practices in modern performances of this music;
4. Johann Pezel and his Turmmusik in particular; and
5. Presentation in an appendix of the complete scores of the Turmmusik of Pezel available to the researcher.



The complete scores to thirteen sonatas from the Hora Decima collection, and sixteen pieces from the Funff-stimmigte blasende Musik collection appear in an appendix to this dissertation.

Microfilm copy.

—NCM

WERNER, Warren Kent

The harmonic style of Francis Poulenc.  
(Iowa City, Iowa) 1966.

Thesis - Ph.D. - University of Iowa.

The goal of this study was a clearer definition of Poulenc's harmonic style than had heretofore been available. To this end, detailed analyses of representative portions of his total output were undertaken, prefaced by an examination of general stylistic characteristics in Chapter I. A total of fourteen large-scale works containing seventy-four separate movements, sections, or songs was selected for this analysis.

Chapter two deals with methods and procedures and the main aspects of Poulenc's harmonic structure are defined in detailed analysis. Three main conclusions are stated and provide an adequate explanation of a harmonic style as variegated as Poulenc's.

1 reel 35 mm. microfilm. Collation of original. Microfilm: Ann Arbor, Mich., University Microfilms, 1966.

—QU

WIGNESS, Clyde R.

The soloistic use of the trombone at the Imperial Court of Vienna from 1600 - 1800.

Ph.D. Music Ed., Univ. of Iowa, 1970.

The purpose of the study was to substantiate the existence of, and provide insight into, the soloistic use of the trombone in the Vienna Imperial Court during the eighteenth century. Works selected for discussion included only those which used the trombone as a solo instrument.

These compositions were presented in these categories: works for instruments alone, and those that combined instruments with voices. Several hundred pieces were found in which the trombone played a soloistic or prominent role. It was concluded that Viennese trombonists were probably virtuosos capable of excellent performance in chamber music and vocal works. The study also revealed that there are still hundreds of unpublished 18 century Viennese compositions in existence which use one or more trombones concertante style.

Microfilm copy.

—NCM

WINN, V.A.

A bibliography of contemporary source works for the social history of English Music, 1543 - 1728. Tylers Green, High Wycombe, University Microfilms, 1965.

Thesis (Fellowship Library Association).

The purpose of this bibliography is to present a list of works which together provide a detailed picture of music and music making during the period 1543 - 1728 as seen by the men and women of the time. For the purposes of this bibliography it has been necessary to select from the wealth of material available and it is hoped that the choice is sufficiently wide and balanced to illustrate contemporary opinions about music and musicians of this period without distortion. Each entry contains 3 elements, the title of the original work, details of modern editions or reprints and a description of the content and significance of the work. The index is in 2 parts, the first an index of authors and/or titles, the second a subject index.

1 reel microfilm.

—VSL

WRIGHT, Michael G.H.

A bibliography of critical writings on Hector Berlioz. Tylers Green, High Wycombe, University Microfilms, 1967.

Thesis (Fellowship Library Association).

The main aim behind this bibliography is to illustrate the changing and conflicting views on the composer as objectively as possible. It is hoped by the chronological method it will be shown how certain ideas have originated and how passed on. Coverage has been limited to what is most readily available to the scholar in this country (England). The bibliography is selective according to main aims and purpose of the thesis and selective according to main aims and purpose of the thesis and includes Berlioz' own writings, collections of letters containing information on Berlioz, biographies, contemporary references, memoirs and reminiscences, concert reviews, reference in works of general musical criticism, articles in encyclopaedias, dictionaries of music etc. Full bibliographical details are given where possible and also the entries are annotated. Author and subject indexes are included.

1 reel microfilm.

—VSL

YEATS-EDWARDS, Paul

The history of development of English Church music. A select bibliography. Tylers Green, High Wycombe, University Microfilms, 1970.

Thesis (Fellowship Library Association).

The object of this thesis is to indicate, under subject headings what books, pamphlets and tracts have been published in England on English Church music. The period of history covered is from the beginning of established church music up to 1969.

Also included are published and unpublished theses. Periodical articles are not included. In the main, entries refer to English church music but some titles deal also with continental music. The bibliography deals with church music in the strict sense of the word - music as used in the choral worship of the church. "Sacred music" in the form of oratorios, etc. are excluded on the ground that strictly speaking they are not church music but dramatic music. Arrangement is by subject, and under subject by author with some exceptions. Entries consist of author/title/imprint/pagination. For rare books, some indication is given of location.

1 reel microfilm.

—VSL

6. MISCELLANEOUS

HAAGS GEMEENTEMUSEUM, MUSIC DEPARTMENT

European musical instruments on prints and drawings. The Hague, Repertoire International d'Inconographie Musicale.

44 microfiche 11 x 15 cm.  
Transparencies of prints and drawings.  
Microfiche: Zug, Inter Documentation (1972).

—QU  
—NLN

TOOMEY, J.

Miscellaneous song index. An alphabetical list of Irish folk songs compiled by J. Toomey, Senior Library Assistant, National Library of Ireland. Includes book title and classification number.

Microfilm copy.

—VSL

RAVEL, Maurice

Lettres et documents inedites. Textes reunis par Roland-Manuel. (n.p., n.d.).

Includes one hand written letter.

1 reel 35 mm microfilm.

—QU

RICHARDSON, P.J.S.

Bibliographical descriptions of forty rare books relating to the art of dancing in the collection of P.J.S. Richardson, O.B.E. Compiled by Ifan Kyrle Fletcher. Tylers Green, High Wycombe, University Microfilms, 1954.

With five illustrations, 1 booklet.

The main purpose of this list was to place on record accurate descriptions of a number of important books relating to the dance, which have been brought together by P.J.S. Richardson. A secondary purpose was to discover what light, if any, would be thrown on the history of the dance by a bibliographical investigation of the subject. The arrangement is chronological and gives an opportunity to survey the development of theories and practice, especially of the art and science of choreography.

8 reels microfilm.

—VSL

PLEASE NOTE Pages 57 and 58 have been deleted. Editor.  
QUESTIONNAIRE

Name of Library: .....

Address: .....

.....

1. Do you hold any music materials at all in microform?

Yes

☐

No

☐

2. If no, have you any plans to acquire music resources in microform within the next twelve months?

Yes

☐

No

☐

3. If microform material held, what form does the original material take? (Please tick the appropriate boxes and indicate approximate number of titles).

Form

No.

(a) music in manuscript form

☐☐

(b) published music

☐☐

(c) monographs

☐☐

(d) serials

☐☐

(e) others inc., research documents,  
reports, surveys, etc.

☐☐

4. Please tick the types of microforms held

(a) microfilm

☐

(b) microfiche

☐

(c) other (please specify)

☐

.....

.....

5. Are all the items held in microform catalogued?

Yes

☐

No

☐

6. Are bibliographies available of the music resources held in microform in your library?

Yes

☐

No

☐

7. Would you be willing to provide details of your microform holdings for inclusion in the proposed survey please?

Yes

☐

No

☐

Name of person completing questionnaire: .....

Please return by May 21st 1976.

APPENDIX II

	<u>Questionnaire Affirmative and Overall No. of Resources If Given</u>	<u>Second Letter Sent</u>	<u>Answer Received</u>	<u>Co-operation in Project</u>
<u>A.C.T.</u>				
Australian National University	✓ 4	✓	✓	Yes
Canberra College of Advanced Education				
Canberra School of Music	✓ 12	✓	✓	No
National Library of Australia	✓			Yes
<u>N.S.W.</u>				
Alexander Mackie Teachers College				
Armidale Teachers College				
Australian Broadcasting Commission	✓ 8	✓	✓	No
Goulburn Teachers College				
Kindergarten Training College				
Kuring-gai College of Advanced Education				
Library of New South Wales	✓ 5			Yes
Library of New South Wales Mitchell Library	✓ 1			Yes
Macquarie University				
Cilperra College of Advanced Education				
Mitchell College of Advanced Education				
Nepean College of Advanced Education				
N.S.W. State Conservatorium of Music	✓ 45	✓	✓	Yes

	<u>Questionnaire</u> <u>Affirmative and</u> <u>Overall No. of</u> <u>Resources If</u> <u>Given</u>	<u>Second</u> <u>Letter</u> <u>Sent</u>	<u>Answer</u> <u>Received</u>	<u>Co-operation</u> <u>in</u> <u>Project</u>
Newcastle College of Advanced Education				
Newcastle Teachers College				
Northern Rivers College of Advanced Education				
Riverina College of Advanced Education				
Sydney College of the Arts				
Sydney Teachers College				
University of New England	✓	1		Yes
University of New South Wales	✓			No
University of Newcastle	✓	1		Yes
University of Sydney				
<u>QUEENSLAND</u>				
Brisbane Kindergarten Teachers College				
Capricornia Institute of Advanced Education				
Darling Downs Institute of Advanced Education				
Kelvin Grove Teachers College				
Mr. Gravatt Teachers College	✓	1		Yes
North Brisbane College of Advanced Education	✓	4	✓	✓
Queensland Conservatorium of Music				
State Library of Queensland	✓	2	✓	✓
Townsville Teachers College	✓		✓	✓
				No materials
University of Queensland	✓	218	✓	✓

	<u>Questionnaire</u> <u>Affirmative and</u> <u>Overall No. of</u> <u>Resources If</u> <u>Given</u>	<u>Second</u> <u>Letter</u> <u>Sent</u>	<u>Answer</u> <u>Received</u>	<u>Co-operation</u> <u>in</u>
<u>SOUTH AUSTRALIA</u>				
Adelaide College of Advanced Education				
Flinders University	✓ 61	✓	✓	Yes
Kingston College of Advanced Education				
Murray Park College of Advanced Education				
Salisbury College of Advanced Education				
State Library of South Australia				
Sturt College of Advanced Education				
Torrens College of Advanced Education				
<u>TASMANIA</u>				
State Library of Tasmania				
Tasmanian College of Advanced Education	✓ 4	✓		No reply
Tasmanian College of Advanced Education (North)	✓ 3	✓	✓	Yes
University of Tasmania				
<u>VICTORIA</u>				
Ballarat Institute of Advanced Education				
Gippsland Institute of Advanced Education				
Latrobe University	✓ 2	✓	✓	Yes
Monash University	✓ 29	✓	✓	Yes
Monash University, Department of Music	✓ 20	✓	✓	Yes



	<u>Questionnaire</u> <u>Affirmative and</u> <u>Overall No. of</u> <u>Resources If</u> <u>Given</u>	<u>Second</u> <u>Letter</u> <u>Sent</u>	<u>Answer</u> <u>Received</u>	<u>Co-operation</u> <u>in</u> <u>Project</u>
Prahran College of Advanced Education				
State College of Victoria, Ballarat	✓ 4	✓		No reply
State College of Victoria, Bendigo				
State College of Victoria, Burwood				
State College of Victoria, Coburg				
State College of Victoria, Frankston				
State College of Victoria, Geelong				
State College of Victoria, Hawthorn				
State College of Victoria, Institute of Catholic Education				
State College of Victoria, Institute of Early Childhood Development				
State College of Victoria, Melbourne	✓ 1			Yes
State College of Victoria, Rusden				
State College of Victoria, Toorak				
State Library of Victoria	✓ 8	✓	✓	Yes
University of Melbourne (Faculty of Music)	✓ 51			No
Victorian College of the Arts				

	<u>Questionnaire</u> <u>Affirmative and</u> <u>Overall No. of</u> <u>Resources If</u> <u>Given</u>	<u>Second</u> <u>Letter</u> <u>Sent</u>	<u>Answer</u> <u>Received</u>	<u>Co-operation</u> <u>in</u> <u>Project</u>
<u>WESTERN AUSTRALIA</u>				
Churchlands Teachers College				
Claremont Teachers College				
Graylands Teachers College				
Mt. Lawley Teachers College				
Secondary Teachers College				
Library Board of Western Australia	✓ 155	✓	✓	Yes
University of Western Australia	✓ 1			Yes

APPENDIX III

891 Glenferrie Road,  
KEW. VIC. 3101.

Thank you for your reply to my first questionnaire. The responses indicate that a useful inventory can be compiled and I now wish to complete the descriptive inventory of music manuscript and research materials held on microform in Australian libraries. Would you be willing to send me a list of your resources, please? If possible, I would like to include full bibliographical details for each item to enable accurate identification. Brief annotations on subject and/or contents will be prepared for each entry. If you consider the work to be specialized and believe that it would be difficult to find a description from reference works, would you provide brief notes on the item please? I would appreciate your reply by 31st July, 1976. Please find enclosed stamped addressed envelope.

I am most grateful for your continued co-operation in this project.

Theses

BOLAN, Charles W.

Open-air music of the baroque.  
(Ph. D. Music Microfilm Ed.  
Indiana University, 1954).

Microfilm copy.

—NCM

1. Music - England. 2. Music - Hist., & Crit. 3. Music, Italian - Hist. & crit.

35 mm. microfilm.

—QU

BRIGHT, Robert Houston

The early Tudor part-song from Newarke to Cornysch. [Los Angeles, Calif.] University of Southern California, 1952.

Thesis - University of Southern California. Includes transcriptions. Includes bibliography.

1. Part-song.  
English - Hist. & crit.

35 mm. microfilm

—QU

CORAL, Lenore

An historical survey of thematic catalogs with special reference to the instrumental works of Antonio Vivaldi. Chicago, Ill., University of Chicago, 1965.

Thesis (M.A.) - University of Chicago. Includes bibliography.

1. Music - Thematic catalogues.
2. Vivaldi, Antonio.

35 mm. microfilm.

—QU

BROWN, David Clifford

The English tradition in secular music of the sixteenth century with special reference to William Byrd. Sheffield, 1960.

Thesis - M.A. - University of Sheffield. Includes bibliography.

1. Music - England - Hist. & crit. 2. Music - Hist. & crit. - 16th cent.
3. Byrd, William.

1 reel 35 mm. microfilm.

—QU

DUNIPACE, Esther McGeorge

The use of music in the language arts in the primary school. (Tuscon, Ariz.). 1951.

Thesis - M.A. - University of Arizona. Includes bibliography.

1. Language and languages - Study and teaching - Audio-visual aids. 2. Music - Study and teaching.
3. Education, Primary. I. Title.

1 reel. 35 mm. microfilm.

—QU

BYLER, Arthur William

Italian currents in the popular music of England in the sixteenth century. Chicago, Ill., 1952.

Thesis - University of Chicago. Pt. 2 consists of music transcribed by the author from manuscript sources. Includes bibliography.

EVERSON, P.E.

A history of brass instruments, their usage and performance practices in ensembles during the baroque era.

Microfilm copy.

—NCM

FROSPER, O.W.

The principles and practice of producing vibrato in brass instrument performance.

Microfilm copy.

—NCM

35 mm. microfilm (2 reels)  
illus. (music). 1 set (v. 2)  
only to hand: Music.  
Contents - reel 1. Thesis - reel  
2. Reproduction of Diego  
Pisador's Libro de musica de  
vihuela, Salamanca, 1552.

—QU

GALE, Annan Thelma

Studies in the history and development of solo song and its accompaniment. (Christchurch) 1954,

M.A. Dissertation - University of Canterbury, N.Z. Includes bibliography.

1. Songs - History and criticism.

35 mm. microfilm.

—QU

HUSTED, Benjamin

The Brass ensemble : its history and music.

(Ph. D. theory, University of Rochester, 1955).

Microfilm copy.

—NCM

HUTCHINSON, L.

The vihuela and music of Diego Pisador. (Rochester, N.Y.) 1937.

Thesis - Eastman School of Music, Rochester, N.Y., 1937.

1. Pisador, Diego. 2. Vihuela.  
3. Lute music. I. Pisador, Diego,  
Libro de musica de vibuela.

JONES, William John

The literature of the transverse flute in the seventeenth and eighteenth centuries. Evanston, Ill., Northwestern univ, 1952.

Thesis (Ph. D) -  
Northwestern univ, 1952.

This thesis is a study of the literature of the transverse flute in the 17th and 18th centuries which includes music - both solo and ensemble (but not orchestral), instruction or method books, and treatises of a general or specific nature which deal with the instrument in some fashion. Chapter I contains a definition of the flute, a description of acoustics and physics of the instrument and its development through the ages. Chapter II deals with baroque literature (1580 - 1730), treatises methods and music from Italy, England and Germany. Chapter III deals with Rococo literature (1730 - 1760) including treatises, methods and music from France, Prussia, Italy and England. Chapter IV deals with classical literature (1760 - 1820) - treatises methods and music from France, England, American collections, Viennese and miscellaneous collections including Boccherini, Gluck etc. Chapter V is a conclusion. Bibliographies, check lists, lists of musical examples, indexes are included as well as plates showing collections of wind instruments of the period.

1. Flute - Bibliography.
2. Flute music - History and criticism.

Negative microfilm copy.

—SFU

KLIEWER, Jonah Clarence

Tylman Susato and his  
Ecclesiasticarum Cantionum.  
Rochester, N.Y., 1958.  
5 sheets (176p.)

Thesis (M.A.) - Univ. of  
Kansas, 1957. Includes scores.

In this study the writer has  
discussed the life of Tylman  
Susato and has compiled a list  
of his prints as they appear in  
available bibliographies. A  
commentary has also been prepared  
on Susato's well known motet  
collection, the Ecclesiasticarum  
Cantionum and it is accompanied by  
a thematic index of this work.

Tylman Susato is one of the best  
known Belgian music printers of the  
late renaissance and from this  
study he emerges as a progressive  
music printer aware of the talent  
in young composers and yet able to  
see the values in older music.  
The reader is made aware of  
Susato's important contribution  
to the literature of renaissance  
music.

1. Susato, Tylman.
- I. Susato, Tylman.

Microprint edition.

—SFU

KUO, Chang-yang

Chinese art song: a melodic  
analysis (Honolulu), 1970.

Thesis (M.A.) - Univ. of  
Hawaii.

1. Songs, Chinese - History  
and criticism.

Microfilm. Honolulu,  
Univ. of Hawaii Library, 1973.

—ANU

LEVAN, Wilson Dale

Implications of language  
reading readiness in the music  
program. Columbus, Ohio, 1951.

Thesis (M.A.) - Ohio  
State University. Includes  
bibliography.

1. Reading readiness.
2. Sight-reading (Music).
3. Music - Instruction and  
study. I. Title.

1 reel illus.  
35 mm. microfilm.

—QU

LINDSEY, Edwin S

The music of the songs in the  
Elizabethan drama. (Chapel  
Hill, N.C.) 1923.

Thesis - University of North  
Carolina. Includes bibliography.

1. Sings, English - Hist.  
crit. - 16th-17th cent.
2. English drama - Early modern  
and Elizabethan - Hist. & crit.

35 mm. microfilm.

—QU

LUMSDEN, David

The sources of English lute music (1540 - 1620) Cambridge, 1955.

Thesis - Ph. D. - Cambridge University. Includes bibliography. Collation of original: 3 v.

1. Lute music - Hist. & cric.  
I. Title.

2 reels 35 mm. microfilm.

—QU

McCLURE, Theron Reading

A reconstruction of theatrical and musical practice in the production of Italian opera in the eighteenth century. Ann Arbor, University microfilms, 1956.

Thesis (Ph. D.) - Ohio State Univ., 1956.

This study undertakes to unite in a single field of view, all the disparate elements of the eighteenth century entertainment called "the opera seria". The contributions of all the participating operatic elements are surveyed and an effort is made to discover which of the components have been given a dominant rule and why. An investigation is made for the purpose of finding out why the opera of the 18th century had such a very wide popular appeal. A search is made for an explanation of the unexpected and musical feature encountered in reading the contemporary descriptions of the opera. An attempt is made to explain the sociological implications of the popularity of opera at this time. Information was culled from varied sources such as, municipal records of the day, extracts from

letters and autobiographies of workers in the field of opera at the time, letters and accounts of foreign travellers, recent writings by modern scholars of the baroque influence on the eighteenth century. Twenty one plates depicting theatres and opera houses of the era are included, as well as four appendices, a bibliography and an autobiography of the author.

1. Opera - Italy.  
2. Theatre - History - 18th century.

Positive microfilm copy.

—SFU

McINTYRE, Andrew.

Music of the New Hebrides. (Melbourne) 1970.

Thesis (B.A. Hons) - Monash University.

This thesis is an attempt to review all the literature that is available at the present moment that deals in any way with the music of the New Hebrides to give a general description of the instruments and their distribution, the singing styles throughout the group, the state of music at the moment, and in particular a detailed description of the body of songs recorded at Vanefo, which with qualifications, seems to be typical of the New Hebrides. Chapter one gives the origin of islands and the present day influences. Chapter two includes a review of the literature which is followed in chapter three by a general description of the music of the islands, including performance, singing, instruments and acculturation. Also included in the thesis is a musical analysis based on recordings made at Vanefo, a summary and conclusions plus an appendix of music transcriptions and a bibliography.

1 microfilm copy.

—VMoU

McLEOD, Norma

The social context of music in a Polynesian community. London, 1957.

M.A. thesis, University of London, 1957.

This thesis reports a preliminary study of the music of the island of Tikopia as represented on twenty-one tapes recorded there in 1952 - 53 by James Spillius. Attention is focussed on the relationship between types of musical occasion and the general social structure, a preliminary musical analysis of the definitely identified musical types; and an attempt to relate musical type to musical occasion, where possible. A general discussion of various occasion types has been drawn from the literature. Description is also given of the expert and composer, the method of composition and the position of the musical adept in the social structure of the community. The musical study was based on named native categories of music and showed some broadly definable musical types. The musical implications of these categories are discussed in detail. In some cases, notably the funeral dirge, further information on musical type could be drawn from the social situations in which the music was found. Musical analysis has mainly followed the general lines set out by modern ethnomusicologists. Particular emphasis has been given to the analysis of internal pitch relations in the music, and an attempt made to classify norms of melodic motion. Methods of analysis and the musical notation used have been described in detail.

Some general information on Polynesian music as a whole is available and has been included. Where possible, similarities found in Tikopia music were noted.

Microfilm copy.

—VMoU

MAY, Elizabeth

Japanese children's music before and after contact with the West. Los Angeles, Univ of Calif., 1958.

Thesis (Ph.D.) - Univ. of Calif., Los Angeles.

1. Music - Japan - History and criticism. 2. Children's songs, Japanese - History and criticism. 3. Folk-songs, Japanese - History and criticism.

Microfilm. Los Angeles, Univ. of Calif. Library, 1975.

—ANU

MOE, Lawrence Henry

Dance music in printed Italian lute tablatures from 1507 to 1611. Cambridge, Mass., Harvard University, 1956.

Thesis - Harvard University. Includes bibliographical footnotes.

1. Tablature (Musical notation). 2. Dance music, Italian. 3. Dance Music - Hist. & cric.

35 mm. microfilm.

—VMoU

—QU

ROCKWELL, Coarlie J.

Korean traditional music and musical instruments. Sydney, 1965.

Thesis - (B.A. Honours) - University of Sydney.

Includes Bibliography.

1. Musical instruments, Korean. 2. Music, Korean. I. Title.

1 reel 35 mm. microfilm.

—QU



SADIE, Stanley

British chamber music, 1720 - 1790. Cambridge, 1957.

Thesis - Ph. D. - Cambridge University. Includes bibliography. Collation of original: 3 v.

1. Chamber music - Hist. and crit. 2. Music - England - Hist. and crit.

2 reels 35 mm. microfilm.

—QU

SANDERS, Ernest Helmut

Medieval English polyphony and its significance for the continent. Ann Arbor, Michigan, University Microfilms, 1965.

Thesis (Ph.D.) - Columbia Univ., 1963. Positive microfilm copy.

This dissertation represents an attempt at a comprehensive survey of the tattered and scattered remains of medieval English polyphony from c. 1250 to c. 1400. The nearly 50 fragmentary manuscripts examined are listed and classified chronologically in Appendix I. Chapter I deals with the rhythmic problems of 13 century English notation. Chapter II examines the contrapuntal, harmonic, tonal and structural properties of most of the Worcester repertoire (c. 1270) and a few cognate compositions. Chapter III discusses compositions from c. 1285 to c. 1325 notated in parts, as follows - (a) compositions with freely treated cantus firmus (b) compositions with Stimintousch (c) Variation motets (d) isoperiodic compositions (e) MS Westminster Abbey 33327. Chapter IV investigates the remainder of 14th century English music, all of which is notated in score. The final chapter contains an examination of putative English origin of certain compositions in continental manuscripts of the thirteenth century and a survey of different styles and techniques used in both English and continental music in the medieval ages.

1. Music - History and criticism - Mediaeval.  
2. Music - Great Britain - History and criticism.

1 reel (456p.)

—SFU

SPINK, Ian

The English declamatory ayres from between c. 1620 - 1660. Birmingham, 1958.

Thesis - University of Birmingham. Includes bibliography.

1. Songs, English - Hist. & Crit. - 16th - 17th cents. I. Title

35 mm. microfilm.

—QU

TEGNELL, John Carl

Elizabethan musical prosody: a study of the style of the English madrigal and ayre. Evanston, Ill., 1948.

Thesis - Northwestern University, Evanston, Ill. Includes bibliography.

1. Madrigal.

35 mm. microfilm.

—QU

WALLIS, Richard H.

Poetry as music in Java and Bali.  
(Ann Arbor) 1973.

Thesis (M.A.) - University of  
Michigan.

This study is intended as a survey of some of the musical poetry of Java and Bali. As such, it is merely an introduction and from an investigation of the connections between literature and music manifest in sung poetry, it should be possible to discover important information about the historical development of Indonesian music systems and their functions. The thesis includes chapters on (1) the scope of traditional Javanese and Balinese poetry, (2) uses and functions of poetic literature, (3) poetic formal structure (4) the musical nature of poetic forms (5) melodic features of Javanese Sekar Macapat. Also contained in this study are comprehensive notes, lists of abbreviations, musical examples, explanations of spelling and musical notation plus a bibliography.

1 microfilm copy.

—VMoU

WEIDNER, Robert Wright

The early In nomine: a genesis of chamber music. Rochester, N.Y., University of Rochester, Eastman School of Music, 1960.

Thesis - University of Rochester.  
Vol. 2 consists of score. Includes bibliography.

1. Chamber music - Hist. & crit.  
2. Chamber music. 3. In nomine (Music).

35 mm. microfilm.

—QU

## MICROFILM IN THE CENTRAL MUSIC LIBRARY, PERTH

H.W.M. = Henry Watson Music Collection

ALBERTI, Giuseppe Matteo  
[Symphony: string orchestra and organ,  
F major]  
H.W.M. 2

ARNE, Thomas Augustine  
[Overture: small orchestra, G major]  
H.W.M. 8  
[Overtures: small orchestra]  
H.W.M. 7

AVISON, Charles  
[Concertos: string orchestra, op.3]  
H.W.M. 9

BACH, Johann Christian  
[Symphonies: small orchestra, op.8]  
H.W.M. 11  
[Symphony: small orchestra, op.3]  
H.W.M. 12.

BOCCHERINI, Luigi  
[Symphonies: op.16, D major and E flat  
major]  
H.W.M. 14  
[Symphony: small orchestra op.22, B flat major]  
H.W.M. 13

BOND, Capel  
[Concertos]  
H.W.M. 15

BORGHI, Luigi  
[Overtures: small orchestra, op.6]  
H.W.M. 16

CANNABICH, Christian  
[Symphony: small orchestra, B flat major]  
H.W.M. 17

CIRRI, Giovanni Battista  
[Concertos: string orchestra, op.14]  
H.W.M. 18

CLINCH, Peter  
[Introduction and fugue: percussion]

CLINCH, Peter arr.  
[Italian love affair: orchestra]

COLLETT, John  
[Symphonies: small orchestra, op.2]  
H.W.M. 19

DITTERSDORF, Karl Ditters von  
[Symphony: small orchestra, C major]  
H.W.M. 21  
[Symphonies: small orchestra, op.1]  
H.W.M. 22

FESCH, Willem de  
[Concertos: selections]  
H.W.M. 20

FOWLER, Jennifer Joan  
[Oedipus the king: orchestra (1967)]  
[Quartet: strings (1967)]  
[Ravelation: strings (1917)]  
[Spelt from Sibyl's leaves: mixed voices,  
unacc.]  
[Threnody: recorder quarter (1960)]  
[Trio: strings (1966)]  
[Variations: violin, clarinet, percussion  
and voice 1966]

FRAENZL, Ignaz  
[Overture: small orchestra, F major]  
H.W.M. 23

GALUPPI, Baldassare  
[Overtures: small orchestra]  
H.W.M. 24

GARTH, John  
[Concertos: cello and small orchestra, op.1]  
H.W.M. 25

GIARDINI, Felice de  
[Overtures: small orchestra]  
H.W.M. 26

GOSSEC, Francois Joseph  
[Overture: small orchestra, B flat major]  
H.W.M. 27  
[Overture: small orchestra, C major]  
H.W.M. 30  
[Overture: small orchestra G major]  
H.W.M. 29  
[Overture: small orchestra D major]  
H.W.M. 28

GUGLIELMI, Pietro Alessandro  
[Overture: small orchestra, D major]

GYROWETZ, Adalbert  
[Symphony: small orchestra, no.1]  
H.W.M. 33

[Symphony: small orchestra, no.2]  
H.W.M. 33  
[Symphony: small orchestra, no.3]  
H.W.M. 33  
[Symphony: no.4, E flat]  
H.W.M. 32  
[Symphony: no.9, D major]  
H.W.M. 36  
[Symphony: no.10, E major]  
H.W.M. 37  
[Symphony: small orchestra, no.11  
E flat major]  
H.W.M. 35  
[Symphony: small orchestra, no.12,  
G major ]  
H.W.M. 34

HAYDN, Joseph  
[Symphony: no.31, "Hornsignal", D major]  
H.W.M. 38  
[Symphony: no.82, "L'ours", C major]  
H.W.M. 39  
[Symphony: no.83, "La poule", G minor]  
H.W.M. 40  
[Symphony: no.84, E flat major]  
H.W.M. 41  
[Symphony: no.85, "La reine", B flat major]  
H.W.M. 42  
[Symphony: no.86, D major ]  
H.W.M. 43  
[Symphony: no.90, C major ]  
H.W.M. 44  
[Symphony: no.91, E flat major]  
H.W.M. 45  
[Symphony: no.94, "The surprise", G major]  
H.W.M. 46  
[Symphony: no.100, "The military", G major]  
H.W.M. 47  
[Symphony: no.101, "The clock", D major]  
H.W.M. 49  
[Symphony: no.104, "London", D major]  
H.W.M. 49

HOFFMEISTER, Franz Anton  
[Concerto: no.62, D major]  
H.W.M. 52  
[Concerto: no.61, D major]  
H.W.M. 51

HUMBLE, John George  
[Cottesloe: brass band]  
[The major: brass band]

HUPFELD, Bernard  
[Symphonies: op.3]  
H.W.M. 53

KRAKAMP, Emanuele  
[Metodo practico: clarinet, op.220]

MAHON, John  
[Concerto: wind, no.2, F major]  
H.W.M. 54

MARSH, John  
[Symphony: 2 orchestras, E flat]  
H.W.M. 55

MUDGE, Richard  
[Concertos: small orchestra]  
H.W.M. 56

NICOLAI, Valentino  
[Symphonies]  
H.W.M. 57

PENBERTHY, Albert James  
[Aboriginal: winds (1954)]  
[Ballade: orchestra (1955)]  
[Ballets: piano, op.53, nos. 1 & 2]  
[Beach inspector and the mermaid: orchestra]  
[The bullock driver: piano-vocal score,  
English]  
[Cantata: mixed voices, 4 pts., orchestra,  
English]  
[Choral ballet: mixed voices, orchestra,  
English]  
[Christmas dinner: piano (1964)]  
[Cinderella: orchestra]  
[Colours, numbers and objects: orchestra]  
(1969)]  
[Concerto: bassoon]  
[Concerto: flute ]  
[Concerto: piano (1948-9)]  
[Concerto: piano, no.2, Aboriginal]  
[Concerto: viola ]  
[Concerto: violoncello (1962)]  
[Dalgerie: English]  
[Desert voyage: orchestra]  
[Earth mother: English]  
[Edge of the desert, overture: orchestra]  
[Eze: orchestra (1951-2)]  
[The fire at Ross's farm: orchestra, (1961)]  
[Happening 1970: orchestra]  
[Kadjari and Julunggal: orchestra]  
[Kooree and the mists: orchestra]  
[Lament for a lost child: string orchestra  
(1962)]  
[Larry: English (1955)]  
[The little cat: winds]  
[The miracle: mixed voices, 2 pts., string  
orchestra, English (1963)]  
[Ophelia of the nine mile beach. English  
(1955)]

[Picture of Dorian Gray: keyboard and tape (1970) ]

[Pieces: orchestra, (1955) ]

[Quartet: strings, no.1, D minor]

[Song cycle: medium voice, English]

[Suite: orchestra]

[Suite: string orchestra (1954) ]

[The swamp: wind orchestra (1955) ]

[Swan of the Bibbulman: mixed voices

4 pts., orchestra, English]

[Symphony: orchestra, no.2 (1953) ]

[Symphony: orchestra, no.3, Uranus (1955-6) ]

[Symphony: orchestra, no.6 (1962) ]

[Symphony under the sea: orchestra, (1960) ]

[Trio: clarinets]

[Variations on a Russian tune: orchestra

(1960) ]

[Waves: orchestra ]

[The whip: English (1952) ]

[Woodara: orchestra (1962) ]

PLEYEL, Ignaz Joseph

[Concerto: flute, C major]

H.W.M. 61

[Symphony: no.3, C major]

H.W.M. 62

[Symphony: no.5, C major]

H.W.M. 59

[Symphony: no.13, C major]

H.W.M. 60

POOLE-JOHNSON, John

[Cantata: mixed voices, 4 pts., orchestra

(1970) ]

[Prelude and fugue: string quartet (1964) ]

[Quartet; strings no.2, (1970) ]

[Sonata: violin (1970) ]

[The windlover: mixed voices, 4 pts.,

(1969) ]

RICCI, Pasquale

[Overture: small orchestra, E flat]

H.W.M. 63

[Overture: small orchestra, B flat]

H.W.M. 64

RICCIOTTI, Carlo

[Concerti armonici]

H.W.M. 65

RICHTER, Franz Xaver

[Symphonies: selections]

H.W.M. 66

SACCHINI, Antonio

[Overture: small orchestra, C minor ]

H.W.M. 67

SAN MARTINI, Giovanni Batista

[Concerto: small orchestra]

H.W.M. 26

SMETHERGELL, William

[Overtures: small orchestra, op.2]

H.W.M. 68

[Overtures: small orchestra, op.5]

H.W.M. 69

STAMITZ, Karl

[Overture: small orchestra, D major]

H.W.M. 71

STANLEY, John

[Concertos: strings, op.2]

H.W.M. 72

TUNLEY, David Evatt

[Concertino: clarinet, and strings, rev.

(1965) ]

[A hymn of faith: mixed voices, 4 pts.,

English]

[Preludes: piano (1962) ]

[Suite: 2 violins (1965) ]

[Threnody: mixed voices, 4 pts., orchestra,

Latin, (1962) ]

[A wedding masque: mixed voices, 3 pts.,

English, rev. (1970) ]

[A wedding masque: mixed voices, 3 pts.,

flute and piano, English]

VANHAL, Jan Baptist

[Overture: small orchestra, B flat major]

H.W.M. 75

[Overture: small orchestra, D major]

H.W.M. 76

[Overture: small orchestra, F major]

H.W.M. 74

WRANITZKY, Paul

[Symphony: op.11, C minor]

H.W.M. 79

[Symphony: op.19, C major]

H.W.M. 77

[Symphony: op.33, no.2, C major]

H.W.M. 81

[Symphony: op.33, no.3, F major]

H.W.M. 82

[Symphony: op.35, no.1, C major]

H.W.M. 83

[Symphony: op.35, no.2, G major]

H.W.M. 84

[Symphony: op.35, no.3, E flat major]

H.W.M. 85

[Symphony: op.36, D major]

H.W.M. 78

[Symphony: op. 37, D major]

Manuscript Music, Architecture/Music Library,  
University of Queensland

Most items listed below are referred to in:

Reese, Gustave  
*Music in the Renaissance*  
London, Dent, 1954.

BODLEIAN LIBRARY. Ms. (439)

Ms. 439. Oxford.

35 mm. microfilm.

1. Music - Manuscripts.

BODLEIAN LIBRARY. Mss. (Mus. Sch.E. 423)

Ms. Mus. Sch. E. 423. Oxford.

35 mm. microfilm.

1. Music - Manuscripts.

BODLEIAN LIBRARY. Mss. (Tenbury 340-344)

Mss. Tenbury 340-344. Oxford.

35 mm. microfilm.

1. Music - Manuscripts.

BRITISH MUSEUM. Mss. (Add. 5465)

British Museum Additional Ms. 5465,  
Add. 27579, Harl. 7578, [and] Royal  
App. 76. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 27579). II.  
British Museum. Mss. (Harl. 7578).  
III. British Museum. Mss. (Royal App.  
76).

BRITISH MUSEUM. Mss. (Add. 29246-7)

British Museum Add. 29246, 29247,  
31992 [and] Stowe 389. London.

35 mm. microfilm.

Folios 120-123 only of Stowe Ms. 389.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 31992) II. British  
Museum, Mss. (Stowe 389)

BRITISH MUSEUM. Mss. (Add. 18936-18939)

British Museum Additional Ms. 18936-  
18939. [and] Egerton 2009-2012. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Egerton 2009-2012)

BRITISH MUSEUM. Mss. (Add. 17786-17791)

British Museum Additional Mss. 17786-  
17791. London.

35 mm. microfilm.

1. Music - Manuscripts.

## BRITISH MUSEUM. Mss. (Add. 5665)

British Museum Additional Ms. 5665,  
Add. 6402, Add. 15117 [and] Egerton  
2046. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 6402). II. British  
Museum. Mss. (Add. 15117) III. British  
Museum. Mss. (Egerton 2046).

## BRITISH MUSEUM. Mss. (Add. 29401-29405)

British Museum Additional Ms. 29401-  
29405. London.

35 mm. microfilm.

1. Music - Manuscripts.

## BRITISH MUSEUM. Mss. (Add. 30480-30483)

British Museum Additional Ms. 30480-  
30483 [and] Add. 30513. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 30513)

## BRITISH MUSEUM. Mss. (Add. 31855)

British Museum Additional Ms. 31855.  
London.

35 mm. microfilm.

1. Music - Manuscripts.

## BRITISH MUSEUM. Mss. (Add. 31922)

British Museum Additional Ms. 31922.  
London.

35 mm. microfilm.

1. Music - Manuscripts.

## BRITISH MUSEUM. Mss. (Add. 36526)

British Museum Additional Ms. 36526.  
Add. 24665, Add. 4900, Add. 35155,  
Huth 38 [and] K.2.g.7. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 24665). II. British  
Museum. Mss. (Add. 4900). III. British  
Museum. Mss. (Add. 35155). IV. British  
Museum. Mss. (Huth 38). V. British  
Museum. Mss. (K.2.g.7).

## BRITISH MUSEUM. Mss. (Egerton 2009-12)

British Museum Egerton Mss. 2009-12.  
London.

1 reel. 35 microfilm.

1. Music - Manuscripts.

## BRITISH MUSEUM. Mss. (Harl. 2389)

British Museum Harleian Ms. 2389,  
Harl. 5362, Harl. 4733, Add. 30489,  
Add. 30490, Add. 31430, Add. 31392,  
Add. 30485, Add. 10337, Add. 36484,  
Add. 33063. London.

35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Harl. 5326) II. British  
Museum. Mss. (Harl. 4733) III. British  
Museum. Mss. (Add. 30489-90) IV. British  
Museum. Mss. (Add. 31430) V. British  
Museum. Mss. (Add. 31392) VI. British  
Museum. Mss. (Add. 30485) VII. British  
Museum. Mss. (Add. 10337) VIII. British  
Museum. Mss. (Add. 36484) IX. British  
Museum. Mss. (Add. 33063)

## BRITISH MUSEUM. Mss. (K.1.C.18)

British Museum Mss. K.1.C.18, Add.  
15118 [and] Add. 16889. London.

1 reel, 35 mm. microfilm.

1. Music - Manuscripts. I. British  
Museum. Mss. (Add. 15118) II. British  
Museum. Mss. (Add. 16889)

BRITISH MUSEUM. Mss. (K.z.1.10)

John Dowland: A Pilgrimes Solace,  
London.

35 mm. microfilm.

1.Music - Manuscripts. 2.Songs  
with lute. 3.Songs, English.  
I.Dowland, John. A Pilgrimes  
Solace

CAMBRIDGE, UNIVERSITY. LIBRARY. Mss.  
(Dd. 5.78)

Mss. Dd. 5.78: 1 and 2 (F), [and]  
3 (E) Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

CAMBRIDGE, UNIVERSITY. LIBRARY. Mss.  
(Dd. 2.11. (B))

Ms. Dd. 2.11.(B). Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

CAMBRIDGE, UNIVERSITY. LIBRARY. Mss.  
(Dd. 5.78 (3) )

Ms. Dd. 5.78 (3). Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

CAMBRIDGE. UNIVERSITY. LIBRARY. Mss.  
(Dd. 9.33. (c))

Ms. Dd. 9.33 (c). Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

CAMBRIDGE. UNIVERSITY . LIBRARY. Mss.  
(Nn. 6.36 (B) )

Ms. Nn. 6.36 (B). Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

CAMBRIDGE, UNIVERSITY. KINGS COLLEGE.  
ROWE MUSIC LIBRARY. Ms.2

Ms.2. Cambridge.

35 mm. microfilm.

1.Music - Manuscripts.

DUBLIN. UNIVERSITY TRINITY COLLEGE.  
LIBRARY. Mss. (D. 1.21)

Ms. D.1.21 [and] D.3.30. Dublin.

D.3.30 = Thomas Dallis lute Ms.

D.1.21 = William Ballet lute Ms.

35 mm. microfilm.

1.Music - Manuscripts. I.Dublin.  
University. Trinity College. Library.  
Mss. (D.3.30)

FOLGER SHAKESPEARE LIBRARY. Ms. (448.16)

Ms. (448.16) Washington, D.C.

35 mm. microfilm.

1.Music - Manuscripts.

FOLGER SHAKESPEARE LIBRARY. Mss. (448.16)

Ms. 448.16 (Music portion only) [and]  
Ms. 1610.1; Dowland, John: Musical  
Commonplace Book. Washington, D.C.

35 mm. microfilm.

1.Music - Manuscripts. I.Folger  
Shakespeare Library. Mss.(1610.1).  
II.Dowland, John. Musical Commonplace  
Book.

HARVARD UNIVERSITY. LIBRARY. Mss. (Mus.  
Ms. 30)

Mus. 30: Byrd Consort Songs.  
Cambridge, Mass.

35 mm. microfilm.

1.Music - Manuscripts. I.Byrd, William.



LEYDEN, RIJKSUNIVERSITEIT. BIBLIOTHEEK.  
Mss. (Thys. 1666)

Het Liutboek van Thysius. Leiden.

14 microfiches, 9 x 12 cm.

1. Music - Manuscripts. 2. Lute music. I. Title: Thysius lute book.

NATIONAL LIBRARY OF IRELAND. Mss.  
(Z 3.2.13).

Ms. (Z 3.2.13). Dublin.  
"Lute Ms. Archbishop Marsh's Library"

35 mm. microfilm.

1. Music - Manuscripts.

OXFORD. UNIVERSITY. CHRIST CHURCH  
COLLEGE. LIBRARY. Mss. (984-988)

Mss. 984-988. Oxford.

35 mm. microfilm.

1. Music - Manuscripts.

ROYAL COLLEGE OF MUSIC. Mss. (684)

Royal College of Music. Ms. 684.  
London.

1 reel. 35 mm. microfilm.

1. Music - Manuscripts.

ROYAL COLLEGE OF MUSIC. Mss. (2035)

Royal College of Music. Ms. 2035.  
London.

1 reel 35 mm. microfilm.

Another copy: Micro 1588.

1. Music - Manuscripts.

ROYAL COLLEGE OF MUSIC. Mss. (2089)

Royal College of Music. Ms. 2089.  
London.

1 reel 35 mm. microfilm.

Another copy: Micro 1588

1. Music - Manuscripts.

ROYAL COLLEGE OF MUSIC. Mss. (2089)

Royal College of Music. Ms. 2089.  
[and] Ms. 2035. London.

1 reel 35 mm. microfilm.

Another copy: Micro 1588.

1. Music - Manuscripts. I. Royal  
College of Music. Mss. (2035)

BAPTISTIN (also BATISTIN) or STUCK, Jean-Baptiste (? - 1755)

R632Book One

1706 Ballard

Philomèle  
L'Amant impatient  
L'Amant réconcilié  
Contre l'ambition  
Le Calme de la nuit  
L'Aurore et Céphale  
Soprano, two violins  
Soprano, two violins  
Soprano, two violins  
Soprano, two violins  
Soprano, two violins  
Soprano, two violins

R632Book Two

1708 Ballard

Proserpine  
Neptune et Amymone  
La Naissance  
d'Achille  
Ariane  
Sur la prise de  
Lérida  
Mars jaloux  
Soprano  
Soprano  
Soprano  
Soprano  
Soprano, violin (bass viol)  
Bass, violin (flute)

R632Book Three

1711 Ballard

Les Bains de Toméry  
Héraclite et  
Démocrite  
Soprano, two violins  
Soprano, bass, two violins

R632Book Four

1714 Ballard

Flore  
L'Amour vengé  
Diane  
Psyché  
Les Fêtes  
Bolonnoises  
(together with an Italian cantata)  
Soprano  
Soprano  
Soprano, violin  
Soprano, violin (flute)  
Soprano, two violins  
(trumpets, oboe and flute)

Further information is available in:

Tunley, David 'The eighteenth century French cantata on microfilm...' *Miscellanea musicologica* 7: 82-104, 1975.

BERNIER, Nicolas (c. 1665 - 1734)

R639Book OnePrivilege  
dates from  
1703

Foucault

Diane  
L'Inconstance  
Vénus et Adonis  
L'Himen  
Le Triomphe de  
l'Amour  
Les Forges de  
Lemnos  
Soprano  
Soprano  
Soprano  
Soprano  
Soprano, violin  
Soprano, violin

R639Book TwoPrivilege  
dates from  
1703

Foucault

Protée  
Les Zéphirs  
Les Songes  
Le Triomphe de  
Psyché  
L'Enlèvement de  
Proserpine  
Diane et Endimion  
Soprano  
Soprano  
Soprano  
Soprano  
Soprano, violin,  
bass viol  
Soprano, bass

R639Book ThreePrivilege  
dates from  
1703

Foucault

Vénus  
Iris  
Le Portrait d'Uranie  
Le Caffé  
Hippolite et Aricie  
Vertumne et Pomone  
Soprano  
Soprano  
Soprano  
Soprano, violin  
(flute)  
Soprano, violin  
Two sopranos

R639

Book Four

Privilege  
dates from  
1703

Foucault

Before 1718 Foucault

L'Amour sans  
espérance  
L'Inconstant fidèle  
Les Jardins de  
Sceaux  
Médée  
Bachus  
Jupiter et Europe  
Soprano  
Soprano  
Soprano  
Soprano, violin  
Bass, violin  
Soprano, bass,  
two violins

R639

Book Five (Les Nuits de Sceaux)

1715

Foucault

1724 Boivin

Apollon, la Nuit  
et Comus  
L'Aurore  
Soprano, tenor,  
bass, two violins  
(flutes)  
Three sopranos,  
tenor, choir (SATB),  
two violins (flutes,  
viol, oboe)

L'Automne  
L'Eté  
L'Hyver  
Le Printemps  
Soprano, violin  
(flute, recorder)  
Soprano  
Bass, violin(s) (flute)  
Soprano, violin (flute)

R639

Book Six

1718

Foucault

Vengeance de  
l'Amour  
L'Amour aveuglé  
Calysto  
Calypso  
L'Amant trompé  
L'Amour vainqueur  
Soprano  
Soprano  
Soprano  
Soprano  
Soprano, violin  
Bass, violin

BOURGEOIS, Thomas-Louis Joseph (1676 - 1750 or 1751)

R640

Book One

1708 Foucault

R639

Book Seven

1723

Foucault

Cybelle  
La longue nuit  
Sapho  
L'Absence  
Le Charme de la  
voix  
Aminte et Lucrine  
Soprano  
Soprano  
Soprano, violin  
(flute or viol)  
Soprano, violin  
Soprano, violin  
Tenor or alto,  
violin (flute)

Borée  
Le Berger fidèle  
Soprano  
Soprano

R640

Book Two

(Zéphire et Flore) Missing from this copy  
 Psiché Soprano, flute (viol)  
 Phèdre et Hypolitte Soprano, flute(s),  
 violin(s), (viol for  
 one movt.)  
 L'Amour et Psiché Soprano, tenor or  
 alto, viol

1718 Ribou

R641

Cantates françoises anacréontiques  
ou Musique de chambre

La Lyre d'Anacréon Both cantatas scored  
 Tirannique, l'enfant for soprano, violin(s),  
 de Vénus flute, (cello, bassoon,  
 trumpet, oboe, musette)

n.d. Boivin

CAMPRA, André (1660 - 1744)

R631

Book One

Hébé Soprano  
 L'Heureux jaloux Soprano  
 Didon Soprano, violin (flute)  
 Daphné Soprano  
 Arion Soprano, flute  
 Les Femmes Bass, two violins

1708 Ballard

R631

Book Two

Les Heureux époux Soprano  
 Silène Bass, violin(s)  
 Achille oisif Soprano, violin(s)  
 La Dispute de Alto or tenor,  
 l'Amour et de violin (flute)  
 l'Hymen  
 La Danse de Flore Soprano, flute (viol)  
 Enée et Didon Soprano, bass

1714 Ballard

BOUSSET, Jean-Baptiste (1662 - 1725)

R635

Collected cantatas

Before Foucault  
 1710

Le Prunier

Soprano

La Rose  
 Ixion

Soprano  
 Soprano, unspecified  
 obligato

Boivin

1728

Book Three

L'Heureux moment Soprano  
 Les Caprices de Soprano  
 l'Amour  
 La Colère d'Achille Soprano, violin(s),  
 flute(s), (trumpets,  
 oboes)  
 Les Plaisirs de la Soprano, violin(s)  
 campagne (flutes, cello)  
 Le Papillon Soprano, unspecified  
 obligato  
 Le Jaloux Soprano, unspecified  
 obligato  
 Le Lis et la rose Alto or tenor, violin(s)  
 (flutes)



COURBOIS, Philippe (dates unknown)

R629

Collected cantatas

Apollon et Daphné Soprano  
Zéphire et Flore Soprano  
L'Amant timide Soprano  
Orphée Bass, two violins  
(trumpet)  
Ariane Soprano, violin (flute)  
Jason et Médée Soprano, bass  
Dom Quichotte Tenor, violin (trumpet,  
viol)

1710 Foucault

R633

Book Three

La Nymphé de la Seine Soprano, violin(s)  
(trumpets, oboes,  
flutes, drums)  
Circé (revised and extended) Soprano, flute (viol)

1729 Boivin

DESTOUCHES, André Cardinal (1672 - 1749)

B4.21

Oenone Soprano, two violins,  
two flutes (two oboes,  
two 'petites flutes')

1716 Ballard

B4.22

Sémélé

Soprano, violin(s)  
(oboe, bassoons)

1719 Ballard

DE BLAMONT, Colin (1690 - 1754)

R633

Book One

Diane et Endimion Soprano  
Circé Soprano  
Didon Soprano, two violins  
La Toilette de Vénus Soprano, two violins  
(two flutes, oboes)

1723 Boivin

R633

Book Two

L'Amour conduit par la folie Soprano  
Le Charme de la voix Soprano, flute (viol)  
Europe Soprano, violin (viol)  
Le Parnasse lyrique Soprano, two violins  
ou Polymnie (flutes, trumpets,  
oboes, musettes,  
bassoon, viol)

1729 Boivin

85.

GERVAIS, Charles-Hubert (1671 - 1744)

R626

Collected cantatas

Tircis Soprano  
Aréthuse Soprano  
Célimène Soprano, violin (flute)  
L'Amour vengé Soprano, violin  
Le Triomphe de Bass, violin  
Bacchus  
Télémaque Soprano, two violins

1712 Ballard

GERVAIS, Laurent (de Rouen) (dates unknown)

R630

Book One

La Ruse d'Amour Soprano, flute  
Les Sirènes Soprano  
Le Jour Soprano, two flutes  
or two violins  
Les Forges de Lemnos Bass, unspecified  
obligato

1727 Boivin

GUEDON DE PRESLES, Honoré-Claude (dates unknown)

1723 Boivin

Cefali.

Ballard

Soprano, flute  
Alto, unspecified two-  
part obbligato

Soprano, unspecified  
obligato

Bass, flute(s),  
violin(s)

Soprano, violin(s),  
flute(s) (oboes)

Soprano, bass,  
unspecified obbligato

Six Cantates sérieuses et comiques 1755 (posth.) Lambert

Soprano, two flutes  
(violins)

Soprano, violin(s)  
(flutes)

Soprano, violin(s)  
(flutes)

Soprano, unspecified  
obbligato

Soprano, violin(s)  
Bass, unspecified  
obbligato

### Separate cantata

Soprano, two violins  
(flute, oboes,  
tambourine, cello)

1729 Boivin

LEMAIRE, Louis (1693 or 1694 - c. 1750)

R624

## Les Quatre Saisons

## Le Printemps

## L'Eté

L'Autumne  
L'Hyver

Soprano, violin(s)  
flute

Soprano, violin(s)  
(flutes)

Bass, violin(s) (flutes)  
Soprano, alto, bass,  
bass viol

1724 Boivin

R627

Book One c. 1709 Foucault

La Fortune Soprano  
 Le Triomphe de la constance Soprano, bass viol  
 La Badine Soprano  
 Le Dépit généreux Soprano, violin (flute)  
 La Mort de Didon Soprano, violin  
 Le Retour de la paix Soprano, two violins (trumpets, musettes)  
 (This book also contains two Italian cantatas by Montéclair)

R627

Book Two 1716 Foucault

L'Amour vagné Soprano  
 Les Sirènes Soprano  
 Le Triomphe de l'Amour Alto  
 Pan et Syrinx Soprano, violin (flute, oboe)  
 L'Enlèvement Bass, violin  
 Pyrame et Thisbé Soprano, alto  
 (The book also contains an Italian cantata by Montéclair)

R627

Book Three 1728 Boivin

Les Délices Soprano, tenor (soprano)  
 L'Heureux moment Soprano  
 Ariane et Bacchus Soprano, flute (violin)  
 Sur un arbrisseau Soprano  
 La Bergère Soprano  
 Tircis et Climène Soprano, bass, violin (flute)

Le Songe Soprano  
 Europe Soprano, violin (flute)  
 (This book also contains an Italian cantata by Montéclair)

MORIN, Jean-Baptiste (1677 - 1754)

R616

Book One

1706 Ballard

Euterpe Soprano  
 L'Impatience Soprano  
 Circé Soprano  
 L'Amour dévoilé Soprano  
 Enone Soprano, two violins (flute)  
 Les Amants Two sopranos  
 mécontents

R616

Book Two

1707 Ballard

L'Absence Soprano  
 L'Aurore Soprano  
 La Rose Soprano, violin (flute)  
 L'Incertitude Soprano  
 Bachus Bass, two violins (flutes, oboes)  
 Junon et Pallas Two sopranos

R644

Book Three

1712 Foucault

Le Sommeil d'Amour Soprano  
 L'Absence Soprano  
 La Jeune Flore Soprano  
 La Naufrage d'Ulisse Soprano, violin(s) (flute, bass viol)  
 Dom Quixote Bass, violin  
 Psiché et ses soeurs Three sopranos (or one soprano, tenor bass)



MOURET, Jean-Joseph (1682 - 1738)

R618

<u>Collected cantatas</u>	<u>Privilege dates from</u>	<u>Boivin</u>
Andromède et Persée	1718	
L'Absence		
Soprano, violin(s)		
(flutes)		
Soprano, violin(s)		
(flutes, bass viol,		
cello)		
La Naissance du bal		
L'Heureux hazard		
Soprano, violin(s)		
Bass, violin(s)		
(flute)		

RAMEAU, Jean-Philippe (1688 - 1764)

R775

<u>Published cantatas</u>	<u>1728</u>	<u>Boivin</u>
Aquillon et Orithie		
Bass, violin(s)		
Le Berger Fidèle		
Soprano, unspecified		
two-part obbligato		

Cantatas in Ms.

R775

Les Amants trahis	1721	VM <sup>7</sup>	36:0
Soprano, bass,			
viol			
Orphée	1721	VM <sup>7</sup>	3612
Soprano,			
unspecified			
obligato,			
bass viol			
Thétis	1719	VM <sup>7</sup>	3613
Bass, violin			

IAML NEWS

The Council of the International Association of Music Libraries met in Bergen in August 1976. The following summary has been prepared from the minutes of the meetings.

1. Membership In July, 1976, IAML membership numbered 1,616, a decrease of 67 over the previous year. A new list of members was in preparation. As yet the list has not been distributed.
2. Finance The introduction of a special subscription rate for Fontes is being considered. It is suggested that the rate will be higher than the institutional membership dues (and considerably higher than the personal membership dues) to avoid loss of members. Both the U.K. and Danish Branch representatives raised the problem of membership dues being set in Swiss Francs. The national currencies for the U.K. and Denmark had fallen in relation to the Swiss Franc and as a consequence inadequate funds had been collected from members to pay the IAML dues. No change from quoting dues in a strong currency was contemplated.
3. Future meetings The 11th Congress will take place in Mainz, 11th - 16th September. In 1978 the meeting might be held in Lisbon and in 1979, Vienna may be the venue.
4. International Standard Bibliographical Description An IFLA Working Group on ISBD (Music) was established and met in Bergen. Patrick Mills, editor of the British Catalogue of Music, was a member of the Group.
5. Public Libraries Commission Statement Mr. Cooper, President of the Public Libraries Commission drew up a statement stressing the need to protect music library standards in changing economic situations. The statement was accepted by IAML Council.

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

Public Music Libraries Commission

Statement

Music is one of the oldest cultural phenomena known to man. Today it is the largest cultural activity commonly shared by the human race. According to the Unesco Public Library Manifesto, "The Public Library is the principal means whereby the record of man's thoughts and ideas, and the expression of his creative imagination, are made freely available to all". Musical culture provided by the public libraries must have the whole-hearted support of political and economic organizations throughout the world, to ensure its continuing existence and contribution to the quality of life. Librarians view with concern the erosion of the essential facilities that have been developed over the past centuries. IAML draws attention to this erosion, brought about by economic expediency and in some circumstances by political indifference, and calls upon world governments to resist the contraction of this unique heritage of common man.

Accordingly, IAML urges:

1. that a music section be included in every public library system. The role of this service should reflect the influence of music in the community.
2. that the music library be managed by an appropriately educated staff.
3. that the music library be a centre supporting all music-cultural work in the community.
4. that the music service include the following activities:
  - a) circulating books, scores and non-book materials (including sound recordings)
  - b) a reference service
  - c) listening facilities at the library
  - d) community involvement through the arrangement of cultural programmes for children and adults.

(August, 1976)