



HUNTINGTON COLLEGE

THE TATE LIBRARY, HUNTINGTON COLLEGE

- by Desmond Maley, Librarian

Huntington College is federated with Laurentian University in Sudbury, Ontario, and the Tate Library supports the College's undergraduate curriculum in music and religious studies. The College was founded in 1960 under the auspices of the United Church of Canada. While the religious studies program has been available to students since that time, the music program was inaugurated only in 1979. It provides an opportunity for aspiring musicians in Northern Ontario to earn a university-accredited degree.

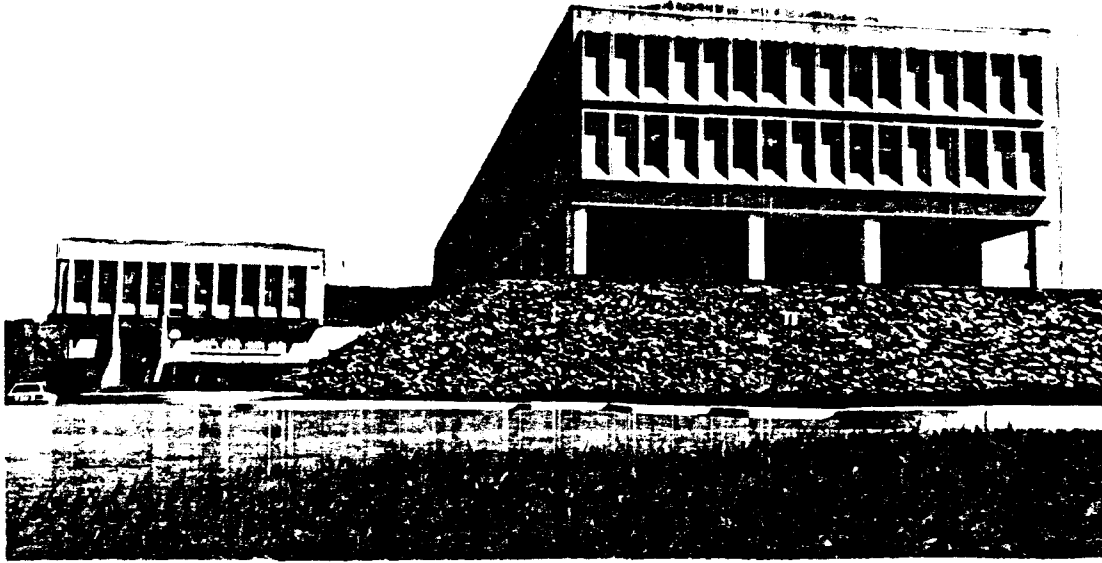
Initially the program was offered as a three-year Bachelor of Arts with a music concentration. In 1982, after an examination of the programs at fourteen Ontario universities, a four-year honours Bachelor of Arts program was created and approved by the Senate of Laurentian University. An external review of the music department was undertaken in 1986 by Dr. Gordon K. Greene, dean of music at Wilfrid Laurier University. The principal recommendation of his report was that a four-year Bachelor of Music program be established at the university. This program is now being developed with the full support of the university administration.

The Tate Library works in close cooperation with Laurentian University Library. For example, in 1987 the library pooled its share of the provincial Excellence Fund to become a full participant in the university's new automated library system, MultiLis. The library's book acquisitions have appeared in the on-line catalogue since the fall of 1987. Students were hired in 1988 under the federal government's summer employment/experience development program for the retrospective conversion of the card catalogue. The 5000 titles which the students entered into the on-line catalogue represent about fifty per cent of the total book collection.

Resource sharing is another important facet of this cooperation. Over the past three years, a series of reciprocal transfers of titles has contributed to the rational collection development of both libraries. The most notable was the transfer of the music holdings from Laurentian Library to the Huntington College Library. Over 1100 books, scores, and periodicals were added to the collection as a result.

Turning to internal operations, a donation to the library made it possible to purchase a microcomputer with appropriate software, soon after my appointment as Librarian of Huntington College in 1985. In reviewing the library applications of microcomputer technology, I became especially interested in developing a database of the sound recording collection. The need to improve access to this collection was clear. When I arrived, access was restricted to the in-house card catalogue that had been prepared on the library's typewriter. Complete card sets were seldom made. Often only shelf list and main entry cards were prepared. Since many recordings contain multiple numbers of composers and works, the collection was being under-utilized.

After a detailed study of the products available, I chose Inmagic¹. Its principal strength is the flexibility with which it may be adapted to the special requirements of library-generated information. It allows the library to determine the number and type of access points (e.g. composers, works, subjects), how the access points may be searched, and the amount of information to be entered under each access point. Indeed, none of the other products examined came close to matching Inmagic's combination of simplicity, searching speed, and flexibility in text storage and retrieval.



Huntington College, showing the Tate Library on the left

In the Huntington Library, access to Inmagic is restricted to library staff because the computer is housed behind the circulation desk. Public access has been through hard copy products such as catalogue cards, book catalogues, and customized reports. Even with these limitations, circulation statistics show that use of the record collection has significantly increased since the card catalogue was converted by students to Inmagic format in 1986. Again, funding for this project was provided by the federal government. In subsequent, government-funded projects, students also compiled databases of the videotape and audio cassette collections. Library staff are currently compiling a database of the slide collection.

The library also has an Otari high-speed audio cassette duplicator that makes studio-quality copies. There are two full equipped listening stations, each with an amplifier, turntable, compact disc player, and tape deck. A pull-out drawer has been incorporated in the design of each station to allow students to make notes or study scores. In addition, a number of study carrels in the reading room are equipped with tape decks. Video cassette recorders with television monitors are also available for students who wish to view musical presentations.

The library, in terms of its collection development, is continuing to acquire many core monographs, scores and recordings. At present, the music holdings are 3250 books, 750 scores, and 3000 recordings. Financial resources are limited and every acquisition is scrutinized closely on the bases of cost, relevance, and need. Building the periodical collection is a major priority. In this connection, the library has recently begun to purchase the backfiles of a number of core music journals in microform, and place them on deposit at Laurentian University Library where reader/printers are located.

The library also has a special collection of 300 78rpm recordings of Canadian country music from the 1940s. The recordings were a gift from Mid-Canada Radio in Sudbury. Many of the musicians are French-Canadian, reflecting the substantial francophone population to which Mid-Canada Radio broadcast at the time.

Finally, I should mention the College's long-standing commitment to distance education. Distance is a fundamental problem of life and education in Northern Ontario. The music faculty have developed a number of excellent courses which are available in television and correspondence format. Many of the students registered in these courses

live in remote areas and are entirely reliant on the materials which the library supplies to them. To guarantee speedy delivery, the College has a contract with the Purolator Courier Service. In addition, a WATTS line is also available to students so they may contact the College free of charge.

NOTES

1. Inmagic, Inc., 1067 Massachusetts Ave., Cambridge, MA, 02120-1338 USA. (617) 661-8124. The Canadian distributor for Inmagic is M.E. Phipps & Associates, 143 Norfolk St., Guelph, Ontario, N1H 4J7. (519) 836-9328. Envoy 100: ME.PHIPPS. Fax: (519) 836-2623.

The series of descriptive articles on Canadian music collections will continue.

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CARTOMUSICOLOGY OR MUSICARTOGRAPHY?

- by Alison Hall



Editor's note: In what might appear as a startling career move, Alison Hall was seconded to the Carleton University Map Library as a sabbatical replacement for 1989. In this specially-commissioned article, she reveals unsuspected congruences in her two worlds. She will gravitate back to her usual musical projects in January 1990.

Spending a year in a Map Library is an occupation highly to be recommended. It opens up new horizons, and is a wonderful learning experience; it stretches the mind, and it also will probably prove that you know quite a lot more about maps than you thought you did. However, a word of warning: although you will find that there are several technical terms that maps and music have in common, the meanings of these terms in each discipline may be a bit different. Read on.

"Mass movement" you would take to mean Kyrie, Gloria, Credo, and so on. I can almost hear you humming your favourite cantus firmus, but wait: "gravitative transfer of material, or bulk transfer of rock debris downwards, such as creep, soil creep, rock creep, mud flow, rock-slide, subsidence, etc." -- remember that next time you creep through Missa Tu es Petrus. You thought a "bar" was

the grouping of beats into a measure of music, or perhaps something to rest your elbow on while drinking beer? True, but it is also "submerged deposits which extend along the coasts" (hidden cross rhythm to you!)

When I say "bass line" you will respond with something like "the bottom line of a musical composition, in choral music, sung by the bass voice." Ha! A base line is "a surveyed line established with more than usual care (i.e. careful sightreading) to which surveys are referred for coordination and correlation." And the bass? That's a Russian abbreviation of "basseyn" meaning "basin", usually a coal basin, and used as a suffix, e.g. Donbass. I expect you were thinking of Chaliapin. A "scale", as we all know, is a stepwise arrangement of all the chief notes in the musical system of some period or people. Try "the ratio which a distance on a map