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BOOK REVIEW

Music Pamphlet Series. Agincourt, Ont.: GLC Publishers, Ltd. 1979.

888-74059X	Cernauskas, Kathryn.	Student's guide to the flute.
888-740611	Campbell, Jim.	Student's guide to the clarinet.
888-74062X	Weait, Christopher.	Student's guide to the bassoon.
888-740638	Brodie, Paul.	Student's guide to the saxophone.

888-740646	Lewis, Ed.	Student's guide to the trumpet.
888-740654	Forsyth, Malcolm.	Student's guide to the trombone.
888-740670	Mason, J. Kent.	Student's guide to the tuba.
888-740697	Macerollo, Joseph.	Student's guide to the accordion.
888-740700	Cowan, Don.	Student's guide to the recorder.
888-740727	Gilpin, Wayne.	Student's guide to the band.
888-740735	Gilpin, Wayne.	Student's guide to the choir.
888-740743	Lewis, Ed.	Student's guide to improvisation.

The idea of producing a series of pamphlets (9 x 4 inches) about band instruments written by well-known Canadian artists and teachers is undoubtedly a concept which will find favour with Canadian music teachers and librarians; series editor Wayne Gilpin has done just that. Unfortunately, the individual pamphlets ranging in length from twenty-eight to fifty-five pages, vary greatly in quality. No attempt has been made to produce uniformity in layout, style and general content. It is a tribute to the excellent teaching and organizational abilities of Kathryn Cernauskas that the pamphlet on the flute, a scant twenty-eight pages and thereby sharing with the recorder pamphlet the distinction of being the shortest pamphlet, is one of the best introductions to flute playing that I have seen. In easily used point form, Ms. Cernauskas manages to discuss various aspects of flute playing, practicing and flute buying, as well as certain musical considerations such as phrasing and articulation. Photographs are liberally used to indicate the finer points of embouchure and hand position, and the beginner is provided with a short list of repertoire. I would like to see added to this repertoire list a referral to James Pellerites' excellent book, A Handbook of literature for the flute, rev. 3rd ed., (Bloomington, Ill.: Zalo Publications, 1978).

Jim Campbell, in his excellent pamphlet on the clarinet, again in point form with adequate illustrative material, uses a different approach from Ms. Cernauskas. In a much more "chatty" vein, Mr. Campbell includes a short history of the clarinet but does not discuss any musical considerations or present a bibliography.

With the exception of Joseph Macerollo's pamphlet on the accordion, the remaining instrumental pamphlets fall short to varying degrees of the Cernauskas and Campbell guides. Most employ a prose style which is not as easy to use as the point form and not always appropriate in a "guide." Although some of the guides include a discography as well as a bibliography, most do not contain enough photographs and diagrams to indicate parts of the instrument, embouchure and playing positions. All the pamphlets for wind and brass instruments would benefit from using or adapting Ms. Cernauskas' excellent discourse on breathing and breath support.

The guides to the band and the choir overlap in many places and could perhaps be combined. Both have discussions of breathing basics (here again Ms. Cernauskas could be of help), warmups, rehearsals, concerts, terms and signs, and a list of composers. The basic differences are found in repertoire lists and in the fact that the band guide uses one page to discuss some common problems while the choir guide discusses diction. While these two guides do provide a basic introduction to rehearsal technique, more space could be devoted to such matters as lists of instruments used in bands, seating arrangements, how to transpose, and various conducting patterns as well as a discussion of vocal ranges and voice physiology for the choir guide. Such material could quite happily displace the lists of composers which can be readily found in the most basic of music history texts and musical dictionaries.

J. A. Pearce Baldwin.

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