

references which are "true to Kodaly's philosophy and concept of music education" and which have been published in Western countries with special emphasis on North America. Thus, this volume should complement Laszlo Eösze's recently completed bibliography of the Kodaly concept of music education which covers materials in the eastern European countries.

Sections of this bibliography include monographs; collected works; periodical articles; published lectures and reports; theses and dissertations; song collections, textbooks, instruction books, etc.; and a discography. Users may experience some difficulty with periodical citations since in some cases organizations issuing journals with similar titles are not identified. Thus, the Notes frequently referred to is that published by the Kodaly Institute of Canada, not that issued by the Canadian String Teachers' Association or the Music Library Association.

Generally speaking, however, educators and students will find the work well worth the price. Sturdily bound, it includes material published through late 1977 and has ample space for annotations and additions.

Sister Louise Smith.

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#### TIN PUN ALLEY

One of my favorite subject headings has always been MUSIC - ANECDOTES, FACETIAE, SATIRE, ETC. Under this heading come such as Victor Borge's My favorite intermissions, Lawrence McKinney's People of note, and Peter Schickele's The definitive biography of P.D.Q. Bach, 1807-1742? A new and worthy entry into this field, Scott Beach's Musicdotes (Berkeley: Ten Speed Press, 1977), is dedicated to his "loving friends and friendly lovers." And because he too is a member of the beech family, his book is a collection of chestnuts. Before suggesting this book to a freshman writing his first music history essay, you should point out that "a story need not be historically accurate to be good." Here is a sample:

"To the greatest violinist in the world." An envelope bearing that inscription was brought to a table where Jascha Heifetz and Mischa Elman were dining. Both men looked at the envelope, and in mawkish deference each tried to pass it to the other. "You, Jascha." "No, you, Mischa." They agreed to open it together. Four of the world's most gifted hands unfolded the note. It began: "Dear Fritz."