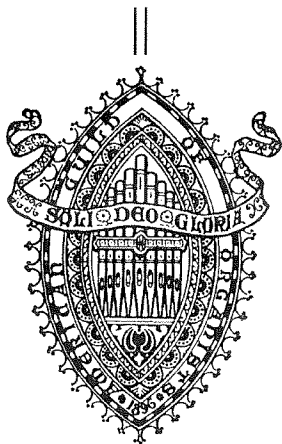


AGO PROFESSIONAL CERTIFICATION

AN ANNOTATED BIBLIOGRAPHY

FOR EXAMINATION PREPARATION



This bibliography prepared by the AGO Professional Certification Committee, David Shuler, FAGO, director, has been developed to assist candidates in preparing for the AGO examinations. We have attempted to find a number of useful resources for each of the various questions found in the examinations. Listings are followed by brief comments to help candidates determine which books might be the most useful to them. In some cases, books are out of print, either permanently or temporarily. These are included in the bibliography for those who have access to a library.

The New Grove Dictionary of Music and Musicians (Macmillan Publishers Ltd., 1980) is an invaluable library resource. Although articles from *The New Grove*, for the most part, are not listed below, this resource should not be overlooked by candidates. Also recommended as a general reference is *The New Harvard Dictionary of Music* (The Belknap Press of Harvard University Press, 1986).

I. GENERAL MUSICAL KNOWLEDGE (CHM, AAGO, FAGO)

A. Music History

Grout, Donald Jay, and Claude Palisca. *A History of Western Music*, 4th ed. W.W. Norton and Company Inc., 1988.

Rosenstiel, Léonie, ed. *Schirmer History of Music*. Schirmer Books, 1982.

Two standard general music history surveys.

Crocker, Richard. *A History of Musical Style*. Dover, 1986. The chapters on medieval and Renaissance music are particularly useful.

Hoppin, Richard. *Medieval Music*. W.W. Norton & Company Inc., 1978.

Seay, Albert. *Music in the Medieval World*, 2nd ed. Prentice-Hall, 1975.

Wilson, David Fenwick. *Music of the Middle Ages: Style and Structure*. Schirmer Books, 1990.

Brown, Howard Mayer. *Music in the Renaissance*. Prentice-Hall, 1976.

Reese, Gustave. *Music in the Renaissance*. W.W. Norton & Company Inc., 1954.

Palisca, Claude. *Baroque Music*, 3rd ed. Prentice-Hall, 1991.

Downs, Philip G. *Classical Music: The Era of Haydn, Mozart and Beethoven*. W.W. Norton and Company Inc., 1992.

Pauly, Reinhard G. *Music in the Classic Period*, 3rd ed. Prentice-Hall, 1988.

Ratner, Leonard. *Classic Music—Expression, Form and Style*. Schirmer Books, 1980.

Rosen, Charles. *The Classical Style*. W.W. Norton & Company Inc. 1972.

Longyear, Rey M. *Nineteenth Century Romanticism in Music*, 3rd ed. Prentice-Hall, 1988.

Plantinga, Leon. *Romantic Music*. W.W. Norton & Company Inc., 1984.

Griffiths, Paul. *A Concise History of Avant-Garde Music*. Oxford University Press, 1978.

Morgan, Robert P. *Twentieth-Century Music*. W.W. Norton & Company Inc., 1991.

Salzman, Eric. *Twentieth Century Music*, 3rd ed. Prentice-Hall, 1988.

Simms, Bryan R. *Music of the Twentieth Century—Style and Structure*. Schirmer Books, 1986.

Watkins, Glenn. *Soundings: Music in the Twentieth Century*. Schirmer Books, 1988.

Above is a list of numerous surveys of specific periods in music history. There is at present a dearth of surveys of Baroque music. A new survey will be forthcoming from W.W. Norton & Co.

Strunk, Oliver. *Source Readings in Music History*. W.W. Norton & Company Inc., 1965. A particularly useful compendium of writings about music through the centuries.

Apel, Willi, and Charles Davison, eds. *Historical Anthology of Music*, rev. ed. Harvard University Press, 1949–50.

Palisca, Claude, ed. *Norton Anthology of Western Music*, Vols. I and II, 2nd ed. W.W. Norton & Company Inc., 1988.

Hoppin, Richard. *Anthology of Medieval Music*. W.W. Norton & Company Inc., 1978.

Downs, Philip G., ed. *Anthology of Classical Music*. W.W. Norton & Company Inc., 1992.

Plantinga, Leon, ed. *Anthology of Romantic Music*. W.W. Norton & Company Inc., 1984.

Morgan, Robert P., ed. *Anthology of Twentieth-Century Music*. W.W. Norton & Company Inc., 1992.

Simms, Bryan R., ed. *Music of the Twentieth Century—An Anthology*. Schirmer Books, 1986.

There are many anthologies available and most are useful. This is a brief list of recommended anthologies.

B. Organ Literature and Organ Building (AAGO, FAGO)

Apel, Willi. *The History of Keyboard Music to 1700*. Indiana University Press, 1972. This survey needs to be updated, but remains the only source for some information.

Arnold, Corliss. *Organ Literature: A Comprehensive Survey*, Vols. I and II. Scarecrow Press, 1984. The most comprehensive existing survey of the literature.

Douglass, Fenner. *The Language of the French Classical Organ*. Yale University Press, 1969. A standard text on the French organ.

Klotz, Hans. *The Organ Handbook*. Concordia Publishing House, 1969. Contains basic information on the construction of the organ.

Ogasapian, John, and Carlton T. Russell. *Buying an Organ*. AGO Headquarters, 1990. Contains further bibliography related to organbuilding.

Owen, Barbara, and Peter Williams. *The Organ*. The New Grove Musical Instrument Series. W.W. Norton & Company Inc., 1988. One of the best surveys of the history of organ building.

- C. Choral Literature (ChM, AAGO, FAGO)**
 Long, Kenneth R. *Music of the English Church*. Hodder and Stoughton, 1972. A survey of English church music from the time of the English Reformation through Benjamin Britten.
- Phillips, Peter. *English Sacred Music 1549–1649*. Gimell, 1991. An exhaustive survey of British sacred music during this period.
- Smither, Howard E. *A History of the Oratorio*, 3 vols. Chapel Hill, 1977. A comprehensive study of the genre through various periods, beginning with its inception.
- Stevenson, Robert. *Spanish Cathedral Music in the Golden Age*. Greenwood Press, 1961. A survey of Spanish Renaissance music.
- Wienandt, Elwyn A. *Choral Music of the Church*. Free Press, 1965. Long out of print, this is an excellent survey of sacred choral repertoire from a music history survey perspective.
- Wulstan, David. *Tudor Music*. University of Iowa Press, 1986. Although this is not strictly about choral music, the chapters on the choral repertoire are particularly insightful.

D. Performance Practice (CAGO, ChM, AAGO, FAGO)

- Brown, Howard Mayer, and Stanley Sadie, eds. *Performance Practice*, Vol. I: Music before 1600; Vol. II: Music after 1600. The Norton Grove Handbooks in Music series. W.W. Norton & Company Inc., 1990. Articles by various authors cover virtually every aspect of performance practice. The quality of the articles is uneven, but both volumes are an invaluable resource for bibliography.
- Donington, Robert. *Baroque Music—Style and Performance*. W.W. Norton & Company Inc., 1982.
- _____. *The Interpretation of Early Music*. W.W. Norton & Company Inc., 1989.
- Faulkner, Quentin. *J.S. Bach's Keyboard Techniques: A Historical Introduction*. Concordia Publishing House, 1984. Presents the extant sources on the keyboard performance of J.S. Bach and his school and relates this information to the present-day performer.
- Ferguson, Howard. *Keyboard Interpretation*, rev. ed. Oxford, 1987. Presents information about various aspects of performance practice by period and country in a straightforward manner, but does not consider many of the difficult questions found in Neumann and Donington.
- Gleason, Harold. *Method of Organ Playing*, 7th ed. Prentice-Hall, 1980. In addition to *Organ Technique—Modern and Early* by Ritchie and Stauffer (see below), this provides a good introduction to performance practice.
- Neumann, Frederick. *Ornamentation in Baroque and Post-Baroque Music*. Princeton University Press, 1978. With special emphasis on the music of J.S. Bach.
- Ritchie, George, and George Stauffer. *Organ Technique—Modern and Early*. Prentice-Hall, 1992. In addition to the *Method of Organ Playing* by Gleason (see above), this provides a good introduction to performance practice.
- Soderlund, Sandra. *Organ Technique: An Historical Approach*, 2nd ed. Hinshaw Music, 1986. A history of keyboard technique from the earliest sources through the modern French school. Contains excerpts from the historical treatises and examples of music to play from each period.

II. KEYBOARD SKILLS (CAGO, AAGO, FAGO)

A. Figured Bass (AAGO)

- Keller, Hermann. *Thoroughbass Method*, ed. Carl Parrish. Columbia University Press,

- Norton, 1965. Provides a thorough foundation and historical approach to continuo accompaniment.
- Ledbetter, David, ed. *Continuo Playing According to Handel*. Early Music Series 12. Oxford University Press, 1990. Graded exercises in the realization of figured bass according to Handel's own exercises. Part I: Exercises in figured bass. Each figure and non-harmonic tone is treated with a separate exercise. Easy to follow with large print. Part II: Exercises in fugue. Some examples of tonal subjects, answers, countersubjects, and strettii.
- Morris, R.O. *Figured Harmony at the Keyboard*, Vols. I and II. Oxford University Press, 1933. Many original and graded exercises. Not as practical as Ledbetter.
- Williams, Peter. *Figured Bass Accompaniment*, Vols. I and II. University Press, Edinburgh, 1970. Extensive descriptions and examples present many tools for learning and improving continuo accompaniment.

B. Harmonization, Modulation, and Improvisation (CAGO, ChM, AAGO, FAGO)

- Desportes, Yvonne, and Allen Hobbs. *Counterpoint*. Lissett (202, 4015 17th Ave. SE, Calgary, Alta. Canada T2A 0S8), 1992. The study of strict counterpoint in two, three, and four parts; invertible counterpoint and canon; the chorale and variation. This practical system is based on species counterpoint and introduces these skills in a very practical manner that is useful for both written and improvised counterpoint.
- Dupré, Marcel. *Complete Course in Organ Improvisation*, Vols. I and II. Leduc, 1962. The ultimate course for serious study and disciplines of improvisation. Careful study and implementation of this treatise prepare one to improve in improvising systematically in all musical forms and keys. The second volume should be studied first. Contains many exercises for harmonizing melodies and developing motifs from a given melody.
- Gebhardt, Hans. *The Practice of Organ Improvisation*. C.F. Peters, n.d. While basically chorale-oriented (49 chorale tunes from the *Evangelisches Kirchengesangbuch* are given in the appendix), this book nonetheless covers much more: basic harmony, inventing motifs, fugato, toccata, up through a brief section on large symphonic forms.
- Groom, Lester H. *Service Playing Text Study Guide*. AGO Headquarters. Booklet and cassette (updated regularly). Very practical approach with easy-to-follow text and musical examples. Covers repertoire, harmonization, transposition, anthem accompaniment, and hymn playing.
- Hancock, Gerre. *Improvising: How to Master the Art*. Oxford University Press, 1994. An immensely rich guide to the study of improvisation at many levels. Clear, concise explanations, many musical examples, and plenty of encouragement make this a most practical and worthwhile volume for the organist wishing to study improvisation for church or concert use. The book begins with scale-based material, proceeds to phrases and interludes, several chapters on hymns and hymn-based forms, and then on to larger structures such as song form, toccata, canon, and fugue.
- Johns, Michelle. *Hymn Improvisation*. Augsburg Publishing House, 1987. A very practical approach including examples from historical models. Treats bicinium, ostinato, imitation, ritornello, toccata, and free-form combinations. Step-by-step skills are introduced beginning with rudimentary motifs. The user can progress as far as talent and industry allow.

- Lang, C.S. *Exercises for Organists*, Book II. Novello and Co., 1952. This book contains exercises in harmonizing a melody and bass (AAGO), and motifs for improvisation (FAGO).
- _____. *Harmony at the Keyboard*. Novello & Company Inc., 1959. A good beginning text with many exercises for the harmonization of a melody and/or bass, which will be useful to CAGO and AAGO candidates. The first chapter contains exercises related to the Keyboard Skills question on the Choir Master examination.
- Manz, Paul. *Practicum on Service Playing*. Cassette. AGO Headquarters. Part II: How to improvise chorale preludes in the style of Paul Manz based on German Baroque models, including harmonic and motivic progressions, trios, partitas, canon, and pedal points.
- Miller, Max B., and Kevin Walters. *Colleague Examination Study Guidelines*, revised 1990–91. Booklet and cassette. AGO Headquarters. This is a very useful book for preparation for the Colleague examination. It covers hints for accompanying and sight-reading, basic keyboard harmony skills, transpositions, and improvisation. All this coupled with a plan for self-study, which should be a great help in self-discipline.
- Rockholt, Preston. *Creative Service Playing: An Advanced Improvisation Workbook*. AGO Headquarters. Similar to the Hans Gebhardt book but more elementary in its approach.

C. Score Reading (FAGO)

- Bach, C.P.E. *184 Four-part Chorales*. Kalmus. Greater number of chorales in the C clefs. Pocket score with very small print.
- Bach, J.S. *Chorales*, ed. Boyd and Riemschneider. G. Schirmer. Uses the C clefs with figured bass below.
- Morris, R.O., and Howard Ferguson. *Preparatory Exercises in Score Reading*. Oxford University Press, 1931. Introduces the C clefs progressively, beginning with the alto clef. Exercises based on historical models.

D. Transposition and Sight-Reading (SPT, CAGO, AAGO, FAGO)

- Hilse, Walter. "On Transposition", *MUSIC*, April 1978, p. 21. Comprehensive explanation of clef transposition.
- Lang, C.S. *Exercises for Organists*, Books I and II. Novello and Co., 1952. These books each contain 100 exercises for sight-reading and transposition. Book I was developed for ARCO candidates and Book II for FRCO candidates. The sight-reading exercises are three-stave organ pieces, which will be most useful to FAGO candidates. The transposition exercises will be useful to both AAGO and FAGO candidates.
- Miller, Max B., and Kevin Walters. *Colleague Examination Study Guidelines* (Section TR 1–5), revised 1990–91. Booklet and cassette. AGO Headquarters.

E. Arranging Piano Accompaniments for the Organ (FAGO)

- Dickinson, Clarence. *The Art of Organ Playing*. H.W. Gray (now CCP/Belwin), 1922. Part I, page 29, treats adaptation of piano accompaniments.
- Ellingford, Herbert A. *The Art of Transcribing for the Organ*. H.W. Gray, 1922. All of the book is interesting. Pages 1–38 and 114–55 will be helpful as they relate to transcribing 19th-century-influenced music for a 19th-century-influenced organ.
- Miller, Max B., and Kevin Walters. *Colleague Examination Study Guidelines* (Section A 1–3), revised 1990–91. Booklet and cassette. AGO Headquarters.

F. Hymn Playing (SPT, CAGO)

- Manz, Paul. *Practicum on Service Playing*,

Part I. Cassette. AGO Headquarters. Manz's philosophy of church music including explanation of the ministry of music; understanding the place of hymn playing in worship; tactus; registration; pacing between stanzas; relationship of text to music; and ways to vary hymn playing using choir, organ, congregation, and canons.

Woolard, Margot Ann G. *A Mini-Course in Creative Hymn Playing*. Booklet and cassette. AGO Headquarters. Advanced level.

III. EAR TRAINING (ChM, AAGO, FAGO)

(The following software is designed for self-study with Macintosh computers.)

Diatonic Chords and Harmonious Dictator. Temporal Acuity Products Inc. (Building 1, Suite 200, 300-120th Ave. NE, Bellevue, WA 98005). Harmonic dictation.

Hearing Melodic Patterns and Melodious Dictator. Temporal Acuity Products Inc. Melodic dictation.

Listen, 2.0. Imaga (P.O. Box 6386, Albany, CA 94706). Ear training; intervals, chords. Melodic dictation in major, minor, and pentatonic modes.

MacGAMUT. Mayfield Publishing Co. (1240 Villa St., Mountain View, CA 94041). Scale, interval, and chord drills.

Practica Musica. Ars Nova Software (P.O. Box 637, Kirkland, WA 98083). Notation of intervals and chords, ear training for intervals and melody, historic temperaments.

Sebastian II. Temporal Acuity Products Inc. Error detection in melodies.

IV. MUSIC THEORY

A. Harmony (CAGO, AAGO, FAGO)

Aldwell, Edward, and Carl Schachter. *Harmony and Voice Leading*, 2 vols. (and workbooks). Harcourt, Brace, Jovanovich, 1979. An extensive study of tonal functions "reflecting the theoretical and analytic approach of Heinrich Schenker."

Ellsworth, Eugene. *Aural Harmony*. Neil A Kjos Jr. Publisher, 1970. Contains AAGO and FAGO ear training tests from 1945 to 1970 and ear training tests from 1956 to 1970. Tapes of exercises available from publisher.

Forte, Allen. *Tonal Harmony in Concept and Practice*, 3rd ed. Holt, Rinehart & Winston, 1979. Well-illustrated text with plentiful examples.

Harder, Paul. *Harmonic Materials in Tonal Music*. 2 vols., 6th ed. Allyn and Bacon, 1990. A good self-study method.

Kostka, Stefan. *Tonal Harmony with an Introduction to Twentieth-Century Music*. 2nd ed. Alfred Knopf, 1989. Beautifully organized text with examples, self-tests and solutions, and accompanying workbook.

Ottman, Robert. *Advanced Harmony*, 3rd ed. Prentice-Hall, 1989. Ample illustrations, but perhaps more verbal material would assist the student.

_____. *Elementary Harmony*, 4th ed. Prentice-Hall, 1989. See note above.

Piston, Walter. *Harmony*, 5th ed. W.W. Norton & Company Inc., 1987. A standard harmony text with accompanying workbook. Many illustrations and exercises.

B. Musical Form and Analysis (AAGO)

Berry, Wallace. *Form in Music*, 2nd ed. Prentice-Hall, 1986. Extensive essay material with abundant examples from the Renaissance through the 20th century. Examples through the early 18th century are coordinated with Davison and Apel, *Historical Anthology of Music* (Harvard University Press, 1950).

Burkhart, Charles. *Anthology for Musical Analysis*, 3rd ed. Holt, Rinehart & Winston, 1979. "Contains sufficient material

both for a full-year course in analysis of musical forms and a one-semester course in 20th-century techniques."

de Stwolinski, Gail. *Form and Content in Instrumental Music*. Wm. C. Brown, 1977.

An extensive text with ample illustrations and exercises. Treatment of Baroque through 20th century. Solutions for analysis are provided in the appendix.

Green, Douglass M. *Form in Tonal Music: an Introduction to Analysis*, 2nd ed. Holt, Rinehart & Winston, 1979. Well-organized chapters devoted to each classical form. Many exercises placed throughout the text, with most music to be found in Burkhart, *Anthology for Musical Analysis*.

Piston, Walter. *Anthology of Musical Forms*. Summy-Birchard Inc., 1962. Contains musical examples arranged by forms. Programmed for self-study.

Stein, Leon. *Structure and Style: the Study and Analysis of Musical Forms*. Expanded edition. Summy-Birchard, 1979. Fewer examples are included with a large amount of essay material. Music before 1600 and after 1900 is treated in a separate chapter. The *Anthology of Musical Forms* supplements this text with material to be analyzed, paralleling the forms discussed in *Structure and Style*.

C. Fugue (AAGO, FAGO)

Hobbs, Allen. *The Fugue*. Lissett (202, 4015 17th Avenue SE, Calgary, Alta., Canada, T2A 0S8), 1991. Extensive discussion of written and improvised fugues, including all parts of the fugue with numerous examples. Very clear explanations of tonal answers and invertible counterpoint, with many practice subjects and answers. Based on the French methods by Gédalge, Dubois, and Caussade.

Oldroyd, George. *The Technique and Spirit of Fugue: An Historical Study*. Greenwood Press, 1986. Based on historical models.

D. Sixteenth-Century Counterpoint (FAGO)

Benjamin, Thomas. *The Craft of Modal Counterpoint: A Practical Approach*. Schirmer Books, 1979. Two features of this book make it extremely useful—the constant questions addressed to the student, which sharpen awareness of style and aid in self-critical awareness; and an appendix of 15 compositions by Lassus, Victoria, Palestrina, and Byrd. Step by step, it leads one into motet writing. Exercises are similar to questions asked on the Fellowship examination: correction, completion, and original work.

Gauldin, Robert. *A Practical Approach to Sixteenth-Century Counterpoint*. Prentice-Hall, 1988. This is thorough and usable, an excellent text on the subject.

Jeppesen, Knud. *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century*. Dover reprint, 1992. The classic text on the subject.

Roberts, Stella and Irwin Fischer. *A Handbook of Modal Counterpoint*. Free Press, Collier MacMillan, 1967. Based on species counterpoint, this book is very concise and uses C clefs. The rules are easy to learn and there are many annotated musical examples.

E. Orchestration (FAGO)

Adler, Samuel. *The Study of Orchestration*. W.W. Norton & Company Inc., 1982.

Kennan, Kent. *The Technique of Orchestration*, 4th ed. Prentice-Hall, 1990. An excellent guide to basic orchestration. Particularly recommended is a chapter on transcribing piano music for orchestra.

Piston, Walter. *Orchestration*. W.W. Norton & Company Inc., 1955. A thorough study of all orchestral instruments, analysis of orchestration examples, and typical problems of orchestration.

F. Composition (AAGO, FAGO)

Schoenberg, Arnold. *Fundamentals of Musical Composition*, ed. Gerald Strang and Leonard Stein. St. Martin's, 1967. An introductory text on the craft of writing conventional tonal music. The work covers the creation of musical form, from the motif to the sonata, and offers reflective chapters on musical mood and the importance of self-criticism.

V. CHOIR MASTER QUESTIONS

A. Gregorian Chant

Cardine, Dom Eugene. *Beginning Studies in Gregorian Chant*, trans. William Torolano. G.I.A., 1988. The first few pages of this scholarly volume (the introduction to Gregorian notation) give an English translation of the writings of the esteemed Solesmes monk and professor of music at the Pontifical Institute of Sacred Music in Rome. This book gives descriptions and examples of Gregorian notation, development and modification of neumes, psalm tones and modality, chant rhythms and phrasings, texts, and Latin accentuation. Beyond that, the book is somewhat difficult to follow, owing to its depth of detail and literary style.

Hiley, David. *Western Plainchant: A Handbook*. Oxford University Press, 1993. This 661-page book is by far the most comprehensive and up-to-date study of plainchant, superseding Willi Apel's 1958 study, previously the standard work on the subject in English.

Sadie, Stanley, ed. *The New Grove Dictionary of Music and Musicians*. Macmillan Publishers Ltd., 1980. Articles on "Plainchant," "Gregorian and Old Roman Chant," "Liturgy and Liturgical Books," "Antiphon," "Responsory," "Invitatory," "Psalm," "Introit," "Gradual," "Alleluia," "Tract," "Offertory," "Communion." These articles provide a good overview of current chant scholarship.

B. Choral Conducting and Technique

Bertalot, John. *Five Wheels to Successful Sight-Singing: A Practical Approach to Teach Children (and Adults) to Read Music*. Augsburg Fortress, 1993. Written in the form of a dialogue between the music director and an inquiring college student, this common-sense approach to sight-singing uses hymns and anthems as the basic teaching tools, and is the result of long experience with choirs in England and the U.S. The basic principles involved may be applied to great advantage in any choral situation.

_____. *John Bertalot's Immediately Practical Tips for Choral Directors*. Augsburg Fortress, 1994. This 284-page volume is the distillation of a lifetime's experience with children's and adult choirs. A conversational style makes the enormous amount of information easy to read and digest. The book does indeed address the practical, nuts-and-bolts aspects of running a choral program, ranging from recruiting to vocal and rehearsal techniques, organizing choir support committees, publicity, finances, running a concert series, contracting and conducting orchestras, pastoral concerns, and much more. Highly recommended.

Davidson, Archibald. *Choral Conducting*. Harvard University Press.

Decker, Harold A., and Julius Herford. *Choral Conducting: A Symposium*. Prentice-Hall, 1973. Develops five aspects of choral conducting through detailed chapters, each written by an outstanding choral conductor: (1) Choral Tone and Diction, by Howard Swan; (2) Rehearsal Techniques, by Lloyd Pfautsch; (3) Historical Research with Emphasis on Editorial Techniques, by Walter S. Collins; (4)

- Twentieth-century Choral Repertoire, by Daniel Moe; (5) Analytical and Historical Score Study, by Julius Herford. An extensive bibliography by James G. Smith makes this book quite useful.
- Ehmann, Wilhelm. *Choral Directing*. Augsburg, 1968. Hallmark book for choir training. Numerous pedagogical and artistic techniques; methods and exercises are carefully presented and explained.
- Ehmann, Wilhelm, and Frauke Haasemann. *Voice Building for Choirs*. Hinshaw Music, 1981. Excellent compendium for working with choirs. Detailed sections dealing with posture, breathing, voice building, rehearsals, exercises for the complete vocal mechanism, and specific techniques, plus detailed discussions of specific choral works.
- González, Marilyn M. *Choir Care: Building Sound Technique*. AGO National Headquarters, 1993.
- Marshall, Madeleine. *The Singer's Manual of English Diction*. Schirmer Books, 1953. This manual provides specific devices for conveying clarity, accuracy, ease, uniformity and expressiveness in singing. The necessity of proper pronunciation in music applies to all languages, and this book bridges diction for singers of all languages and dialects.
- Miller, Richard. *The Structure of Singing: System and Art in Vocal Technique*. Schirmer Books, 1986. Complete descriptions of the physical, technical, and musical aspects of singing. Historical and pragmatic pedagogic descriptions and exercises, combined with current research in acoustics, phonetics, physiology, speech therapy, and medicine.
- Robinson, Ray, and Allen Winwold. *The Choral Experience (Literature, Materials and Methods)*. Harper & Row, 1976. 500 pages covering "the choral experience," rehearsal technique, basic musicianship, and performance practices from the Renaissance to the 20th century.
- Ulrich, Homer. *Surveys of Choral Music*. Harcourt, Brace, Jovanovich.
- Uris, Dorothy. *To Sing in English: A Guide to Improved Diction*. Boosey and Hawkes, 1971. Complete description and study of diction, vowel essentials and guidelines, consonant guidelines, and vowel and consonant sound/articulation charts. Excellent bibliography.
- Young, Percy M. *The Choral Tradition*, rev. ed. W.W. Norton & Company Inc., 1962.

C. Hymnody

- Eskew, Harry, and Hugh T. McElrath. *Sing with Understanding—An Introduction to Christian Hymnology*. Broadman Press, 1980. It is the standard in the field of teaching hymnology. Written by two outstanding scholars who teach in seminaries, it provides a wealth of information on hymn construction, history and traditions, hymns in practice, and a hymn analysis checklist.
- Lovelace, Austin. *The Anatomy of Hymnody*. G.I.A., 1965. Premier hymn editor and teacher writes of the relationship between meter, text, and music of hymns. Deals with myriad poetic devices and music-related considerations.
- _____. *The Organist and Hymn Playing*. Hope, 1981. Deals with the mechanics and musicality of one of the church organist's most important activities—playing hymns well. Detailed attention paid to pedaling, articulation and touch, introductions, tempos, forms, registrations, and varied accompaniments.
- Reynolds, William J., and Milburn Price. *A Joyful Sound: Christian Hymnody*, 2nd ed. Holt, Rinehart and Winston, 1978. Concise historical background of widely used

hymns in American and English hymnals through 1978.

Routley, Erik. *The Music of Christian Hymns*. G.I.A., 1979. Excellent survey of historical roots of hymns in the Christian Church.

_____. *Christian Hymns Observed: When in Our Music God Is Glorified*. Prestige Pub. Inc.

D. Liturgy

- Hatchett, Marion J. *Commentary on the American Prayer Book*. The Seabury Press, 1980. A rich, scholarly book which traces the development of Christian worship from the earliest times until now. Very detailed; significant references and bibliography. Excellent source of the recent "explosion" of research about the history and basic structures of liturgy.
- Jones, Wainwright, and Yarnold, eds. *The Study of Liturgy*. Oxford University Press, 1978. A comprehensive, scholarly study of Christian liturgy.
- Stake, Donald Wilson. *The ABC's of Worship: A Concise Dictionary*. Westminster/John Knox Press, 1992. This ecumenical cross-referenced book includes 150 articles on terms and practices in worship. It is written from the perspective of the Reformed tradition, but is broad in its descriptions and a well-intentioned, well-balanced interdenominational reference.
- Thompson, Bard. *Liturgies of the Western Church*, 2nd ed. Fortress Press, 1982. The complete texts of several historic liturgies, from Hippolytus to John Wesley, with comments on each.
- White, James F. *Introduction to Christian Worship*, rev. ed. Abingdon Press, 1990. A general study of the nature and history of liturgy, intended for those in all denominations who are involved in planning and leading worship.