

THE CHORAL JOURNAL:

AN INDEX TO

VOLUMES 1-18

by

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Table of Contents

Introduction	vii
How to Use the Index	ix
Author's Note	xiii
Subject Classifications	xiv
Subject Index	1
General Index	141
Subject Classifications	169

To my parents,
John and Roberta Paine

INTRODUCTION

The *Choral Journal*, the official publication of the American Choral Directors Association, made its first appearance in May, 1959, as a brief, octavo-sized newsletter. As its parent organization grew, so did the *Journal*. Today, after several changes of format, each issue of the *Choral Journal* runs to thirty or more pages in length, and a yearly volume consists of nine issues (September-May).

For eighteen years, American choral musicians have looked to the *Choral Journal* as an important source of information on nearly every topic of concern to the profession. Unfortunately, the lack of an index has made research in the *Journal* laborious. It is the hope of the author of this index that it will make the *Journal* more accessible to researchers.

Due to space limitations, it has not been possible to include all items which have appeared in the *Journal*. The following have been indexed:

- 1) Major articles.
- 2) *Short subjects*, if they are of sufficient general interest or importance.
- 3) Regular columns, if the column deals with a subject or subjects that can be indexed.
- 4) *Book reviews* and dissertation abstracts.

- 5) *Record reviews* after 9/73. With few exceptions, prior to this date only non-commercial records of limited availability were reviewed. After this date, generally available commercial recordings have been reviewed.

The following items *have not* been indexed:

- 1) Most organizational news and announcements of the American Choral Directors Association. Items relating to the organization's constitution have been indexed, though redundant reprintings have been omitted.
- 2) Feature stories on individual choirs and articles on tours by individual choirs.
- 3) Columns whose content does not lend itself to indexing. Discussions of numerous unrelated pieces of music are not indexed, for example.
- 4) *Record reviews* before 9/73, and all reviews of non-commercial recordings.
- 5) *Choral reviews*. The inclusion of this column would have greatly increased the length of the index.

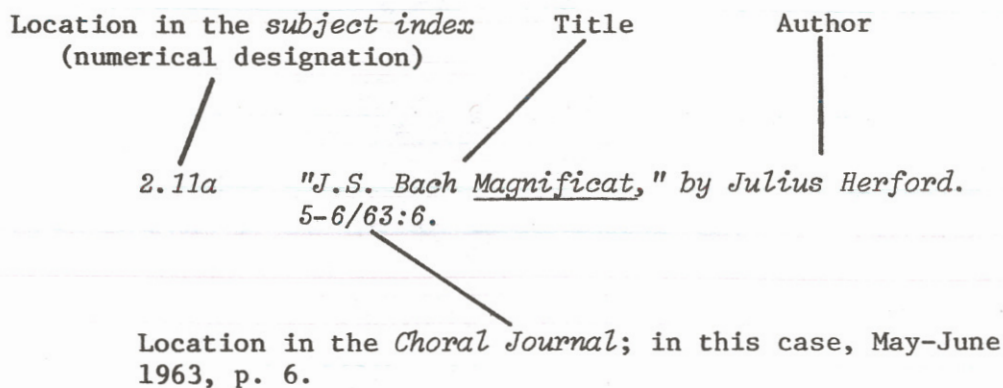
HOW TO USE THE INDEX

The index is in two sections, a *subject index* and a *general index*.

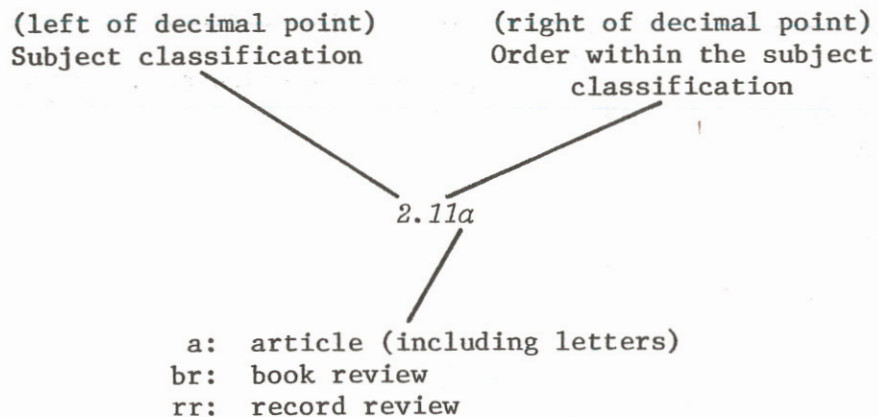
The Subject Index

The principle of the *subject index* is similar to that of *RILM Abstracts*. Each article or other item is entered under one of seventy-four subject classifications, according to its main subject. For easy reference, a list of subject classifications is given immediately preceding the *subject index* (pp. xiv-xv) and following the *general index* (pp. 167-168). Entries in the *subject index* are followed by a brief abstract or description of content, except those whose content is clear from the title, and for which an abstract would be redundant.

In most cases, the entries within a subject classification are listed in chronological order. A typical entry in the *subject index* and its explanation follow:



The numerical designation of location in the *subject index* is interpreted as in the following example:



The exceptions to chronological listing within a given subject classification are:

- 1) Subject 2. Articles about *composers and their choral music* are arranged alphabetically by the composer's last name. The name of the composer is shown in parentheses in front of the title of the article.
- 2) Subject 43. *Interviews* are arranged alphabetically by the last name of the person interviewed (shown in parentheses before the title). Articles in which several people are interviewed are grouped at the beginning of the category.
- 3) Subject 71. *Book reviews* are arranged alphabetically by title.
- 4) Subject 72. *Record reviews* are arranged alphabetically by composer. Eclectic collections are interfiled alphabetically by the title of the album.

The General Index

In the *general index*, entries from the *subject index* are cross-referenced by author and secondary topics. If the reader were looking for articles on Renaissance music, for example, he should first browse through the abstracts in subject classifications 37 (History and analysis of Renaissance music) and 60 (Renaissance performance practice, style, and interpretation). To find articles which deal with Renaissance music as a secondary topic, he can check

the abstracts of the articles listed under *Renaissance* (and related topics) in the *general index*.

The numerical designation used for each article in the *subject index* is used to identify entries in the *general index*:

Location in the *subject index*
(numerical designation)

|
a2.11a

|
a: author
ed: editor
tr: translator

These principles have been observed in the *general index*:

- 1) Letter-by-letter rather than word-by-word alphabetization is used.
- 2) To avoid redundancy, entries from the *subject index* are not entered here under the same classification.
- 3) *Record reviews* and *Choral reviews* are not indexed.
- 4) Book reviewers are not indexed, though books reviewed are indexed by topic in most cases.

AUTHOR'S NOTE

Whenever possible, abstracts have been taken from the texts of the articles themselves. Punctuation and capitalization have occasionally been altered for the sake of clarity. Misspelled names have also been corrected without notice. In some cases, an author's name appears in different forms in different articles. In such cases, one form of the name is used throughout the index. Academic titles have been dropped from the authors' names. The lack of an author's name in a subject-index entry indicates that none was given in the *Journal*. "Da Capo," "Chamber Choirs," "Get Down," or "Research Report" is given as the title for an entry from those columns if no subtitle was shown in the *Journal*. If a single subtitle was given, it is shown as the title. Finally, material in square brackets has been added by the author for clarity.

Though this work has gone through numerous proofreadings in the course of its preparation, there undoubtedly remain errors and omissions. The author would be grateful to receive notice of any that are found by readers.

SUBJECT CLASSIFICATIONS

1. *Choral composition, arranging, editing, and publishing*
2. *Composers and their choral music*

Choral conducting and techniques

3. General
4. Auditioning and adjudicating
5. Formations
6. Conducting technique
7. Rehearsal
8. Vocal technique, voice production, and tone
9. Diction
10. Balance
11. Blend
12. Intonation
13. Musicianship
14. Organization and administration
15. Repertoire selection
16. Score reading and preparation
17. Instrumental conducting
18. *Concert presentation*
19. *Discographies*

Forms of choral music

20. Chant
21. Motet
22. Mass
23. Requiem
24. Anthem
25. Service
26. Passion
27. Oratorio
28. Cantata
29. Madrigal and similar genres
30. Catch, glee, and similar genres
31. Part song and similar genres
32. Magnificat
33. Other
34. *History of choral performance, histories of choral organizations, and biographies of conductors*

History and analysis of choral music

35. General and miscellaneous
36. Pre-medieval, medieval, and chant
37. Renaissance
38. Baroque

History and analysis of choral music (continued)

- 39. Classic
- 40. Romantic
- 41. Contemporary and avant garde
- 42. Folk, pop, jazz, and rock

- 43. *Interviews*

Literature on, and music for, various types of choruses

- 44. Mixed chorus
- 45. Women's voices
- 46. Men's voices
- 47. Elementary school and children
- 48. Junior high school, high school, and boychoirs
- 49. Junior college, college, and university
- 50. Community chorus
- 51. Church
- 52. Professional choir
- 53. Chamber and madrigal choir
- 54. Festivals and festival choirs
- 55. Folk, pop, jazz, and rock

- 56. *Musical comedy and drama*

- 57. *Educational techniques and philosophy*

Performance practice, style, and interpretation

- 58. General
- 59. Pre-medieval, medieval, and chant
- 60. Renaissance
- 61. Baroque
- 62. Classic
- 63. Romantic
- 64. Contemporary and avant garde
- 65. Folk, pop, jazz, and rock
- 66. *A.C.D.A. activities and other professional news*
- 67. *Professional and artistic philosophy, esthetics*
- 68. *Recording and amplification techniques and equipment*

Reference materials

- 69. Bibliographies of literature on choral music
- 70. Bibliographies and lists of choral music

Reviews

- 71. Book reviews
- 72. Record reviews
- 73. Music criticism
- 74. *Choral activities in the U.S.A. and abroad*

SUBJECT INDEX

1. *Choral composition, arranging, and editing*

- 1.00a "Standards of Choral Music," by Benjamin V. Grasso. 5/60:5.

The quality of music available from commercial publishers is directly related to what the choral community buys. Good music that does not sell will be dropped from catalogs and will be replaced by music that will sell.

- 1.001a "Brickbats and Bouquets, or an Open Letter to Publishers," by Maurice King. 3/62:9.

Suggestions to publishers on how to provide better editions, from both the practical and scholarly viewpoints.

- 1.01a "Choral Publications: Standards, Suggestions, and Stravinsky," by Lothar Klein. 9/62:6.

The choral works of Stravinsky are used to illustrate the compositional elements which make for good choral music.

- 1.02a "A Publisher's Insight into the Music Market," by Arnold Broido. 11/62:7.

A description of the music-publishing process from manuscript submission to pricing of the printed copy.

- 1.03a "Whither S.A.T.B.?", by George F. Smith. 3-4/66:36.

The author objects to the fact that the ranges of the parts in traditional S.A.T.B. music do not correspond with the actual voice ranges of non-professional singers. He asks composers and publishers to be more realistic.

- 1.04a "The Composer Looks at the Choral Director," by Houston Bright. 1-2/67:24.

A discussion of the way in which one composer views performances of his works.

- 1.05a "Resolution: Choral Editing Standards Committee," [by Walter S. Collins]. 5-6/68:14.

An A.C.D.A. resolution calling upon editors and publishers to improve the quality of choral editions. Terms are defined and standards given.

- 1.08a "Music Teacher, Do You Steal?" by Edward M. Cramer. 10/71:19.

A warning that the copying of copyrighted music is theft in the eyes of the law.

- 1.09a "What is a Good Edition?" by Walter S. Collins. 11/71:15.

A discussion of the genesis and content of the resolution of the A.C.D.A. Choral-Editing Standards Committee (1.05a). Text is reprinted here.

- 1.10a "Letter to the Editor," by Dale B. Fisk. 1/72:31.

Mr. Fisk objects to the payment of royalties for the performance of octavo choral music, a proposal made in 1.08a.

- 1.11a "Hints on Getting Music Published," by William Presser. 3/72:16.

How to prepare and submit music manuscripts for publication.

- 1.111a "The Carl Fischer Centennial." 11/72:16.

The history of the American music-publishing house of Carl Fischer.

- 1.12a "Reverence for the Text," by Paul Creston. 3/73:2.

"The function of the musical setting is to support and enhance the meaning of the text. . . ." A choral composition cannot fulfill this function "without a sincere reverence for the text, and without equalling the beauty of the language." Mozart's *Missa Brevis* (K. 194) is used to illustrate the violation of this principle.

- 1.13a "A Report on Copyright Law for School, Church, and Concert Musicians," by Richard Lindroth. 10/73:22.

"An up-to-date report on copyright, accentuating the positive," by the Chairman of the Public-Relations Committee of the Music Publishers' Association.

- 1.14a "The Choral Conductor and the Musicologist," by Walter S. Collins. 9/74:19.

An excerpt from a chapter of the same name in *Choral Conducting: a Symposium* (1973), dealing with choral editing.

- 1.15a "Arranging Music for First Experiences in Singing Bass-Tenor-Alto-Soprano Choral Music," by Frederick Swanson. 9/75:15.

The problem of repertoire selection for a mixed choir containing newly changed male voices. The author suggests techniques for arranging music to best suit such choirs.

- 1.16a "Arranging for the Jazz Choir," by Kirby Shaw. 1/77:21.

A brief primer on rhythmic and harmonic style and voicing in vocal-jazz arrangements.

- 1.17a "Letter to the Editor," by Gerald H. Valet, Jr. 4/77:2.

The author objects to the enormous inflation of music prices and to wasteful printing practices.

- 1.18a "Arrangement, Transcription, Edition: Some Problems in Terminology," by Ronald Broude. 9/77:25.

While recognizing the need for "truth in labeling" of choral music publications, the author finds problems with the A.C.D.A.'s definitions (see 1.05a) of the terms in the title.

2. *Composers and their choral music*

(Indexed alphabetically by composer, with collective articles listed first)

- 2.000a "Three Schools of Black Choral Composers and Arrangers, 1900-1970," by Carl G. Harris, Jr. 4/74:11.

Short biographies and lists of works are given for selected Afro-American composers and arrangers. The author divides his subjects into three groups: trailblazers, black nationalists, and innovators.

- 2.001a "Where Sings the Mighty Oregon," by Robert E. Robins. 11/62:6.

An introduction to Oregonian choral composers, arrangers, and editors L. Stanley Glarum, Dale N. Barker, Milton Dietrich, S. Clarence Trued, Jerry Weseley Harris, Robert Wells, Richard Moffatt, and Reinhard G. Pauley.

- 2.002a "Twentieth-Century German Choral Composers," by Hugh Sanders. 3/73:15.

A list of the choral works of the following 20c. German composers, with biographies for those marked with an asterisk: Ernst Pepping*, Karl Marx*, Johann Nepomuk David*, Gunther Bialas*, Walter Kraft*, Kurt Fiebig*, Johannes H.E. Koch, Helmut Barbe, Heinz Werner Zimmermann, Norbet Linke, and Rudolph von Oertzen.

- 2.003a "Choral Music by Black Composers," by Robert D. Herrema. 1/70:15.

There is a general "lack of knowledge of a great body of serious musical compositions by black composers." The reasons for this are examined. Various black composers and the characteristics of their music are examined.

- 2.004da *A Study of Characteristic Stylistic Trends Found in the Choral Works of a Selected Group of Afro-American Composers and Arrangers*, by Carl Gordon Harris, Jr. 11/75:22.

- 2.08da (Bach, C.P.E.) *The Two Oratorios of Carl Philipp Emanuel Bach, in Relation to Performance*, by Richard Harding Brewer. 4/75:23.

- 2.10a (Bach, J.S.) "The Church Cantatas of J.S. Bach," by Paul Steinitz. 7-8/66:4.

An encouragement to perform the Bach cantatas, with lists of a) cantatas suitable for beginners, b) cantatas in which solos might be sung by the choir, and c) cantatas in which fine soloists and elaborate orchestra are required.

- 2.11a (Bach, J.S.) "J.S. Bach: *Magnificat*," by Julius Herford. 5/63:6.

An analytical discussion of the work, complemented by a presentation of some of the recent research on it.

- 2.111a (Bach, J.S.) "On Conducting the Bach *Magnificat*," by Martin R. Rice. 5-6/68:12.

The author's brief personal insights into conducting problems and considerations.

- 2.112a (Bach, J.S.) "The Problem of Accompaniment," by Richard C. Pisano. 7-8/68:21.

A brief examination of whether or not instrumental accompaniment of the Bach motets are intended. No conclusion is reached.

- 2.113a (Bach, J.S.) "On Bach's Motets: the Relationship of Text and Music," by Richard C. Pisano. 9-10/68:19.

Three areas are explored: a) text as a determinant of structure, b) significant choice of tonality for text, and c) significant choice of pictorial devices.

- 2.114a (Bach, J.S.) "On Bach's Motets: Analysis of Compositional Technique Used for Double Choir," by Richard C. Pisano. 11-12/68:21.

"The objective here is twofold: (1) to arrive at Bach's technique of doubling the tones within a chord for eight voices; (2) to arrive at Bach's technique of alternating the two bodies of the choir as opposed to one another. This has been accomplished through chord analysis."

- 2.115a (Bach, J.S.) "Bach." 9/76:12.

Hand-copied parts to Bach cantatas are available for the cost of copying and postage from Paul Steinitz, 137 St. Julian's Farm Road, Random SE 27 ORP, England.

- 2.116a (Bach, J.S.) "The Cantatas of J.S. Bach," ed. Phillip D. Crabtree. 1/77:30.

A list of dissertations and other research aids on the subject of Bach's cantatas. Two dissertation abstracts are included: *Self-Parody among the Cantatas of Johann Sebastian Bach* (by Richard Carroll Davis), and *Tempo Considerations in the Choral Music of Johann Sebastian Bach* (by Thomas Earl Hoekstra).

- 2.12a (Bach, J.S.) "A Brief Study of the Six Motets of Johann Sebastian Bach," by Robert Fuller. 11-12/67:14.

Performance practice and history of the works.

- 2.13a (Banchieri, Adriano) "Chamber Choirs," by William Lock. 4/77:42.

Four compositions by Adriano Banchieri (1568-1634) are discussed.

- 2.14a (Beaumont, Geoffrey) "Beaumont 'Folk Mass' Performed at Idaho State U." 5/63:26.

Discussion of the *Twentieth-Century Folk Mass* by Geoffrey Beaumont, based upon the experience of the author in conducting it.

- 2.15a (Beethoven, Ludwig von) "A Choral Director's Guide to Beethoven's *Missa Solemnis*," by Saul E. Lilienstein. 1-2/67:18.

A brief guide from the standpoint of the conductor's concerns.

- 2.153a (Berger, Jean) "*Birds of a Feather* by Jean Berger: Choral Performance--a New Dimension," by Morris J. Beachy. 9/71:22.

A discussion of the piece, with the author's observations on performance.

- 2.154a (Billings, William) "On Performing the Music of William Billings, Part I," by Leonard Van Camp and John Haberlen. 11/73:18.

Billings and his style, assignment of singers to parts, choosing of (optional) notes, use of instruments, transposition, meter signs, and tempo are discussed. An omission of some copy under "Assignment of singers" is corrected in 2/74:2.

- 2.1541a (Billings, William) "On Performing the Music of William Billings, Part II," by Leonard Van Camp and John Haberlen. 12/73:16.

Accent, bar lines, rhythm, diction, intonation, tone quality, dynamics, phrasing, and ornamentation are discussed. Bibliography.

- 2.1542a (Billings, William) "Chamber Choirs," by William Lock. 11/75:27.

The music of William Billings is discussed.

- 2.1543a (Billings, William) "William Billings' Address to the Goddess of Discord," by William Billings. 2/76:31.

The preface to the composition, "Jargon," a piece aimed at Billings's detractors, who felt his music to be too simple and consonant.

- 2.1545a (Brahms, Johannes) "Brahms on Destiny," by Deborah Hayes. 11/73:23.

An examination of the texts of the *Alto Rhapsody* and the *Schicksalslied* (poems by Goethe and Hölderlin) in order to discern Brahms's thoughts on man's destiny. "These settings imply a belief that much of what is eternal or divine can best be conveyed, not in words alone, but through the power of music."

- 2.1548a (Brant, Henry) "Henry Brant's Choral Music," by Dorothy Drennan. 1/77:27.

A brief study of elements of style (particularly ensemble dispersion, cumulative and multiple-free polyphony, and *Sprechchor*) in the choral music of the American composer Henry Brant. List of works and bibliography.

- 2.155a (Bright, Houston) "A Tribute to Houston Bright," by Elwood H. Brown. 3/71:C2.

A eulogy.

- 2.16a (Britten, Benjamin) "Benjamin Britten's *Ceremony of Carols*," by Gordon H. Lamb. 9-10/63:18.

A brief, section-by-section study.

- 2.17a (Britten, Benjamin) "Benjamin Britten's *War Requiem*," by William W. Lemonds. 9-10/67:2.
- The background of the work, with a section-by-section discussion.
- 2.171a (Britten, Benjamin) "Benjamin Britten (1913-)," by Robert S. Hines. 2/71:17.
- A listing and brief individual discussion of Britten's choral works.
- 2.185a (Castelnuovo-Tedesco, Mario) "The Choral Masterpieces of Mario Castelnuovo-Tedesco," by Nick Rossi. 11/76:5.
- A brief discussion and description of Castelnuovo-Tedesco's choral works and oratorios.
- 2.20a (Christiansen, F. Melius) "A Tribute to F. Melius Christiansen," by Richard D. Hanson. 3/72:12.
- Biography, compositional style, and background on individual choral compositions. Bibliography.
- 2.25a (Creston, Paul) "New Christmas Oratorio." 3/63:7.
- A description of Paul Creston's *Isaiah's Prophecy*.
- 2.26a (David, Johann Nepomuk) "The Choral Music of Johann Nepomuk David," by Mel Harp. 4/76:22.
- A brief biography with a discussion of individual works. List of works, bibliography.
- 2.27a (Distler, Hugo) "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler" [Part IV], by Klaus Fischer-Dieskau. trans. Martyn Clarke and Harold Decker. 2/74:13.
- The use of dynamics in Distler's compositions which lack original dynamics is discussed. "... since we discern a host of the old master's [Schütz] compositional elements in the writings of Distler, we as performers and interpreters may and must apply many of the principles valid for Schütz to Distler too [see 2.781a-2.783a]. P. 14 is rendered nonsensical by the apparent omission of some text.
- 2.29a (Fetler, Paul) "The Choral Style of Paul Fetler as Seen in His Short Choral Works," by James E. McCray. 11/75:19.
- Brief biography and stylistic study. List of works.

- 2.295da (Finney, Ross Lee) *The Choral Music of Ross Lee Finney (1906-)*, by Douglas Amman. 5/75:26.

- 2.30a (Foss, Lukas) "Inaudible Singing," by Lukas Foss. 9/72:5.

A quasi-stream-of-consciousness essay in which the composer provides a glimpse of the thought behind one of his compositions, *Geod*.

- 2.301a (Foss, Lukas) "The Choral Music of Lukas Foss," by Bruce S. Browne. 4/76:12.

A very brief "analysis and comparative study of his large choral works."

- 2.302a (Foss, Lukas) "*American Cantata*," by Lukas Foss. 4/76:14.

The story behind, and text of, the work commissioned by the A.C.D.A. for its Bicentennial Celebration, July, 1976.

- 2.33a (Gerschefski, Edwin) "The Choral Music of Edwin Gerschefski," by Chappell White. 9/73:12.

Brief biography with discussion of style and individual works. List of works.

- 2.34a (Gesualdo, Don Carlo) "On the Performance of Gesualdo," by Robert Austin Warner. 9-10/65:12.

Performance problems in the music of Don Carlo Gesualdo. Bibliography.

- 2.35a (Gibbons, Orlando) "Proportions in the Anthems of Orlando Gibbons," by Alan A. Luhring. 11/73:11.

The author cites cases in which individual works of Gibbons are constructed according to arithmetical proportions, as determined by the number of *tactus* in each section. Transcriptions of two pieces and proportional analyses of eight are included.

- 2.37da (Haydn, Franz Josef) *A Study of Form in the Late Masses of Joseph Haydn*, by Thomas Jordan Gibbs. 9/74:17.

- 2.371a (Haydn, Franz Josef) "Research Report," ed. Phillip Crabtree. 9/76:20.

An annotated list (including three dissertation abstracts) of reference material on the choral music of Franz Josef Haydn.

- 2.375da (Honegger, Arthur) *A Comparison of the Two Orchestrations of King David by Arthur Honegger*, by George Willis Sistrunk. 10/74:16.

- 2.38a (Ives, Charles) "Charles Ives 1874-1954," by Gordon H. Lamb. 10/74:12.

A short discussion of his works. Discography.

- 2.381a (Ives, Charles) "Charles Ives: the Man and His Music [I]," by Gregg Smith. 11/74:17.

Discussion of the choral works, with a complete listing of published editions and recordings.

- 2.382a (Ives, Charles) "Charles Ives: the Man and His Music [II]; Charles Ives' Innovative Nostalgia," by Robert M. Crunden. 12/74:5.

A biographical essay which focuses on the influence of events of Ives's early life on his music.

- 2.383a (Ives, Charles) "Charles Ives: the Man and His Music [III]; Charles Ives as I Remember Him," by Nicolas Slonimsky. 1/75:15.

Personal recollections of Ives and his music.

- 2.384a (Ives, Charles) "Charles Ives: the Man and His Music [IV]; *The Celestial Country*: an Introduction," by Paul A. Balshaw. 3/75:16.

A comprehensive discussion of structure, harmony, and rhythm in *The Celestial Country*.

- 2.385da (Ives, Charles) *The Sacred Choral Music of Charles Ives: a Study in Style Developments*, by Wendell Clarke Kumlien. 10/75:21.

A list of other dissertations on American choral music is included in the same column (Research Report).

- 2.42a (Johnson, Hall) "The Hall Johnson Legacy (1889-1970)," by Eugene Thamon Simpson. 1/71:10.

A brief examination of Hall Johnson's life and contributions as a choral composer and arranger. Stylistic features and interpretive considerations of his works are discussed, as well as his influence on other composers.* List of works.

- 2.44da (Kay, Ulysses Simpson) *The Published Choral Music of Ulysses Simpson Kay*, by Richard Thomas Hadley. 1/75:32.
- 2.441a (Kay, Ulysses Simpson) "The Choral Works of Ulysses Simpson Kay," by Robert D. Herrema. 12/70:5.
Biography, discussion of works, and detailed examination of *Choral Triptych*.
- 2.46da (Kodály, Zoltán) *Zoltán Kodály's Choral Music for Children and Youth Choirs*, by Philip Lewis Steen. 3/75:20.
- 2.48da (Liszt, Franz) *The Male Chorus Music of Franz Liszt*, by James Thompson Fudge. 12/74:32.
- 2.50da (Mason, Lowell) *Lowell Mason: His Life and Work*, by Carol Ann Pemberton. 4/75:23.
- 2.503a (Masters, Joe) "The Jazz Mass by Joe Masters," by Father Norman O'Connor, C.S.P. 2/70:19.
Reprint of the explanatory notes to a recording of the work. Excerpt: "God isn't dead, as you well know. The dead are those who want to keep us feeling guilty about guitars in church and pop songs at Mass and trumpets at Vespers."
- 2.505a (McElheran, Brock) "Reactions to Brock McElheran's *Patterns in Sound*," by Perry O. Jones. 9/70:12.
A description of the piece (an aleatory composition), with reactions from the director, performers, and listeners.
- 2.51a (Mendelssohn, Felix) "A Look at Choral Music in the Nineteenth Century. Part II," by C. M. Shearer. 3-4/68:24.
Continuation of 40.00a. Biography with insights on Mendelssohn the composer and conductor. Bibliography.
- 2.52a (Monteverdi, Claudio) "Claudio Monteverdi: 1567-1967," by Efrim Fruchtman. 9/67:12.
Brief biography and discussion of major works.

- 2.521a (Monteverdi, Claudio; Marenzio, Luca) "Madrigal Literature as Vocal Chamber Music--Series II," by Morris J. Beachy. 7-8/69:23.

A discussion of the madrigal style and output of Monteverdi and Marenzio, with a list of recommended pieces by each.

- 2.53a (Moore, Undine Smith) "The Unique World of Undine Smith Moore," by Carl Harris, Jr. 1/76:6.

Biography and brief discussion of works.

- 2.56a "*Missa Brevis in F-Major*, K. 192 [of] Wolfgang Amadeus Mozart," by Janice Long. 2/78:5.

The term "missa brevis" is defined as regards Mozart and previous composers, and K. 192 is analyzed briefly. A bibliography and a comparative table of the lengths of the Mozart masses are included.

- 2.59a (Nystedt, Knut) "Knut Nystedt's Compositional Style as Analyzed in 'Praise to God'," by Mike Talley. 9/74:12.

- 2.618a (Parker, Alice) "*Journeys: Pilgrims and Strangers; Alice Parker Conducts a Première*," by Janice Miller Long. 5/76:10.

A discussion of a new work by Alice Parker, and its premiere.

- 2.62da (Parker, Horatio) *Horatio Parker 1863-1919: a Study of His Life and Music*, by William Kay Kearns. 10/75:21.

A list of other dissertations on American choral music is included in the same column (Research Report).

- 2.623a (Penderecki, Krzysztof) "Krzysztof Penderecki's *Dies irae*: a Conductor's Introduction," by Jay W. Wilkey. 3/70:14.

The original of the work, and a discussion of the text, musical materials, and form.

- 2.624a (Penderecki, Krzysztof) "*Passion According to St. Luke*: Penderecki," by Joseph Flummerfelt. 4/73:7.

A conductor's introduction, including historical background, a dramatic outline of the work; the function of the orchestra, soloists, and chorus; an analysis with rehearsal suggestions; and remarks on rehearsal and interpretation.

- 2.625da *Penderecki's Notation: a Critical Evaluation*, by David Howell Linthicum. 12/74:32.
- 2.63a (Pinkham, Daniel) "The Choral Music of Daniel Pinkham," by Larry A. Christiansen. 9-10/68:18.

A very brief discussion of Pinkham's choral style.

- 2.65a (Poulenc, Francis) "Francis Poulenc's *Chanson à Boire*: an Analysis," by Dorothy A. Lincoln. 11/74:10.
- 2.651a (Poulenc, Francis) "Francis Poulenc's *Sept Chansons* 1936," by Dorothy A. Lincoln. 12/74:13.
- 2.652a (Poulenc, Francis) "Francis Poulenc's *Petites Voix* 1936," by Dorothy A. Lincoln. 1/75:11.
- 2.653a (Poulenc, Francis) "Poulenc's *Tenebrae factae sunt*," by Larry A. Christiansen. 3-4/69:28.
- 2.654a (Poulenc, Francis) "An Introduction to the Vocal Chamber Music of Francis Poulenc," by Morris J. Beachy. 5/70:25.

The general features of Poulenc's choral music are discussed, as well as individual pieces.

- 2.655a (Poulenc, Francis) "Francis Poulenc and His Sacred Choral Music: Poulenc--the Man and the Musician," by Henry Sellers. 2/77:19.

Biography with brief observations on style and individual compositions.

- 2.656a (Poulenc, Francis) "Francis Poulenc and His Sacred Choral Music: Some Style Characteristics of Poulenc's Sacred Choral Music--Part I," by Henry Sellers. 3/77:16.

An examination of structure and style in: the *Mass in G-Major*, *Gloria*, and the motets *Vinea mea electa*, *Tenebrae factae sunt*, *O magnum mysterium*, and *Hodie Christus natus est*.

- 2.657a (Poulenc, Francis) "Francis Poulenc and His Sacred Choral Music: Some Style Characteristics of Poulenc's Sacred Choral Music--Part II," by Henry Sellers. 4/77:11.

Continuation of 2.656a.

- 2.658a (Poulenc, Francis) "Francis Poulenc and His Sacred Choral Music: Observations on Performance of Poulenc's Choral Music," by Henry Sellers. 5/77:9.

The expressiveness of Poulenc's sacred choral music "is frequently lost because of the conductor's inattention to the following specific areas: (1) Dynamics (2) Tone Quality (3) Tempo." Each of these elements is discussed. A complete list of Poulenc's choral music is included as well as an extensive bibliography.

- 2.67a (Praetorius, Michael) "The Polychoral Style of Michael Praetorius," by Richard H. Brewer. 3-4/68:15.

A technical study of style in Praetorius's music, especially the *Polyhymnia*, including information on history and performance practice. Bibliography.

- 2.720da (Schoenberg, Arnold) *Analysis and Performance of the A-Cappella Choral Music for Mixed Voices of Arnold Schoenberg*, by Dean Wesley Simpson. 12/76:31.

- 2.721da (Schoenberg, Arnold) *Relationships Between Text and Music in the Choral Works of Arnold Schoenberg*, by Robert John Specht, Jr. 12/76:31.

- 2.75da (Schuman, William) *Style and Dimension in the Choral Works of William Schuman*, by Malcolm Joseph Griffin. 11/74:20.

- 2.751a (Schuman, William) "William Schuman's *Carols of Death*: an Analysis," by Malcolm Joseph Griffin. 2/77:17.

- 2.76a "Schumann's *Scenes from Goethe's Faust*: Some Guidelines for Interpretation and Performance [I]," by Richard W. Harpster. 2/78:8.

This brief study deals with the background of the work, its structure and form, story, and the compositional influences to be found in it. The discussion is organized "from first note to last" rather than by topic. Installment I deals with parts 1 and 2 of the work.

- 2.761a "Schumann's *Scenes from Goethe's Faust*: Some Guidelines for Interpretation and Performance [II]," by Richard W. Harpster. 3/78:14.

Continuation and conclusion of 2.76a, dealing with part 3 of the work.

- 2.78a (Schütz, Heinrich) "The Choruses of the Schütz Passions," by Kenneth E. Miller. 11-12/65:11.

- 2.781a (Schütz, Heinrich) "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: I," by Klaus Fischer-Dieskau. trans. Martyn Clarke and Harold Decker. 9/73:5.

The sources of the compositional styles of both men, and a look at long-standing errors in performance practice in the music of Schütz.

- 2.782a (Schütz, Heinrich) "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler: III" [actually part II], by Klaus Fischer-Dieskau. trans. Martyn Clarke and Harold Decker. 10/73:14.

Based largely on the writings of Christoph Bernhard, principles for the use of dynamics in both the polychoral and single-chorus works of Schütz are proposed. Numerous examples are drawn from the Latin *Magnificat*.

- 2.783a (Schütz, Heinrich) "The Employment of Dynamics in Interpreting the Music of Heinrich Schütz and Hugo Distler [III]," by Klaus Fischer-Dieskau. trans. Martyn Clarke and Harold Decker. 12/73:13.

A continuation of 2.782a, dealing with dynamics and tempo in the music of Schütz. Bibliography. Concluded in 2.27a.

- 2.784a (Schütz, Heinrich) "Schuetz' Complete Works in a New Edition," by Russell A. Hammar. 3/72:14.

Description of the new *Stuttgarter Schütz-Ausgabe*, published by Hänssler Verlag.

- 2.785da (Schütz, Heinrich) *A Computer-Based Thematic Index to the Works of Heinrich Schütz*, by Robert Lee Patrick. 11/74:20.

- 2.80a (Stevens, Halsey) "Some Aspects of the Choral Music of Halsey Stevens," by Thomas Somerville. 1/74:9.

A study of "three aspects of his choral music that may well influence its success: a particular sensitivity to the musical setting of the text; a linear approach to vertical sonorities; and the viability of performance of his choral music by high school, college, university, and church choirs." List of works.

- 2.81a (Stravinsky, Igor) "Igor Stravinsky's *Cantata: a Sermon, a Narrative, and a Prayer*," by J.W. Wilkey. 9-10/69:14.

A discussion of the genesis, structure, and "inner form" of the work.

- 2.83a (Strouse, Charles) "*What is There to Sing About?: a Short Theater Piece by Composer Charles Strouse*," by Donald B. Miller. 5/76:12.

Analytical discussion of the work.

- 2.92a (Webern, Anton von) "Introducing the Chorus to Atonal Music," by Joel I. Kramme. 4/75:8.

A study of Anton von Webern's *Entflieht auf leichten Kähnen*, opus 2, from two viewpoints: 1) analysis, and 2) how to teach it. Bibliography.

3. Choral conducting and techniques: general

- 3.00a "To the Student Conductor," [by R. Wayne Hugoboom]. 9-10/63:36.

An open letter to student conductors exhorting patience while in the learning process.

- 3.01a "To the Student Conductor, Part II," [by R. Wayne Hugoboom]. 11-12/63:27.

Preparation of the score and choir. Reading list.

- 3.02a "To the Student Conductor, Part III," [by R. Wayne Hugoboom]. 2-3/64:36.

Dispelling feelings of inadequacy through planning.

- 3.03a "To the Student Conductor, Part IV," [by R. Wayne Hugoboom]. 6-7/64:27.

"There can be no real interpretation until the basic elements of both singing and the song are overcome. It is only when these countless details become secondary and follow naturally that one is left free to interpret music as it should be."

- 3.04a "To the Student Conductor, Part V," [by R. Wayne Hugoboom]. 10-11/64:23.

Advice on making conducting movements instinctive.

- 3.05a "Musical Values and Choral Techniques," by Ivan Trusler. 2-3/65:11.

Suggestions for improving conducting and score-study skills.

- 3.06a "An Irreverent Look at the Profession," by Saul E. Lilienstein. 9-10/66:4.

A look at some of the reasons why the choral director does not receive the same respect accorded the instrumental director.

- 3.07a "When Chorus and Orchestra Get Together--Harmony or Discord?" by Burton A. Zipser. 7-8/68:18.

Practical Suggestions for the effective combination of choir with orchestra. Suggestions deal with the use of a shell, size and balance of performing forces, audibility of text, and achieving a wide range of dynamics.

- 3.08a "Choral Conductors--Technicians or Musicians?" by Joel R. Stegall. 7-8/68:23.

A look at some of the skeletons in the closets of choral directors. While not underestimating the importance of tone and diction, the author urges more attention to clear conducting, style, score preparation, and other often-overlooked details.

- 3.09a "A Plea for Musicality," by Robert Campbell. 3-4/69:5.

The author calls upon directors to pay more attention to the printed page; to elements such as tempo, dynamics, and phrasing. Once the technical elements are assimilated, the director may contribute from his own personality.

- 3.10a "A Plea for Musicality," by Robert Campbell. 9/72:24.

Same as 3.09a.

- 3.11a "The Exorcism of Boredom," by Margaret B. Hawkins. 10/72:9.

How tedium creeps into choral programming and rehearsal, and how to extricate it.

- 3.13a "Practical Aspects of Our Art: What is the Question?,"
by Peggy Kirk. 9/73:24.

Advice on handling a loud soprano and starting a
children's choir in church.

- 3.14a "Body-Movement Exercises in the Choral Training
Program," by Lewis W. Gordon. 3/75:12.

Based largely on the writings of Jacques-Dalcroze,
the author suggests numerous body-movement exercises
to develop sensitivity to the elements of music.

- 3.15a "The Choral Conductor's Art," by Lynn Whitten. 5/75:17.

"A checklist of [musical and personal] capacities,
for self rating."

- 3.16da *A History of Choral Conducting With Emphasis on the
Time-Beating Techniques Used in the Successive
Historical Periods*, by Clyde William Holsinger.
9/75:28.

- 3.17da *Eighteenth-Century Conducting Practices*, by David
Camesi. 9/75:29.

- 3.18da *New Choral Techniques: an Historical-Analytical Study*,
by John Alfred Poellein. 11/77:32.

4. Auditioning and adjudicating

- 4.00a "Observations Made from Choral Adjudication," by Lloyd
Frederick Sunderman. 10/60:3.

Eight criteria for evaluating solo singers and
choirs are listed and discussed.

- 4.01a "Selection and Classification of the Boy Voice," by
Donald T. Bryant. 5/61:13.

The process used by the director of the Columbus
Boychoir, involving tests for general vocal quality
(sing any song), quality in the upper range, and
musicality.

- 4.02a "Vocal Contest Adjudication," by Amado Delgado. 5/62:27.

A contest judge "must uphold the standards of contest judging, but he must be careful not to discourage the performer or group before him." The author presents his ideas on how to strike this balance.

- 4.03a "A Prognostic Approach to Choral Auditions," by Louis H. Diercks. 11/62:9.

Tonal memory is an effective test for predicting musical potential. The author shows the tests he uses.

- 4.04a "Critical Versus Creative Listening," by Louis H. Diercks. 9-10/63:26.

An extension of 4.03a. An examination of the tendency to match pitches an instant after hearing them (a physical act: "critical listening") versus "the more valuable technic" of "holding an image" (a mental act: "creative listening").

- 4.05a "The Success Story of a Highly Developed Audition System," by Ruth Summers. 4-5/65:11.

The audition system for the Texas all-state choir.

- 4.06a "Adjudication Thru Sound Technique," by Anthony C. Cappadonia. 7-8/67:17.

A suggestion that adjudicators record the choir on one track of a stereo tape, and their comments simultaneously on the other track.

- 4.07a "A Casual Look at Adjudication," by Willard Schmitt. 2/74:10.

The story of the evolution of the "music contest" of the 1930s into today's choral festival.

- 4.08a "Adjudication Guidelines for the Vocal Jazz, Swing, and Show Choir," by Gene Grier. 3/77:24.

Specific, detailed adjudication guidelines are given and a number of arrangements are reviewed.

5. *Formations*

- 5.00a "Keep Them Moving, Listening, *and* Thinking," by Gordon Johnson. 5/63:10.

A discussion of various rehearsal formations.

- 5.01a "The Individual Placement and Baroque Phrasing of Weston Noble," by Otto E. Mielenz. 9-10/66:13.

A discussion of Noble's method of blending a choir through selective individual placement, and his method of phrasing Baroque music through study of strong-beat weak-beat relationships.

- 5.02a "The Individual in the Choral Situation . . . with Mathematical Justifications by E. Milton Boone," by Louis H. Diercks. 3-4/67:25.

The advantages of the scrambled formation, with a technical explanation of why it improves blend.

- 5.03a "Scrambled Singing--a Reality at B.T.H.S. West," by Donald L. Jones. 9-10/67:8.

The positive results of several years of experience using scrambled formation.

- 5.04a "Exploring and Performing the Polychoral Repertoire," by Leonard Van Camp. 5-6/69:14.

An investigation of formations, rehearsal techniques, and literature for more than one chorus, based on the author's experience in performing a particular body of polychoral literature. Bibliography is offered by mail.

- 5.05a "Chamber Choirs," by William Lock. 10/75:25.

A discussion of formations for the small choir, with reviews of several recommended Christmas pieces.

- 5.06a "Some Thoughts on the Positioning of Voices for Choral Performance," by David Stocker. 10/75:9.

Advantages, disadvantages, and techniques of using quartet and scrambled formations.

- 5.07a "Influence of Personnel Placement on Choral Blend,"
by Deral J. Johnson. 5/78:12.

The key to the achievement of a fine choral sound "lies, to a considerable extent, in the way singers are positioned in the ensemble. . . ." The article suggests that the conventional seating of strong singers beside weak singers and the placement of strong singers at the back of the chorus, may not be best. Rather, seating in "zones of influence" and the use of strong voices at the front of the choir are proposed.

6. *Conducting technique*

- 6.00a "Between the Beats," by William N. Simon. 2-3/65:18.

"It is during the rebound that a conductor can communicate most creatively to the choir, by relating through gestures the emotions, accents, and time changes that are about to be expressed in the music."

- 6.01a "Warm-Up Exercises for the Conductor?" by S. Vernon Sanders. 12/75:15.

Exercises are suggested by which the conductor can sharpen his technical and expressive skills.

7. *Rehearsing*

- 7.00a "Rehearsal Techniques for the Junior Choir," by Regina Walker. 11-12/67:18.

Vocal production, intonation, rhythm, and reading techniques for the junior church choir.

- 7.01a "Experimentalism and Pacing in the Choral Rehearsal,"
by George Umberson. 3/70:10.

"This is a time for experimentation. This is a time when we can't do it the same old way. We've got to be brave enough to try it in a new way."

- 7.02a "Problems to Anticipate in Preparing Your Chorus for Another Conductor," by Harriet Simons. 5/70:16.

"The Difficulties peculiar to the first meeting of an established chorus with a strange conductor can be divided into four main categories:" ensemble, chorus independence, awareness of orchestra, and attitude.

- 7.03a "Rehearsal Efficiency," by Theodore M. Klinka. 9/71:23.

A listing and discussion of thirteen questions the director should consider in evaluating his rehearsal efficiency.

- 7.04a "The Accompanist and the Choral Rehearsal," by John B. Haberlen and Beverly B. Gibbons. 2/75:11.

A guide for inexperienced accompanists and the directors who work with them.

- 7.05a "Metaphoric Behavior in Choral Conducting," by Carroll L. Gonzo. 3/77:8.

An examination of the ways in which the director communicates his desires to the choir: explanation, demonstration, and descriptive language. The third method is discussed at length.

- 7.06a "Applications of Acoustical Principles to Selected Problems Arising During Choral Rehearsals," by Joel Kramme. 3/78:5.

This article applies "the principles of room acoustics to the solutions of three selected problems encountered in choral rehearsals:

- 1) intelligibility of text or lack of clarity of consonants,
- 2) insufficient bass or low-frequency intensity, and,
- 3) excessive soprano or high-frequency intensity."

8. *Vocal technique, voice production, and tone*

- 8.00a "Five Basic Rules for Legato Singing," by Van A. Christy. 1/60:3.

An excerpt from the author's *Expressive Singing*.

- 8.01a "Expressive Resources of the Chorus," by Jack M. Jarrett. 1/61:4.

The variety of "tonal resources" present in a chorus is a great expressive resource. More attention to this variety in rehearsal, performance, and composition of choral music would benefit the art.

- 8.02a "Improving Choral Tone in the College," by Richard Paige. 3/61:5.

An outline of the choral program at the College of Education, S.U.N.Y., Fredonia.

- 8.03a "Vocal Preparations for the Choral Year," by Robert S. Lowrance, Jr. 5/61:8.

The vocal-training procedure used by the author in his own high-school teaching.

- 8.04a "The Individual Voice in the Choral Ensemble," by Bernard Regier, Vernon H. Opheim, and B. Fred Wise [*sic.* Should read J. Russell Paxton]. 5/62:12.

Mildly opposing views are presented by a choral director favoring straight tone, and a voice teacher.

- 8.05a "Hail Demosthenes!" by William J. Lee. 11/62:13.

Proper declamation of text in singing will avoid unnecessary tension and damage to the voice, as well as improve musicality and interpretation.

- 8.06a "Helen Huls Reports on Panel Discussion," by Helen Huls. 5/63:8.

A resumé of a convention panel on "some aspects of the individual voice in the chorus." Vocal pedagogy, choral literature, and selection of singers are discussed.

- 8.07a "A.C.D.A. Unites with N.A.T.S. for Vocal Discussion," by Robert Ellis, Geraldine Cate, and Jane R. Sterrett. 5/63:22.

Individual presentations by choral directors and voice teachers on the teaching of voice.

- 8.08a "Adolescent Voice Ranges Examined in Study," by Warren Joseph. 10-11/64-15.

Summary of a study of 406 girls and 517 boys, grades 6-12.

- 8.09a "First Principles of Breathing for the Singer," by Lawrence E. Tagg. 11-12/65:13.

- 8.10a "Applied Physiology," by Byron M. Merkel, M.D. 5-6/66:20.

A laryngologist discusses the vocal and non-vocal functions of the larynx, touching upon "the five r's" of vocal analysis: range, register, respiration, resonance, and rhythm.

- 8.11a "Style, Performance Practice, and Choral Tone," by Howard Swan. 7-8/66:12.

A discussion of the author's thesis that choral tone should be adapted to the demands of musical style, and that practicality demands that the director choose a "basic tone" which can be so adapted.

- 8.12a "Working with Singing Problems of Adults," by Ouida Fay Paul. 5-6/67:13.

The problems of adult amateur singers and the technical and psychological methods for dealing with those problems. A printing omission is corrected in 7-8/67:12.

- 8.14a "Tone Quality: a Pragmatic Approach for High School Choirs," by R. Cedric Colness. 6-7/68:27.

Stress on teaching the basic elements of singing (posture, breathing, open throat, loose jaw) will improve individual voices, and hence, choral tone. Several pedagogical techniques are suggested.

- 8.15a "Are Choral and Vocal-Studio Rehearsal Techniques Compatible?" by Morris J. Beachy. 9-10/69:24.

The results of a survey of studio voice teachers and choral directors, made by the author. The author comments on the results and provides numerous excerpts from the responses he received.

- 8.16a "Fundamentals of Voice Education for the Choral Program," by Dale V. Gilliland. 11-12/69:12.

Examines various aspects of vocal training: psychological, physical, aural, assignment to parts or songs, the high male voice, and objectives of pedagogy.

- 8.17a "The Concept of Presence in Choral Tone," by Walter Rodby. 11-12/69:19.

" . . . choral directors too often try to 'make' a tone, and set artificial and constricting forces into motion. . . . Good presence in choral tone will occur when one is not conscious of the tone as *being specially* made."

- 8.18a "Come, Let Us Tune Our Loftiest Song," by John Yarrington. 11/70:11.

The author submits that "warmup and tuneup" vocalises are important, and presents his own procedures.

- 8.19a "The Solo Voice and Choral Singing." 12/70:11.

The subject is discussed relative to all ages of singers. "The solo voice and the choral voice are one and the same. Trained soloists may have to make minor adjustments to blend. . . . at no time, however, should the soloist [abandon proper technique]."

- 8.20a "The Desirability of Teacher Variety in Vocal Instruction," by Joseph C. Logan. 3/71:9.

"The teaching of singing is not a privilege reserved to an elect, omniscient few. . . . Each must recognize his own limitations. The judicious use of referral of students to another teacher portends several advantages."

- 8.21a "The Adolescent Voice," by George Bragg. 5/71:10.

The director of the Texas Boys' Choir describes the typical emotional, social, and musical development of a boy in his choir from entrance to puberty. Discussion of vocal training is minimal.

- 8.22a "The Impact of Effective Singing," by Sister Laura Lampe, O.S.F. 5/71:16.

A brief essay on the elements of singing: breathing, resonance, phonation, pronunciation, and interpretation.

- 8.23a "Letter to the Editor," by Frederick Swanson. 10/71:27.

The author challenges some statements made in 8.21a.

- 8.24a "Some Thoughts Relative to Tone," by Earl Willhoite. 5/72:5.

"The goal of leading our charges to share and accept our conviction for the value of pure choral tone and to submit to the discipline necessary to achieve that goal continues to be our prime responsibility."

- 8.25a "The Solo Voice as Applied to Choral Singing," by Dallas Draper. 5/72:12.

"I, as a teacher of singing and as a choral director, feel the trend of good choral singing and good solo singing go hand in hand."

- 8.26a "The Choral Sound of the Carpenters," by Frank Pooler. 4/73:16.

Pooler discusses vowel pronunciation, consonant articulation, and accentuation in the Carpenters' singing style, as well as their repertoire selection.

- 8.27a "Talks on Singing [I]," by Enrico Caruso. 12/73:31.

An essay by the famous tenor on a singer's diet, drinking and smoking, the dangers of social popularity, vocal production, voice classification, the attack, sustaining the tone, and the three registers.

- 8.28a "Talks on Singing [II]," by Enrico Caruso. 1/72:19.

A continuation of 8.27a. Caruso discusses diction, performance, and errors in singing.

- 8.29a "Aspects of Choral Sonority [I]," by Morris J. Beachy. 2/74:5.

As other considerations have risen in importance in recent years in the priorities of choral directors, tone has declined in importance. The effects on choral tone of recent improvements in vocal quality, musicianship, and repertoire are examined, as well as the effect of social influences.

- 8.30a "Aspects of Choral Sonority [II]," by Morris J. Beachy. 3/74:22.

A study of the effects of various types of dissonance on choral weight and sonority.

- 8.31a "The Choral Warmup: a Look at Avant-Garde Music," by Roger Folstrom. 4/74:22.

Specific physical and vocal exercises are given, many of the vocal exercises drawn from avant-garde compositions.

- 8.32a "Training of the Individual Voice through Choral Singing," by John Finley Williamson. 4/74:24.

From the editor's preface (*Da Capo*, ed. Walter S. Collins): "Williamson's own words on the choral conductor's responsibilities for developing his singers' voices."

- 8.33a "Concepts for Choral Singing," by John A. Pauls. 5/74:21.

A discussion of the psychological principles of vocal study.

- 8.34a "*Da Capo*," ed. James Smith. 2/75:30.

An untitled excerpt from Father William J. Finn's *The Art of the Choral Conductor*, dealing with the accompaniment of choral vocalisation.

- 8.35a "What Happens in Singing: Number 1--Breathing," by J. Loren Jones. 3/75:5.

A description of the physiological process of breathing for singing, with suggestions on how to teach it.

- 8.36a "What Happens in Singing: Number 2--Phonation," by J. Loren Jones. 5/75:5.

An explanation of the process of phonation with suggestions on how to teach it.

- 8.37a "The Falsetto Voice: Its Legitimacy and Its Usefulness," by Frederick Swanson. 5/75:13.

The falsetto voice can be used effectively to develop the upper range in grown men. It is also useful in assisting boys through the voice change.

- 8.38a "What Happens in Singing: Number 3--Resonance," by J. Loren Jones. 10/75:13.

A discussion of the subjective and objective elements of resonance, with a technical explanation of the acoustics of the phenomenon.

- 8.39a "The Ideal Boy Choir Tone: What It Is, with Some Hints on How to Achieve It," by Frederick Swanson. 12/75:11.

The results of a survey on boychoir tone, with much of the author's own methodology.

- 8.40a "The Countertenor: a Voice from the Past to Use in Solving Present-Day Problems," by Frederick Swanson. 5/76:5.

A brief history of the countertenor voice, with the suggestions that falsetto be used to develop the upper range in grown men, and to help boys through the voice change. See also 8.37a.

- 8.41a "Can Your Choristers Sing? [I]: Posture," by William Decker. 12/76:15.

"Posture is the beginning of good singing." The author explains what constitutes good posture and gives techniques for teaching it.

- 8.42a "The Vanishing *Basso Profundo* and Fry Tones," by Frederick Swanson. 1/77:5.

It is suggested that there is a lack of deep basses today because the emphasis in vocal training is on developing the upper register. The author suggests procedures for developing the contrabass voice. Footnotes and bibliography.

- 8.43a "Can Your Choristers Sing? [II]: Breathing," by William Decker. 1/77:16.

A discussion of the importance of proper breathing, its physiology, and how to teach it in the choral rehearsal.

- 8.44a "Can Your Choristers Sing? [III]: Relaxation," by William Decker. 2/77:25.

The importance of relaxation and resonance in singing, and how to achieve them in the choral rehearsal.

- 8.45a "A Voice Teacher Looks at the Choral Scene," by Marcella Lee. 3/77:5.

Choral conductors are urged to become more familiar with the voice, perhaps by resuming lessons themselves. Three vocal problems and their solutions are discussed: the carrying of chest register too high in women's voices, sharpening in good choirs, and the pinching of closed vowels in the male upper register.

- 8.46a "The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior-High-School Male Changing Voice. Part I: Existing Theories," by John M. Cooksey. 10/77:5.

"During the 1950s and 1960s, three distinctive theories about the junior-high-school male changing voice emerged. The proponents of these ideas seemed to be at opposite poles from one another--" to the confusion of the choral profession. This article examines these theories. Three subsequent articles suggest new ideas, based on research and experience, providing a framework for the development of an eclectic theory.

- 8.47a "The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior-High-School Male Changing Voice. Part II: Scientific and Empirical Findings; Some Tentative Solutions," by John M. Cooksey. 11/77:5.

An examination of the following questions, based on extensive review of the available scientific research:

- 1) How is vocal mutation related to the other physiological changes in adolescence?
- 2) What initiates the mutational process, how long does it last, and what is the rate of change?
- 3) What are the effects of mutation on a) voice quality, b) range and tessitura, c) register changes and transitions, and d) vocal flexibility and agility?

- 8.48a "The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior-High-School Male Changing Voice. Part III: Developing an Integrated Approach to the Care and Training of the Junior-High-School Male Changing Voice," by John M. Cooksey. 12/77:5.

Based on the material presented in the first two installments, the article deals with:

- 1) voice classification and analysis,
- 2) understanding the basic principles of good tone production, and
- 3) exercising the voice during its mutational stages.

- 8.49a "The Development of a Contemporary, Eclectic Theory for the Training and Cultivation of the Junior-High-School Male Changing Voice. Part IV: Selecting Music for the Junior-High-School Male Changing Voice," by John M. Cooksey. 1/78:5.

The article

- 1) presents guidelines for selecting vocally suitable music;
- 2) discusses problems with standard editions;
- 3) reviews publishers' efforts to produce suitable music;
- 4) discusses "flexibility in voicing as a viable approach to arranging music for junior-high-school choirs, and
- 5) makes recommendations of currently-published music. . . ."

9. *Diction*

- 9.00a "The Importance of the Clarity and Production of Consonants [I]," by Anthony C. Cappadonia. 11/61:11.

"There are five reasons why diction is fundamental to good choral performance:" clarity, uniformity, ease, accuracy, and expressiveness. The bulk of the article is a comprehensive discussion of how to articulate consonants.

- 9.01a "The Importance of the Clarity and Production of Consonants [II]," by Anthony C. Cappadonia. 1/62:15.

A continuation of 9.00a.

- 9.02a "The Word of the Thought?" by William H. Tagg. 3/62:11.

"Percussive articulation" for the sake of clearer diction often destroys the meaning of the words and the flow of the text.

- 9.03a "The Formation of Vowel Sounds in Singing," by Anthony C. Cappadonia. 5/62:21.

A detailed study of the proper production and pronunciation of vowels.

- 9.04a "Suggestions on Latin Pronunciation for the Choir," by Maurice R. King. 9-10/63:25.

- 9.05a "The Roman Pronunciation of Latin," by William B. Iveson. 10-11/64:14.

- 9.06a "What is Good Choral Diction?" by George J. Henkel. 6-7/65:13.

"Good choral diction results when the words are clearly understood but do not interfere with the total musical presentation. . . ." The author discusses his own approach to diction.

- 9.07a "Two Wrongs Won't Make a Right," by Louis H. Diercks. 7-8/68:25.

Accurately pronounced vowels, free from contamination by dialect, are essential to artistic choral singing.

- 9.08a "Let's Sing! How?" by Donald L. Jones. 7-8/69:15.

Having the choir work with English words as combinations of sounds which are thought of in terms of sound rather than meaning, will lead to more expressive singing and fewer technical problems.

- 9.09a "Toward a Better Concept of Choral Diction through the International Phonetic Alphabet," by Ray Moore. 9/72:22.

An introduction to the principles and symbols of the I.P.A.

- 9.10a "Latin Pronunciation for Singers," by Anna d'Aniello Kossman. 11/72:10.

A guide to the pronunciation of classical and ecclesiastical Latin, with guidelines on when to use which. Examples are taken from Orff's *Catulli carmina* (classical) and *Carmina burana* (ecclesiastical).

- 9.11a "A Guide to Improving the Diction and Tone Quality of the Choir (the Use of the Bell Vowel Chart as a Teaching Aid)," by Louis H. Diercks. 10/74:9.

- 9.12a "Bell Vowel Chart Cassettes Available." 12/74:12.

Recordings of the Bell vowel chart are available through the A.C.D.A. See 9.11a.

- 9.13a "Da Capo," ed. James Smith. 1/75:27.

An excerpt from *Choral Technique and Interpretation* (1914), by Henry Coward (1849-1944), "a primary source document on the subject of nineteenth-century festival performances of choral music," dealing with "how to master words, how to secure clear, correct articulation, [and] how to get perfect diction [from the large chorus]."

- 9.14a "Lithping the Thibilanth--No Alchemy Here," by Paul F. Laubenstein. 11/76:18.

The author condemns the use of choral lisping to avoid excessive sibilants.

- 9.15a "Can Your Choristers Sing? [IV]: Diction," by William Decker. 5/77:5.

A discussion of the elements of diction, with recommended techniques for teaching them in the choral rehearsal.

10. *Balance* (no entries)

11. *Blend*

- 11.00a "Blend in Choral Sound [I]: Factors Related to Its Achievement--Vowels," by Larry Wyatt. 9-10/67:15.

The acoustics of vowels and various methods of achieving uniformity. Bibliography.

- 11.01a "Factors Related to Choral Blend [II]--Tone Quality, Vibrato, Intonation," by Larry Wyatt. 11-12/67:7.

Continuation of 11.00a. The importance and acoustical properties of each of the above variables, with recommendations on each.

- 11.02a "Factors Related to Choral Blend [III]," by Larry Wyatt. 3-4/68:22.

Continuation of 11.01a. Results of an extensive survey of directors.

12. *Intonation* (no entries)

13. *Musicianship*

- 13.00a "Choral *Versus* Instrumental Musicians," by J. Clark Rhodes. 10/60:4.

A comparison of choral and instrumental musicians, the point of which is to encourage higher standards of choral musicianship.

- 13.01a "Choral Singers Discussed," by Marie Joy Curtiss. 1/61:2.

A response to 13.00a. An outline of a program designed to develop musicianship in high-school choral singers.

- 13.02a "Problems of Musicianship in Choral Organizations," by Ferris Ohl, Nancy Twitchell, Wilbur Held, and Walter S. Collins. 5/61:10.

Separate discussions of problems of musicianship in the high school, church, and college, and how to improve musicianship in each case.

- 13.03a "Singing is More than Meets the Ear," by William N. Simon. 9/62:14.

The success story of a musicianship program for children at the First Presbyterian Church of Bloomfield, N.J.

- 13.04a "We Broke through the [Musical] Illiteracy Barrier," by Corine Koepke Rhodes. 9-10/63:16.
- A summary of the author's positive experience with a musicianship program for her choir.
- 13.05a "Teaching Music Theory in a High-School Chorus Rehearsal," by John L. Evenson. 9-10/63:20.
- " . . . perhaps we should come up with a reason or two why we *should* teach music theory in our choirs, how we *can* find time to do it, and how a typical course in music theory *can* be worked out in conjunction with regular chorus rehearsals."
- 13.06a "Comprehensive Sight-Singing and Ear-Training: Based on the Method of Zoltán Kodály [Part I]," by Arpad Darasz. 6-7/64:18.
- 13.07a "Comprehensive Sight-Singing and Ear-Training: Based on the Method of Zoltán Kodály [Part II]," by Arpad Darasz. 8-9/64:14.
- Continuation of 13.06a.
- 13.08a "Now Is the Time . . . to Read Music!" by Michael F. Johnstone. 11-12/66:16.
- From his experience as a judge of choral sight-reading contests, the author suggests an approach to improving sightreading in rehearsal.
- 13.09a "The Electronic Personal Pitch for Singers," by Fred D. Lawler. 3-4/68:6.
- Introduction to a teaching aid: each singer's part is played into an earphone. The author claims that it is no deterrent to the growth of musicianship.
- 13.10a "Developing Satisfactory Sight-Singing Techniques for High-School Vocal Students," by Lane D. Justus. 3-4/69:8.
- Success comes from continued, regular drill, and from using materials which are suited in difficulty and mode of presentation to the group involved.

- 13.11a "Rich East High School [Ill.] Music Education in the Choral Class," by Andria M. Phillips. 11/72:20.

A student teacher relates the procedures used to improve musicianship in the R.E.H.S. choir.

- 13.12a "Who Says Your Singers Can't So-Fa?" by Lane D. Justus. 5/74:9.

The importance of competent musicianship at the high-school level is stressed, and a program proposed for the teaching of it.

- 13.13a "Comprehensive Musicianship for Students in the High-School Choral Ensemble," by Samuel D. Miller. 9/76:5.

The author suggests that a high-school choral rehearsal is an ideal place in which musicianship can be taught, but that the effectiveness of the training will be dependent on the teacher's own ability, preparation, and "planning that goes far beyond merely seeking out means for producing beautiful musical performances."

- 13.14a "Choir as a Language Art: Building a More Comprehensive Musicianship," by Gordon Wilder. 3/78:18.

The author relates his own methodology (which borrows heavily from current Hungarian methods) for developing musicianship in the high-school choir.

14. *Organization and Administration*

- 14.00a "In the Beginning," by Elwood J. Keister. 11/61:6.

The introductory instruction sheet on responsibilities given to new members of the University of Florida Choir.

- 14.01a "Choral Reading Sessions at Chicago." 3/62:7.

An explanation of the procedures used for selecting literature for reading sessions at the 1962 national M.E.N.C.-A.C.D.A. convention.

- 14.02a "Greenville Country Adds Direction to High-School Choral Program," by J. Marion Magill. 9/62:8.

How one school district dealt successfully with regulations which threatened to destroy its choral program. A system of intra-district choral clinics is described.

- 14.03a "Importance of First Weeks Stressed by Georgia Director," by Robert S. Lowrance, Jr. 9-10/63:29.

The author discusses his high-school program, with emphasis on procedures used in the early weeks of the year.

- 14.04a "Begin the College Year with a Retreat," by Leland Byler. 9-10/63:30.

"In response to an inquiry by the *Journal* as to what procedures started off the school year in various institutions, Leland Byler's response was an informal list of activities, plans, and ideas."

- 14.06a "A University Choir Goes to Europe," by Harold A. Decker. 11-12/63:13.

The organization, planning, financing, and repertoire used by the University of Illinois choir on a 1963 European tour.

- 14.07a "Football Season in the Choir Loft," by William H. Tagg. 11-12/63:15.

A humorous dialogue in which a new football coach is introduced to his job, saddled with the administrative and personnel problems faced by every choir director.

- 14.08a "Music Distribution and Your Choir," by David A. Wehr. 1/64:24.

The author's system of music distribution to his church choir (individual envelopes) is discussed.

- 14.09a "Booking that Tour," by Paul Engelstad. 5-6/67:20.

A step-by-step guide to organizing and carrying out a domestic tour. Exceptionally detailed.

- 14.10a "Choral Music in a Kentucky Junior College," by L.E. Egbert, Jr. 5-6/67:18.

Account of the establishment of a choral department at Lees Jr. College, Ky.

- 14.11a "So Your Choir Wants to Go to Europe Next Summer," by Paul W. Peterson. 1-2/69:39.

"A helpful and interesting aid for those choral directors wishing to take their groups on foreign tours."

- 14.12a "Service Sources for Touring Choirs." 3-4/69:6.

Addendum to 14.11a. Additional sources of help in organizing tours are listed.

- 14.14a "Touring: How to Know When You Are Being Taken For a Ride," by Russell Mathis. 5/74:13.

A brief history of the choir tour, with many suggestions on how to organize, plan, and avoid problems with foreign tours.

- 14.15a "Establishing a Commissioning Project," by Gordon Lamb. 1/75:5.

How to establish a continuing project to commission musical compositions.

15. *Repertoire selection*

- 15.00a "Choral Music and the Humanities," by Don Malin. 5/60:5.

A choral director can broaden the education of his students by choosing texts representative of a variety of literary styles, by programming pieces in different musical styles, by using foreign languages, and by considering the historical significance of his repertoire.

- 15.001a "Operatic Choruses as Program Material," by Herbert R. Pankratz. 6-7/64:22.

- 15.01a "The Musically Designed and Integrated Choral Concert," by Richard C. von Ende. 10-11/64:12.

"The same proven principles which the successful composer applies in designing and integrating a symphony, suite, Mass, or other work [changes of key sequence, mode, and style] may be used . . . by the choral director for improving the total effect of the choral concert."

- 15.02a "Quality of Choral Music in Our High Schools," by Gordon Lamb. 12-1/64-65:20.

The use of poor literature in the high school is the fault of the director. Better awareness of good literature can be secured through college classes, professional organizations, and clinics.

- 15.03a "The Art of Programming," ed. Jack Boyd. 1-2/66:13.

Critiques by Vito E. Mason, Charles Nelson, and Walter S. Collins of a program of unidentified origin, submitted by the editor.

- 15.04a "Choral Programming in Minnesota: a Constructive Approach Based on a Rapprochement between Music Education and Musicology," by Charles G. Boody. 5-6/68:17.

The results of a survey on literature used by high-school choirs in Minnesota. The author concludes that the quality is low and that more active interaction between educators and musicologists would improve the situation.

- 15.041a "Chamber Music," by Morris J. Beachy. 3-4/69:35.

The problems of selecting madrigal repertoire, with a list of recommended English madrigals.

- 15.05a "Encore!" by Morris J. Beachy. 3/71:23.

Considerations in selecting encores, along with several suggested pieces.

- 15.06a "Electronic Media and the Amateur Chorus," by Crawford R. Thoburn. 9/71:11.

The author proposes the use of the avant-garde compositions employing tape to enrich the choir's experience. Two compositions, Larry Solomon's Cantatas 1 and 2, are examined briefly.

- 15.07a "The Bi-Centennial Celebration: a Look Forward and Backward," by Gregg Smith. 12/72:6.

A call to look at our American cultural history (a summary of which is given) and present, and to make use of our own music in preparation for, and celebration of, our bicentennial.

- 15.08a "On Alienation of Audiences," by Paul D. Hilbrich. 1/73:5.

"It is our duty to continue to provide it [stimulation] and to contribute to the continuing education of students and audiences" through the performance of contemporary music and music with social significance.

- 15.09a "Alienation and Entertainment," by Kirke Mechem. 3/73:9.

An objection and answer to 15.08a. "But let us not think of ourselves as 'leaders', but as musicians who wish to perfect our art and share its blessings with others. Forget about molding opinion and public taste--leave something for the critics to do--and let's get on with the very difficult and important job of developing our singers' innate respect and love for integrity and beauty."

- 15.10a "Multi-Media: an Irreverent View of Program-Making," by Thomas Dunn. 10/73:5.

A suggestion, bathed in humor, that conductors try multi-media programs.

- 15.11a "Toward a Challenging Repertory for Church Choir," by Eugene S. Butler. 12/73:5.

Due to the rehearsal time and personnel available, church choirs of all ages "need simple uncomplicated music of taste and worth." In selecting repertoire, the director must choose music appropriate to his resources, but worthy texts and a variety of musical styles are important.

- 15.12a "A Long-Range View of Choral Programming," by Harriet R. Simons. 2/76:15.

The author's views on planning and constructing programs. Several sample programs are given and discussed.

16. *Score reading and preparation*

- 16.00a "Choral Art," by Jane Skinner [Hardester]. 1/61:3.

How the choral director should study the score and prepare for rehearsal.

- 16.001a "The conductor and the Elements of Musical Structure," by Allen Lannom. 9-10/66:18.

An understanding of musical structure is essential to an intelligent performance and the communication of the music. Specific examples are taken from the works of Mozart, Bach, Verdi, Beethoven, Hindemith, and others.

- 16.01a "The Marriage of Words to Music," by Morris J. Beachy. 11-12/66:10.

Study of the text is as important as analysis of the music. Text "must not be considered [a] secondary or an unimportant part of score preparation."

- 16.02a "Interpretation of the Score--the Conductor at Work," by Rudolph Saltzer. 5/70:10.

The train of thought that should (but does not always) occur as a conductor prepares and rehearses a score.

- 16.03a "The Choral Score: Preparation for Conducting and Teaching in Secondary Schools," by Samuel D. Miller. 5/78:20.

The secondary-school choral director is often beset by pressures and demands which can cause his effectiveness to decline. This article discusses what a teacher-conductor must constantly keep in mind and practice to maximize teaching effectiveness, musical results, and personal satisfaction.

17. *Instrumental conducting*

- 17.00a "Study of New Schulmerich Handbells," by David W. Yolton. 5/63:27.

A detailed comparison of the [then] newly introduced Schulmerich handbells with the previously available Whitechapel, and P-and-F bells.

- 17.01a "What the Orchestral Musician Expects from the Choral Conductor," by Johannes Somary. 2/74:11.

The author relates in detail the orchestral problems he faced and the decisions he had to make in a performance of the Schütz Christmas Oratorio. The purpose is to demonstrate the thought and preparation which must precede and accompany work with an orchestra. The orchestra will respect the conductor when he "listens to the music the orchestra makes with as much care and discernment as he listens to the music his chorus makes."

- 17.02a "Concerning the Choral Conductor's Work with the Orchestra," by Kurt Thomas. 11/74:21.

Excerpt from *Musik und Kirche* 30 (1960): 206-209. A condensed guide to efficient orchestral rehearsal. A complete translation, entitled *The Choral Conductor and the Orchestra* has been published as vol. 4, no. 15 of the *American Choral Review*.

- 17.025da *The Theory and Practice of Orchestral Conducting Since 1752*, by Elliot Galkin. 9/75:28.

- 17.03da *A Study and Analysis of Ideas on Communication in Modern Orchestral Conducting, Drawn from Selected Readings*, by Herbert Garber. 9/75:29.

- 17.04a "A Voice Crying from the Orchestra Pit," by Arlene G. Perry. 9/76:13.

Succinct advice from an instrumental musician on how to keep an orchestra happy and playing well.

- 17.05a "The Relationship of the Choral Conductor to the Professional Orchestra," by Frank Damrosch. 12/76:25.

Reprint of a 1915 address to the M.T.N.A.
Damrosch's remarks "invite not only an evaluation of progress made during the last sixty years, but also a recognition of goals yet to be achieved."

18. *Concert Presentation*

- 18.00a "'Choral Scenes' at the American Choral Directors Association Convention," by Hugh Ross. 3/61:3.

A discussion of the use of staging with choral works which could be complemented by it.

- 18.01a "A Five-Minute Presentation on the Combination of Choral Music and Dance Movement," by Helen P. Alkire. 5/61:2.

" . . . some of the basic weaknesses and limitations that exist in combining choral singing and dance movement."

- 18.02a "New Concepts in Choral Presentation," by Louis H. Diercks. 5/61:9.

A convention address encouraging more variety in programming. In particular, the author suggests the use of instruments and the combining of choral singing and dance movement.

- 18.03a "A Christmas Choral Cabaret," by Karl A. Roider. 1/63:16.

A suggestion for a "different" type of Christmas fund-raising concert.

- 18.04a "Recent Trends in Choir Robes," by Kenneth C. Donmoyer. 2-3/64:17.

- 18.05a "C-Day: Are You Ready?" by Paul Engelstad. 1-2/66:17.

A short primer on preparation (musical, personal, and logistical) for a concert.

- 18.07a "Turn Around and Face the Music," by Vito E. Mason.
3/71:15.

"It is the author's contention that a few well-chosen sentences spoken to the audience regarding the pieces(s) to be performed is [*sic*] not only acceptable, but is extremely desirable and greatly welcomed by the listener."

- 18.08a "Turning On the Concert Audience," by Charlene Archibeque. 12/71:16.

There is no purpose in choral performance if the audience is not affected. Considerations in reaching out to the listener are discussed.

- 18.09a "Our Chamber Choirs: Thoughts After a Festival," by Laurence E. Barker. 11/72:21.

"It appears that we are more concerned with a conformity to a ritualized, stylized, and perhaps inappropriate performance tradition than with exploring the unique possibilities of making music happen. . . ." Barker discusses uniforms, staging, and the a-cappella tradition.

19. *Discographies*

- 19.00a "Recommended Listening for Choral Directors," by Harold A. Decker. 9/61:4.

A discography of commercial releases, heavy on pre-classic music.

- 19.01a "Choral Tape Library--a Progress Report," by Elwood J. Keister. 12/70:13.

The author describes a ten-year-long project to establish a library of tape recordings of standard choral literature, and encourages directors to submit recordings.

- 19.02a "Westminster Choir: 1926-1976 Recordings as History," by Joseph Beck. 11/76:9.

"The object of this paper, however, is not primarily to give a history of the Westminster Choir College or its choir. It is to trace the development of this choral tradition by examining the large output of records over a fifty-year span." Complete discography included.

- 19.03a "Listening: a Method of Learning and Teaching," by Gene Grier. 3/78:35.

The best way to learn the style of popular music is to listen to it. A discography of recommended recordings is provided.

20. *Forms of choral music: chant*

- 20.00a "Gregorian Plainsong for Concert Use," by Sister Joachim Holthaus. 11/72:5.

"Born in the Church and at home there, chant need not be a foreigner to the concert stage." The concert use of chant and its usefulness in musical training are discussed.

21. *Motet*

- 21.00a "The Baroque Motet," by Lydia R. Hailparn. 11/62:12.

A very brief introduction to the major composers of motets and their most significant works, 1600-1750.

22. *Mass*

- 22.00a "The New Musical Form of the Catholic Mass," by Paul Romfh, O.S.B. 1/72:15.

"This paper is an attempt to suggest a new musical form which will fit the new structure [of the Mass in today's flexible liturgy], and thus be an aid to composers and performers in providing music for worship in the Catholic church." The history of Mass structure is traced. Bibliography.

23. *Requiem*

- 23.00a "Research Report," ed. Phillip D. Crabtree. 12/75:25.

A listing of dissertations and documents on the Requiem Mass and related genres.

- 23.01da *The Requiem Mass from Its Plain-song Beginnings to 1600*, by Harold T. Luce. 12/75:25.

- 23.02da *The Twentieth-Century Requiem: an Emerging Concept*, by Susan Chaffins Kovalenko. 12/75:26.

24. *Anthem*

- 24.00a "The English Anthem," by Paul R. Otte. 4/78:16.

The term "Anthem" is defined and its etymology is discussed. Additional topics are the place of the anthem in worship, and examination of the anthem in six historical periods. Bibliography.

25. *Service* (no entries)

26. *Passion*

- 26.00a "The Passion Music of Sebastian Bach and Heinrich Schütz [I]," by Philipp Spitta. trans. Kenneth E. Miller. 10/75:5.

An essay on the title subject. Original source is not given.

- 26.01a "The Passion Music of Sebastian Bach and Heinrich Schütz [II]," by Philipp Spitta. trans. Kenneth E. Miller. 11/75:10.

Continuation of 26.00a.

27. *Oratorio* (no entries)28. *Cantata* (no entries)29. *Madrigals and similar genres*

- 29.10a "Madrigali Spirituali," by Don Malin. 1-2/68:7.

History, textual sources, and a listing of some of the major works of the genre.

- 29.11a "Chamber Choirs," by William Lock. 10/77:14.

An annotated list of "nineteenth-century madrigals," based on series edited by Percy Young and William Hall.

30. *Catch, glee, and similar genres*

- 30.00a "Why Is It Called a Glee Club, Mommy?" by Bryan Lindsay. 4-5/65:15.

A humorous essay on the origin of glees and the groups that sang them, the glee clubs.

31. *Part song and similar genres*

- 31.00a "Part Songs and Their Neglected Offspring," by Raymond Beegle. 9/72:13.

A brief discussion of vocal literature for small ensemble from Rossini to the present, with an encouragement to make use of this often-neglected repertoire.

32. *Magnificat*

- 32.00a "*Magnificat* Settings by British Composers," by James E. McCray. 1/72:21.

British *Magnificat* settings and British sacred music in general are traced from the fourteenth century to 1968, with copious specific references to individual composers. Extensive footnotes.

33. *Other* (Forms of choral music)

- 33.00a "A New Look at--the Solo Vocal Form," by Betty Jane Grimm. 10/60:5.

- 33.001a "The Choral Cycle," by Kirke Mechem. 4/70:8.

"Choral Cycle" is defined and performance possibilities discussed. Music bibliography.

- 33.01a "The Shape-Note Hymns: an American Choral Tradition," by Sam Hinton. 1/73:7.

The history, notation, style, and modern performance of the southern-U.S. shape-note repertoire. Four hymns are transcribed. Bibliography and discography.

- 33.03a "Chamber Choirs," by William Lock. 4/76:35.

A brief listing and discussion of choral cycles.

- 33.04a "Chamber Choirs," by William Lock. 9/76:14.

A brief look at choral cycles by John Rutter, Kirke Mechem, Jean Berger, and Daniel Pinkham.

- 33.05a "Chamber Choirs," by William Lock. 1/77:38.

The virtues of canon and round singing, with discussion of available repertoire.

- 33.06a "The French *Te Deum* from 1677-1744 [I]: Its History, Development, and Practice," by David B. Stein. 4/78:5.

Fourteen French settings of the *Te Deum* survive from the period under consideration. This article discusses their historical and aesthetic background, their composers and performers, and their stylistic development.

- 33.07a "The French *Te Deum* from 1677-1744 [II]: Performance Practice and Problems," by David B. Stein. 5/78:5.

This study discusses many of the performance conventions applicable to this literature, including voicing, balance, orchestration, continuo realization, tempo, rhythmic alteration, and ornamentation. Though there is no "one right way" to realize these pieces, a conductor armed with this information is equipped to make intelligent choices.

34. *History of choral performance, histories of choral organizations, and biographies of conductors*

- 34.00a "Singing City: Its Choirs and Its Concept," by Jane Skinner. 11/61:3.

A staff member of the Singing City choirs writes about the organization and the spirit behind them.

- 34.01a "Inspiration, Fellowship, Improvement," by Fred Mayer. 1/62:2.

An article on the "Church Musicians of Dallas," an association of full-time church musicians.

- 34.03a "Roger Wagner: A.C.D.A. Guest Conductor." 3/62:3.
Short biography.
- 34.04a "When the Men Came," by Henry E. Busche. 4-5/64:15.
How the choral department at a women's college dealt with the change to coeducation.
- 34.05a "North Carolina Summer Choral Workshop," by Robert H. Ellis. 4-5/64:18.
The history and program of the N.C.S.C.W.
- 34.06a "Jester Hairston: a Choral Profile," by Robert E. Robins. 10-11/64:9.
Biography.
- 34.07a "Stanton Evaluates Foothills *Schola cantorum*," by Royal Stanton. 1-2/68:25.
History of the community chorus sponsored by the Foothills Jr. College District, Los Altos, California.
- 34.08a "Abingdon Presbyterian Church Musical Program," by Virginia Cheesman. 5-6/69:10.
The organization and program of a large and successful church-music ministry in the Philadelphia area.
- 34.09a "The Virginia Music Camp: Thirty Years of Service to Music Education," by John A. Yeager. 11-12/69:22.
History and organization of a secondary-school music camp.
- 34.091a "Enter the Kingdom Singing: the Story of the New York Ave. Presbyterian Church Choir," by Stephen H. Prussing. 1/70:18.
- 34.092a "History of the High-School A-Cappella Choir [I]: a Singing Conference," by Richard Irl Kegerreis. 1/70:12.
The origin of the American high-school a-cappella choir, starting in the mid-1920s. Includes early programs.

- 34.093a "History of the High-School A-Cappella Choir [II]: the A-Cappella Ideal--Etymology," by Richard Irl Kegerreis. 2/70:14.

The evolution of the term "a-cappella," and the history of unaccompanied singing.

- 34.094a "History of the High-School A-Cappella Choir [III]: the A-Cappella Ideal (continued)," by Richard Irl Kegerreis. 3/70:1.

A continuation of 34.093a.

- 34.095a "History of the High-School A-Cappella Choir [IV]," by Richard Irl Kegerreis. 4/70:14.

A continuation of 34.094a. Extensive documentation.

- 34.10a "Another Open Letter," by Noble Cain. 9/70:14.

A posthumous tribute to Raymond Rhea.

- 34.101a "History of the High-School A-Cappella Choir [V]," by Richard Irl Kegerreis. 10/70:13.

A discussion of the influence of professional choirs on the high-school a-cappella choir movement. Seven choirs are discussed in detail and several others are mentioned. Extensive footnotes.

- 34.102a "History of the High-School A-Cappella Choir [VI]," by Richard Irl Kegerreis. 11/70:13.

A discussion of the college choirs that influenced the a-cappella-choir movement. The St. Olaf and Westminster choirs are discussed.

- 34.103a "History of the High-School A-Cappella Choir [VII]," by Richard Irl Kegerreis. 12/70:14.

A continuation of 34.102a. The Northwestern University A-Cappella Choir and the Michigan State Normal College Choir are discussed at length; others are given less space.

- 34.104a "History of the High-School A-Cappella Choir [VIII]: the History of the High-School Chorus Prior to the A-Cappella Movement," by Richard Irl Kegerreis. 1/71:12.

An examination of the history of the high-school choir from ca. 1837-1920.

- 34.11a "Ferdinand Grossman." 2/71:16.

A short biography with an *in memoriam*, the latter by Leonard Van Camp.

- 34.12a "History of the High-School A-Cappella Choir [IX]: the Cleveland Heights High School A-Cappella Choir," by Richard Irl Kegerreis. 3/71:16.

The history and influence of the choir, directed for decades by George Strickling.

- 34.121a "History of the High-School A-Cappella Choir [X]," by Richard Irl Kegerreis. 4/71:16.

"Growth and Dissolution of the A-Cappella Ideal," and "Conclusions." The conclusions provide an excellent summary of the entire series of ten articles.

- 34.122a "The Performance of Choral Music in America from 1852 to 1972," by Jon O. Carlson. 4/74:20.

The history of choral performance in the Boston area in the last half of the nineteenth century.

- 34.123a "The Performance of Choral Music in America from 1852 to 1972," by Jon O. Carlson. 5/74:5.

A continuation of 34.122a: the history of choral performance in New York, Philadelphia, and Cincinnati in the last half of the nineteenth century.

- 34.13a "The Fisk Jubilee Singers," by Haywood Hygh, Jr. 11/71:18.

The history of the Jubilee Singers of Fisk University, an ensemble of emancipated slaves whose performances raised money which prevented the financial collapse of the University.

- 34.14a "The Pied Piper of Copenhagen," by George Bragg. 4/72:13.

A brief outline of the career and choirs of the Danish director, Mogens Wöldike.

- 34.15a "The Pied Piper of Regensburg," by George Bragg. 5/72:2.

The career and legacy of the late Theobald Schrems, former director of the Regensburg *Domspatzen*.

- 34.16a "Series B--Profiles of Excellent Teachers: Number 1--William Russell of Pomona College," by Martha Pamperin. 9/72:1.

A former student of Dr. Russell relates the ways in which he affected her life.

- 34.17a "The Pied Piper of Wien," by George Bragg. 9/72:16.

The history of the Vienna Boy's choir and its recent directors. Also included is a description of the National Archives of Boy Choirs, "a clearing house for collective knowledge such as audition requirements, recruiting information, organizational structure," etc.

- 34.18a "Profiles of Excellent Teachers: Lorna Cooke de Varon of the New England Conservatory of Music," by Charlotte Koch Schefter. 10/72:17.

A brief portrait of an inspiring teacher.

- 34.20a "A City Sings," by Sonya Garfinkle. 1/73:12.

The story of the Singing City of Philadelphia, written by its associate director.

- 34.21a "Vocal Music in Henderson, Nebraska," by Don Peters. 1/73:14.

"Rural America has much to offer in the field of music." A description of a successful high-school music program in a small town.

- 34.22a "Profiles of Excellent Teachers: B.R. (Bev) Henson, Texas Christian University," by Cloys V. Webb. 1/73:15.

A brief personal and professional portrait by a former student and current colleague.

- 34.23a "Da Capo," ed. Walter S. Collins. 1/73:18.

A reprint of the first four articles to appear in the New York Times about the Collegiate Chorale and its director, Robert Shaw.

- 34.24a "A.C.D.A. Salutes Virgil Thomson." 3/73:1.

A seventy-sixth birthday greeting, with a number of quotations from Thomson.

- 34.25a "Helmuth Rilling: Scholar, Conductor, Teacher," by Kenneth Nafziger. 10/73:11.

A discussion of Rilling's work in Stuttgart and at the University of Oregon, with many of his thoughts on performance practice and the significance of text. Includes a list of Bach works recorded by Rilling.

- 34.26a "Da Capo," ed. Walter S. Collins. 5/74:23.

Reviews from the New York Times of the first two New York concerts of the St. Olaf Choir (1920, 1922).

- 34.27da *John Finley Williamson (1887-1964): His Life and Contribution to Choral Music*, by David A. Wehr. 1/75:32.

- 34.28a "The Dom-Kirche or Cathedral--the Exercises," by Lowell Mason [1792-1872]. 3/75:23.

An excerpt from *Musical Letters*, in which Mason describes the activities of the Berlin Cathedral choir, which he considered the finest in the world. Of particular interest is a detailed description of a church service he witnessed, in which the choir sang.

- 34.29a "A Tribute to J. Clark Rhodes." 3/76:1.

The late, former president of the A.C.D.A. is eulogized by current officers.

- 34.30a "A Sacred Harp Singing Convention in Texas," by George Pullen Jackson. 9/76:15.

An excerpt from Jackson's history of shape-note music in America, *White Spirituals in the Southern Uplands* (see 71.93br), describing the milieu and activities of a *Sacred-Harp* singing convention.

- 34.31a "Venice [I]," by Charles Burney. 2/77:29.

An excerpt from Burney's *General History of Music* (1776-1789) in which he describes his visit to Venice in August, 1770. His "observations of that city's musical activities focus chiefly on church and conservatory performances of sacred music."

- 34.32a "Venice [II]," by Charles Burney. 3/77:28.

A continuation of 34.31a.

- 34.33a "A Tribute to R. Wayne Hugoboom. 5/77:1.

An *in memoriam* for the A.C.D.A. Executive Secretary of eighteen years, in the form of his own letter of good-bye, which was to have appeared in the *Journal* on his retirement (summer, 1977).

- 34.34a "Heinrich Schütz Italian Madrigals Recorded by the Monteverdichor for Deutsche Grammophon," by Arnold F. Caswell. 9/77:5.

A detailed description of 6 recording sessions by the Monteverdichor of Hamburg, Jürgen Jürgens, conductor. The author concentrates on the technical means used by the director to achieve the desired results.

- 34.35a "Women and Song in Eighteenth-Century Venice: Choral Music at the Four Conservatories for Girls," by David Larson. 10/77:15.

Much musical activity in eighteenth-century Venice centered on several orphanages for girls which developed into quasi-conservatories. This article deals with the historical origins of the hospitals," and the music instruction and music used there.

- 34.36a "Mercel Couraud: Interpreter Par Excellence," by Harold Decker. 10/77:25.

A brief professional biography of a leading French choral director.

- 34.37a "Let Not Your Song End," by Morris J. Beachy. 11/77:27.

A tribute to Noble Cain, a pioneering American choral conductor and composer.

- 34.38a "Brotherly Love [I]," by Calvin Buller. 11/77:34.

The first of three parts. "This study will trace the development of singing of Dutch-German Mennonites of Kansas, and specifically, in the Alexanderwohl Mennonite church near Goessel, Kansas." This installment includes "the development of singing among the Dutch-German Mennonites of central Kansas" and "congregational singing and hymn books."

- 34.39a "Brotherly Love [II]," by Calvin Buller. 12/77:30.

A continuation of 34.38a. Included are sections on the development of choirs and the addition of musical instruments.

- 34.40a "Brotherly Love [III]," by Calvin Buller. 1/78:18.

The origin and activities of the Kansas Mennonite Men's Chorus, a choir formed by combining numerous smaller, individual groups.

- 34.41a "A Quarter's Worth of Barbershop," by Wallace DePue. 4/78:33.

The story of the first semester of a course in barbershop singing at Bowling Green University.

- 34.42a "Choral Music: Predictions Regarding the 1980s," by Lynn Whitten. 5/78:26.

The major trends in choral music of the last 40 years are reviewed and the probable trends and concerns of the next 10-20 years are discussed (the use of avant-garde literature, vocal jazz, and the roles of the conductor, student, and audience).

35. *History and analysis of choral music: general and miscellaneous*

- 35.00a "Our Choral Heritage," by Jean Berger. 5/62:18.

An examination of the evolution of many current ideas about choral music and its performance.

- 35.01a "The Poetic Image," by J. Clark Rhodes. 2-3/64:9.

"Poetry, as a form of language, is not only a part of the physical material of song, it is a part of the *essence* of song and instrumental literature. *The musician (vocal and/or instrumental) can learn much that is vital to his art if he will study and perform poetry as an art.*"

- 35.04a "Some Comments on Rhythm," by Howard Skinner.
5-6/68:22.

The author postulates two basic sources of rhythmic style in Western choral music: chant and instrumental dance. He demonstrates how these elements combine in different proportions in various styles of music since the sixteenth century.

- 35.05a "Factors Affecting Phrase Structure in Choral Music," by Thomas B. Milligan, Jr. 7-8/68:14.

An examination of the ways in which rhythm, melodic contour, harmony, and tempo can be used by choral composers in the construction of musical phrases which are complementary to text. The use of different dynamics and types of articulation is only mentioned. Examples are drawn from the works of Palestrina, Brahms, Mendelssohn, and Mozart.

- 35.13a "Da Capo," ed. Walter S. Collins. 12/74:31.

Quotations in praise of music by Martin Luther, William Byrd, William Shakespeare, Henry Purcell, Ralph Waldo Emerson, Lord Byron, Romain Rolland, Hector Berlioz, and Sidney Lanier.

- 35.15da *An Analysis of Black Church Music with Examples Drawn from Services in Rochester, New York*, by Horace Clarence Boyer. 11/75:23.

36. *Pre-medieval, medieval and chant*

- 36.02a "Sixth Degree--Guido's Scale," by George F. Strickling. 7-8/69:16.

A brief, informal account of the origin and use of the Guidonian solmization syllables (Ut, re, mi, etc.).

- 36.03a "The *Visitatio Sepulchri* of the Medieval Church," by Milburn Price. 4/71:12.

The "three-stage" evolution of the *Visitatio sepulchri*, the Easter music-drama of the medieval church.

- 36.05a "Origin and Development of a Sacred Musical Heritage--the Psalter of Herod's Temple: Sacred Music of the Hebrews--a Background," by Mary P. Houze. 9/71:15.

The author gives the background of the Old-Testament musical tradition of the Hebrews. There follows a discussion of the use of music in Solomon's temple, the historical background of many of the Psalms and their accompanying rubrics, and the classification of the Psalms by types or purpose.

37. *Renaissance*

- 37.00a "Relations of Sound and Structure in Elizabethan Choral Music," by Jean Berger. 1/71:8.

An analysis of melodic and imitative structure in excerpts from two late-sixteenth-century English compositions. The author concludes that this body of music exhibits more depth of compositional craft than often thought.

38. *Baroque* (no entries)

39. *Classic*

- 39.00a "Early-Moravian Music in America," by Ewald V. Nolte. 11-12/67:11.

A brief history of Moravian music, from its European origins to its short period of prominence in the new world.

- 39.01a "Da Capo," ed. James Smith. 11/75:25.

Excerpts from several primary sources dealing with early-American singing schools. Writers quoted include a Mr. Atwill, Aaron Kinne, Solomon Howe, William Billings, and Moses Cheney.

40. *Romantic*

- 40.00a "A look at Choral Music in the Nineteenth Century,"
by C.M. Shearer. 1-2/68:27.

A brief history of Romantic choral music.
Bibliography. Continued in 2.51a.

- 40.03da *Secular Music for the Solo Vocal Ensemble in the
Nineteenth Century*, by Jack Arthur Boyd. 3/75:20.

41. *Contemporary and avant garde*

- 41.00a "Twentieth-Century Choral Composition," by Larry A.
Christiansen. 7-8/68:6.

A very brief survey of techniques used in
twentieth-century choral music.

- 41.01a "The Problems of Modern Choral Music," by Lorna Cooke
de Varon. 11-12/69:11.

A brief examination of some modern choral com-
posers, their works, and their styles and tech-
niques. Concludes that more contemporary choral
music should be written and performed.

- 41.015a "Choral Music Comes of Age. Has it? Hasn't It?"
by Raymond Moremen. 9/70:7.

The author challenges the idea that music has
reached a pinnacle of evolution from which it can
only degenerate.

- 41.02a "*Sprechstimme* in Choral Music," by Hugh Sanders.
10/70:7.

"This article will attempt to promote a better
understanding of various settings of the idiom, to
bring to public awareness the presence of a little-
known body of literature, [and] to create a
curiosity on the part of the choral directors
toward the use of available literature. . . ."
The term is defined and the history of the device
given. A list of pieces employing *Sprechstimme* is
included.

- 41.03a "Report on Coping with New Choral Sounds and Notation," by Dortha Waddell. 5/71:15.

A summary of a 1971 convention session with Brock McEleheran on new notation.

- 41.04a "Choral Music and the New Aesthetic," by Robert Carey. 9/72:8.

An examination of new concepts of sound, form, and indeterminacy, and how the choral director must come to terms with them.

- 41.05a "The Demise of the Text in Modern Choral Music," by Harriet Simons. 12/72:12.

A look at the ways in which text is obscured for compositional reasons in contemporary choral music, and the implications of this. "The demise of the text is not necessarily a negative development. It is a *new* development which should be taken into account as a *valid* change in the concept of the chorus as we have known it."

- 41.07a "Reflections on Modernism," by Robert E. Partin. 3/74:10.

" . . . it has for some time seemed to me that 'modern' music and art are or were preoccupied with ugliness. . . . and yet, this interest too is beginning to fade. Ironically, almost, our attitude is apparently evolving from self-castigation to a clearer appreciation . . . of what we have wrought on Earth, and a growing awareness of the need for positive values."

- 41.08da *A Historical Study of Black Music and Selected Twentieth-Century Black Composers and Their Role in American Society*, by Tilford Brooks. 11/75:24.

- 41.09a "The Short Secular Choral Piece in Twentieth-Century America," by Richard G. Cox. 12/75:5.

A discussion of how the setting of short poetic texts "is being and has been done by some twentieth-century American composers." Bibliography.

42. Folk, pop, jazz, and rock

- 42.00a "The Negro Spiritual: Stylistic Developments through Performance Practices," by Carl Harris, Jr. 5/73:15.

The author traces the history of the spiritual and its singing from the 1871 tour of the Fisk Jubilee Singers, through the development of other black university and community singing groups, to the present day. Suggestions for tasteful singing are offered.

- 42.001da *Development of the Negro Spiritual as Choral Art Music by Afro-American Composers with an Annotated Guide to the Performance of Selected Spirituals*, by Arthur Lee Evans. 10/74:16.

- 42.01a "Da Capo," ed. James Smith. 10/76:25.

Excerpts from the preface to *Slave Songs of the United States* (1867), by William Francis Allen, vividly describing "the Negro Spiritual and its performance in what can be called its primitive state."

- 42.02a "Vocal Jazz, Swing, and Show Choirs: a Search for the Roots," by Gene Grier. 1/77:33.

A history of vocal solo and ensemble jazz in America; a look at the origins of the vocal-jazz movement in music education today.

43. Interviews

(Arranged alphabetically by the person interviewed, with collective interviews listed first)

- 43.00a "In Quest of Answers [I]," by Carole Glenn. 11/74:13.

The first in a series of interviews on various questions of concern to choral musicians; with Elaine Brown, Harold Decker, Robert Fountain, Jane Hardester, Iva Dee Hiatt, Robert Holliday, Joseph Huszti, Kenneth Jennings, Allen Lannom, Daniel Moe, Weston Noble, Paul Salamunovich, Leland Sateren, Howard Swan, Roger Wagner, Dale Warland, and Lois Wells. This installment deals with choral tone.

- 43.01a "In Quest of Answers [II]," by Carole Glenn. 12/74:22.

The authorities listed in 43.00a answer a question on repertoire selection and program building.

- 43.02a "In Quest of Answers [III]," by Carole Glenn. 1/75:7.

The authorities listed in 43.00a answer the question, "what are the overall objectives for your choral groups?"

- 43.03a "In Quest of Answers [IV]," by Carole Glenn. 2/75:14.

The authorities listed in 43.00a answer questions on the selection and auditioning of singers.

- 43.04a "In Quest of Answers [V], by Carole Glenn. 3/75:8.

The authorities listed in 43.00a answer the question, "what changes in choral philosophy and procedures have you noticed in the past twenty years?"

- 43.05a "In Quest of Answers [VI]," by Carole Glenn. 4/75:16.

The authorities listed in 43.00a answer the question, "what trends do you see for choral music in the future?"

- 43.06a "In Quest of Answers [VII]," by Carole Glenn. 9/75:9.

The authorities listed in 43.00a answer the questions, "do you have any preference in terms of blend?" and "in terms of blend, how do you handle an outstanding solo singer in a choral situation?"

- 43.07a "In Quest of Answers [VIII]," by Carole Glenn. 10/75:17.

The authorities listed in 43.00a answer the question, "in your opinion, what are the most important personal and musical qualifications for a conductor?"

- 43.071a "In Quest of Answers [IX]," by Carole Glenn. 11/75:7.

The authorities listed in 43.00a answer the question, "how do you communicate with your singers on a personal basis?"

- 43.072a "In Quest of Answers [X]," by Carole Glenn. 12/75:24.

The female conductors interviewed in this series answer the question, "have you ever had difficulties as a woman conductor in a male-dominated profession?"

- 43.08a "In Quest of Answers [XI]," by Carole Glenn. 2/76:20.

The authorities listed in 43.00a give advice to the beginning conductor.

- 43.09a "In Quest of Answers [XII]," by Carole Glenn. 3/76:14.

The authorities listed in 43.00a discuss the use of vocalises.

- 43.091a "In Quest of Answers [XIII]," by Carole Glenn. 4/76:27.

The authorities listed in 43.00a discuss their choice of music as a career.

- 43.092a "In Quest of Answers [XIV]," by Carole Glenn. 5/76:15.

In the last article of the series, the authorities listed in 43.00a discuss topics of their choice, not discussed previously.

- 43.101a "Problems of Choral Interpretation and Technique [I]," by William H. Bartels. 9/72:19.

The first in a series of interviews on a variety of topics with Harold Decker, Carl Druba, Walter Ehret, Robert Fountain, Thomas Hilbish, Charles C. Hirt, Abraham Kaplan, Clayton Krehbiel, Weston Noble, Robert Page, David Randolph, and Howard Swan. This installment deals with tone.

- 43.102a "Problems of Choral Interpretation and Technique [II]," by William H. Bartels. 10/72:22.

The authorities listed in 43.101a discuss warmup routines and intonation.

- 43.103a "Problems of Choral Interpretation and Technique [III]," by William H. Bartels. 11/72:19.

The authorities listed in 43.101a discuss the use of falsetto and what each of them considers the "most glaring weakness in the singing" of modern choirs.

- 43.104a "Choral Practice in India Today," by William Ermey. 4/77:5.

Interviews with three Indian choral directors on the subjects of their choirs and choral music in India. Handel Manuel, Kanu Ghosh, and Coomi Wadia are interviewed.

- 43.205a "An Interview with Samuel Adler," by James McCray. 5/78:16.

An American choral composer discusses his background and its influence upon him, and his philosophy of composition and its teaching.

- 43.208a "An Interview with John Alldis," by Rod Walker. 4/78:30.

A renowned British choral conductor talks about his background and current activities, his choir and its repertoire, and programming.

- 43.22a "Marcel Couraud interviewed by Maurice Casey," by Maurice Casey. 1/78:38.

A leading French choral conductor discusses his own chorus and the commissioning of works for it, and the choral scene in both France and the United States.

- 43.23a (de Nobel, Felix) "Conversations with Felix de Nobel," by John B. Haberlen. 4/77:17.

The director of the Netherlands Chamber Choir is interviewed on his own background, that of his choir, Renaissance performance practice, and his favorite compositions.

- 43.26a (Ehmann, Wilhelm) "In Quest of Answers: an Interview with Wilhelm Ehmann," by Frances Poe. 10/74:11.

Ehmann discusses his work in Germany, his philosophy of conducting, and questions of performance practice.

- 43.28a (Ericson, Eric) "In Quest of Answers: an Interview with Eric Ericson," by Norman Luboff and Frank Pooler. 1/74:5.

The director of the Stockholm Chamber Choir and the Swedish Radio Choir answers questions about his choirs and his repertoire.

- 43.38a (Lorentzen, Bent) "In Quest of Answers: an interview with Bent Lorentzen," by Frank Pooler. 10/73:8.

The Danish composer answers questions on his music and the choral scene in Denmark. List of choral works.

- 43.40a (Luboff, Norman) "Conversations with Norman Luboff," by Jack Boyd. 4-5/65:20.

Luboff on the selection of singers and literature for his choir.

- 43.401a (Luboff, Norman) "An interview with Norman Luboff," by Gene Grier. 5/77:27.

A member of Luboff's touring choir questions the famed director on his career.

- 43.43a (Mathias, William) "Interview with William Mathias," by Gordon Lamb. 11/75:13.

The Welsh composer speaks about choral music in America and Wales, about composition, and on the commissioning of choral works.

- 43.53a (Persichetti, Vincent) "In Quest of Answers: an Interview with Vincent Persichetti," by Robert Page. 11/73:5.

The composer's thoughts on choral composition in general, and on his own works.

- 43.54a (Pinkham, Daniel) "Pinkham: On Composing (an Interview with Daniel Pinkham)," by James McCray. 10/76:15.

Daniel Pinkham answers questions on his own compositions.

- 43.55a (Pooler, Frank) "Comments on Avant-Garde Choral Music: an Interview with Frank Pooler," by Edgar J. Thompson. 12/71:9.

Pooler explains how he became interested in avant-garde choral music, and gives ideas on audience reaction, selection of repertoire, and rehearsal. Eight works are discussed: *Antiphona da Moret* (Barne Slogedal), *Tema* (Alfred Janson), *Nota* (Jan Bark), *Rondes* (Folke Rabe), *Creation* (Michael Hennagin), *Alike*, *Alike and Ever Alike* (Hennagin), *Suoni* (Knut Nystedt), and *Anabathmos I* (J.D. Weinland).

- 43.58a (Rilling, Helmuth) "Interview with Helmuth Rilling," by Mark and Jean Radice. 11/75:5.

The German director and Bach scholar comments on aspects of his own career and performance practice in the music of J.S. Bach.

- 43.65a (Schuman, William) "In Quest of Answers: an Interview with William Schuman," Panel of interviewers: Frank Pooler, Paul Salamunovich, Michael Zearott, Ray Moremen, and Walter Rubsamen. 2/73:5.

A wide-ranging interview, including discussions of the choice and setting of text, compositional techniques in choral music, the use of pop music by choirs, avant-garde music, and the state of American music education.

- 43.69a (Shaw, Robert) "Charles Ives: the Man and His Music [V]; Interview with Robert Shaw," by Gordon Lamb. 4/75:5.

Mr. Shaw's personal thoughts on the music of Charles Ives.

- 43.70a (Shaw, Robert) "Conversations with Robert Shaw," by Jack Boyd. 9-10/66:12.

An interview on numerous facets of Mr. Shaw's career.

- 43.701a "Choral and Orchestra Conducting: an Interview with Robert Shaw," by Antonio M. Molina. 3/78:26.

Robert Shaw discusses his own background and offers insights from his own experience on the relationship between choral and orchestral conducting.

- 43.71a (Shaw, Robert; Wagner, Roger) "*Da Capo*," ed. Walter S. Collins. 11/73:25.

A very brief interview with Robert Shaw and Roger Wagner, conducted at the 1973 A.C.D.A. convention by John Haskins.

- 43.90a (Wagner, Roger) "In Quest of Answers: an Interview with Roger Wagner," by Raymond Moremen. 10/72:11.

A wide-ranging discussion with the director of the Roger Wagner Chorale.

- 43.95a (Zimmermann, Heinz Werner) "Heinz Werner Zimmermann's Choral Art," by Hugh Sanders. 9/75:19.

An interview with the German composer on his music. A bibliography, and a list of Zimmermann's compositions are included.

44. *Literature on, and music for various types of choruses: mixed voices*

- 44.00a "Let's Help the 'Middles' and Sing More Six-Part Music," by Leonard Van Camp. 5/71:8.

Most singers do not possess high or low ranges, but are in the middle. Most music does not take this into account. The author calls for the use of six-part music to give the "middles" appropriate parts. Bibliography of six-part literature.

- 44.01a "The Choir without Tenors: Music for SAB Choirs," by Jack Boyd. 4/72:14.

An annotated list of three-part music for mixed chorus.

45. *Women's voices*

- 45.00a "Creative Programming for Women's Choral Ensembles," by Mary E. English. 5-6/66:10.

Excerpt from convention address. List of recommended repertoire.

- 45.01a "The Joint Performance: Some Thoughts About Its Place in the Choral Program of a Women's College," by Crawford R. Thoburn. 5-6/69:7.

If separate men's and women's choirs are to be combined for performance of mixed-choir works, the directors can best prepare for the event by building each group into a fine ensemble. Suggestions for accomplishing this are given, as well as logistical suggestions.

- 45.011a "Practical Aspects of Our Art: Music Selection and Program Building for the Women's Chorus," by James Elson. 10/72:18.

Guidelines for literature selection, bibliographic aids, and a selective list of compositions.

- 45.02a "Chamber Music for Women's Voices," by Alaire Lowry. 12/72:15.

A discussion of five contemporary pieces for women's chorus.

46. *Men's voices*

- 46.00a "Why not a *Three-Part* Male Chorus?" by Leonard Van Camp. 12/71:14.

The use of TTB or TBB literature is suggested so that singers without extreme ranges can have a suitable part to sing. A one-page bibliography of three-part music for men is included.

- 46.01a "Letter to the Editor," by Joseph C. Logan. 2/72:22.

The author takes exception to the use of TTB and TBB arrangements for the junior-high boy's choir, a concept suggested in 46.00a.

- 46.02a "Some Ideas on Blend and Balance in the Male Choir," by Brett Watson. 4/72:12.

A pyramid balance is suggested as well as methods for strengthening the falsetto.

47. *Elementary school and children*

- 47.00a "How Well Tuned Is Your Piano?" by Robert E. Bliss. 12/71:21.

The results of an informal study suggest that small children who have been exposed to out-of-tune pianos are not as sensitive to accurate vocal intonation as children who have been exposed to properly tuned pianos.

- 47.01a "The Children's Choir in Historic Procession," by Helen Kemp. 12/73:10.

A brief history of the children's church choir in America.

- 47.02a "Practical Aspects of Our Art: Children's Choruses in Contemporary Education--Limited Time: Maximum Performance," by Mary E. English. 4/74:2.

Twelve pieces for children's choir which the author deems of exceptional educational value are suggested.

- 47.03a "The Elementary Chorus: Current Goals and Practices," by Donald W. Roach. 1/78:35.

Choral music in elementary schools is often limited to classroom recreational singing. The author believes, however, that a performing elementary chorus is often both viable and valuable. He suggests approaches to organization, management, and literature.

48. *Junior high school, high school, and boychoirs*

- 48.00a "Choral Problems in the High School." 5/60:3.

Summary of a convention session.

- 48.01a "Singing in the High Schools," by Noble Cain. 5/62:9.

Convention address. A plea for higher standards of music education and performance. "I call for the abandonment of the position of [the high school choral director as] a recreational leader and the installation of a musical literature leader."

- 48.02a "The M-E-A-N-S to Success with the High-School Choir," by Robert E. Robins. 5/62:24.

A discussion of the five elements the author believes crucial in establishing and maintaining a successful high-school choral program: manpower, enthusiasm, activity, nourishment, and self-esteem.

- 48.021a "Literature for Junior High," by Maurice R. King.
3/63:19.

List of recommended literature, based largely on suitability for changing voices.

- 48.03a "The High-School Chamber Choir," by Jack Boyd.
5/63:18.

A discussion of voicing, selection of singers and repertoire, and appearance and deportment, based on the author's work with his own choir.

- 48.04a "Does General Music Class Belong in the Junior-High School?" by James Ramsey. 11-12/66:12.

More can be gained from instrumental and vocal performance in the junior-high school than from traditional general-music classes.

- 48.05a "Some Facts of Life--My Philosophy Concerning Junior-High-School General Music," by David Waring Smith, Jr.
3-4/67:20.

The author sees little use in the average general music class. He advocates the removal of administrative barriers to the establishment of programs in which all who wish to do so might participate in performing groups or classes of their choice.

- 48.06a "A Defense for Listening," by Donald E. Metz.
5-6/67:10.

A response to 48.04a and 48.05a by a teacher and researcher who finds value in the general-music class.

- 48.07a "Jump on the Bandwagon!" by J. Eugene McKinley.
7-8/68:13.

The author urges the establishment of school-sponsored summer choral programs. Suggestions on organization and content are offered.

- 48.071a "Choral Programming . . . the Annotated List," by Charles G. Boody. 7-8/68:19.

A selective list of collections and octavos the author feels to be valuable for high-school choirs. Heavy on early music.

- 48.08a "'Let Georgene Do It,'" by Tom Mills. 9-10/68:8.

"Give the young man the challenge, give him competition, teach him how to win gracefully and lose with determined effort to try again, and glee clubs will be brimming over with musical [young men who would have nothing to do with choir before]."

- 48.09a "Standards of Choral Music and the High-School Singer," by Lloyd Frederick Sunderman. 9-10/68:14.

A discussion of the positive and negative influences on high school singers, both in and out of school.

- 48.10a "National Standing Committee on High-School Choral Music," by Gordon Lamb. 11-12/68:7.

The members of the newly formed A.C.D.A. committee are listed, along with possible areas of investigation for the committee.

- 48.11a "Trends in Secondary-Public-School Choral Music in Southern California: 1968-1969," by John Waddell. 11-12/68:25.

A report on the progress made by the Southern-California Vocal Association in improving performance levels, programming, teacher training, and other elements of the choral experience.

- 48.20a "Selection of Music for the High-School Choir," by Gordon Lamb. 11/71:12.

Eleven criteria to be considered in selecting music for the high-school choir are listed and discussed. A one-page list of appropriate music is given.

- 48.205a "The Pied Pipers--Boy Choirs in America," by George Bragg. 3/72:9.

The historical background of the boychoir, and its recent surge of appeal in this country. The boychoir as a "cultural means of heightened involvement for youngsters" is also discussed.

- 48.215a "A Progress Report: Boychoir," by Steve Stevens. 5/73:17.

Ideas for the future involvement of the A.C.D.A. with the boychoir movement, as well as a report on what has been achieved to date.

- 48.22a "Practical Aspects of Our Art: Some Voice Classifications and Development in Young Adolescent Choirs," by Stephen E. Busch. 9/73:21.

Directors are encouraged to avoid expediency in the classification of junior-high voices. Instead, they should explore carefully each singer's potential. The treatment of the changing voice, in particular, range, is also discussed. Bibliography.

- 48.23a "Thoughts on 'Making Lemonade out of Lemons'," by Melanie Henderson. 4/74:19.

Considerations in the selection of junior-high repertoire. Some recommended pieces are listed.

- 48.24a "Community Boy Choirs in the United States Today," by D.C. Rhoden. 9/75:6.

The results of a mail survey of sixty-five boychoir directors, conducted during 1974.

- 48.241a "Renaissance Music for Junior-High-School Singers," by John E. Drotleff. 1/76:5.

An annotated list.

- 48.25a "Letter to the Membership," by Loren C. Veigel. 1/76:25.

A suggestion that a column be established in the *Choral Journal* in which secondary-school teachers can share ideas.

49. *Junior college, college, and university*

- 49.00a "Choral Music in the College," 5/60:3.

Summary of a convention session. College admission requirements, the need to perform contemporary choral music, the need for higher ideals in choral music, and overemphasis on scientific curricula are discussed.

- 49.001a "A Selected Choir in a Liberal Arts College," by Carl A. Fehr. 3/61:7.

A look at the problems inherent in maintaining a choral program in a liberal-arts college.

- 49.01a "Choral Music in the Colleges," by Helen M. Hosmer. 5/62:10.

Convention address. The author's observations on significant improvements in choral literature and performance in American colleges.

- 49.02a "Choral Pioneering: a Two-Year Progress Report," by R. Wayne Hugoboom. 9/62:4.

The author's experiences in starting a choral program at the University of South Florida.

- 49.03a "The American Junior-College Choral Program," by Dale Roller. 6-7/64:16.

Results of a national survey of junior-college choral directors.

- 49.04a "Programming for the College Choir," by Jack Boyd. 5/72:17.

"To give some form to a choral program for a year the director must start in May or June choosing music to fit a certain theme or concept. . . . If the problem with many college concerts can be boiled down to one sentence, it would be: 'the concerts have no form'."

- 49.05a "Letter to the Editor," by Leland B. Sateren. 9/72:18.

Objections are raised to 49.04a.

50. *Community Chorus*

- 50.00a "The New Frontier in Choral Music," by Donald W. Simmons. 1-2/66:9.

"It would seem that the new frontier in community choral music . . . [is] the chamber choir."

- 50.02a "Someday We're Going to Get Organized: Organizing a Community Chorus," by Susanne S. Schwartz and Carl E. Druba. 4/74:5.

The organization and maintenance of a community chorus, and the philosophy behind it.

51. *Church*

- 51.00a "Music Ministry Offers New Opportunities." 10/60:1.

Reprint of a letter to the congregation by a minister of music, in which he outlines an interesting, informative, and ambitious program.

- 51.01a "The Training of Church Choir Leaders," by Russell A. Hammar. 3/61:6.

"The major task in the training of choir leaders, then, is to provide a curriculum which will orient these church musicians, not only in technical skills, but also in basic human understandings."

- 51.02a "The Ministry of Music," by David A. Wehr. 11/61:8.

"A complete outline of the particular organization and administration of one of the larger church choral programs in the United States."

- 51.03a "Music in the Churches," by Clarence Dickinson. 5/62:8.

A convention address, giving the author's view on the future of church music.

- 51.04a "Choral Music for the Small or Average Church Choir," by Normal L. Merrifield. 9-10/63:17.

A letter from an A.C.D.A. member regarding the paucity of good, easy anthems.

- 51.05a "Toward a Philosophy of Church Music," by M. Alfred Bichsel. 1/64:9.

An examination of the historical role of music in worship and how secularization has affected church music. Guidelines are suggested by which music may be judged for suitability for worship.

- 51.06a "Of Choral Music for the Church," by Wayne Barlow. 4-5/64:13.
- The author's ideas on "what constitutes good, appropriate, and useful music for the church choir."
- 51.07a "'Come-Alive' Singing," by Mark Troxell. 4-5/64:14.
- The virtues of vigorous hymn singing.
- 51.08a "Church Music: Many Bold Questions and a Few Timid Answers," by Allen C. Lannom. 6-7/64:12.
- An absorbing, wide-ranging explanation of the problems of modern church music, with suggestions how artistic and musical quality can be maintained.
- 51.09a "When Is a Choir Not a Choir?" by Mark Troxell. 10-11/64:9.
- "Only as the individual singers lose themselves in the cooperative effort of the [church] choir . . . can they enter into the deepest pleasure and meaning of their task."
- 51.10a "An Indicator on Church-Music Repertoire," by Edward O. Hugdahl. 2-3/65:15.
- A list of the repertoire performed in eighteen churches in Madison, Wisconsin, on January 10, 1965--an indicator of the quality of church repertoire in the area.
- 51.11a "Church Music," by James S. Berry. 4-5/65:25.
- "A present-day look at choral music, its present status, with a glance backward and forward."
- 51.115a "Career Opportunities in Church Music," by Eugene S. Butler. 11-12/65:19.
- 51.12a "Music for Worship," by Robert Wetzler. 7-8/66:6.
- "The basic argument [over music suitable for church use] is not really between the old and the new or the restrained and unrestrained. It is, rather, between the good and the bad--the meaningful and the meaningless."

- 51.13a "Some Thoughts on Jazz in Church," by James Evans.
7-8/66:14.

The use of jazz elements in sacred composition is encouraged to "give vitality" to the music and the service.

- 51.14a "Is There an Answer?" by Bob Burroughs. 11-12/66:15.

A church director can stimulate lasting dedication and interest in his singers by 1) establishing personal relationships, 2) cultivating good working relationships in rehearsal, 3) providing a choir social life, and 4) using good music.

- 51.15a "To Sing or not to Sing," by Paul W. Peterson.
5-6/67:22.

A look at the problems of the church musicians, with advice on how to solve them.

- 51.16a "Report on Choral Music in the Church." 5-6/67:24.

Report from the A.C.D.A. Committee on Church Music. It recognizes many problems and calls on church musicians to master them, keeping foremost in their minds their duties to the church and community.

- 51.17a "A Philosophy of Church Music," by Frank R. Neff, Jr.
7-8/67:9.

Lengthy, thoughtful essay on the roles of church music and the church musician.

- 51.171a "Sacred and Secular Choral Music," by Frank Tirro.
9-10/67:20.

A composer of sacred music utilizing jazz elements defends such music as appropriate to the church service by pointing out the historical lack of differentiation between sacred and secular musical styles.

- 51.18a "New Sounds in the Church," by Claude Zetty.
5-6/68:15.

The author believes that church musicians must make use of all the materials with which God has provided them, including new music of all styles. He bolsters his argument with lengthy quotations from other writers.

- 51.19a "Why Church Music?" by Claude Zetty. 9-10/68:7.

An explanation of the reasons for the establishment of an A.C.D.A. committee on church music. Topics for articles and discussions are proposed.

- 51.20a "Thoughts on Liturgy and Music in 1969," by Claude Zetty. 1-2/69:18.

Excerpts from material prepared by the division of mass media of the United Presbyterian Church "is presented here in an effort to show what one church has done to integrate music and liturgy in a contemporary context. . . ."

- 51.21a "The Denominational Hymnal and the Crisis in Congregational Song," by Carlton R. Young. 3-4/69:24.

It is suggested that the denominational hymnal (of which a brief history is given) is no longer adequate to contemporary worship. The author submits that there is threefold crisis in the congregational song: musical, theological, and architectural (poor buildings for congregational singing). Suggestions for reformation are made. Text incomplete due to printing error.

- 51.22a "An Introduction to the National Council for Inter-Faith Music," by Adel Heinrich. 9-10/69:9.

An explanation of the purpose and activities of the council.

- 51.23a "The Musicians' 'Union'," by Walter Wietzke. 9-10/69:20.

Perhaps, in the quarrels over new music versus traditional music in the church, church musicians forget that "CHURCH MUSIC IS NOT SIMPLY EUPHONIOUS OR SEPULCHURIC SOUND--IT IS PROCLAMATION." The spiritual union of the church musician with God is even more important than technical excellence in performance.

- 51.231a "A Father's Letter to His Son," by Glen Johnson. 11-12/69:16.

An inspirational letter for church musicians. The musician is encouraged not to ignore the "folk" music which is popular with congregations.

- 51.24a "A Philosophy of Church Music," by Carol Connor.
3/70:20.

A quasi-stream-of-consciousness essay combining the ideas of Alfred North Whitehead, John Robinson, Paul Tillich, and the author.

- 51.25a "The Case of Mormon Hymns," by Jesse Crisler. 5/70:18.

The history and content of the Mormon hymnal, *Hymns*.

- 51.26a "Creative Hymnology at the University of Southern California," by Nick Strimple. 3/71:11.

Examples of work by hymnology students at U.S.C. The purpose and methodology of the class are discussed.

- 51.27a "The Function of Music in Contemporary Worship," by Nick Strimple. 5/71:14.

"Church music does not have to be secular to be new. In many cases, it does not even have to be contemporary to be new. . . . The most well-intentioned lie ever propagated by religious leaders is that . . . musically uneducated people are incapable of appreciating great music."

- 51.28a "U.S.C. Experiments in Worship," by Gerald R. Eskelin. 5/71:19.

The philosophy behind, and the organization and planning of, a multi-media worship service presented at the 1971 A.C.D.A. national convention.

- 51.29a "Values in Church Music: a Reassessment," by James H. Vail. 10/71:9.

The author looks at the current state of church music, explores areas in which he sees "danger signals," and offers some possible solutions to the current problems.

- 51.30a "Thoughts on Music in the Church," by Alec Wyton. 1/72:9.

The author sees the struggles within the Christian church as positives rather than negatives. "To those who can look beneath the surface, these renewals of the church's vital power are manifest effects of the relationship between it and Christ."

- 51.31a "A Rose Is Arose or 'What Did you Mean by That, Gertrude?'" by John T. Burke. 1/72:20.

Church musicians should realize "that it is time we began to see that one other way of being relevant in church music [besides the use of pop and folk music] is to update, revise, and retranslate the archaic sacred texts, which stand in the way of true communication."

- 51.32a "A Dear John Letter," by John Yarrington. 12/73:6.

The director of music in a large church articulates his philosophy of church music. His main points: 1) Do music in which you believe. Do it well, using the best choral techniques. 2) Don't hesitate to broaden your understanding of techniques and styles. 3) Don't try to be all things to all people.

- 51.33a "It's Time for a Resurrection," by John T. Burke. 12/73:8.

The author's ideas on "where we are in our pilgrimage in church music." Church musicians must rid themselves of "pride in our former successes, self-righteousness in the area of our positions, the idea that new ideas are always the best, and the belief that someone else holds the keys that will unlock the door for our future success."

- 51.34a "Where Does Theology Come In?" by Larry Wagley. 12/73:12.

Theology insists that truth must live in the present, not just the past. Church music must therefore be flexible; it must meet the needs of the congregation and promote its worship. The music which does this is the "right" music.

- 51.35a "A Theology of Church Music," by F. Thomas Trotter. 3/74:15.

"Church musicians are engaged in serious theological work. . . . The sermon is a kind of theology and in its more powerful shapes it does have the same authority as music. . . . But preaching cannot command the full range of possibilities inherent in music as expressive form. Thus it is that the theology of a period strangely survives in its religious music and not in its discursive speech."

- 51.36a "Whither Church Music?" by The Rev. James R. Sharp. 12/75:2.

"There is too much musical trash about us. There must be an acceptance of the idea that the art of music is not to be compromised by expediency or indifference. Men and women go to church to find God; it is our task to help them through music."

- 51.37a "Confessions of a Church Musician," by Larry Warkentin. 9/76:8.

A look at the quandry in which today's church musician finds himself, having to contend with the proponents of sacred-music styles from classical to rock. The author discusses how the church musician can deal with the problem of what music (of any style) to use, based on the teachings of Paul (Phil. 4:8).

- 51.38a "Sermon," by Mildred Andrews Boggess. 12/76:22.

A retiring church musician reminisces about her career and gives her thoughts on church music. "The ministry of music is more than a profession: it is a vocation, a calling, in just as real a sense as that of a priest. . . . The art of worship is a true art and one of the most difficult to master. . . . The church is not static--it is a living organism, alert and vital, and certainly subject to change."

- 51.39a "Pastoral Liturgy and Music," by The Rev. John M. Oates. 3/77:20.

"The humanism of our day has put so much emphasis on man's humanity that it has neglected God's divinity. This reflects itself in the earthy music prevalent in our churches today. . . . we seem to have thrown out the baby with the bath water when we consider the musical implications of our recent renewal. . . . The time is now ripe to reinstate your choir and restore quality hymns. . . . The people of God are hungry for good art music."

- 51.40a "A Bit of Group Psychology for Church-Choir Directors. Part I: the Psychological Dynamics of the Volunteer Choir," by Lennis H. Green. 11/77:23.

A counseling psychologist with experience in choral music attempts to apply, "in a practical way, the principles of group psychology to church choirs."

- 51.41a "A Bit of Group Psychology for Church-Choir Directors. Part II: Bind Them with Cobwebs," by Lennis H. Green. 12/77:28.

A continuation of 51.40a. A discussion of "some common errors made by choirmasters when they fail to take into account group dynamics." Suggestions are offered on how to avoid such errors.

52. *Professional choir* (no entries)

53. *Chamber and madrigal choir*

(Regular columns on the subject, under the names "Chamber Music" and "Chamber Choirs," have appeared throughout much of the life of the *Journal*. These are indexed under the specific topic of each, individual column.)

- 53.01a "Small Ensembles in the Choral Curriculum," by Hugh B. Johnson. 5/61:4.

A convention address dealing with several considerations germane to small choirs: why to have them, selection of singers, organization, and repertoire selection.

- 53.02a "A Madrigal Is for Singing!" by Donald Meints. 11-12/63:18.

An invitation to directors to form high-school madrigal groups, and to use the great variety of madrigal literature (rather than pop and show tunes).

- 53.03a "Vocal Chamber Music in the High School," by Robert E. Bays. 9-10/65:8.

High-school chamber choirs are encouraged for their beneficial effect on musicianship and musicality. Performance problems and appropriate repertoire are discussed.

- 53.04a "Vocal Chamber Music," by Robert W. Ottman. 3-4/67:30.

A brief history of small vocal ensembles, with recommendations on literature. The establishment of community chamber choirs is encouraged.

- 53.05a "The Chamber-Choir Clinic/Concert: Exploring a Concept," by Bryan Lindsay. 7-8/67:5.

An account of a regular program of clinic-concerts at Okaloosa-Walton Junior College, Florida.

- 53.051a "So You Want to Form a Madrigal Group?" The Ideal Ensemble for the Small School," by John Lee Swanay. 9-10/69:22.

The madrigal choir is the ideal vehicle for the teaching of choral literature, style, performance practice, independent singing, and musicianship. Many practical suggestions are offered regarding personnel, literature, and use of instruments.

- 53.06a "Chamber Choirs," by William Lock. 5/75:21.

"Chamber choir" is defined and several collections of suitable music are discussed.

- 53.07a "Chamber Choirs," by William Lock. 2/76:22.

A report on a spectacularly successful "madrigal dinner" program held at Thornton Community College, Illinois.

- 53.08a "An Early-American Alternative to the Traditional Elizabethan Madrigal Dinner," by John J. Silantien. 10/76:5.

A brief history of early-American choral music with suggestions on how to put on an event on the order of the madrigal dinner--but based on a colonial-American theme. Extensive footnotes and a sample program.

- 53.09a "Chamber Choirs," by William Lock. 2/77:39.

A brief discussion of music drama for the chamber choir.

54. *Festivals and festival choirs*

- 54.00a "A Problem in Choral Presentations," by Vernon Fay. 1/61:3.

A look at the logistics and hardware for seating a large chorus (either with or without orchestra) in an auditorium.

- 54.01a "Contemporary Trends of the Competition-Festivals,"
by Ralph Manzo. 5/71:5.

The results of an A.C.D.A. survey on choral competitions and festivals.

- 54.011a "Music Contest-Festival: an Adjudicator's Viewpoint,"
by Rod Walker. 5/72:15.

Suggestions are offered on musical preparation, organization and planning, and repertoire for festival-competitions.

- 54.02a "From Our Members: What is a Festival?" by Bobby A. Ohler. 5/74:2.

An appeal to directors to emphasize the educational aspects of the festival as much as competition.

55. *Folk, pop, jazz, and rock*

- 55.01a "The Jazz Choir," by Anthony C. Cappadonia. 9/70:9.

Suggestions on organizing a small choir to perform pop music. Hints on interpretation, accompaniment, and literature are given.

- 55.02a "What's Wrong with Being 'Popular'?" by William R. Fischer. 5/72:7.

" . . . we should be prepared to teach and perform the best of this genre ['pop' music] with just as much enthusiasm and excitement as we devote to the well-known classics."

- 55.03a "Recommended Music for the Jazz and Show Choir," by Gene Grier. 4/76:20.

Literature recommended by the A.C.D.A. Jazz and Show Choir Committee.

- 55.04a "Vocal Jazz for Your Choir: Here's How," by Doug Anderson. 10/76:12.

In resisting the use of vocal jazz, "the director is denying his students and himself the exposure to an exciting new style that can give renewed vitality to the entire choral program to that director's interest in teaching." The author provides a primer on selecting repertoire and performing it stylistically.

- 55.05a "Choral Music's New Kid on the Block: the Swing Choir," by Walter Lamble. 11/76:12.

The "movement of the 'swing choir' concept into public and parochial secondary and elementary schools has happened so rapidly that a host of problems have been presented to the music educator. Some of these problems and possible solutions are discussed. . . ."

- 55.06a "Get Down!" by Gene Grier. 11/76:22.

A list of recommended clinicians and literature, and a suggestion that those interested in choreography contact Earl and Stephanie Rivers (address given).

- 55.07a "Some Considerations in Selecting Repertoire for a Beginning Vocal-Jazz Ensemble," by Dan Schwartz. 12/76:29.

The author recognizes that there exists a plethora of poor vocal-jazz and pop arrangements. He suggests ten criteria by which arrangements can be evaluated.

- 55.08a "The Unheralded Choral Art--Jazz," by Gary K. McRoberts. 2/77:23.

"What is choral jazz? Why should we incorporate choral jazz into our programs? Is choral jazz a sound idea vocally? Who are the benefactors of this new style of music? . . . The discussion that follows will direct itself to a few of these points of inquiry."

- 55.09a "Seven Days in Harmony Heaven," by Wallace De Pue. 3/77:13.

The author describes his experiences in attending the week-long "barbershop college" (convention) of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (S.P.E. B.S.Q.S.A.).

- 55.10a "Get Down," by Gene Grier. 9/77:31.

A review of the Newport (Oregon) Pop, Swing, and Jazz Choir Festival. Also included is a list of recommended jazz charts (difficult).

- 55.11a "Get Down," by Paul E. Thomas. 10/77:27.

An essay on "public relations and the image of your jazz and show choir" is followed by "a survey of pop-jazz-rock choral arrangements with stage-band accompaniment."

- 55.12a "Get Down," by Gene Grier. 2/78:29.

Criteria for selecting A.C.D.A. jazz-choir clinicians, and rehearsal techniques are discussed. Various repertoire lists, bibliographies, and studies on aspects of Jazz and show choirs are offered.

- 55.13a "Get Down," by Gene Grier. 4/78:34.

A "show-choir pedagogy course outline" and an essay on show and jazz-choir music and performance as art are included.

- 55.14a "Get Down," by Gene Grier. 5/78:30.

The preparation for a tour with the Norman Luboff choir is discussed. A list of suitable jazz/show-choir literature for junior high is offered by mail. Included also is a list of workshops for Summer, 1978.

56. *Musical comedy and drama*

- 56.00a "Music for the Shirt-Sleeve Theatre," by Jack Boyd. 12-1/64-65:23.

The author relates the trials, tribulations, and rewards of writing a musical score for an original "outdoor drama," *Stars in My Crown*, by Kermit Hunter.

- 56.01a "The Show Must Go On?" by Russell Mathis. 4-5/65:13.

"A thorough examination of musicals available for amateur production forces us to agree that not many are appropriate for high school."

- 56.02a "An Open Letter to Mr. Russell Mathis on His Article 'The Show Must Go On?'" by W.R. Cleaveland, Arthur Loy, and William Robertson. 9-10/65:14.

The authors disagree with Mathis (56.01a), believing that the musical is a valuable addition to the public-school music-drama curriculum.

- 56.03a "Postscript on Dramatic Musical Productions," by Wallace H. Nolin. 5-6/66:18.

An encouragement of the use of Gilbert-and-Sullivan musicals in high schools.

- 56.04a "Writing for Musicians," by Ursula Vaughan Williams. 3/74:6.

The role and trials of the librettist, told through the author's own experience.

- 56.05a "Community Chorus Presents a Musical," by Donal Treffeisen and Dorthea Waddell. 5/75:18.

How to go about producing a musical with a community chorus or similar group. The caveats are applicable to any group planning a staged musical production.

57. *Educational techniques and philosophy*

- 57.00a "University of South Florida: New Trends in Music Education," [by R. Wayne Hugoboom]. 10/60:1.

A description of the music program at U.S.F., where many "successful innovations" in music education are being used.

- 57.01a "Working Relationships of the Choral Director and the Singing Teacher," by Robert E. Bowlus. 5/61:1.

Convention address. Both voice teachers and choral directors work toward the same ends: the development of voices and artistic, expressive singing. The means to achieve these common goals are discussed.

- 57.02a "Lend an Ear but Be Careful: Pupils Pick Tune on Anything," by William Carey. 11/61:5.

Musical instruments made by junior-high-school students.

- 57.03a "Teaching Musical Concepts through Performance," by Lois M. Wells and Paul E. Mayo. 5/63:13.

- 57.04a "The Teaching of Choral Music . . . Its Purpose and Practice," by Alfred Lester Roberts. 9-10/63:10.

"I submit that our purpose is the fostering of continuous and lasting musical growth for all men, through active participation in the group vocal art." Participation based on selectivity is rejected.

- 57.05a "A Comprehensive Choral Program," by Arnold Jones. 11-12/63:23.

A proposal for the inclusion of general-music classes in high-school curricula.

- 57.06a "The Joy of Discovery," by Luther Goodhart. 4-5/64:9.

Convention address on the personal and educational value of discovering "what has (perhaps) existed but has not been known to us."

- 57.07a "Preparation of the College Vocal Student," by Helen M. Hosmer. 6-7/64:9.

An outline of areas of concern in the preparation of undergraduate vocal students, the basis for a convention discussion of the subject.

- 57.08a "Understanding the Formal Construction of Music through Vocalise and Song," by Lloyd F. Sunderman. 12-1/64-65:17.

How to "*educate, lead out*, those qualities of musicianship of which a student is capable . . . through a knowledge about the formal construction of music through vocalise and song. . . ."

- 57.09a "The Audience," by Robert Perinchief. 4-5/65:32.

"The singer in our public schools, and his relationship to the audience."

- 57.10a "Philosophical Concepts in the Expendability of Vocal Idealisms," by Lloyd Frederick Sunderman. 9-10/65:16.

- 57.11a "Music History in the Choral Rehearsal," by Ruth Summers. 9-10/66:15.

A proposal to teach some music history in choral rehearsals. The author uses an individual worksheet (printed in the article) for each student.

- 57.12a "Does Music Education Belong in Our Schools?" by Johannes Somary. 9-10/66:16.

"I firmly believe that chiefly at fault for preventing a cultural renaissance, at least as far as much [*sic*: music] is concerned, are the schools." Choral music should be approached as education rather than recreation.

- 57.13a "Hats Off to the Music Teacher!," by Nathal Riedler Weston. 3-4/68:1.

A veteran teacher points out the important role (generally unappreciated by administration and community) of the public-school music teacher.

- 57.14a "Fuse the Arts, Please," by Dorothy Bond. 3-4/68:9.

The author advocates an integrated approach to the arts over teaching them separately. She relates the experiences that led her to this conclusion.

- 57.15a "Compilation and Tabulation of A.C.D.A. Questionnaire," by Morris Hayes. 5-6/68:5.

The results of a survey of one-hundred-four directors from thirty-one states on the content and quality of their own undergraduate educations.

- 57.16a "Developing Choral Leadership through Solo Singing," by Allan Lehl. 3-4/69:21.

"The development of leadership may be stimulated within the choral rehearsal itself by requiring the singers--each and every one--to be soloists, regardless of their vocal talent or quality. . . . To implement this idea the choral director might be advised to teach some art songs, preferably in Italian, in addition to the choral literature."

- 57.17a "Changing Times," by Newell B. Weight. 2/70:13.

Directors are encouraged to try new literature and methods of teaching, and hence, to increase the value of their students' educational experience.

- 57.18a "Mindlessness." 11/70:10.

Despite the numerous examples to the contrary, "public schools *can* be organized to facilitate joy in learning and esthetic expression, and to develop character. . . ."

- 57.19a "Our Youth Speak," by Ned DeJournett. 5/71:2.

A summary of remarks made at a 1971 convention session, in which student conductors evaluate their professional preparation.

- 57.20a "On the Sanctity of Applied Voice," by Grant J. Klausman. 4/72:10.

A letter to the editor, questioning the efficacy of the common requirement that undergraduate music-education majors take seven or eight semesters of private voice instruction.

- 57.21a "The Responsibilities of Choral Conductors in Secondary Schools to Conductors in Higher Education," by Violette McCarthy. 5/72:10.

The high-school director must prepare his students for college by keeping valid perspective, developing musicianship, building the voice, and instilling a sense of artistry and group dedication.

- 57.22a "The Responsibilities of Choral Conductors in Higher Education to Conductors in Secondary Schools," by Lynn Whitten. 5/72:11.

The college conductor has four roles in this regard:
 1) He must facilitate further training for the secondary-school teacher. 2) As a clinician or adjudicator, he must provide appropriate help to the ensembles with which he works. 3) He must maintain rapport on both person-to-person and person-to-professional-organization bases. 4) He must be a leader by example.

- 57.23a "Singing: a Fine Art and a Liberal Art," by Ruth Douglass. 5/72:19.

Choral singing is a valuable part of a liberal-arts education, and should be respected as such, rather than being considered a mere diversion.

- 57.24a "Where Do All the Singers Go?" by John R. Van Nice. 10/72:2.

A look at the question, "why is there such an enormous attrition of singers from junior high to high school, from high school to college, and from college to community and church choirs?"

- 57.25a "The 'Frill' Theory of Music Education," by Paul Hume. 12/72:2.

The story of an attempt to cut music, art, and physical education from the Chicago public schools, and its implications for the rest of the country.

- 57.26a "The Texas Boys Choir: A Consideration in Teaching," by George Bragg. 12/72:20.

An essay on the qualities of fine teachers and fine students.

- 57.27a "Letter to the Editor," by William P. Pearson. 1/73:16.

A response to 57.24a, containing further ideas on why singers drop by the wayside.

- 57.28a "Profiles of Excellent Teachers: a Music Lesson," by Hermann Hesse. 3/73:21.

An excerpt from *Magister Ludi* in which an old teacher gives a young student the inspiration of a lifetime.

- 57.29a "President's Address to the 1973 National Convention,"
by Morris Hayes. 4/73:4.

Hayes addresses the problem of the curtailment of music in the public schools.

- 57.291a "Practical Aspects of Our Art: On the Training of Conductors," by Ivan Trusler. 5/73:19.

"The [undergraduate] conducting course should be a course in conducting. That's all there is time for, no matter how much time one may have." A list of minimum technical abilities for undergraduate conductors is included.

- 57.30a "An Approach to 'Avant-Garde' Music for the Beginner,"
by Eva Mae Struckmeyer. 10/73:7.

"How does a teacher develop enthusiasm for 'avant-garde' music? By . . . doing--not just listening--doing." Suggestions are given for spontaneous "compositions" to stimulate a choir's interest. Introductory pieces and recordings are recommended.

- 57.31a "Reply to John Van Nice," by E. Richard Shoup.
10/73:28.

A reply to 57.24a. The author blames the attrition of singers from school choral programs on their teachers.

- 57.32a "Allied Arts: Problems--Possibilities," by Harvey E. Maier. 3/74:18.

A discussion of the status of the arts in education, with suggestions for the construction of "allied-arts" classes, intended to expose all--not just performers--to a meaningful experience with both the performing and non-performing arts.

- 57.33a "New Approach to Choral Conducting Training," by Carol Smith. 10/74:14.

The author outlines the undergraduate program in conducting at her university. The focus is on providing the student with more practical training.

- 57.34a "What About Pre-Professional Training in Choral Conducting?" by Bruce S. Browne. 9/74:16.

Student conductors should have as much actual conducting experience as possible. A student-conducted choir can help meet this objective.

- 57.35a "Musical Experiences in the Choral Program," by Malcolm Tait. 3/75:22.

" . . . if music education is approached in a less-didactic manner and more as a cooperative venture--a sharing of what is heard and felt--we will be more successful in awakening our students to the aesthetic properties of music."

- 57.36a "Where Are We Going?" by Frank Pooler. 9/75:5.

A discussion of six choral trends of the future: "choralography, group improvisation, audience involvement, trans-ethnic repertoire, mechanical aids in the choral rehearsal, and a growth in the use of all-state sight-singing choruses." Some copy omitted in error is printed in 12/75:16.

- 57.37a "The Changing Voice: an Adventure, not a Hazard," by Frederick Swanson. 3/76:5.

It is suggested that the most effective and educationally sound way to deal with changing voices is to separate them from the rest of the choir, and work with them (both vocally and in terms of counselling) alone.

- 57.38a "Video-Tape: an Aid in Teaching Conducting," by Richard L. Barbour. 4/76:31.

Suggestions for the use of videotape in teaching conducting technique.

- 57.39a "Leading Adult Choral-Singers toward Self-Actualization," by Harriet Simons. 1/77:11.

A study of one aspect of the psychology of the conductor-choir relationship. Since volunteer choir members participate because they seek fulfillment of some kind from the experience; the chorus, the individual singer, and the director will be best served if the director finds ways in which to nurture individual fulfillment. The author discusses (in psychological terms) how this can be done, and how common, destructive errors can be avoided.

- 57.40a "Teaching Music for Aesthetic Growth," by David A. Bauer. 4/77:15.

The author encourages enthusiasm in the director. "On every occasion that we meet with a performing ensemble our goal should be three-fold: 1) Positive attitude toward music, 2) Improved ability to handle technical skills, and 3) Better understanding of musical concepts."

- 57.41da *Pedagogy of Undergraduate Conducting as Conceived by the Presidents of the American Choral Directors Association*, by Walter Irwin Ray, Jr. 11/77:31.

- 57.42a "Chamber Choirs," by William Lock. 2/78:21.

Choral conductors are reminded, through four parables, of their most common failings in dealing with members of their choirs as human beings.

58. *Performance practice, style, and interpretation: general*

- 58.00a "Interpretation," by David C. Davenport. 10/60:6.

"The director's greatest responsibility lies in understanding the transparent and hidden meanings of the text. . . . the director must understand these emotional qualities and then through empathy control the minds of the singers."

- 58.01a "Fermatas--Reflections and Hypotheses," by Ouida Fay Paul. 1/64:16.

A brief discussion of the history and meaning of the fermata.

- 58.02a "What's Wrong with English?" by Eugene S. Butler. 9-10/65:10.

"I sincerely believe the case for English performance whenever possible cannot be overstated."

- 58.03a "Text and Music," by Allen Lannom. 5-6/66:15.

An extended essay on the relation between words and music, with historical perspective.

- 58.04a "The Conductor and the Elements of Musical Style,"
by Allen Lannom. 7-8/66:9.

Discusses the relationship between individual and historical style, making the point that the most profitable study of style occurs at the level of the composer and the individual composition.

- 58.07a "Words and Music," by Howard Skinner. 5-6/67:6.

An examination of the interrelationship between text and music, with numerous examples of how individual composers have pictured text in music.

- 58.071a "Some Thoughts on Antiphonal Singing," by Leonard Van Camp. 7-8/67:18.

A brief history of antiphonal music with suggestions for literature and instrumental doubling.

- 58.08a "Words and Music: Part II," by Howard Skinner. 7-8/67:13.

Continuation of 58.07a.

- 58.11a "The Musicologist Looks at Style in the Interpretation of Choral Music," by Alice A. Moerk. 9/74:5.

Primary sources are used to illustrate aesthetics and performance practices from the 15th through the 19th century. Emphasis on Renaissance and Baroque. Extensive bibliography.

- 58.12a "Treble Voices in Choral Music: Women, Men, Boys, or Castrati?" by Timothy Mount. 1/76:26.

A history of the voicing of treble parts in choral music. Bibliography.

- 58.13a "The History of Women's Liberation in Choral Music," by Perry Jones. 2/76:12.

A brief history of women in choral music. Bibliography.

59. *Pre-medieval, medieval, and chant*

- 59.00a "Remarks on Musical Performance from the End of the Fourteenth Century to the Middle of the Fifteenth Century," by André Pirro. 5/77:20.

Remarks on performance practice (originally a speech given in 1930), copiously documented from primary sources.

60. *Renaissance*

- 60.00a "Style Characteristics in the Music of the Renaissance," by Harold A. Decker. 5/63:21.
- 60.01a "Denis Stevens Speaks at Convention," by Theron Kirk and Walter S. Collins. 5-6/66:2.
- A report on Mr. Stevens's presentation on "the seventeenth-century English anthem and madrigal."
- 60.011a "The A Cappella Myth!" by J. Bunker Clark. 1-2/69:28.
- Reprint of an article from *The American Organist* 47:4. From historical evidence the author shows that "*a cappella*" does not imply a lack of accompaniment. It indicates a church style, with no independent instrumental parts. . . ."
- 60.02a "Extemporaneous Ornamentation of Renaissance Polyphonic Music," by Gordon Flood. 2/72:12.

The author skillfully combines primary and secondary sources into a guidebook on sixteenth-century ornamentation. Copious musical examples are given, including two appendices. The first demonstrates (after Bassano, Ortiz, et al.) several ways in which a given interval might be embellished. The second is an ornamented version of "O Eyes of My Beloved," by Lassus.

- 60.03a "The Problems of Translating Latin Renaissance Motets into English," by Eugene Lindusky. 11/72:7.

Certain notions of the "untranslatability" of Latin are dispelled and techniques for making singing translations are suggested. In addition to the mechanical part of the translation, "perhaps more than anything else, the really good translator must be a genuine poet at heart."

- 60.04a "Microrhythms: the Key to Vitalizing Renaissance Music," by John B. Haberlen. 11/72:11.

Renaissance music, born of chant, contains hidden rhythms--groupings of two or three beats in conflict with the regular "meter" shown by the mensuration sign--which must be projected in performance. How to find such microrhythms and how they might be notated in modern editions are discussed. See 2/73:22 for correction of a printing error.

- 60.05a "Some Information and Ideas about Contemporary Performance of Early Music," by John Biggs. 11/73:8.

Ideas on instrumentation, programming, and proportion, with lists of sources for music and instruments.

- 60.06a "Instruments in Church: Some Facts and Figures," by Denis Arnold. 2/74:27.

The author demonstrates through reference to numerous primary sources that instruments were commonly used (often in large numbers) in sixteenth-century church music.

- 60.07a "Of the Diverse Fashions of Singing and of the Ten Precepts for Singing," by Andreas Ornithoparchus. 10/74:17.

An excerpt from the *Musice active micrologus* (1517) in John Dowland's translation (1609).

- 60.08a "Conducting Practice in the Spanish Polyphonic Choral Tradition: Implications for Modern Performers," by Donald W. Forrester. 10/74:7.

The relationship between conducting practice and the notation of Spanish Renaissance music is examined.

61. *Baroque*

- 61.00a "The German-Baroque Vocal Ensemble," by Kenneth E. Miller. 9-10/63:9.
- Deals briefly with conditions of performance, size of choir, voicing, and expression.
- 61.01a "Stylistic Factors in the Performance of Baroque Choral Music," by Weston Noble. 2-3/64:23.
- The melodic, dynamic, tempo, and rhythmic characteristics of baroque music.
- 61.02a "A Discussion of Choral Conducting in Baroque Germany," by Kenneth E. Miller. 2-3/64:26.
- Conducting, in the modern sense, was rare in the late-Baroque period. When works were conducted, there was little or no standardization of technique. Charts of conducting patterns, taken from primary sources, are included.
- 61.03a "Instruments of the Baroque Era," by Kenneth E. Miller. 1-2/67:27.
- A succinct discussion of some elements of instrumental performance practice, with physical descriptions, historical perspective, and other valuable information on the recorder and transverse flute.
- 61.04a "Instruments of the Baroque Era: Part II," by Kenneth E. Miller. 5-6/67:16.
- A continuation of 61.03a, dealing with the oboe, bassoon, trombone, cornett, and trumpet.
- 61.05a "Instruments of the Baroque Era: Part III," by Kenneth E. Miller. 9-10/67:25.
- Continuation of 61.04a, dealing with the *viola da gamba* and *viola da braccia*.
- 61.06a "Trends in the Interpretation of Baroque Music," by Paul Steinitz. 5/70:8.
- A number of performance-practice problems, including editions, the use of *concertino-ripieno* texture, and dynamics are considered.

- 61.07a "Performance Practices in the Baroque Period," by Wilhelm Ehmann. 5/71:12.

A summary of Ehmann's remarks at the final session of the 1971 A.C.D.A. convention, dealing with the Choir, instrumentation, and the use of *concertino-ripieno* texture. A list of Ehmann's recordings is included.

- 61.08a "Handelian Rehearsal and Performance Practices," by Alfred Mann. 11/71:19.

A discussion of the use of *concertino-ripieno* texture in the choral works of Handel.

- 61.09a "A Short but Indispensable Sketch of What Constitutes Well-Appointed Church Music, with a Few Impartial Reflections on Its Present State of Decay," by J.S. Bach. 2/72:19.

The text of a letter Bach sent to the town council of Leipzig in 1730, in which he describes the meager musical forces available to him, in the hope of obtaining greater financial support.

- 61.10a "Da Capo," ed. Walter S. Collins. 11/72:15.

An excerpt from Putnam Aldrich's review of Wanda Landowska's *Landowska on Music*. He discusses the influence the book (originally published in 1909) had on him and the rest of the musical community. He gives some of his thoughts on recent developments in Baroque performance practice.

- 61.101a "The Proper Balance of Chorus and Orchestra," by Ebenezer Prout. 3/73:23.

Part of a paper read by Prout in 1901, dealing with choral-orchestral balance in the period ca. 1725-1840. He concludes that the two forces should be more nearly equal in number, rather than the chorus greatly exceeding the orchestra in size.

- 61.11a "Problems in Preparing Seventeenth and Eighteenth-Century Concerted Works for Performance," by Paul Steinitz. 5/73:8.

An English expert on Baroque performance practice comments on problems of tonguing and bowing, dynamics, and tempo. The last sentence, p. 9, col. 3, should read " . . . *unenlightened*. . . ."

- 61.15da *Concertino-Ripieno Techniques in Baroque Choral Music*, by Marshall Austin Hill. 9/74:17.

- 61.16a "A Recommendation for the Correction of Pitch Involving Performances of Singers in Opera, Oratorio, and Choral Music of the Baroque-Classic Period: 1620-1820," by the American Academy of Teachers of Singing. 4/75:24.

The evidence is that written pitches were ca. a half-tone lower in sounding pitch during the period in question than they are today. For the sake of singers, music of this period should be transposed downward.

- 61.17a "How They Sang in Jena in 1598," by Thurston Dart. 5/75:20.

An excerpt from a treatise by Georg Quitscheiber, dealing with "Eighteen Rules About Tasteful Singing, Needful to Music Students." Originally published in *Musical Times*, 4/67:316-317.

- 61.18a "*The Reasonableness of Regular Singing*," by Thomas Symmes. 9/75:23.

An excerpt from the 1720 tract of the same name, dealing with congregational singing.

- 61.19a "*The Reasonableness of Regular Singing*," by Thomas Symmes. 10/75:23.

A continuation of 61.18a.

62. *Classic*

- 62.00a "Choral Balance and the Alto Part in Early-American Choral Music," by Leonard Van Camp. 5/75:7.

The balance commonly found in modern American choirs is not consistent with that envisaged by the early-American tunesmiths. The author shows through primary evidence what the balance was intended to be, and makes practical suggestions for achieving it today.

- 62.01a "General Remarks and Directions," by Oliver Holden.
1/76:32.

The preface to Holden's *Union Harmony* (1793), dealing with voicing, pronunciation, accent, syncopation, soft singing, dynamics, and ornaments.

- 62.02a "General Observations," by William Walker. 5/76:25.

An excerpt from the preface to *Southern Harmony*, dealing with performance practice in early-American music.

63. *Romantic*

- 63.00a "Da Capo," ed. Walter S. Collins, 12/71:19.

An excerpt from Charles Gounod's *Memories of an Artist*, in which he describes his feelings on visiting the Sistine Chapel and hearing its choir.

- 63.01a "Of Expression," by Thomas Hastings (1784-1872).
11/76:23.

An excerpt from the preface to *The Manhattan Collection of Psalms and Hymn Tunes and Anthems* of 1836, dealing with elements of musical expression in early-nineteenth-century American vocal music.

- 63.02da *Choral Performance Practice in the Four-Shape Literature of the American Frontier Singing Schools*, by Richard J. Stanislaw. 11/77:32.

- 63.03a "The Part Assignments in Nineteenth-Century, Four-Shape Tune Books," by Richard J. Stanislaw. 2/78:14.

Primary sources are used to show what voices were intended to sing what parts in the shape-note repertoire. It is shown that the performance practice of this literature was in many ways similar to that of the choral music of Billings's time.

64. *Contemporary and avant garde*

- 64.00a "Stylistic Factors in the Performance of Contemporary Choral Music," by Arnold F. Caswell. 11-12/63:11.

Convention paper.

- 64.01a "Twentieth-Century Choral Idioms Discussed by Daniel Pinkham," by Theron Kirk. 5-6/66:11.

Report on a convention session.

- 64.02a "What about Today's 'Style'?" by Jeanne Weaver Fuller. 9-10/66:10.

A brief look at the elements of style in contemporary music.

- 64.03a "Interpretation of Twentieth-Century Choral Music," by Jean Berger. 3-4/67:15.

A discussion of the effect of concert-hall performance on our thinking about music, with brief discussions of style in compositions by Bender, Stravinsky, Poulenc, Warlock, and Berger.

- 64.04a "Indeterminate Music for Chorus," by Gordon Lamb. 5/70:12.

How the performer should approach indeterminate music, the role of the conductor and the rehearsal, and a discussion of all of these factors in operation in "Quodlibet for Singers," by Barney Childs.

- 64.05a "Challenges in Contemporary Idioms," by Morris J. Beachy. 2/72:29.

A discussion of several virtuosic pieces by contemporary British composers.

- 64.06a "Beginner's Guide to the Avant-Garde," by Brock McElheran. 4/73:19.

The genesis of avant-garde music, with an explanation of some of the compositional techniques and aesthetics of the "new music."

65. *Folk, pop, jazz, and rock*

- 65.01a "Get Down," by Gene Grier. 4/77:37.

Suggestions on sources for information on choreography. A number of arrangements are also listed and rated.

- 65.02a "Teaching Vocal-Jazz Improvisation and Scat-Singing: Part I," by Gene Grier. 11/77:29.

Excerpts from the author's book on the subject. This article is "an introduction to, and a rationale for, teaching vocal improvisation and scat-singing." It also deals with "prerequisites, objectives, and basic considerations for teaching these creative elements of music."

- 65.03a "Teaching Vocal-Jazz Improvisation and Scat-Singing: Part II," by Gene Grier. 12/77:33.

A continuation on 65.04a. This installment is "concerned with teaching the basic musical elements of improvisation, as well as providing suggestions for resource materials in the classroom."

- 65.04a "Teaching Vocal-Jazz Improvisation and Scat-Singing: Part III," by Gene Grier. 1/78:42.

A continuation of 65.03a, dealing with "choral materials that encourage the use of vocal improvisation and scat-singing in an ensemble performance situation." It also offers "suggestions for supplemental materials and recordings for the classroom."

66. *A.C.D.A. activities and other professional news*

- 66.000a "Constitution." 5/59:2.

The original constitution and bylaws of the A.C.D.A.

- 66.001a "A.C.D.A. Constitution and Bylaws." 3/61:7.

- 66.002a "A.C.D.A. Is Greeted by Educators and Publishers."
5/62:6.

Kudos to the A.C.D.A. from other organizations,
given at the 1962 national convention.

- 66.0021a "A Voice from the Rear," by Burton A. Zipser.
11/62:18.

Suggestions for improvements within the A.C.D.A.

- 66.0022a "President Imig Addresses Southwestern Conference,"
by Warner Imig. 1/63:3.

The author cites five needs to which the A.C.D.A.
as an organization and its members as individuals
should address themselves.

- 66.003a "Proposed Revisions of A.C.D.A. Constitution and
Bylaws." 1/64:18.

Introduction and text.

- 66.004a "Constitution and Bylaws." 10-11/64:17.

Revised text, as approved by the 1964 A.C.D.A.
national convention.

- 66.005a "Proposed Amendments to the Constitution and Bylaws."
4-5/65:19.

Complete texts.

- 66.0051a "President Imig's Convention Address," by Warner Imig.
4-5/64:11.

The A.C.D.A. is in its infancy and will grow only
through the efforts of its members. Members are
encouraged to search out funding sources for
research activities.

- 66.007a "Constitution and Bylaws." 9-10/68:27.

Complete texts.

- 66.008a "You and Your State Chairman," by Russell Mathis.
11-12/69:23.

The significance and duties of the State Chairman.

- 66.011a "A.C.D.A. Constitution and Bylaws Passed by Large
Margin." 5-6/69:2.

Texts of revisions, and margins of passage.

- 66.012a "The Vienna Symposium," by R. Wayne Hugoboom.
9-10/69:10.
- The author's insights on the summer 1969 event,
with a list of American participants.
- 66.013a "Report--American Choral Directors Association," by
Mary E. English. 9-10/69:13.
- A report on the programs and activities of the
various A.C.D.A. divisions and state chapters.
- 66.014a "Choir Students Review the Vienna Symposium."
1/70:22.
- Comments from several unnamed participants.
- 66.015a "A Critique of the Vienna Symposium," by Harvey E.
Maier. 1/70:23.
- A general review and short, positive critique.
- 66.016a "Thoughts on A.C.D.A.'s First Independent Convention--
1971," by Charles C. Hirt. 3/70:6.
- Dr. Hirt proposes numerous ideas for the A.C.D.A.'s
first convention apart from the M.E.N.C., to be
held in 1971.
- 66.017a "Afterthoughts on the 1970 Vienna Symposium," by
John R. Van Nice. 11/70:7.
- A nostalgic reminiscence.
- 66.0175a "Enthusiastic Vienna Press Reports the *Elijah* Concert."
11/70:9.
- Excerpts of reviews of the concert which concluded
the 1970 Vienna Symposium.
- 66.018a "First Independent Convention Proves Highly
Successful." 4/71:11.
- A summary of the events of the convention, con-
sisting mostly of lists of participants.
- 66.019a "A.C.D.A. Student Award System Committee Proposal,"
by Ernest L. Hisey. 9/71:21.
- A proposal that the A.C.D.A. sponsor a nationwide
system of awards for outstanding choral singers
in individual schools.

- 66.020a "1971 Vienna Symposium." 10/71:16.

Summary of the repertoire and activities of the symposium (8/71), with a list of participants.

- 66.021a "The Vienna Symposium and A.C.D.A. (1968-1973)," by Harold A. Decker. 5/73:11.

An overview of the history and programs of the symposia, with a description of the forthcoming symposium (summer, 1973) on choral music of the Baroque period.

- 66.022a "A.C.D.A. Policy on Use of Copyrighted Materials." 9/74:1.

- 66.024a "A.C.D.A. People-to-People Mission 1974--Paris," by Gary Unruh. 10/74:5.

A summary of the Paris visit of the A.C.D.A. People-to-People Mission, May, 1974.

- 66.025a "A.C.D.A. People-to-People Mission: Poland-Russia," by Morris D. Hayes, Harriet Simons, and Mary English. 11/74:5.

A summary of the experiences of the A.C.D.A. People-to-People Mission (May, 1974) to Poland and Russia.

- 66.026a "A.C.D.A. People-to-People Mission: Germany-England," by Edwin L. Foot, Jr., and Carl Harris, Jr. 12/74:28.

A summary of the activities of the participants in Germany and England.

- 66.027a [Revised A.C.D.A. constitution.] 1/75:18.

Complete text.

- 66.028a "A.C.D.A. to Celebrate Bicentennial July 19-24, 1976," by Harold Decker. 3/75:1.

Announcement of planned content and activities.

- 66.029a "Symposium is a Success," by Theodore K. Mathews. 4/75:20.

Events of the A.C.D.A.-sponsored Bruckner-Schönberg seminar (summer, 1974) in Vienna.

- 66.030a "Resolution [Regarding National Endowment for the Arts' Support of Choral Activities], by Allen Lannom. 5/75:2.

Since the Endowment bases its grants in part on "professionalism," and choral music in the United States is, for the most part, an art of amateur participants, choral music is ignored by the Endowment. The A.C.D.A. seeks a change in policy.

- 66.031a "Bicentennial Celebration '76," by Edwin L. Foot, Jr. 9/75:21.

Professional biographies of the five conductors scheduled for the A.C.D.A. Celebration: Salli Terri, Robert DeCormier, Elwyn Wienandt, Iva Dee Hiatt, and Frank Pooler.

- 66.032a "Bicentennial Report," by Harold A. Decker. 10/75:1.

A status report on the preparations for the A.C.D.A. Bicentennial Celebration (7/76).

- 66.033a "The 1975 A.C.D.A. Convention," by Rev. Ralph S. March, S.O. Cist. 10/75:2.

A review of the national convention, covering purpose, the programming of concerts, quality of singing, and the use of contemporary music. Originally printed in the Catholic magazine, *Sacred Music*.

- 66.034a "Guidelines for Submitting Articles," by John B. Haberlen. 2/76:30.

Standards and style for articles to be submitted to the *Choral Journal*.

- 66.035a "A Report on *The New Liberty Bell*," by James G. Smith. 3/76:19.

Discussion of the origin and contents of a collection of thirty-six pieces of American choral music, published for the A.C.D.A. Bicentennial Celebration (7/76).

- 66.036a "Bicentennial Celebration '76," various authors. 4/76:5.

Nine separate reports on preparations for the A.C.D.A. Bicentennial Celebration.

- 66.037a "Guidelines for A.C.D.A. Student Chapters," by Bruce S. Browne. 5/76:24.

- 66.038a "A.C.D.A. Bicentennial Celebration," by Harold A. Decker. 10/76:20.

A summary and review of the A.C.D.A. Bicentennial Celebration, Interlochen, 7/76.

- 66.039a "*American Cantata* and the Bicentennial Chorus," by Guy B. Webb. 10/76:22.

A report on the success of the A.C.D.A. Bicentennial Chorus and a discussion of the work commissioned for it, *American Cantata*, by Lukas Foss.

- 66.040a "A.C.D.A. and the Jazz and Show Choir Movement," by Gene Grier. 10/76:24.

A report from the chairman of the A.C.D.A.'s newest standing committee: on jazz and show choirs. Recommendations are made regarding resource materials and members are encouraged to share ideas. This article is the first in a new column: "Get Down!: Jazz and Show Choir Corner."

- 66.041a "Bicentennial Celebration." 11/76:19.

Kudos to the organizers of the A.C.D.A. Bicentennial Celebration, and positive reactions from participants.

- 66.042a "A.C.D.A. National Student Choral Musician Award." 1/77:1.

Announcement of the establishment of A.C.D.A.-sponsored awards for outstanding choir members in individual churches and schools (originally recommended in 66.019a).

- 66.043a "1977 A.C.D.A. National Convention: 'Thanks Wayne'." 5/77:12.

A summary and review of the convention, a major theme of which was the recognition of Wayne Hugoboom, Executive Secretary of the A.C.D.A. since its inception.

- 66.044a "A.C.D.A. National Student Choral Musician Award."
4/78:1.

The purpose, eligibility, selection of recipients, method of distribution and registration, and financing of the award are set forth.

67. *Professional and artistic philosophy, esthetics*

- 67.002a "Choral Music in America." 5/60:4.

Five participants in a convention session express their opinions on the current state of American choral music.

- 67.003a "Standards of Choral Music." 5/60:1.

Summary of a convention session in which current problems facing American choral music are discussed from the points of view of the singer, composer, and director.

- 67.005a "Choral Art," by Harold A. Decker. 1/61:3.

The conductor must be a well-trained musician dedicated to choral music as artistic expression. Through preparation through historical awareness and musical analysis (discussed in some detail) is essential.

- 67.006a "Quality in Choral Groups," by Harry Robert Wilson.
1/62:3.

"What implications does . . . [the] challenge for excellence have for the development of choral groups? . . . This short article is an attempt to explore some of these implications." Deals with personnel, rehearsal, conducting, and repertoire.

- 67.007a "Significant Trends in American Choral Music," by Harry Robert Wilson. 5/62:7.

Convention address. " . . . emphasis on quality has produced a striking trend in American choral music." Choral groups are conceived "as artistic and cultural endeavors and not media primarily for recreation and amusement." This change in purpose requires profound changes in philosophy, procedures, and materials.

- 67.008a "Choral Music as a Communicative Force, Part I: The Role of the Choral Conductor," by Charles C. Hirt. 11/62:4.

The author sees "significant progress" in the development of certain areas of choral music: historical awareness, technical competence, organization and building of choirs, repertoire, and the growth of faith in choral music as art. The conductor is responsible for the success or failure of his performances as communication.

- 67.011a "Where Is the M.E.N.C.?" by Vanett Lawler. 9-10/63:22.

" . . . (1) Where or what is the M.E.N.C. and (2) Where should the M.E.N.C. be going?"

- 67.013a "Choral Music," by Elwood J. Keister. 6-7/65:9.

"A present-day look at choral music, its present status, with a glance backward and forward." Emphasized are the needs to make available more fine literature, to decrease attrition of singers after high school, and to promote professional choral music.

- 67.014a "A Paradox in Music," by Norman L. Merrifield. 6-7/65:14.

A consideration of music as entertainment--as opposed to music as an art which requires knowledge and understanding of the listener.

- 67.015a "A Dream?" by Harvey E. Maier. 1-2/66:16.

"Why not provide more help and time for our choral people so they can train choirs with higher performance standards, greater depth of musical understanding, and a more thorough knowledge of music?"

- 67.016a "The Conductor and His Art," by Allen Lannom. 3-4/66:12.

Philosophical essay on the role of the conductor, and his responsibility toward music and its communication to both performers and audience.

- 67.017a "Drums and Dragons," by Archie N. Jones. 5-6/66:12.

Convention address on the state of choral music and its current needs.

- 67.018a "How to Find Happiness While Looking Like a Successful Musician," by Jack Boyd. 11-12/66:19.

Humor.

- 67.019a "What's in a Name?" by Richard Harding Brewer. 9-10/67:6.

"I would like to . . . see if we can justify some of the myriad little titles which are given to choral groups today."

- 67.020a "Hirt Letter Strikes Keynote to National Convention," by Charles C. Hirt. 1-2/68:16.

Dr. Hirt's thoughts on a suggested convention program center on the idea of the choral conductor as an active force in today's society.

- 67.021a "The 'Lost' Art of Inspiration," by Howard Swan. 1-2/69:5.

In the midst of the social and political conflicts of 1969, the author calls for choral musicians to step above the problems of the day, and to provide a positive force in the lives of the members of their choirs through inspirational teaching and music.

- 67.022a "Choral Music--the Personal Equation," by Harriet Holt Buker. 7-8/69:9.

An appeal to choral musicians to drop their detachment to get more personally involved in their music; to try new types and styles of music in order to have the thrill of discovering something new.

- 67.024a "An Open Letter to A.C.D.A. Members," by Morris J. Beachy. 4/70:C2.

" . . . we have for too long concerned ourselves with the techniques of the field, and . . . consequently many of the intrinsic and extra-musical values which you and I know exist have almost disappeared from the format of a choral presentation."

- 67.025a "Convention Address, Kansas City, Missouri, March 4, 1971," by Charles Hirt. 4/71:4.

The 1971 national convention keynote address. Three areas of consideration and exploration for the A.C.D.A. are proposed: 1) the redefinition "of the educative function of the A.C.D.A." 2) "Let us break through the revered past into the relevant present." 3) ". . . encourage and develop new, vigorous leadership among our members. . . ."

- 67.026a "Choral Music--A Force in Social Change," by Albert J. McNeil. 5/71:13.

Convention address. The author discusses the forces for social change at work in America and encourages greater minority participation in the A.C.D.A. It is contended, without real explanation, that choral music can be a positive force for social change.

- 67.027a "Objectives for a Choir," by Howard Swan. 11/71:C2.

Dr. Swan's observations on the value and importance of the choral experience (excerpted from a thesis by Carole Glenn, serialized in *C. J.* as 43.00a-43.092a).

- 67.028a "Choral Singing: a Phenomenon of Western Musical Culture," by Marie Joy Curtiss. 11/71:8.

" . . . conductors must have responsibility not only to themselves but to the world culture totality to retain what is significant in our [historical] development to give us our identity in a fast-changing society. . . . no musician can afford to close his mind and ears [, however,] to the voices from other parts of the world and to his own popular expression."

- 67.029a "Guest Editorial," by Samuel Adler. 12/71:2.

The author urges choral musicians to fight for greater respect for themselves and for their art. A key to this is to encourage wider participation in choruses, particularly on the community level.

- 67.030a "Guest Editorial," by Julius Herford. 1/72:2.

"The performing musician can not ever cease to be a student of music. . . . Scholarly research, the rational quest into the arts, must inspire present creativity."

- 67.0301a "Da Capo," ed. Walter S. Collins. 1/72:27.

Inspirational pre-concert remarks by Daniel Moe on the significance of the music-making experience. "For us, music is an ecstatic 'yes'. A 'yes' to life, to beauty, to order, to the unexpected, to the transcendent, to the ultimately worthwhile."

- 67.031a "Guest Editorial," by Howard Swan. 3/72:C2.

An essay on the choices open to the choral conductor, and where they will lead him.

- 67.032a "Guest Editorial," by Allen Lannom. 4/72:2.

An inspirational poem on the joy of performance.

- 67.0321a "The Musical Language Speaks for Us," by Carol A. Luer. 4/72:20.

A singer writes nostalgically of the joy and intercultural unity she experienced through music on a European tour.

- 67.033a "Guest Editorial," by Richard Coolidge. 5/72:1.

Attempts to objectively evaluate performers in competitions are "based upon a hard-core fallacy: the presumption that aesthetic excellence can be assessed by standards that have nothing whatever to do with it--standards akin to the empirical comparative analytic [*sic*] of the science laboratory. . . ."

- 67.034a "Competition and Choral Music," by Hugh Sanders. 5/72:9.

"The motto of choral music could well be 'competition is to pace one another on the road to excellence'. There is no doubt that unless this objective is kept in mind, competition can degenerate into rivalry. The challenge to choral directors is to use competition so that it develops character and leads to high standards."

- 67.035a "Series A--Letters to a Young Musician," by Royal Stanton. 9/72:12.

An inspirational letter to a beginning teacher from his own teacher.

- 67.036a "The Importance of the Personal Equation," by Howard Swan. 10/72:5.

Modern choral practice has become concerned with the technical aspects of performance but has ignored the personal and emotional considerations which inspire singers and attract audiences.

- 67.0361a "In Praise of Popularity and Conspicuousness," by Leland B. Sateren. 11/72:C2.

The author attacks the idea that popular music (that is, music which has immediate appeal) is necessarily bad because it avoids complexity and abstraction.

- 67.0362a "A Discarding of Meaningless and Self-Centered Inhibitions," by Allen Lannom. 2/73:24.

A letter from Lannom to his choir. "We [as a chorus] need 1) to make rehearsal a time when we let go of *self* and take a *collective* hold of the musical experience. . . . 2) a greater knowledge of those about us. . . . 3) a concern for the important and necessary activities of the chorale which extend beyond rehearsal room and concert hall."

- 67.037a "How My Mind Has Changed (or not) In the Last Fifteen Years," by Elaine Brown. 9/73:9.

"The more I have thought about 'change' the more I have realized that . . . there are certain underlying basic tenets in the choral art which will never change." Included is an inspirational letter to the Singing City Choir.

- 67.038a "Introduction: How Do You Relate to the Arts?" by Robert M. Trotter. 3/74:5.

Numerous questions are posed by which the reader can evaluate his personal relationship to the arts.

- 67.039a "A Letter to a Dead Painter," by Howard Warshaw. 3/74:7.

An essay on what is understood today to be art. "You must, as [T.S.] Eliot says, 'be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same'."

- 67.040a "Sculpture and Music," by Cornelia B. Foss. 3/74:12.

"I'm of the opinion that we have previously lagged in the education of artists--some of whom do not know music; and, in the education of musicians, some of whom do not know art."

- 67.041a "The Relationship of Music and Painting," by Nicholas Follansbee. 3/74:10.

A reflective comparison of music with painting by an artist whose primary inspiration is music.

- 67.042a "Music and Dance," by Betty Walberg. 3/74:13.

The role of music in dance instruction, performance, and esthetics. A greater interaction between the two arts is urged.

- 67.043a "Music and Architecture," by Charles Chadwick. 3/74:14.

A brief essay on the structural, esthetic, and creative elements shared by architecture and music.

- 67.044a "A Note on Departing," by Daniel Moe. 3/74:28.

A conductor's reflective letter of good-bye to his chorus.

- 67.046a "Hurrah! For Frightened Choral Directors," by Theron Kirk. 10/74:15.

"I hope that each of us will . . . continually evaluate both our rehearsal and performance technics *and* our selection of material."

- 67.047a "Some Singers Went *That* Way!" by John R. Van Nice. 9/74:18.

A discussion of the reasons some singers continue in choirs after high school, while others do not. Fear of auditions is cited as a major cause of attrition.

- 67.048a "Women in Choral Music," by Jane S. Hardester. 11/74:15.

Sexual stereotyping in the professions should be eliminated, and this must start by eliminating from our educational system the idea that there are things that a woman cannot do.

- 67.049a "What Music Means to Me," by Frank A. Lydic. 4/75:2.

A poem in praise of music.

- 67.050a "Reflections on Conducting," by Howard Skinner. 5/75:10.

The author's personal philosophy on numerous aspects of the conducting art and craft.

- 67.051a "International Tours, Why?" by David H. Suderman. 12/75:23.

The benefits of foreign tours are discussed.

- 67.052a "Soliloquy," by Allen Lannom. 5/76:28.

An inspirational essay. The author is "calling all of us to recapturing of our old values, our renewal of our old vows, a return to the Great Purpose."

- 67.053a "Quotable Quotes," ed. Morris Henken. 12/76:13.

A selection of insightful quotations regarding music and music education.

- 67.054a "A Call to Action!" by Russell Mathis. 5/77:14.

The opening address of the 1977 national convention of the A.C.D.A. Mr. Mathis reminisces about his term of office as president, discusses the futile attempts of the A.C.D.A. to make its views heard before the National Endowment for the Arts, and the future of the A.C.D.A.

- 67.055a "I Wonder Where the Women Went?," by Marcella Lee. 12/77:35.

On the basis of statistics which show that male conductors are predominantly found in large schools and female conductors in small schools, the author suggests that "much of the reason for the lowly position of women in the conducting profession stems from discrimination in the hiring and promotion process." The second half of the article deals with the question "what must we women do to be taken seriously in a male-oriented profession?"

- 67.056a "Chamber Choirs," by William Lock. 4/78:33.

"Because a person's voice is so much a part of them [*sic*] and because singing in a small ensemble means repeated personal contacts, we who conduct chamber choirs have. . . . awesome responsibility to communicate one-to-one."

68. *Recording and amplification techniques and equipment*

- 68.00a "Technique and Psychology of the Recording Session," by Anthony C. Cappadonia. 9/61:3.

How to choose equipment, a recording hall, and how to record. Dated by technological advances.

- 68.01a "Suggestions for Choral Recording," by Anthony C. Cappadonia. 11-12/63:16.

Techniques and equipment for choral recording. Quite dated by technological advances.

- 68.02a "One Way to Mike a Musical," by Mike Lewman. 10/76:18.

The author discusses his own approach to sound-reinforcement of musicals and plays.

69. *Bibliographies of literature on choral music*

- 69.00a "Material for Choral Practices and Techniques [I]," by Bruce D. Hoagland. 1-2/66:21.

"This paper is a collation of materials which, in the opinion of the author, are pertinent to contemporary choral practices and techniques." This article and the three that follow list books of interest to the choral director.

- 69.01a "Materials for Choral Practices and Techniques [II]," by Bruce D. Hoagland. 3-4/66:28.

Continuation of 69.00a.

- 69.02a "Materials for Choral Practices and Techniques [III]," by Bruce D. Hoagland. 5-6/66:23.

Continuation of 69.01a.

- 69.03a "Materials for Choral Practices and Techniques [IV]," by Bruce D. Hoagland. 7-8/66:19.

Continuation and conclusion of 69.02a.

- 69.04a "The Choral Conductor: General Bibliography," by J.H. Davies. 10/72:20.

The fourth chapter of *Musicalia: Sources of Information in Music*, a bibliography of works of interest to the choral musician.

- 69.05a "Research Report," ed. Phillip Crabtree. 5/75:25.

A list of documents on choral music by D.M.A. candidates at the Universities of Indiana, and Illinois.

- 69.06a "Research Report," ed. Phillip Crabtree. 11/75:22.

A list of studies on black composers and their music.

- 69.07a "RILM Abstracts for Choral Specialists," by Barry Brook. 2/76:27.

An introduction to *RILM Abstracts*, an annotated index of periodical literature, books, and *Festschriften* on music.

- 69.08a "Research Report," ed. Phillip Crabtree. 2/76:32.

A list of dissertations on American music.

- 69.09a "Contemporary British Choral Music," ed. Phillip D. Crabtree. 11/76:15.

A list of dissertations on various twentieth-century British composers and their choral music. Abstracts are provided for: *Gustav Holst's "The Hymn of Jesus"* (by Daniel Royce Boyer), and *The Choral Music of Peter Maxwell Davies* (by Marles Preheim).

70. *Bibliographies and lists of choral music*

- 70.03a "Literature for Two-Part Choir," by Jack Boyd. 9-10/65:18.
- 70.08a "Chamber Music," by Morris J. Beachy. 9/70:15.
Reviews of two madrigal collections; *Renaissance Choral Music* (ed. Malin), and *Rediscovered Madrigals* (ed. Malin).
- 70.09a "Chamber Music," by Morris J. Beachy. 10/70:11.
A discussion of six collections of music for Christmas, ranging from the twelfth century to Bartók.
- 70.10a "Diversity in Programming," by Morris J. Beachy. 11/70:8.
Discussion of the *Penn State Music Series*.
- 70.14a "A Selective List of Choral Music by Black Composers," by Dominique-René de Lerma. 4/72:5.
A list of black composers and their works, a portion of a larger study to be published at a later date (*Black Music: a Preliminary Register of the Composers and their Works*).
- 70.17a "Chamber Music," by Morris J. Beachy. 1/73:21.
A selective listing of works by contemporary composers, suitable for chamber choir.
- 70.18a "Renaissance and Baroque Music for Voices and Winds," by Clifton L. Ganus, III, 12/76:5.
"This article is intended to introduce the choral conductor to music for voices and winds from the Renaissance and Baroque periods. Following a brief section on pertinent musical characteristics of the periods, we will proceed to the instruments themselves and then to some aspects of performance practice which are especially appropriate to the combination. Following the text is a list of some compositions which may be performed by voices and winds." See 70.19 and 70.21 for further comments.

- 70.19a "Letter to the Editor," by Paul Steinitz. 3/77:22.
A response to 70.18a, correcting several errors in the list of works.
- 70.20a "English Choral Music of Today," by Hugh Sanders. 4/77:24.
A list of compositions by Geoffrey Bush, Gordon Crosse, John Gardner, William Mathias, John Paynter, John Rutter, Phyllis Tate, and David Willcocks.
- 70.21a "From Our Readers," by Clifton L. Ganus, III. 5/77:17.
A response to 70.19a, which had criticized an article (70.18a) by this author.

71. *Book reviews*

- 71.01br *The ABC of Church Music*, by Stephen Rhys and King Palmer. 3/70:27. rev. Charles G. Boody.
- 71.02br *The American Symphony Orchestra*, by Henry Swoboda. 5-6/68:C3. rev. Donald L. Bisdorf.
- 71.03br *Anthems for the Liberal Church*, ed. and arr. Howard Bennett. 1/74:24. rev. Joe E. Tarry.
- 71.04br *The Art of Accompanying and Coaching*, by Kurt Adler. 3-4/69:1. rev. Arnold F. Caswell.
- 71.041br *The Art of Accompanying and Coaching*, by Kurt Adler. 9/72:6. rev. Charles G. Boody.
- 71.05br *The Baritone Voice*, by Anthony Frisell. 12/72:17. rev. Ronald Larson.
- 71.053br *Basic Music for Classroom Teachers*, by Robert E. Nye and Bjornar Bergethon. 3/63:17. rev. Gale L. Sperry.
- 71.057br *Beethoven--A Documentary Study* (abridged ed.), ed. H.C. Robbins Landon. 10/76:15. rev. D.J. Brenner.
- 71.06br *The Béla Bartók Archives*, by Victor Bator. 4-5/64:29. rev. Gale L. Sperry.*
- 71.061br *The Bicentennial Collection of American Music*, ed. Elwyn Wienandt. 10/75:32. rev. Daniel J. Brenner.

- 71.07br *Brass Instruments in Church Services*, by James Ode. 5/70:5. rev. Charles G. Boody.
- 71.08br *Choral Conducting: an Anthology*, ed. Samuel Adler. 3/72:17. rev. Charles G. Boody.
- 71.082br *Choral Conducting: a Symposium*, ed. Harold Decker and Julius Herford. 10/73:27 (reviewer not named).
- 71.084br *The Choral Conductor*, by Kurt Thomas. 12/71:22. rev. Charles G. Boody.
- 71.09br *Choral Director's Guide*, by Kenneth L. Neidig and John W. Jennings. 9-10/67:35. rev. Donald L. Bisdorf.
- 71.10br *Choral Directing*, by Wilhelm Ehmann. trans. George D. Wiebe. 11-12/68:34. rev. Donald L. Bisdorf.
- 71.11br *Chorale Harmonizations in the Church Modes*, by Povl Hamburger. 12/74:21. rev. Joe E. Tarry.
- 71.12br *Choral Music*, ed. Arthur Jacobs. 9/73:18. rev. Philip Nelson.
- 71.13br *Choral Music Education*, by Paul F. Roe. 3/71:24. rev. Charles G. Boody.
- 71.14br *Choral Music in Perspective*, by Melvin Berger. 2-3/65:27. rev. Maurice R. King.
- 71.141br *Choral Music in Perspective*, by Melvin Berger. 11-12/66:27. rev. Donald L. Bisdorf.
- 71.15br *Choral Music of the Church*, by Elwyn A. Wienandt. 9-10/66:27. rev. Donald L. Bisdorf.
- 71.16br *The Choral Revival in the Anglican Church: 1839-1872*, by Bernarr Rainbow. 9/73:19. rev. Ronald Larson.
- 71.163br *The Choral Singers' Handbook*, by Roy C. Bennett. 1/78:48. rev. William P. Pearson.
- 71.165br *Choral Sounds*, by Buryl A. Red. 2/73:23. rev. Charles G. Boody.
- 71.17br *The Choral Tradition*, by Percy M. Young. 11/62:15. rev. Theron Kirk.
- 71.175br *Christian Art*, by C.R. Morey. 4/75:28. rev. Joe E. Tarry.
- 71.18br *Church Music in Transition*, by William Loyd Hooper. 9-10/69:39. rev. Charles G. Boody.

- 71.187br *Comments for Choral Conductors*, by Alan Apple. 12/75:22. rev. Joe E. Tarry.
- 71.188br *The Complete Plays of Gilbert and Sullivan*. 2/78:36. rev. Daniel J. Brenner.
- 71.19 *The Composer's Point of View*, ed. Robert Stephan Hines. 4-5/64:29. rev. Gale L. Sperry.
- 71.20br *Concerning the Principles of Voice Training During the A-Cappella Period and Until the Beginning of Opera (1474-1640)*, by Bernhard Ulrich. 10/74:20. rev. Daniel J. Brenner.
- 71.21br *A Concise History of Hungarian Music*, by Bence Szabolsci. 3-4/67:36. rev. Donald L. Bisdorf.
- 71.22br *Conducting Choral Music*, by Robert L. Garretson. 3/62:10. rev. R. Wayne Hugoboom.
- 71.221br *Conducting Choral Music*, 2nd ed., by Robert L. Garretson. 7-8/66:C3. rev. Donald L. Bisdorf.
- 71.23br *The Conductor's Art*, ed. Carl Bamberger. 5-6/66:29. rev. Donald L. Bisdorf.
- 71.232br *Conductor's World*, by David Woolridge. 9/75:29. [An abstract, not a review.]
- 71.24br *Counterpoint (French School)*, by Ellen Doubleday. 3-4/68:32. rev. Donald L. Bisdorf.
- 71.25br *Developing and Administering a Comprehensive High-School Music Program*, by Harry E. Moses. 11/71:C3. rev. Gene Karjala.
- 71.26br *Diplomas in Music*, by T.C.L. Pritchard. 9-10/69:39. rev. Charles T. Brown.
- 71.27br *Divas*, by Winthrop Sargent. 10/73:28 (reviewer not named).
- 71.28br *The Dynamic Choral Conductor*, by Royal Stanton. 10/72:25. rev. Richard H. Brewer.
- 71.29br *Early Songs of Uncle Sam*, by George Stuyvesant Jackson. 3-4/66:22. rev. Donald L. Bisdorf.
- 71.296br *Elizabethan Music and Musical Criticism*, by Morris Comegys Boyd. 2/77:38. rev. James E. Wilson.
- 71.30br *English Church Music*, by Christopher Dearnly. 1/71:20. rev. Charles G. Boody.

- 71.31br *English Diction for the Singer*, by Lloyd Pfautsch.
2/72:21. rev. Ray Moreman.
- 71.32br *Enjoy Music More*, by Dorothy Bond. 5-6/69:27.
rev. Charles T. Brown.
- 71.33br *Expressive Singing*, by Van A. Christy. 3/62:10.
rev. R. Wayne Hugoboom.
- 71.34br *Folk Songs Hawaii Sings*, by John M. Kelly, Jr.
1/70:27. rev. Charles G. Boody.
- 71.35br *Folk Songs of Japanese Children*, by Donald Paul
Berger. 1/70:27. rev. Charles G. Boody.
- 71.36br *Foundations in Singing*, by Van A. Christy. 3-4/66:22.
rev. Donald L. Bisdorf.
- 71.362br *Four Decades of Choral Training*, by Gerald F. Darrow.
3/76:6. rev. Joe E. Tarry.
- 71.363br *Four Decades of Choral Training*, by Gerald F. Darrow.
5/77:36. rev. Daniel J. Brenner.
- 71.37br *Functional Lessons in Singing*, by Ivan Trusler and
Walter Ehret. 1/61:2 (reviewer not named).
- 71.38br *Grove's Dictionary of Music and Musicians*, 5th ed.,
ed. Eric Blom. 9/70:2. rev. Charles G. Boody.
- 71.39br *Hallelujah, Amen*, by H. Earle Johnson. 1-2/66:27.
rev. Donald L. Bisdorf.
- 71.40br *Handel*, by Richard S. Streatfield. 10-11/64:24.
rev. Theron Kirk.
- 71.41br *Hawaii: Music in Its History*, by Ruth L. Hausman.
11-12/68:34. rev. Donald L. Bisdorf.
- 71.42br *Historical Foundations of Music Education in the
United States*, by Lloyd Frederick Sunderman.
3/73:29. rev. Ronald Larsen.
- 71.43br *History of Music: a Book for Study and Reference*,
5th ed., by Karl H. Worner. trans. and suppl. Willis
Wager. 3/74:28. rev. Daniel Brenner.
- 71.438br *Hymn and Scripture Selection Guide*, by Donald A.
Spencer. 5/78:29. rev. Joe Tarry.
- 71.44br *If Teachers Were Free*, by Richard Renfield. 4/70:C2.
rev. Charles G. Boody.

- 71.45br *Instrumental Music in the Public Schools*, by Victor J. Weidensee. 12/70:24. rev. Charles G. Boody.
- 71.455br *Josquin Des Prez*, ed. Edward Lowinsky. 9/77:39. rev. Daniel J. Brenner.
- 71.46br *The Julliard Repertory Library*, various eds. 9/71:31. rev. Charles G. Boody.
- 71.467br *The Language of Twentieth-Century Music*, by Robert Fink and Robert Ricci. 11/75:32. rev. R. Wayne Hugoboom.
- 71.47br *Listen*, by Joseph Kerman. 2/74:12. rev. William P. Pearson.
- 71.471br *Listen*, by Joseph Kerman. 10/76:1. rev. Daniel J. Brenner.
- 71.48br *The Literary Background to Bach's Cantatas*, by James Day. 5-6/69:27. rev. Charles G. Boody.
- 71.49br *The Lutheran Chorale*, by Johannes Riedel. 7-8/68:32. rev. Donald L. Bisdorf.
- 71.50br *Making Music*, by Nicholas Fisk. 9-10/69:39. rev. Charles T. Brown.
- 71.51br *A Manual of Chords*, by Ellen Doubleday. 3-4/68:32. rev. Donald L. Bisdorf.
- 71.52br *Masterworks of the Orchestral Repertoire*, by Donald N. Ferguson. 1-2/69:38. rev. Charles G. Boody.
- 71.53br *The Modern Conductor*, by Elizabeth A.H. Green. 11-12/69:35. rev. Charles G. Boody.
- 71.535br *Music*, by Frederic V. Grunfeld. 10/74:21. rev. Joe E. Tarry.
- 71.54br *The Musical Heritage of the Church*, vol. 4, ed. Theodore Hoelty-Nickel. 1-2/66:27. rev. Donald L. Bisdorf.
- 71.55br *A Musical Season: a Critic from Abroad in America*, by Andrew Porter. 1/75:14. rev. James E. Wilson.
- 71.56br *The Musical Wesleys*, by Erik Routley. 9/73:19. rev. Ronald Larson.
- 71.57br *Music and Sweet Poetry*, comp. John Bishop. 3/70:26. rev. Charles G. Boody.

- 71.58br *Music Education in Action*, by Archie N. Jones.
1/61:2 (reviewer not named).
- 71.59br *Music Essentials for Classroom Teachers*, by Robert Pace. 3/63:17. rev. Gale L. Sperry.
- 71.595br *Music Fundamentals*, by Howard A. Murphy. 1/63:24.
rev. Gale L. Sperry.
- 71.60br *Music in Our Time*, by Nick Rossi and Robert Choate.
12/70:24. rev. Charles G. Boody.
- 71.61br *Music Teaching in the Junior High and Middle School*,
by Frederick Swanson. 11/73:2. rev. James E. Wilson.
- 71.62br *Music Therapy for Handicapped Children*, by Paul Nordoff and Clive Robbins. 9-10/65:17 (reviewer not named).
- 71.63br *New Choral Notation*, by Frank Pooler and Brent Pierce. 5/71:C3. rev. Charles G. Boody.
- 71.64br *The Nordic Sound*, by John H. Yoell. 3/75:7. rev. Joe E. Tarry.
- 71.647br *Opera and Church Music: 1630-1750*, ed. Anthony Lewis and Nigel Fortune (*New Oxford History of Music*, vol. V). 5/76:34. rev. Daniel J. Brenner.
- 71.648br *The Operas of Mozart*, by William Mann. 2/78:30.
rev. Daniel J. Brenner.
- 71.65br *Opinions on Church Music*, by Elwyn A. Wienandt. 10/74:21. rev. Joe E. Tarry.
- 71.66br *Organs of the World*. 3/70:26. rev. Charles G. Boody.
- 71.67br *Original Music for Men's Voices: a Selected Bibliography*, by William Tortolano. 10/74:21.
rev. James E. Wilson.
- 71.673br *Owls, Pussy Cats, Cabbages, and Kings*, by Margaret Smith Haynes and Richard A. Collidge. 11/72:2.
rev. Charles G. Boody.
- 71.675br *Palestrina's Style*, by Malcolm Boyd. 5/73:19
(reviewer not named).
- 71.68br *The Penguin Australian Song Book*, comp. J.S. Manifold. 11/70:10. rev. Charles G. Boody.
- 71.69br *The Penguin Book of American Folk Songs*, comp. Alan Lomax. 11/70:1. rev. Charles G. Boody.

- 71.70br *The Penguin Book of English Madrigals for Four Voices*, ed. Denis Stevens. 11/70:10. rev. Charles G. Boody.
- 71.71br *Phonetics and Diction in Singing (French, German, Italian, Spanish)*, by Kurt Adler. 3-4/69:1. rev. Arnold F. Caswell.
- 71.72br *Pocket Dictionary of Musical Terms*, by Albert de Vito. 3-4/66:22. rev. Donald L. Bisdorf.
- 71.73br *Problems in Conducting*, by Daniel Moe. 11/70:10. rev. Charles G. Boody.
- 71.74br *The Psychology of Conducting*, by Peter Paul Fuchs. 10/70:2. rev. Charles G. Boody.
- 71.75br *Rehearsal Guide for the Choral Director*, by Jack Boyd. 5/71:C3. rev. Charles G. Boody.
- 71.76br *Rethinking Church Music*, by Paul Wohlgemuth. 1/74:30. rev. James E. Wilson.
- 71.765br *Rudiments of Music*, by John Castellini. 1/63:24. rev. Gale L. Sperry.
- 71.77br *The Sacred Harp*, by B.F. White and E.J. King. 7-8/69:8. rev. Charles G. Boody.
- 71.775br *Saint Dunstan Hymnal [Episcopal]*. 3-4/69:14. rev. Christine Tomlinson.
- 71.78br *Scales, Intervals, Keys, and Triads*, by John Clough. 4-5/64:29. rev. Gale L. Sperry.
- 71.79br *Heinrich Schütz*, by Hans Joachim Moser. trans. Derek McCullough. 7-8/68:31. rev. Donald L. Bisdorf.
- 71.80br *The Science of Vocal Pedagogy*, by D. Ralph Appelman. 11-12/67:26. rev. Donald Bisdorf.
- 71.81br *The Second Book of English Madrigals (for Five Voices)*, ed. Denis Stevens. 3/72:18. rev. Charles G. Boody.
- 71.82br *The Second Penguin Book of Christmas Carols*, ed. Elizabeth Porter. 3/72:18. rev. Charles G. Boody.
- 71.825br *A Shakespeare Songbook*, ed. H.A. Chambers. 11/70:10. rev. Charles G. Boody.
- 71.83br *Singing with Children*, by Robert and Vernice Nye, Neva Aubin, and George Kyme. 3/63:17. rev. Gale L. Sperry.

- 71.837br *The Solo Song 1580-1730*, ed. Carol McClintock. 5/76:34. rev. Daniel J. Brenner.
- 71.84br *Songs Under Sail*, ed. and arr. Peter Heaton and Maria Bird. 3/72:18. rev. Charles G. Boody.
- 71.846br *Soul Music Black and White: the Influence of Black Music on the Churches*, by Johannes Riedel. 5/76:35. rev. Daniel J. Brenner.
- 71.848br *The Sounds of Singing: Vocal Technique with Vowel-Pitch Charts*, [by Berton Coffin]. 12/77:34. rev. William P. Pearson.
- 71.85br *The Southern Harmony*, by William Walker. ed. Glenn E. Wilcox. 7-8/69:8. rev. Charles G. Boody.
- 71.86br *Spiritual Folksongs of Early America*, by George Pullen Jackson. 7-8/69:8. rev. Charles G. Boody.
- 71.87br *Steps to Singing for Voice Classes*, by Royal Stanton. 4/72:23. rev. Charles G. Boody.
- 71.88br *Teaching Music in Today's Secondary Schools*, by Malcolm E. Bessom, Alphonse M. Tatarunis, and Samuel Forucci. 10/74:20. rev. William P. Pearson.
- 71.89br *Teaching Singing*, by John Carroll Burgin. 10/73:28 (reviewer not named).
- 71.90br *The Three-Hundred-Seventy-One Chorales of Johann Sebastian Bach*, by Frank D. Mainous and Robert W. Ottman. 1-2/67:C3. rev. Donald L. Bisdorf.
- 71.91br *Tonal Harmony in Concept and Practice*, by Allen Forte. 4/74:31. rev. Daniel J. Brenner.
- 71.92br *Two-Part Writing*, by Ellen Doubleday. 3-4/68:32. rev. Donald L. Bisdorf.
- 71.93br *White Spirituals in the Southern Uplands*, by George Pullen Jackson. 7-8/69:8. rev. Charles G. Boody.
- 71.935br *The Wind in the Willows: a Musical Adaptation*, by Don Trifiletti. 4/78:40. rev. Daniel J. Brenner.
- 71.94br *The Wit of Music*, by Leslie Ayre. 3/70:26. rev. Charles G. Boody.
- 71.95br *The Youth Choir Director*, by Marie Joy Curtiss. 4-5/64:25. rev. R. Wayne Hugoboom.

72. *Record reviews*

72.08rr Bach, Johann Sebastian.

Cantatas 1-10. 1/75:30.

Telefunken SKW 1/1-2, 2/1-2, 3/[?].

Vienna Boy's Choir; Choir of King's College,
Cambridge; Concentus Musicus Wien; Leonhardt
Consort; Gustav Leonhardt, Nikolaus Harnoncourt,
conductors.

72.08lrr Bach, Johann Sebastian.

Cantatas 19, 12, 146, 61, 131, 71, 196, 143,
and 172. 9/77:17.Claudius Verlag (Munich); Musical Heritage
Society; Various choirs; Bach-Collegium
Stuttgart; Helmuth Rilling, conductor.

72.094rr Balada, Leonardo.

Maria Sabina. 2/77:2.Louisville Orchestra First Edition Records, LS-726.
University of Louisville Chorus; Louisville
Orchestra; Jorge Mester, conductor.

72.10rr Bartók, Béla.

Cantata Profana. 9/75:30.

- 1) DGG LRM-18873. Choir and Orchestra of the
Hungarian Radio and Television; György Lehel,
conductor.
- 2) Hungaroton SLPX 11510. Budapest Chorus and
Symphony; János Ferencsik, cond.
- 3) Bartók Records 312. New Symphony Orchestra
and Chorus; Walter Susskind, conductor.
- 4) Vox PL 10.480. Vienna Chamber Choir and Vienna
Symphony; Heinrich Hollreiser, conductor.
- 5) Period PRST 2757. U.S.S.R. State Philharmonic
Orchestra and Chorus; Rozhoktvensky, conductor.

72.18br Brahms, Johannes. 2/74:32.

Brahms Motets and Choral Preludes.

Argo ZRG 571. New England Singers; Simon Preston, conductor and organist.

Johannes Brahms: Secular and Sacred Choral Music.

Telefunken SLT 43100-B ex. Monteverdi Choir
Hamburg; Jürgen Jürgens, conductor.

The Motets of Johannes Brahms.

Lyrichord LLST 184. Whikehart Chorale; Lewis
Whikehart, conductor.

72.20rr Britten, Benjamin.

War Requiem. 4/76:30.

- 1) London A4255. London Symphony Orchestra and Chorus; Highgate School Choir; Melos Ensemble; Benjamin Britten, Conductor.
- 2) Klavier KS 544 stereo. William Hall Chorale; Columbus Boychoir; Vienna Festival Symphony Orchestra; William Hall, conductor.

72.26rr de la Rue, Pierre. 11/74:C2.

Missa pro defunctis (Requiem)
(see des Prés 2 below)

72.26rr des Prés, Josquin. 11/74:C2.

- 1) *Missa Pange lingua*, motets and chansons. Decca DL 79410. New York Pro Musica Motet Choir and Wind Ensemble; Noah Greenberg, conductor.
- 2) *Missa Pange lingua* (and de la Rue: *Missa pro defunctis*). Turnabout TV-S34431. Spandauer Kantorei; Martin Behrmann, conductor.
- 3) *Missa Pange lingua* and motet, *Miserere mei deus*. Musical Heritage Society MHS 1000. Philippe Caillard Choir; Philippe Caillard, conductor.
- 4) Motets. Telefunken SAWT 9480-a ex. Capella antique München; Konrad Ruhland, conductor.

72.28rr *Europäische Chormusik aus Fünf Jahrhunderten.*
10/74:19. [Five Centuries of European Choral Music.]

EMI Electrola (Odeon) I C 153-29 916/9. Stockholm
Radio Choir; Stockholm Chamber Choir; Eric
Ericson, conductor.

72.40rr Haydn, Franz Josef. 2/74:1.

Mass in d-minor (*Missa in Augustis*, Lord Nelson
Mass)

- 1) Nonesuch H 71173. Vienna State Opera
Orchestra and Chorus; Hans Swarowsky, conductor.
- 2) BASF KHB-20351. Stuttgarten Kantatenchor and
instrumental ensemble; August Langenbeck,
conductor.
- 3) Argo ZRG 5325. Choir of King's College,
Cambridge and London Symphony Orchestra; David
Willcocks, conductor.
- 4) DGG 139195. Budapest Chor; Staatliches
Ungarisches Sinfonieorchester; János Ferencsik,
conductor.

72.43rr Janáček, Leos. 3/75:31.

Glagolitic (Slavonic) Mass

- 1) London OS26338 stereo. Brighton Festival
Chorus and Royal Philharmonic Orchestra;
Rudolph Kempe, conductor.
- 2) DGG 138954 stereo. Choir and orchestra of the
Bavarian radio; Rafael Kubelik, conductor.
- 3) Columbia ML6137 stereo. Westminster Choir; New
York Philharmonic; Leonard Bernstein,
conductor.
- 4) URLP 7072. Mixed chorus and Brno Radio
Symphony Orchestra; Brestislav Bakola,
conductor.

72.44rr *The King Chorale, Gordon King, Director: American
Songs for A-Cappella Choir.* 10/76:28.

Orion ORS 75205. (Works by Barber, Hennagin,
Pinkham, Rorem, Stevens, Thompson, Berger,
Persichetti, Adler, and Chorbajian.)

72.45rr de Lalande, Michel Richard. 5/74:2.

De profundis (Psalm 130)

Vanguard Everyman SRV-296SD. Vienna Chamber Choir;
Vienna State Opera Orchestra; Alfred Deller, con-
ductor.

72.49rr Machaut, Guillaume de.

La Messe de Notre Dame (plus miscellaneous works).
4/74:30.

- 1) DGG Archiv 2533054. Schola Cantorum
Basiliensis; August Wenzinger, conductor.
- 2) Bach Guild BGS-5045. Deller Consort; Alfred
Deller, conductor.
- 3) Telefunken SAWT-9566B, Capella Antique
München; Konrad Ruhland, conductor.
- 4) Nonesuch H71194. Vienna Renaissance Players
and London Ambrosian Singers; John McCarthy,
conductor.
- 5) L'Oiseau Lyre SOL-130. Purcell Choir and
Instrumental Ensemble; Grayston Burgess,
conductor.

72.51rr *Medieval English Carols and Italian Dances*.
3/76:25.

Decca (American) DL-79418. New York Pro Musica;
Noah Greenberg, conductor.

72.53rr The Mormon Tabernacle Choir; Jerold D. Ottley,
conductor. 1/77:39.

Columbia 34134. (Contemporary American music.)

72.56rr *Now Make We Merthe*. 3/76:25.
(12-15c Christmas music)

Argo ZRG 526
Purcell Consort; Boys of All Saints', Margaret
St.; Grayston Burgess, conductor.

72.65rr *Profile.* 5/78:32.

Various contemporary works published by Shawnee Press.

Omnisound Great American Choirs Series N-1008.
The University choir from California State
University Long Beach; Frank Pooler, conductor.

72.75rr *Singing Instruction and Vocal Exercises to Piano.*
Accompaniment, by Mariam Roberts. 1/77:20.

Kosak Record Co., Levittown, Pa.
(Recorded singing instruction on side 1, piano
accompaniment for vocalises on side 2.)

72.78rr *Spectrum: The Twentieth-Century Choral Sound of the
Kansas State University Concert Choir, Rod Walker,
Director.* 5/78:32.

Various contemporary works published by Shawnee Press.

Omnisound Great American Choirs Series N-1009.

72.90rr Ussachevsky, Vladimir. 11/75:2.

(Three scenes from *The Creation*; *missa brevis*)

Composer's Recordings Inc. SD-297. Various
performers.

73. *Music criticism*

73.00a "Da Capo," ed. Walter S. Collins, 4/73:25.

Excerpts from Nicolas Slonimsky's *Lexicon of
Musical Invective*, dealing with early performances
of Beethoven's ninth symphony.

73.01a "Music Criticism through the Eyes of a Neophyte," by
Richard W. Slater. 2/74:9.

A church-musician/music-critic relates the story
of his first assignment.

- 73.02a "Da Capo," ed. James Smith. 4/77:30.

Accounts of the first performance of Mendelssohn's *Elijah*, drawn from newspaper reports and correspondence.

74. *Choral activities in the U.S.A. and abroad*

- 74.00a "Choral Performance Practices in Great Britain," by Louis H. Diercks. 5/61:5.

Diercks's comments, replete with information of cultural interest, on an extended trip to study the choral life of Great Britain.

- 74.01a "Choral Performance Practices in Germany [I]," by Louis H. Diercks. 11/61:7.

The author's comments resulting from a musical tour of Germany.

- 74.02a "Choral Performance Practices in Germany [II]," by Louis H. Diercks. 1/62:8.

Continuation of 74.01a. See 74.04a for correction of misprint.

- 74.03a "Bach in Bavaria," by Arnold F. Caswell. 1/62:9.

"Review of 26 November [1961] performance of the Munich Bach Choir under the direction of Professor Karl Richter."

- 74.04a "Correction and Explanation." 1/62:12.

A correction of some details of German pronunciation misprinted in 74.02a.

- 74.05a "Brevard Music Center." 3/63:13.

Introduction to the Brevard Music Center and its Transylvania Music Camp (North Carolina).

- 74.06a "The *Gymanfa Ganu*," by W.O. Roberts. 2-3/64:27.

An introduction to the Welsh hymn-singing tradition.

- 74.07a "A Christmas Sing," by Raymond Rhea. 8-9/64:12.
Discussion of a traditional Christmas concert in Corpus Christi, Texas.
- 74.08a "The Art, Literature, and Music of the Nativity," by Richard H. Lockwood. 10-11/64:10.
A description of a multi-media Christmas concert.
- 74.09a "The European Choral Scene," by Harold Decker. 4-5/65:9.
A summary of the experiences of the author during a six-month musical tour of England and Germany.
- 74.10a "National Performance Style and Russian Choral Art," by Thomas A. Sokol. 4-5/65:23.
Observations on Russian choral performance style and Russian choral activities, based on two trips, in 1960 and 1963.
- 74.11a "Noah Greenberg Seminar [at] Oakland University, Rochester, Michigan," by Marie Joy Curtiss. 4-5/65:27.
A summary and review.
- 74.12a "The Choral Scene in Hamburg," by Arnold F. Caswell. 6-7/65:6.
An "analytic account of personnel, rehearsal techniques, performance practice, and the varying approaches to choral-vocal problems" found by the author on a 1961-1962 tour.
- 74.13a "The Scottish-Rite Choir of Choral Art," by Ambrose Holford. 6-7/65:19.
The genesis of a lectureship at the University of Tennessee, which began with a visit by Julius Herford.
- 74.14a "Combined Choral and Instrumental Music in North Germany," by Arnold F. Caswell. 11-12/65:8.
A detailed report on the author's visit with Wilhelm Ehmann at the *Westfälische Landeskirchenmusikschule*, Herford, Germany.

- 74.15a "Meadow Brook School of Music . . . a Roaring Beginning," by Jack Boyd. 11-12/65:27.
- Report on the first season of the six-week school, featuring Robert Shaw.
- 74.16a "Around the World with a Music Educator [Part I]," by Harry Robert Wilson. 1-2/66:19.
- A long, informal letter in which the author reports on a portion of his world tour, much of which was devoted to studying local musical culture.
- 74.17a "Choral Music Literature in Germany [Part I]," by Arnold F. Caswell. 1-2/66:24.
- Third of a series based on an extended stay in Germany (see 74.12a and 74.14a).
- 74.18a "Choral Music Literature in Germany [Part II]," by Arnold F. Caswell. 3-4/66:23.
- Continuation of 74.17a.
- 74.19a "Around the World with a Music Educator [Part II]," by Harry Robert Wilson. 3-4/66:25.
- Continuation of 74.16a.
- 74.20a "Ethiopian Report to A.C.D.A. Members," by Dan Malloy. 3-4/66:C3.
- A report from an American conductor in Ethiopia on the choral scene there.
- 74.21a "American Choirs Win Acclaim in European Tours." 7-8/66:8.
- A report on the outstanding success of eleven years of European tours by American choirs--tours arranged by the Institute of European Studies, Vienna.
- 74.22a "International University Choral Festival Held at Lincoln Center," by James R. Bjorge. 11-12/66:18.
- Report on the first such festival (Sept. 1965), which involved 20 choirs from 16 countries, in concerts in New York and Washington D.C.

- 74.23a "Texas Music Educators Association All-State Choir,"
by High Sanders. 5-6/67:19.

Selection procedure and program.

- 74.24a "University of Illinois Choral Clinic," by Maurice A.
Jones. 7-8/67:16.

The philosophy, organization, and execution of the
clinic, Robert Shaw, clinician.

- 74.26a "The German Center--an Experiment in Comparative
Music Study," by H. Royce Saltzman. 1-2/68:24.

The history, objectives, and operation of the
University of Oregon program which permits
American students to study in Germany and observe
and participate in German musical culture.

- 74.27a "The Sac Performing Arts Project," by Gordon Lamb.
3-4/68:13.

Relates the uses to which a federal grant has been
put in Sac City, Iowa, including the support of a
professional choir, the Mid-America Chorale.

- 74.28a "Exper '67," by Jacklin Bolton Stopp. 5-6/68:20.

The organization of, and music used in, a reading
session in New York, devoted to American choral
music.

- 74.29a "The Sounds of Things to Come," by Charles C. Hirt.
11-12/68:8.

Dr. Hirt reports on the sixth congress of the
International Music Council. A wide variety of
questions on the state of music is discussed.

- 74.32a "Choral Institute '68," by Paul E. Paige. 3-4/69:20.

Description of the program and organization of a
clinic at S.U.N.Y., Binghamton, in which directors
had the opportunity to work with a professional
orchestra.

- 74.39a "Choral Practices and Conductors in Germany," by
Brian Busch. 2/70:10.

Observations on the differences between German and
American choral practices as well as discussions
of choral activities in the Stuttgart and Hamburg
areas.

- 74.41a "Report from Europe," by Russell A. Hammar. 3/70:18.

The author's report on nine months of "observing European Bach festivals in regard to performance practices, management," and studying "music education in 'public' and private schools."

- 74.42a "*À Coeur Joie* and the European Federation of Young Choirs: Toward an 'American Federation of Young Choirs'," by Philippe H. Buhler. 4/70:6.

A description of European choral movements and festivals which aim at providing positive education and intercultural experiences rather than competition. It is suggested that a youth choral movement of this type would be valuable in America.

- 74.43a "A Visit to the [Westfälische] *Landeskirchenmusikschule*, Herford, Germany," by H. Royce Saltzman. 4/70:12.

A description of the curriculum at one of the most respected of the German-Lutheran church-music schools, along with a detailed outline of a session of one of Wilhelm Ehmann's beginning conducting classes.

- 74.44a "Report from Europe," by Russell A. Hammar. 4/70:18.

A continuation of 74.41a. "I shall give my specific reactions to a few of the European performances I heard last summer (1969) and then attempt to relate these ideas to some of the questions facing us when we perform the music of J.S. Bach in the United States."

- 74.45a "Student Concern Fires *War Requiem* Venture," by Richard Cox. 9/70:11.

The story of a student-organized performance of the Britten *War Requiem*, intended by the organizers to express their concern over the Southeast-Asia war.

- 74.48a "Choral Music in the United States," by Wilhelm Ehmann. 9/71:5.

An article, written for the German periodical *Musica*, in which Ehmann relates his impressions of the 1971 A.C.D.A. national convention, at which he was featured director.

- 74.49a "A Celebration of Love," by John G. Morgan. 9/71:9.

A description of the experimental worship service given at the 1971 A.C.D.A. national convention. See also 51.28a.

- 74.501a "Report from Sweden, Part I: Choral Performance," by W. Douglas Pritchard. 10/71:13.

The author relates his experiences in observing Eric Ericson and his choirs. "Ericson's work in Sweden . . . is unequalled in my experience as a student of the choral art."

- 74.502a "Unusual Independence Day Observance at Winston-Salem," by Frances Griffin. 10/71:15.

The history and activities of the traditional Moravian celebration of July 4, involving choral music.

- 74.504a "Development of Soviet Music Policy and Its Effect on Russian Choral Music," by Lewis W. Gordon. 11/71:9.

"An attempt has been made to show the part Soviet policy has played in musical development since 1917 and, particularly, how this policy has influenced Russian vocal music. The continued role of the folk song and its elevated status in twentieth-century Russian *[sic]* is presented as one of the central issues in this report." Bibliography.

- 74.505a "Report from Sweden, Part II: the New Music," by W. Douglas Pritchard. 2/72:5.

A look at the tremendous surge in choral composition in Sweden in recent years. Significant space is devoted to the music of: Ingvar Lindholm, Lars-Johan Werle, Arne Mellnäs, Eskil Hemberg, Bengt Hambræaus, Sven Erik Bäck, and Folke Rabe.

- 74.506a "The Cambridge Seminar," by Morris J. Beachy. 4/72:7.

A summary of the events of a choral seminar in Cambridge (England), sponsored by the Institute of European Studies. The session dealt with "many facets of vocal-instrumental chamber music between 1550 and 1650."

- 74.507a "Choral Music." 4/72:19.

The portion of the *Rockefeller Panel Report on the Future of Theatre, Dance, Music in America*, dealing with choral music.

- 74.509a "The Australian Choral Scene 1972," by Frank Pooler. 12/72:14.

Observations based on a personal visit.

- 74.510a "Choral Singing in England," by Harold A. Decker. 5/73:5.

"Personal observations and interviews with the leading conductors of amateur and semi-professional choirs."

- 74.511a "France to Host *Europa Cantat*," by Charles C. Hirt. 5/73:10.

A description of the activities of *Cantat III* (1970), an all-European youth choral festival, based on the author's observations. A list of the American participants in, and the repertoire for, *Cantat V* (1973) is included.

- 74.512a "Ambassadors for Friendship," by Claude Zetty. 5/73:14.

The history and program of "Ambassadors for Friendship. . . . a program for the international exchange of young people, sponsored by the American Council for Nationalities Service, in New York, which has been instrumental in sending young American singers on concert tours behind the Iron Curtain."

- 74.514a "*Europa Cantat V*," by Harvey E. Maier. 10/73:20.

A report from an A.C.D.A. representative to the fifth *Cantat* (international youth choir festival). He recommends that A.C.D.A. sponsor such an event in the United States.

- 74.515a "The Lincoln Center International Choral Festival's Conductors' Seminars," by James R. Bjorge. 3/74:21.

A description of the fourth Lincoln Center International Choral Festival and a special five-part seminar for directors (5/74). Choirs participating in the festival are listed.

- 74.516a "American Teachers Sought." 10/74:2.

Teaching positions in music are available in West Germany.

- 74.517a "Cultural Interchange--Fiesta '78," by David A. Bauer. 3/78:24.

An international choral festival in Mexico is announced.

- 74.518a "Some observations and Perspectives on Music in Poland," by David A. Stocker. 3/78:31.

The author's observations on music in Poland, based on a visit with his choir. The majority of the article is an interview with Marek Stachowski, a Polish composer, on music education and compositional styles in Poland.

GENERAL INDEX

- Abingdon Presbyterian Church (Pa.). music program in, 34.08a.
- A cappella. high school choirs, history of, 34.092-34.095a, 34.101-34.104a, 34.12a, 34.121a; instruments in 16c. church music, 60.06a; meaning and history of the term, 34.093a, 60.011a; singing questioned, 18.09a.
- Accompaniment. "a-cappella myth," 60.011a; of Bach motets, 2.112a; and coaching, 71.04br, 71.041br; guide for beginners, 7.04a; instruments in 16c. church music, 60.06a; with vocalisations, 8.34a.
- A.C.D.A. See also subject index 66; and boychoirs, 48.215a; committee on church music, 51.19a; report on church music, 51.16a; resolution on editing, 1.05a; results of questionnaire on education of choral directors, 57.15a; committee on high school music, 48.10a; purposes of, 67.000a.
- À Coeur Joie*, 74.42a.
- Acoustics. Applied to rehearsal problems, 7.06a.
- Adjudication. See subject index 4.
- Adler, Kurt, a71.04br, a71.041br, a71.71br.
- Adler, Samuel. interview with, 43.205a, a67.029a, ed71.08br.
- Adolescent voice. See subject index 8 and 48.
- Aesthetics. See subject index 67.
- Aldrich, Putnam, a61.10a.
- Aleatory music, 2.505a, 41.04a, 43.55a, 64.04a.
- Alienation of audiences, 15.08a, 15.09a.
- Alkire, Helen, P., a18.01a.
- Alldis, John. interview with, 43.208a.
- Allen, William Francis, a42.01a.
- Alto voice in early-American music, 62.00a.
- Ambassadors for Friendship, 74.512a.
- American Academy of Teachers of Singing. recommendation regarding pitch in early music, 61.16a.
- American choral music. in Boston, 1850-1900, 34.122a; in Cincinnati, Philadelphia, and New York, 1850-1900, 34.123a; collections of, 66.035a, 71.29br, 71.85br; early alto part in, 62.00a; early-American "madrigal dinner," 53.08a; early songs, 71.29br; folk songs, 71.69br; future trends in, 43.05a, 34.42a; heritage summarized, 15.07a; performance practice in early America, see subject index 62; *Sacred Harp* convention, account of, 34.30a; shape-note hymns, 33.01a, 63.02a, 63.03a; short secular pieces in 20c., 41.09a; early singing schools, 39.01a; state of, 67.002a, 67.017a; studies of, 69.08a, 71.061br, 41.08da, 42.00da, 42.001da, 42.01a, 71.86br, 71.93br; in 20c., 67.020a.

- Amman, Douglas, a2.295a.
 Anderson, Doug, a55.04a.
 Anglican Church. choral revival in, 71.16br.
 Anthems. See also subject index 24; *Anthems for the Liberal Church*, 71.03br; of Orlando Gibbons, 2.35a; 17c. English, 60.01a.
 Antiphonal singing, 58.071a.
 Appelman, D. Ralph, a71.80br.
 Apple, Alan, a71.187br.
 Archibeque, Charlene, a18.08a.
 Architecture. music and, 67.043a.
 Arnold, Denis, a60.06a.
 Arranging. see subject index 1.
 Art. Christian, 71.175br; in multi-media Christmas concert, 74.08a; music and painting, 67.041a; music and sculpture, 67.040a; relation to music, 67.039a; teaching the arts, 57.32a.
 Articulation. See also diction, tone; legato singing, 8.00a; and vocal technique, 8.05a.
 Atonal music. introducing chorus to, 2.92a.
 Attrition of singers, causes of, 57.24a, 57.27a, 57.31a.
 Atwill, Mr., 39.01a.
 Aubin, Neva, a71.83br.
 Audience. communication with, 15.08a, 18.07a, 18.08a; relation of singer to, 57.09a.
 Auditions. See also subject index 4; fear of, 67.047a; methods and standards, 43.03a.
 Australia. choral music in (1972), 74.509a; songs of, 71.68br.
 Avant-garde music. See also subject index 41 and 64; beginner's approach to, 57.30a; electronic media in, a15.06a; extracting vocalises from, 8.31a; interview with Frank Pooler on, 43.55a; in Sweden, 74.505a; in Poland, 74.517a.
 Awards, A.C.D.A.-sponsored, 66.019a, 66.042a, 66.044a.
 Ayre, Leslie, a71.94br.
- Bach, Carl Philipp Emanuel. oratorios of, 2.08da.
 Bach, Johann Sebastian. cantatas, 2.10a, 2.116a, 71.48br; instrumental parts for cantatas, 2.115a; chorales, 71.90br; essay on the state of church music, 61.09a; *Magnificat*, 2.11a, 2.111a; motets, 2.12a, 2.112a-2.114a; Passion music, 26.00a, 26.01a; performance practice, 43.58a.
 Bäck, Sven Erik. works of, 74.505a.
 Balance. and acoustics, 7.06a; in early-American choral music, 62.00a; in male chorus, 46.02a.
 Balshaw, Paul A., a2.384a.
 Bamberger, Carl, ed71.23br.
 Banchieri, Adriano. works of, 2.13a.
 Barbe, Helmut. works of, 2.002a.
 Barbershop-Quartet Singing, 34.412a, 55.09a.
 Barbour, Richard L., a57.38a.
 Baritone voice, 71.05br.
 Barker, Dale W. works of, 2.001a.

- Barker, Lawrence, a18.09a.
 Barlow, Wayne, a51.06a.
 Baroque period. See also subject index 61 and individual composers;
 Cambridge Seminar, 74.506a; motets in, 21.00a; opera and church
 music in, 71.647br; phrasing in, 5.01a; music for winds and
 voices, 70.18a, 70.19a, 70.21a.
 Bartels, William H., a43.101a-43.103a.
 Bartók, Béla. Archives, 71.06br.
 Basses. lack of and how to train, 8.42a.
 Bassoon. in Baroque era, 61.04a.
 Bator, Victor, a71.06br.
 Bauer, David A., a57.40a, a74.517a.
 Bays, Robert E., a53.03a.
 Beachy, Morris J., a2.153a, a2.521a, a2.654a, a8.15a, a8.29a, a8.30a,
 a15.041a, a15.05a, a16.01a, a34.37a, a64.05a, a67.024a,
 a70.08-70.10a, a70.17a, a74.506a.
 Beaumont, Geoffrey. *Twentieth-Century Folk Mass*, 2.14a.
 Beck, Joseph, a19.02a.
 Beegle, Raymond, a31.00a.
 Beethoven, Ludwig von. *Missa solemnis*, 2.15a, ninth symphony, 73.00a;
 A Documentary Study, 71.0576br.
 Bell vowel chart, 9.11a, 9.12a.
 Bennett, Howard, ed71.03br.
 Bennett, Roy C., 71.163br.
 Berger, Donald Paul, a71.35br.
 Berger, Jean, a35.00a, a37.00a, a64.03a; *Birds of a Feather*, 2.153a;
 choral cycles of, 33.04a.
 Berger, Melvin, a71.14br, a71.141br.
 Bergethon, Bjornar, a71.053br.
 Berlin Cathedral Choir. in 19c., 34.28a.
 Berlioz, Hector. quote by, 35.13a.
 Berry, James S., a51.11a.
 Bessom, Malcolm E., a71.88br.
 Bialas, Gunther. biography and works of, 2.002a.
 Bibliographies of choral music. See subject index 44-55, 70, and
 individual composers; choral cycles, 33.001a; for men's chorus,
 71.46br; *Julliard Repertory Library*, 71.46br; using *Sprechstimme*,
 41.02a.
 Bicentennial, American. A.C.D.A. Celebration of, see subject index
 66.
 Bichsel, M. Alfred, a51.05a.
 Biggs, John, a60.05a.
 Billings, William, 2.154a-2.1543a, a39.01a.
 Biography. See individual composers and conductors.
 Bird, Maria, ed71.84br.
 Bishop, John, ed71.57br.
 Bjorge, James R., a74.22a, a74.515a.
 Black choral music. See black composers, spirituals.
 Black composers. See also individual names; 2.003a, 2.004a;
 bibliographies of, 69.06a, 70.14a; three schools of, 2.000a;
 in church music, 35.15da, 71.846br; in twentieth century,
 41.08a.

- Blend. See also subject index 11; 43.06a; in the male chorus, 46.02a; and formations, 5.01a, 5.02a, 5.07a.
- Bliss, Robert E., a47.00a.
- Blom, Eric, ed71.38br.
- Body movement, 3.14a.
- Boggess, Mildred Andrews, a51.38a.
- Bond, Dorothy, a57.14a, a71.32br.
- Boody, Charles G., a15.04a, a48.071a.
- Boone, E. Milton, a5.02a.
- Boredom in choral rehearsal, 3.11a.
- Boston. choral music in, 1850-1900, 34.122a.
- Bowlus, Robert E., a57.01a.
- Boychoirs. See also subject index 48; 8.21a, 34.14a, 34.15a; National Archive of, 34.17a; selection and classification of voices in, 4.01a; tone in, 8.39a.
- Boyd, Jack Arthur, ed15.03a, a40.03da, a43.40a, a43.70a, a44.01a, a48.03a, a49.04a, 49.05a, a56.00a, a70.03a, a71.75br, a74.15a.
- Boyd, Malcolm, a71.675br.
- Boyd, Morrison Comegys, a71.296br.
- Boyer, Daniel Rice, a69.09a.
- Boyer, Horace Clarence, a35.15da.
- Bragg, George, a8.21a, a34.14a, a34.15a, a34.17a, a48.205a, a57.26a.
- Brahms, Johannes. on destiny (*Alto Rhapsody*, *Schicksalslied*), 2.1545a.
- Brant, Henry. Works of, 2.1548a.
- Brass instruments in church, 71.07br.
- Breathing. See subject index 8.
- Brevard Music Center, 74.05a.
- Brewer, Richard Harding, a2.08da, 2.67a, a67.019a.
- Bright, Houston, a1.04a; *in memoriam*, 2.155a.
- British choral music; choral scene, 74.00a, 74.09a, 74.510a; church music, 71.30br; contemporary, 64.05a, 69.09a, 70.20a; in 16c, 37.00a, 71.29br; *Magnificats*, 32.00a.
- Britten, Benjamin. *Ceremony of Carols*, 2.16a; *War Requiem*, 2.17a, 74.45a; works, 2.171a.
- Briodo, Arnold, a1.02a.
- Brook, Barry, a69.07a.
- Brooks, Tilford, a41.08da.
- Broude, Ronald, a1.18a.
- Browne, Bruce S., a2.301a, a57.34a, a66.037a.
- Brown, Elaine, 34.00a, 34.20a, a67.037a; interviews with, 43.00-43.092a.
- Brown, Elwood H., a2.155a.
- Bryant, Donald T., a4.01a.
- Buhler, Philippe H., a74.42.
- Buker, Harriet Holt, a67.022a.
- Buller, Calvin, a34.38a-34.40a.
- Burgin, John Carroll, a71.89br.
- Burke, John T., a51.31a, a51.33a.
- Burney, Charles, a34.31a, a34.32a.
- Burroughs, Bob, a51.14a.
- Busch, Brian, a74.39a.
- Busche, Henry E., a34.04a.

- Busch, Stephen E., a48.22a.
 Bush, Geoffrey. works of, 70.20a.
 Butler, Eugene S., a15.11a, a58.02a, a66.006a.
 Byler, Leland, a14.04a.
 Byrd, William. quoted by, 35.13a.
 Byron, Lord. quoted by, 35.13a.
- Cain, Noble, a34.10a, a48.01a; eulogy for, 34.37a.
 California, southern. trends in high school choral music, 48.11a.
 Cambiata voice, 8.46a-8.49a, 48.22a, 57.37a.
 Cambridge (England), choral seminar, 74.506a.
 Camesi, David, a3.17da.
 Campbell, Robert, a3.09a, a3.10a.
 Canons, singing of, 33.05a.
 Cantatas, by J.S. Bach, 2.10a, 2.115a; Stravinsky, 2.81a.
 Cappadonia, Anthony C., a4.06a, a9.00a, a9.01a, a9.03a, a68.00a, a68.01a, a55.01a.
 Career opportunities, in church music, 66.006a; in Germany, 74.516a.
 Carey, Robert, a41.04a.
 Carey, William, a57.02a.
 Carlson, Jon O., a34.122a, a34.123a.
 Carpenters, the, choral sound of, 8.26a.
 Caruso, Enrico, a8.27a, a8.28a.
 Casey, Maurice, a43.22a.
 Castellini, John, a71.765br.
 Castelnovo-Tedesco, Mario, works of, 2.185a.
 Castrati, in choral music, 58.12a.
 Caswell, Arnold F., a34.34a, a64.00a, a74.03a, a74.12a, a74.14a, a74.17a, a74.18a.
 Cate, Geraldine, a8.07a.
 Chadwick, Charles, a67.043a.
 Chamber choir. See also subject index 53; in high school, 48.03a; in the community, 500.00a.
 Chambers, H.A., a71.825br.
 Changing Voices. See junior high school.
 Chant. See subject index 20.
 Chanties, 71.84br.
 Cheesman, Virginia, a34.08a.
 Cheney, Moses, a39.01a.
 Children's choirs. See also subject index 47; music for, 71.83br; musicianship program for, 13.03a; rehearsal of, 7.00a; vocal ranges in, 8.08a.
 Childs, Barney. "Quodlibet for Singers," 64.04a.
 Choate, Robert, a71.60br.
 Choices, and the director, 67.031a.
 Chorales. of J.S. Bach, 71.90br; harmonization of, 71.11br; Lutheran, 71.49br.
 Choral Institute '68, 74.32a.
 Choreography. See also body movement, dance; for swing choir, 55.06a, 65.01a.

- Christiansen, F. Melius, 34.26a; biography and works of, 2.20a.
 Christiansen, Larry A., a2.63a, a2.653a, a41.00a.
 Christmas. "Cabaret," 18.03a; carols, 71.82br; concert in Corpus Christi, 74.07a; multi-media concert, 74.08a.
 Christy, Van A., a8.00a, a71.33br, a71.36br.
 Church music. See also subject index 51; black influence on, 71.846br; chorale harmonization, 71.11br; *Choral Music of the Church*, 71.15br; *Church Music in Transition*, 71.18br; English, 71.30br; history of children's choirs in, 47.01a; history of New York Ave. Presbyterian church choir, 34.091a; *Musical Heritage of the Church*, 71.54br; music distribution in church choirs, 14.08a; musicianship, 13.02a, 13.03a; *Opinions on Church Music*, 71.65br; organization and planning, 71.01br; new structure of Mass, 22.00a; rehearsal technique with jr.-high choir, 7.00a; repertoire selection, 15.11a.
 Church of Jesus Christ of Latter-Day Saints. See Mormon church.
 Cincinnati. choral performance in (1850-1900), 34.123a.
 Clarke, Martyn, tr2.27a, tr2.781a-2.783a.
 Clark, J. Bunker, a60.011a.
 Classification of voices. See subject index 4.
 Cleaveland, W.R., a56.02a.
 Clinicians. for Jazz and show choirs, 55.06a, 55.12a.
 Clough, John, a71.78br.
 Coaching, 71.04br, 71.041br.
 Coffin, Burton, a71.848br.
 College choral music. See also subject index 49; musicianship in, 13.02a; preparation of vocal students, 57.07a; responsibilities of college choral director, 57.22a.
 Collegiate Chorale. See Shaw, Robert.
 Collins, Walter S., al.05a, al.09a, al.14a, al3.02a, 15.03a, a60.01a.
 Colness, R. Cedric, a8.14a.
 Commissioning of compositions. how to, 14.15a.
 Communication. and choral music, 67.008a; with singers, 43.071a.
 Community chorus. See also subject index 50; in Los Altos, Calif., 34.07a; producing musical comedies, 56.05a; chamber choirs in, 53.04a.
 Community colleges. See college.
 Competition. and festivals, 54.011a; invalidity in the arts, 67.033a; value of in choral music, 67.034a.
 Composition. See also subject index 1; Samuel Adler on, 43.205a; *Counterpoint*, 71.24br; Daniel Pinkham on, 43.54a; *Two-Part Writing*, 71.92br.
 Concertino-ripieno techniques in baroque music, 61.06a, 61.07a, 61.15da; in Handel, 61.08a.
 Conducting techniques and practices. See also subject index 6; German Baroque, 61.02a; 18c., 3.17da, bibliography, 69.00a; Spanish Renaissance, 60.08a; teaching of, see music education.
 Connor, Carol, a51.24a.
 Contemporary music. See also subject index 41 and 64, avant garde; works for chamber choir, 70.17a.
 Cooksey, John, a8.46a-8.49a.
 Coolidge, Richard, a67.033a.

- Copyright and copying of music, 1.08a; A.C.D.A. policy, 66.022a;
report from M.P.A., 1.13a; royalties, 1.10a.
- Cornett (*Zink*). in Baroque, 61.04a.
- Counterpoint. French school, 71.24br; Palestrinian, 71.675br.
- Countertenor voice, 8.40a.
- Couraud, Marcel. biography, 34.36a; interview with, 43.22a.
- Coward, Henry, a9.13a.
- Cox, Richard, a74.45a, a41.09a.
- Crabtree, Phillip, ed2.116a, ed2.371a, ed23.00a, ed69.08a, ed69.09a.
- Cramer, Edward M., al.08a.
- Creston, Paul, al.12a; *Isaiah's Prophecy*, 2.25a.
- Crisler, Jesse, a51.25a.
- Critics and criticism. See also subject index 73; 71.55br;
Elizabethan, 71.296br.
- Crosse, Gordon. works of, 70.20a.
- Cruden, Robert M., a2.382a.
- Curtiss, Marie Joy, a13.01a, a67.028a, a71.95br, a74.11a.
- Cycle, Choral, 33.001a, 33.03a, 33.04a.
- Damrosch, Frank, a17.05a.
- Dance, 18.01a, 18.02a; as a source of rhythmic style, 35.04a;
music and, 67.042a.
- Darasz, Arpad, a13.06a, a13.07a.
- Darrow, Gerald, F., a71.362br, a71.363br.
- Dart, Thurston, a61.17a.
- Davenport, David C., a58.00a.
- David, Johann Nepomuk. biography and works of, 2.002a, 2.26a.
- Davies, J.H., a69.04a.
- Davies, Peter Maxwell. works of, 69.09a.
- Davis, Richard Carroll, 2.116a.
- Day, James, a71.48br.
- Dearnly, Christopher, a71.30br.
- Decker, Harold, tr2.27a, tr2.781a-2.783a, a14.06a, 19.00a.
a34.36a, a60.00a, a66.021a, a66.028a, a66.032a, a66.038a,
a67.005a, ed71.082br, a74.09a, a74.510a; interview with,
43.00a-43.092a.
- Decker, William, a8.41a, a8.43a, a8.44a, a9.15a.
- DeJournett, Ned R., a57.19a.
- deLerma, Dominique-René, a70.14a.
- Delgado, Amado, a4.02a.
- Denmark. choral music in, 43.38a.
- de Nobel, Felix. interview with, 43.23a.
- DePue, Wallace, a34.41a, a55.09a.
- Des Prez, Josquin. book on (ed. Lowinsky), 71.455br.
- De Varon, Lorna Cooke, 34.18a, a41.01a.
- De Vito, Albert, a2.61a, a71.72br.
- Dialect. and choral singing, 9.07a.
- Dickinson, Clarence, a51.03a.

- Diction. See also subject index 9; of the Carpenters, 8.26a;
 declamation and vocal production, 8.05a; English, 71.31br;
 French, German, Italian, and Spanish, 71.71br.
- Diercks, Louis, a4.03a, a4.04a, a5.02a, a9.07a, a18.02a, a74.00a-
 74.02a.
- Dietrich, Milton. works of, 2.001a.
- Discographies. See also subject index 19; recordings by Wilhelm
 Ehmann, 61.07a; Chas. Ives, 2.38a, 2.381a; recordings of Bach
 by Helmuth Rilling, 34.25a.
- Dissertations. Dissertation abstracts appearing in the *Choral
 Journal* are indexed by topic.
- Dissonance. effect of on choral sonority, 8.30a.
- Distler, Hugo. origins of his style, 2.781a; dynamics in, 2.27a.
- Donmoyer, Kenneth C., a18.04a.
- Doubleday, Ellen, a71.24br, a71.51br, a71.92br.
- Douglass, Ruth, a57.23a.
- Drama, music. See musical comedy and drama.
- Draper, Dallas, a8.25a.
- Drennan, Dorothy, a2.1548a.
- Drotleff, John C., a48.241a.
- Druba, Carl E., a50.02a; interviews with, 43.101a-43.103a.
- Dunn, Thomas, a15.10a.
- Dynamics. in the music of Schütz, 2.781a-2.783a; in Schütz and
 Distler, 2.27a.
- Egbert, L.E., Jr., a14.10a.
- Ehmann, Wilhelm, a61.07a, a71.10br, 74.14a, 74.43a, a74.48a;
 interview with, 43.26a.
- Ehret, Walter, a71.37br; interviews with, 43.101a-43.103a.
- Electronic media, 15.06a.
- Elementary school. See also subject index 47; Music education in,
 71.053br.
- Ellis, Robert, a8.07a, a34.05a.
- Elson, James, a45.011a.
- Emerson, Ralph Waldo. quote by, 35.13a.
- Employment. See career.
- Encores. selection of, 15.05a.
- Engelstad, Paul, a14.09a, a18.05a.
- England. See Great Britain, British.
- English. diction, 71.31br; singing foreign texts in, 58.02a.
- English, Mary, a45.00a, a47.02a, a66.013a, a66.025a.
- Entertainment. choral music as, 15.08a, 15.09a, 57.12a, 67.014a.
- Enthusiasm. value of in directors, 57.40a.
- Ericson, Eric, 74.501a; interview with, 43.28a.
- Ermey, William, a43.104a.
- Eskelin, Gerald R., a51.28a.
- Ethiopia. choral music in, 74.20a.
- Europa Cantat*, 74.42a, 74.511a, 74.514a.
- Europe. music in. See also individual countries; 74.09a, 74.41a,
 74.44a.

European Federation of Young Choirs, 74.42a.
 Evans, Arthur Lee, a42.001da.
 Evans, James, 51.13a.
 Evenson, John L., a13.05a.
 Experimentation in rehearsal, 7.01a.
 Exper '67, 74.28a.
 Expression in early 19c. American music, 63.01a.

Falsetto. appropriateness of use, 43.103a; building of, 46.02a;
 for extension of range, 8.37a, 8.40a; history of in
 choral music, 58.12a.
 Faust. scenes from (Schumann), 2.76a, 2.761a.
 Fay, Vernon, a54.00a.
 Fehr, Carl A., a49.001a.
 Ferguson, Donald N., a71.52br.
 Fermatas, 58.01a.
 Festivals, choral. See also subject index 54; history of, 4.07a.
 Fetler, Paul. biography and works of, 2.29a.
 Fiebig, Kurt. biography and works of, 2.002a.
 Fiesta '78, 74.517a.
 Fink, Robert, a71.467br.
 Finney, Ross Lee, 2.295da.
 Finn, Father William J., a8.34a.
 Fischer, Carl (publishing firm). history of, 1.111a.
 Fischer-Dieskau, Klaus, a2.27a, a2.781a-2.783a.
 Fischer, William R., a55.02a.
 Fisk, Dale, a1.10a.
 Fisk Jubilee Singers, 34.13a, 42.001a.
 Fisk, Nicholas, a71.50br.
 Flood, Gordon, a60.02a.
 Flummerfelt, Joseph, a2.624a.
 Flute. early, 61.03a.
 Folksongs. early-American, 71.86br; children's in Japan, 71.35br;
 in Hawaii, 71.34br.
 Follansbee, Nicholas, a67.041a.
 Folstrom, Roger, a8.31a.
 Foot, Edwin L., Jr., a66.026a, a66.031a.
 Form. in contemporary music, 41.04a; in Haydn Masses, 2.37da; and
 performance, 3.05a, 16.00a; in solo vocal music, 33.00a;
 teaching of, 57.08a.
 Formations. See also subject index 5; seating of large choirs,
 54.00a.
 Forrester, Donald W., a60.08a.
 Forte, Allen, a71.91br.
 Fortune, Nigel, ed71.647br.
 Forucci, Samuel L., a71.88br.
 Foss, Cornelia, a67.040a.
 Foss, Lukas, a2.30a; *American Cantata*, a2.302a, 66.039a; *Geod*,
 2.30a; works of, 2.301a.

Fountain, Robert. interviews with, 43.00a-43.092a, 43.101a-43.103a.
 French music. Baroque Te Deums, 33.06a, 33.07a.
 Frisell, Anthony, a71.05br.
 Fruchtman, Efrim, a2.52a.
 Fuchs, Peter Paul, a71.74br.
 Fudge, James Thompson, a2.48da.
 Fuller, Jeanne Weaver, a64.02a.
 Fuller, Robert, a2.12a.

Galkin, Elliot, a17.025da.
 Ganus, Clifton L., III, a70.18a, a70.21a.
 Garber, Herbert, a17.03da.
 Gardener, John. works of, 70.20a.
 Garfinkle, Sonya, a34.20a.
 Garretson, Robert L., a71.22br, a71.22lbr.
General History of Music (Burney: 1776-1789), 34.31a, 34.32a.
 General music class in junior high, 48.04a-48.06a.
 Germany, Bach festivals in, 74.41a; choral music in, 74.01a, 74.02a, 74.09a, 74.12a, 74.39a; choral repertoire in, 74.17a, 74.18a; Wilhelm Ehmann and the *Westfälische Landeskirchenmusikschule* 74.43a; 20c. choral composers from, 2.002a. University of Oregon center in, 74.26a.
 Gerschefski, Edwin. works of, 2.33a.
 Gesualdo, Don Carlo. performance problems in his music, 2.34a.
 Ghosh, Kanu. interview with, 43.104a.
 Gibbons, Beverly B., a7.04a.
 Gibbons, Orlando. anthems, proportion in, 2.35a.
 Gibbs, Thomas Jordan, a2.37da.
 Gilbert and Sullivan. operettas recommended, 56.03a; librettos, 71.188br.
 Gilliland, Dale V., a8.16a.
 Glarum, L. Stanley. works of, 2.001a.
 Glenn, Carole, a43.00a-43.092a, 67.027a.
 Gonzo, Carroll, a7.05a.
 Goodheart, Luther, 57.06a.
 Gordon, Lewis W., a3.14a, a74.504a.
 Gounod, Charles, a63.00a.
 Grasso, Benjamin V., a1.00a.
 Great Britain. choral music in. See also British choral music; 74.00a, 74.09a, 74.510a.
 Greenberg, Noah. review of seminar with, 74.11a.
 Green, Elizabeth A.H., a71.53br.
 Green, Lennis H., a51.40a, a51.41a.
 Gregorian chant. See chant.
 Grier, Gene, a4.08a, a19.03a, a42.02a, a43.401a, a55.03a-55.06a, a55.10a, a55.12a-55.14a, a65.01a, a65.02a-65.04a, a66.040a.
 Griffin, Frances, a74.502a.
 Griffin, Joseph, a2.75da.
 Griffin, Malcolm Joseph, a2.751a.

- Grimm, Betty Jane, a33.00a.
 Grossman, Ferdinand. *in memoriam*, 34.11a.
 Grunfeld, Frederic, a71.535br.
 Guido d'Arezzo, a36.02a.
Gymanfa Ganu (Welsh singing festival), 74.06a.
 Haberen, John B., a2.154a, a2.1541a, a7.04a, a43.23a, a60.04a, a66.034a.
 Hadley, Richard Thomas, a2.44da.
 Hailparn, Lydia R., a21.00a.
 Hairston, Jester. biography of, 34.06a.
 Hambræaus, Bengt. works of, 74.505a.
 Hamburg. choral scene in, 74.12a.
 Hamburger, Povl, a71.11br.
 Hammar, Russell A., a2.784a, a51.01a, a74.41a, a74.44a.
 Handbells. comparison of different brands, 17.00a.
 Handel, George Frederick. *concertino-ripieno* practice of, 61.08a; review of biography, 71.40br.
 Handel-Haydn Society (Boston), 71.39br.
 Hanson, Richard D., a2.20a.
 Hardester, Jane Skinner, a16.00a, a34.00a, a67.048a; interviews with, 43.00a-43.092a.
 Harp, Mel, a2.26a.
 Harris, Carl, Jr., a2.000a, a2.004da, a2.53a, a42.00a.
 Harris, Jerry Weseley. works of, a2.001a.
 Haskins, John, a43.71a.
 Hastings, Thomas, a63.01a.
 Hausman, Ruth L., a71.41br.
 Hawaii, folksongs in, 71.34br; history of music in, 71.41br.
 Hawkins, Margaret B., a3.11a.
 Haydn, Franz Josef. bibliographic material on, 2.371a; Masses, form in, 2.37da.
 Hayes, Deborah, a2.1545a.
 Hayes, Morris D., a57.15a, a57.29a, a66.025a.
 Haynes, Margaret Smith, a71.673br.
 Heaton, Peter, a71.84br.
 Hebrew music. early, 36.05a.
 Heinrich, Adel, a51.22a.
 Held, Wilbur, 13.02a.
 Hemberg, Eskil. works of, 74.505a.
 Henderson, Melanie, a48.23a.
 Henkel, George J., a9.06a.
 Henken, Morris, ed67.053a.
 Henson, B.R. (Bev), 34.22a.
 Herford, Julius, a2.11a, a67.030a, ed71.082br, 74.13a.
 Herrema, Robert D., a2.003a, a2.441a.
 Hesse, Hermann, a57.28a.
 Hiatt, Iva Dee. interviews with, 43.00a-43.092a.
 High school choral music. See also subject index 48; music anthology for, 71.165br; chamber choirs in, 53.03a; first weeks of the year, 14.03a, 14.04a; history of, 34.092-34.095a, 34.101-34.104a, 34.12, 34.121a; musicianship in, 13.02a, 13.05a, 13.10a-13.13a; organization and planning of, 71.25br; program in Henderson, Nebraska, 34.21a; quality of repertoire in, 15.02a; ranges of singers in, 8.08a; responsibility of teachers in, 57.21a; tone in, 8.14a.

- Hilbish, Thomas. interviews with, 43.101a-43.103a.
 Hilbrich, Paul D., a15.08a.
 Hill, Marshall Austin, a61.15da.
 Hines, Robert S., a2.171a, ed71.19br.
 Hinton, Sam, a33.01a.
 Hirt, Charles C., a66.016a, a67.008a, 67.020a, a67.025a, a74.29a, a74.511a; interviews with, 43.101a-43.103a.
 Hisey, Ernest L., a66.019a.
 History of choral music. See also subject index 35-42 and 58-65; teaching in rehearsal, 57.11a.
 Hoagland, Bruce D., a69.00a-69.03a.
 Hoeckstra, Thomas Earl, 2.116a.
 Hoelty-Nickel, Theodore, ed71.54br.
 Holden, Oliver, a62.01a.
 Holford, Ambrose, a74.13a.
 Holliday, Robert. interviews with, 43.00a-43.092a.
 Holsinger, Clyde William, a3.16da.
 Holst, Gustav. *The Hymn of Jusus*, 69.09a.
 Holthaus, Sister Joachim, a20.00a.
 Honegger, Arthur. *King David*, 2.375da.
 Hopper, William Lloyd, a71.18br.
 Hosmer, Helen M., a49.01a, a57.07a.
 Houze, Mary P., a36.05a.
 Howe, Solomon, a39.01a.
 Hugdahl, Edward D., a51.10a.
 Hugoboom, R. Wayne, a3.00-3.04a, a49.02a, a57.00a, a66.012a; tributes to, 34.33a, 66.043a.
 Huls, Helen, a8.06a.
 Humanities. choral music and, 15.00a.
 Hume, Paul, a57.25a.
 Hungarian music. history of, 71.21br.
 Hunter, Kermit. "Stars in my Crown," 56.00a.
 Huszti, Joseph. interviews with, 43.00a-43.092a.
 Hygh, Hayward Jr., a34.13a.
 Hymnals. denominational, 51.21a; St. Dunstan, 71.775br.
 Hymns. harmonization of, 71.11br; hymnology at U.S.C., 51.26a; Mormon, 51.25a; singing of, 51.07a; selection of, 71.438br.
- Imig, Warner, a49.00a, a66.0022a, a66.0051a.
 Imitation. technique of in English Renaissance, 37.00a.
 Indeterminate music. See aleatory.
 India. choral music in, 43.104a.
 Individual voice and the choir, 8.04a, 8.06a, 8.19a, 8.25a, 8.32a.
 Inhibitions. discarding of, 67.0362a.
 Inspiration of the choir, 67.0362a; inspirational letter to a beginning teacher, 67.035a; inspirational letter of departure, 67.044a; inspirational essay, 67.052a; as a lost art, 67.021a, 67.036a; through new teaching techniques, 57.17a; poem of, 67.032a; pre-concert remarks, 67.0301a.

- Institute of European Studies. tour organization by, 74.21a.
 Instrumental conducting. See subject index 17; compared with
 choral conducting, 43.701a.
 Instruments in Baroque, 61.03a-61.05a.
 International Phonetic Alphabet, 9.09a.
 International University Choral Festival (Lincoln Center, New York),
 74.22a, 74.515a.
 Interpretation. See subject index 58-65.
 Intonation. and blend, 11.01a; causes of poor, 43.102a, 47.00a.
 Ives, Charles. *Celestial Country*, 2.384a; development of his
 sacred music style, 2.385da; interview with Robert Shaw
 regarding, 43.69a; works of, 2.38a-2.383a.
 Iveson, William B., a9.05a.
- Jackson, George Pullen, a34.30a, a71.86br, a71.93br.
 Jackson, George Stuyvesant, a71.29br.
 Jacobs, Arthur, a71.12br.
 Jacques-Dalcroze, Emile, 3.14a.
 Japan. children's folksongs in, 71.35br.
 Jarrett, Jack M., a8.01a.
 Jazz. elements of in church music, 51.13a, 51.171a.
 Jazz, vocal. See subject index 42, 55, and 65; A.C.D.A. and,
 66.040a; adjudicating, 4.08a, arranging of, 1.16a;
 recordings of, 19.03a.
 Jennings, John W., a71.09br.
 Jennings, Kenneth. interviews with, 43.00a-43.092a.
 Jobs. See career opportunities.
 Johnson, Deral, a5.07a.
 Johnson, Glen, a51.231a.
 Johnson, Gordon, a5.00a.
 Johnson, Hall, 2.42a.
 Johnson, H. Earle, a71.39br.
 Johnson, Hugh B., a53.01a.
 Johnstone, Michael F., a13.08a.
 Jones, Archie N., a67.002a, a67.017a, a71.58br.
 Jones, Arnold, a57.05a.
 Jones, Donald L., a5.03a, a9.08a.
 Jones, J. Loren, a8.35a, a8.36a, a8.38a.
 Jones, Maurice, a74.24a.
 Jones, Perry O., a2.505a, a58.13a.
 Joseph, Warren, a8.08a.
 Junior college. See college.
 Junior-high-school choral music. See also subject index 48;
 changing voices in, 8.37a, 8.40a, 8.46a-8.49a, 57.37a;
 making musical instruments, 57.02a; arranging for, 1.15a;
 repertoire for, 46.01a; teaching, 71.61br; vocal ranges in,
 8.08a.
 Jürgens, Jürgen, 34.34a.
 Justus, Lane D., a13.10a, a13.12a.

Kantorei, 61.00a.

Kaplan, Abraham. interviews with, 43.101a-43.103a.

Kay, Ulysses. works of, 2.44da; *Choral Triptych*, 2.441a.

Kearns, William Kay, a2.62da.

Kegerreis, Richard Irl, a34.092-34.095a, a34.101-34.104a, a34.12a, a34.121a.

Keister, Elwood, a14.00a, a19.01a, a67.013a.

Kelly, John M., a71.34br.

Kemp, Helen, a47.01a.

Kerman, Joseph, a71.47br, a71.471br.

King, E.J., a71.77br.

King, Maurice R., a1.001a, a9.04a, a48.021a.

Kinne, Aaron, a39.01a.

Kirk, Peggy, a3.13a.

Kirk, Theron, a60.01a, a64.01a, a67.046a.

Klausman, Grant J., a57.20a.

Klein, Lothar, a1.01a.

Klinka, Theodore M., a7.03a.

Knystedt, Knut. "Praise to God," 2.45a.

Koch, Johannes H.E. works of, 2.002a.

Kodály, Zoltán. works for children, 2.46da; musicianship training, 13.06a, 13.07a, 13.14a.

Kossmann, Anna d'Aniello, a9.10a.

Kovalenko, Susan Chaffins, a23.02da.

Kraft, Walter. biography and works of, 2.002a.

Kramme, Joel I., a2.92a, a7.06a.

Krehbiel, Clayton. interviews with, 43.101a-43.103a.

Kumlien, Wendell Clarke, a2.385da.

Kyme, George, a71.83br.

Lamb, Gordon, a2.16a, a2.38a, a14.15a, a15.02a, a43.43a, a43.69a, a48.10a, a48.20a, a64.04a, a74.27a.

Lamble, Walter, a55.05a.

Lampe, Sister Laura, a8.22a.

Language. pictorial, 7.05a.

Lanier, Sidney, quote by, 35.13a.

Lannom, Allen, a16.001a, a51.08a, a58.03a, 58.04a, a66.030a, a67.016a, 67.0362a, a67.032a, a67.052a; interviews with, 43.00a-43.092a.

Larson, David, a34.35a.

Larynx. functions of, 8.10a.

Latin. pronunciation of, 9.04a, 9.05a; classical vs. ecclesiastical, 9.10a; translation of, 60.03a.

Laubenstein, Paul F., a9.14a.

Lawler, Fred D., a13.09a.

Lawler, Vanett, a67.011a.

Leadership. See also subject index 14; in church choirs, 51.01a; through solo singing, 57.16a.

Lee, Marcella, a8.45a, a67.055a.

Lees Jr. College (Ky.), 14.10a.

Lee, William J., a8.05a.
 Lehl, Allan, a57.16a.
 Lemonds, William W., a2.17a.
 Lewis, Anthony, ed71.647br.
 Lewman, Mike, a68.02a.
Lexicon of Musical Invective (ed. Slonimsky), 73.00a.
 Liberal-arts education. choral music as a part of, 57.23a.
 Library of choral recordings, 19.01a.
 Libretto. writing of, 56.04a.
 Lilienstein, Saul E., a3.06a.
 Lindholm, Ingvar. works of, 74.505a.
 Lindroth, Richard, al.13a.
 Lindsay, Bryan, a30.00a, a53.051a.
 Lincoln, Dorothy, a2.65a-2.652a.
 Lindusky, Eugene, a60.03a.
 Linke, Norbet. works of, 2.002a.
 Linthicum, David Howell, a2.625da.
 Liszt, Franz. music for male chorus by, 2.48da.
 Liturgical drama, 36.03a.
 Liturgy. thoughts on, 51.20a.
 Lock, William, a2.13a, a2.1542a, a28.11a, a33.03a, a33.05a, a53.05a, a53.06a, a53.07a, a53.09a, a57.42a, a67.056a.
 Lockwood, Richard H., a74.08a.
 Logan, Joseph C., a8.20a, a46.01a.
 Lomax, Alan, ed71.69br.
 Long, Janice Miller, a2.56a, a2.618a.
 Lorentzen, Bent. interview with, 43.38a.
 Lowrance, Robert S., Jr., a8.03a, al4.03a.
 Lowry, Alaire, a45.02a.
 Loy, Arthur, a56.02a.
 Luboff, Norman, a43.28a; interviews with, 43.40a, 43.401a; choir, 55.14a.
 Luce, Harold D., a23.01da.
 Luer, Carol A., a67.0441a.
 Luhring, Alan, a2.35a.
 Luther, Martin. quote by, 35.13a.
 Lydic, Frank A., a67.049a.

McCarthy, Violette, a57.21a.
 McCray, James E., a2.29a, a32.00a, a43.205a, a43.54a.
 McCullough, Derek, tr71.79br.
 McElheran, Brock, 41.03a, a64.06a; "Patterns in Sound," 2.505a.
 McKinley, J. Eugene, a48.07a.
 McNeil, Albert J., a67.026a.
 McRoberts, Gary K., a55.08a.
 Madrigal choirs. See subject index 53.
 Madrigal dinner, 53.07a; early-American theme for, 53.08a.
 Madrigals. See also subject index 29; English, 60.01a, 71.70br, 71.81br; by Monteverdi and Marenzio, 2.52a; selection of, 15.041a.

- Magill, J. Marion, a14.02a.
Magister Ludi (Hesse). excerpt from, 57.28a.
Magnificat. See also subject index 32; by J.S. Bach, 2.11a, 2.111a; Schütz, 2.782a.
 Maier, Harvey, a57.32a, a66.015a, a67.015a, a74.51a.
 Mainous, Frank D., a71.90br.
 Male chorus. See also subject index 46; music for by Liszt, 2.48da; music for, 71.67br.
 Malin, Don, a15.00a, a29.10a, 70.08a.
 Malloy, Don, a74.20a.
Manhattan Collection of Psalms and Hymn Tunes and Anthems (Hastings: 1836). excerpt from, 63.01a.
 Manifold, J.S., ed71.68br.
 Mann, Alfred, a61.08a.
 Mann, William, a71.648br.
 Manuel, Handel. interview with, 43.104a.
 Manzo, Ralph, a54.01a.
 March, Ralph S., a66.033a.
 Marenzio, Luca. madrigals of, 2.521a.
 Marx, Karl. biography and works of, 2.002a.
 Mason, Lowell, biography and works of, 2.50da; excerpt from *Musical Letters*, a34.28a.
 Mason, Vito E., 15.03a, a18.07a.
 Mass. See also subject index 22 and 23; Masses by Haydn, 2.37da; *Jazz Mass* (Masters), 2.503a.
 Masters, Joe. *Jazz Mass*, 2.503a.
 Mathews, Theodore K., a66.029a.
 Mathias, William. interview with, 43.43a; works of, 70.20a.
 Mathis, Russell, a14.14a, a56.01a, a56.02a, a66.008a, a67.054a.
 Mayer, Fred, a34.01a.
 Mayo, Paul E., a57.03a.
 Meadow Brook School, 74.15a.
 Mechem, Kirke, a15.09a, a33.001a; choral cycles of, 33.04a.
 Medieval and pre-medieval music. See subject index 36 and 59.
 Meints, Donald, a53.02a.
 Mellnäs, Arne. works of, 74.505a.
Memories of an Artist (C. Gounod), excerpt from, 63.00a.
 Mendelssohn-Bartholdy, Felix. biography of, 2.51a; reviews of the première of *Elijah*, 73.02a.
 Mennonite choirs. in Kansas, 34.38a-34.40a.
 Men's chorus. See male chorus.
 Merkel, Byron M., M.D., a8.10a.
 Merrifield, Norman L., a51.04a, a67.014a.
 Metz, Donald E., a48.06a.
 Mexico. Fiesta '78, 74.517a.
 Michigan State Normal College Choir, 34.103a.
Micrologus (1517). See *Musice active micrologus*.
 Microrhythms, 60.04a.
 Mid-America chorale, 74.27a.
 Mielenz, Otto E., a5.01a.
 Miller, Donald B., a2.83a.
 Miller, Kenneth E., a2.78a, tr26.00a, tr26.01a, a61.00a, a61.02a-61.04a.

- Miller, Samuel D., a13.13a, a16.03a.
 Milligan, Thomas B., a35.05a.
 Mills, Tom, a48.08a.
 Minnesota. choral programming in, 15.04a.
 Missa Brevis. defined, 2.56a.
 Moe, Daniel, a67.0301a, a67.044a, a71.73br; interviews with, 43.00a-43.092a.
 Moerk, Alice A., a58.11a.
 Moffatt, Richard. works of, 2.001a.
 Molina, Antonio M., a43.701a.
 Monteverdi, Claudio, biography and works of, 2.52a; madrigals of, 2.521a.
 Monteverdichor (Hamburg), 34.34a.
 Moore, Ray, a9.09a.
 Moore, Undine Smith, 2.53a.
 Moravian music. history of, 39.00a; July 4 celebration, 74.502a.
 Moremen, Raymond, a41.015a, a43.65a, a43.90a.
 Morey, C.R., a71.175br.
 Morgan, John G., a74.49a.
 Mormon church. hymns of, 51.25a.
 Moser, Hans Joachim, a71.79br.
 Moses, Harry E., a71.25br.
 Motets. See also subject index 21; by J.S. Bach, 2.112a-2.114a, 2.12a.
 Motivation. See also inspiration; 67.021a, 67.022a, 67.036a; of high-school boys, 48.08a.
 Mount, Timothy, a58.12a.
 Mozart, Wolfgang Amadeus. *Missa Brevis* K. 194, as example of poor text setting, 1.12a; *Missa Brevis* K. 192, 2.56a; operas of, 71.648br.
 Multi-Media. programming, 1510a; in church 51.28a.
 Musical comedy and drama. See also subject index 56; for chamber choir, 53.09a; sound reinforcement of, 68.02a.
Musicalia: Sources of Information in Music, 69.04a.
 Music education. See also subject index 57; *Choral Music Education*, 71.13br; in elementary school, 71.053br; *Enjoy Music More*, 71.32br; *Four Decades of Choral Training*, 71.363br; general music in jr.-high school, 48.04a-48.06a; history of in U.S.A., 71.42br; *If Teachers Were Free*, 71.44br; *Instrumental Music in the Public Schools*, 71.45br; *Making Music*, 71.50br; *Music Education in Action*, 71.58br; *Music Essentials for Classroom Teachers*, 71.59br; *Music Fundamentals*, 71.595br; music therapy, 71.62br; quotes on, 67.053a; *Rudiments of Music*, 71.765br; *Teaching Music in Today's Schools*, 71.88br; of children using contemporary idioms, 71.673br.
 Music Educators' National Conference (M.E.N.C.). trends in, 67.011a.
Musice active micrologus (Agricola: 1532). excerpt from, 60.07a.
 Murphy, Howard, A., a71.595br.
 Musicianship. See also subject index 13; predicting potential, 4.03a, 4.04a.
 Musicology and the choral conductor, 1.14a, 58.11a.

- Nafziger, Kenneth, a34.25a.
 Names of choral groups, 67.019a.
 National Council for Inter-Faith Music, 51.22a.
 National Endowment for the Arts. A.C.D.A. resolution concerning, 66.030a; inaction of, 67.054a.
 Nebraska. high school music in Henderson, 34.21a.
 Neff, Frank R., Jr., a51.17a.
 Negro spiritual. See spiritual.
 Neidig, Kenneth L., a71.09br.
 Nelson, Charles, 15.03a.
The New Liberty Bell, 66.035a.
 New York, choral performance in, 1850-1900, 34.123a.
 New York Ave. Presbyterian Church, 34.091a.
 Noble, Weston, 5.01a, a61.01a; interviews with, 43.00a-43.092a, 43.101a-43.103a.
 Nolin, Wallace H., a56.03a.
 Nolte, Ewald V., a39.00a.
 Nordoff, Paul, a71.62br.
 North Carolina Summer Choral Workshop, 34.05a.
 Northwestern University A-Cappella Choir, 34.103a.
 Notation, avant-garde, 41.03a, 71.63br; mensural, 60.08a; of Penderecki, 2.625da.
 Nye, Vernice, a71.83br.
 Nye, Robert, a71.053br, a71.83br.
 Nystedt, Knut, 2.59a.
- Oates, Rev. John M., a51.39a.
 Oboe. in Baroque, 61.04a.
 O'Connor, Father Norman, a2.503a.
 Ode, James, a71.07br.
 Ohler, Bobby A., a54.02a.
 Ohl, Ferris, 13.02a.
 Opera, choruses from as program material, 15.001a.
 Opheim, Vernon H., a8.04a.
 Oratorios by C.P.E. Bach, 2.08da.
 Orchestra. in America, 71.02br; balance with chorus in Baroque and Classic periods, 61.101a; combining with chorus, 3.07a; repertoire of, 71.52br.
 Orchestral conducting. See also subject index 17 and instrumental conducting.
 Oregon. composers from, 2.001a; University of Oregon German Center, 74.26a.
 Orff, Carl. pronunciation in *Catulli carmina* and *Carmina burana*, 9.10a.
 Organization and administration. See subject index 14; of church choirs, 51.02a; in high school, 48.02a.
 Organs, 71.66br.
 Ornamentation. in Renaissance, 60.02a.
 Ornithoparchus, Andreas. excerpt for *micrologus*, 60.07a.

- Otte, Paul R., a24.00a.
 Ottman, Robert W., a53.04a, a71.90br.
 Outdoor drama, 56.00a.
- Pace, Robert, a71.59br.
 Page, Robert, a43.53a; interviews with, 43.101a-43.103a.
 Paige, Paul E., a74.32a.
 Paige, Richard, a8.02a.
 Painting. music and, 67.041a.
 Palestrina, Giovanni Pierluigi da. biography of, 2.61a;
 counterpoint of, 71.675br.
 Palmer, King, a71.01br.
 Pamperin, Martha, a34.16a.
 Pankratz, Herbert R., a15.001a.
 Parker, Alice. *Journeys: Pilgrims and Strangers*, 2.618a.
 Parker, Horatio. biography and works of, 2.62da.
 Parody. self-parody in Bach Cantatas, 2.116a.
 Partin, Robert E., a41.07a.
 Part songs in 19c. and 20c., 31.00a.
 Passion. See also subject index 25; choruses in Schütz Passions,
 2.78a; Penderecki, *St. Luke*, 2.624a.
 Patrick, Robert Lee, a2.785da.
 Paxton, J. Russell, a8.04a.
 Pauley, Reinhard G. editions by, 2.001a.
 Paul, Ouida Fay, a8.12a, a58.01a.
 Pauls, John A., a8.33a.
 Paynter, John. works of, 70.20a.
 Pearson, William P., a57.27a.
 Pedagogy. See subject index 57 and 67.
 Pemberton, Carol Ann, a2.50da.
 Penderecki, Krzysztof. *Dies irae*, 2.623a; notation of, 2.625da;
 St. Luke Passion, 2.624a.
 Penn State Music Series, 70.10a.
 Pepping, Ernst. biography and works of, 2.002a.
 Performance practice. See also subject index 58-65; in music of
 Billings, 2.154a, 2.1541a; dynamics in Schütz, 2.781a-2.783a;
 in Germany, 16-17c, 61.17a; in Russian choral music, 74.10a.
 Perinchief, Robert, a57.09a.
 Perry, Arlene G., a17.04a.
 Persichetti, Vincent. interview with, 43.53a.
 Peters, Don, a34.21a.
 Peterson, Paul W., a14.11a, a51.15a.
 Pfautsch, Lloyd, a71.31br.
 Philadelphia. choral performance in, 1850-1900, 34.123a.
 Phillips, Andria M., a13.11a.
 Philosophy, professional. See also subject index 67; changes in,
 1950-1970, 43.04a; qualifications for conductors, 43.07a.
 Phonation, 8.36a.
 Phonetics, 71.71br; I.P.A., 9.09a.

- Phonograph records. See subject index 19, 72, and discographies.
 Record reviews are not indexed here.
- Phrasing. phrase structure in choral music, 35.05a; Weston Noble's practice, 5.01a.
- Physiology of the larynx, 8.10a.
- Pierce, Brent, a71.63br.
- Pinkham, Daniel. choral cycles of, 33.04a; interview with 43.54a; music of, 2.63a.
- Pirro, André, a59.00a.
- Pisano, Richard C., a2.112a-2.114a.
- Pitch in 17-18c. vocal music, 61.16a.
- Plainsong. See subject index 20.
- Poe, Frances, a43.26a.
- Poellein, John, a3.18da.
- Poetry, and music. See also text; 35.01a, 71.57br.
- Poland. contemporary music and mus. education in, 74.518a.
- Polychoral music. compositional style in Bach motets, 2.114a; formations and rehearsal techniques for, 5.04a; history, repertoire, and performance practice of, 58.071a; of Praetorius, 2.67a.
- Pooler, Frank, a8.26a, a43.28a, a43.38a, a43.65a, 57.36a, a71.63br, 74.509a, interview with, 43.55a.
- Porter, Andrew, a71.55br.
- Poston, Elizabeth, ed71.82br.
- Posture, 8.41a.
- Poulenc, Francis. biography and style of, 2.655a; *Chanson à Boire*, 2.65a; introduction to his music, 2.654a; *Mass in G, Gloria*, motets, 2.656a, 2.657a; performance of, 2.658a; *Petites Voix*, 2.652a; *Sept Chansons*, 2.651a; *Tenebrae factae sunt*, 2.653a.
- Praetorius, Michael. style in polychoral works of, 2.67a.
- Preheim, Marles, 69.09a.
- Presence in choral tone, 8.17a.
- Presser, William, a1.11a.
- Price, Milburn, 36.03a.
- Pritchard, T.C.L., a71.26br.
- Pritchard, W. Douglas, a74.501a, a74.505a.
- Production, voice. See subject index 8, vocal technique, tone.
- Professional choirs. as influence on high-school choirs, 48.15a.
- Programming. See also subject index 15; in college, 49.04a, 49.05a.
- Pronunciation. See diction.
- Proportion in Gibbons's anthems, 2.35a.
- Prout, Ebenezer, a61.101a.
- Prussing, Stephen H., a34.091a.
- Psalms. Hebrew Psalter, 36.05a.
- Psychology. of conducting, 71.74br; and fulfillment of singers, 57.39a; in singing, 8.33a; and the church choir, 51.40a, 51.41a.
- Public relations. and the jazz and show choir, 55.11a.
- Publishing, music. See subject index 1.
- Purcell, Henry. quote by, 35.13a.

Quitscheiber, Georg, "18 Rules About Tasteful Singing," 61.17a.
 Quotations in praise of music, 35.13a; on music and music education,
 67.053a.

- Rabe, Folke. works of, 74.505a.
 Radice, Jean, a43.58a.
 Radice, Mark, a43.58a.
 Rainbow, Bernarr, a71.16br.
 Ramsey, James, a48.04a.
 Randolph, David. interviews with, 43.101a-43.103a.
 Range, in adolescents, 8.08a, 48.22a; problems with in existing
 choral music, 1.03a.
 Ray, Walter I., a57.41da.
 Reading sessions, 14.01a.
The Reasonableness of Regular Singing (Symmes: 1720), 61.18a,
 61.19a.
 Recorder (instrument). history and description of, 61.03a.
 Recording techniques, methods, and equipment. See subject index 68.
 Records. See phonograph records.
 Red, Buryl, a71.165br.
 Regensburg *Domspatzen*, 34.15a.
 Regier, Bernard, a8.04a.
 "Regular singing," 61.18a, 61.19a.
 Rehearsal technique. See also subject index 7; 67.046a, 71.75br;
 boredom and, 3.11a.
 Relaxation in singing, 8.44a.
 Renaissance. See also subject index 37 and 60; Cambridge seminar on,
 74.506a; "18 Rules About Tasteful Singing," 61.17a; music for
 winds and voices, 70.18a, 70.19a, 70.21a.
 Renfield, Richard, a71.44br.
 Repertoire, selection of. See also subject index 15; 1.01a, 43.01a;
 boredom and, 3.11a; for high school chamber choirs, 53.03a;
 church music, 51.05a, 51.06a, 51.10a; in Germany, 74.17a,
 74.18a; high school choirs, 48.20a; jr. high school choirs,
 48.23a; for beginning jazz choir, 55.07a; opera choruses,
 35.02a; for women's voices, 45.00a, 45.011a.
 Retreats, 14.04a.
 Rhea, Raymond, a74.07a; *in memoriam*, 34.10a.
 Rhoden, D.C., a48.24a.
 Rhodes, Corine Koepke, a13.04a.
 Rhodes, J. Clark, a13.00a, a35.01a, eulogy for, 34.29a.
 Rhys, Stephen, a71.01br.
 Rhythm. elements of in music, 35.04a; in Renaissance music, 60.04a.
 Ricci, Robert, a71.467br.
 Rice, Martin R., a2.111a.
 Richter, Karl, 74.03a.
 Riedel, Johannes, a71.49br, a71.84br.
 Rilling, Helmuth, 34.25a; interview with, 43.58a.
RILM Abstracts, 69.07a.

Ripieno-concertino. See *concertino-ripieno*.

Roach, Donald W., a47.03a.

Robbins, Clive, a71.62br.

Roberts, Alfred Lester, a57.04a.

Robertson, William, a56.02a.

Roberts, W.O., a74.06a.

Robes. recent trends in, 18.04a.

Robins, Robert E., a2.001a, a34.06a, a48.02a.

Rockefeller Panel Report (on the arts), 74.507a.

Rodby, Walter, a8.17a.

Roe, Paul F., a71.13br.

Roider, Karl A., a18.03a.

Rolland, Romain. quote by, 35.13a.

Roller, Dale, a49.03a.

Romfh, Rev. Paul, a22.00a.

Ross, Hugh, a18.00a.

Rossi, Nick, a2.185a, a71.60br.

Rounds. singing of, 33.05a.

Routley, Erik, a71.56br.

Rubsamen, Walter, a43.65a.

Russell, William, 34.16a.

Russia. choral performance style in, 74.10a; Soviet musical policy, 74.504a.

Rutter, John. choral cycles of, 33.04a; works of, 70.20a.

Sacred Harp, 71.77br; hymns and societies, 33.01a, 34.30a.

St. Olaf choir, 34.26a, 48.16a.

Salamunovich, Paul, a43.65a; interviews with, 43.00a-43.092a.

Saltzer, Rudolph, a16.02a.

Saltzman, H. Royce, a74.26a, a74.43a.

Saunders, Hugh, a2.002a, a41.02a, a43.95a, a67.034a, a70.20a, a74.23a.

Sanders, S. Vernon, a6.01a.

Sargent, Winthrop, a71.27br.

Sateren, Leland, a49.05a, a67.0361a; interviews with, 43.00a-43.092a.

Scandinavian music. See also Sweden. history and literature of, 71.64br.

Schefter, Charlotte Koch, a34.18a.

Schmitt, Willard, a4.07a.

Schoenberg, Arnold. a-cappella music of, 2.720da; relation of music to text, 2.721da.

Schola cantorum (Los Altos, Calif.). history of, 34.07a.

Schrems, Theobald, 34.15a.

Schuman, William. *Carols of Death*, 2.751a; interview with, 43.65a; works of, 2.75da.

Schumann, Robert. *Scenes from Goethe's Faust*, 2.76a, 2.761a.

Schütz, Heinrich. biography of, 71.79br; dynamics in, 2.781a-2.783a; relation to Distler of, 2.27a; Passion music of, 2.78a, 26.00a, 26.01a; thematic index, 2.785da; works, new edition of, 2.784a; Italian madrigals recorded, 34.34a.

- Schwartz, Dan, a55.07a.
 Schwartz, Susanne S., a50.02a.
 Sculpture and music, 67.040a.
 Secondary school. See also high school and junior-high school.
 Preparation of teachers in, 16.03a.
Secular Music for the Solo Vocal Ensemble in the Nineteenth Century, 40.03da.
 Self fulfillment through choral singing, 57.39a.
 Sellers, Henry, a2.655a-2.658a.
 Sexism in society, music, and education, 43.072a, 67.048a, 67.055a.
 Shakeapeare, William. quote by, 35.13a; *Shakespeare Songbook*, 71.825br.
 Shape-note hymns. See also *Sacred Harp*; 33.01a; Performance practice of, 63.02da, 63.03a.
 Sharp, James R. a51.36a.
 Shaw, Kirby, al.16a.
 Shaw, Robert. and Collegiate Chorale, 34.23a; interviews with, 43.69a, 43.70a, 43.701a, 43.71a, 74.15a.
 Shearer, Clarence M., a2.51a, a40.00a.
 Shirt-sleeve theater, 56.00a.
 Shoup, E. Richard, a57.31a.
 Show choirs. See subject index 42, 55, and 65, and jazz, vocal.
 Sibilants. international lisping of, 9.14a.
 Sightreading. See also subject index 13; Exper '67, 74.18a.
 Silantien, John J., a53.08a.
 Simmons, Donald W., a50.00a.
 Simons, Harriet, a7.02a, a15.12a, a41.05a, a57.39a, a66.025a.
 Simon, William N., a6.00a, a13.03a.
 Simpson, Dean Wesley, a2.720da.
 Simpson, Eugene Thamon, a2.42a.
 Singing City, 34.00a, 34.20a.
 Sistine Choir, in 19c, 63.00a.
 Sistrunk, George Willis, a2.375da.
 Skinner, Howard, a35.04a, a58.07a, a58.08a, a67.050a.
 Skinner, Jane. See Hardester, Jane.
 Slater, Richard W., a73.01a.
Slave Songs of the United States (Allen: 1867), 42.01a.
 Slonimsky, Nicholas, a2.383a, 73.00a.
 Smith, Carol, a57.33a.
 Smith, David Waring, Jr., a48.05a.
 Smith, George F., al.03a.
 Smith, Gregg, a2.381a, a15.07a.
 Smith, James G., ed8.34a, ed9.13a, ed39.01a, ed42.01a, a66.035a, ed73.02a.
 Social change. choral music as a force in, 15.08a, 15.09a, 67.026a.
 Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, 55.09a.
 Sokol, Thomas A., a74.10a.
 Solmization. Guidonian, 36.02a.
 Soloists. in Baroque music, 61.15da; in choirs, 8.04a, 8.06a, 8.19a, 8.25a; 19c. secular ensemble music for, 40.03da.
 Solomon, Larry. cantatas 1 and 2, 15.06a.

- Somary, Johannes, a17.01a, a57.12a.
 Somerville, Thomas, a2.80a.
Southern Harmony, 62.02a, 71.85br.
 Specht, Robert John, a2.721da.
 Spencer, Donald A., a71.438br.
 Spirituals. history, development and performance practice of,
 42.00a, 42.001da, 42.01a, 71.93br.
 Spitta, Phillipp, a26.00a, a26.01a.
Sprechstimme, 41.02a.
 Staging of choral works. See subject index 18.
 Stachowski, Marek. interview with, 74.517a.
 Standards in choral music. See subject index 67; for adjudication,
 4.00a; in composition, 1.01a; for conductors, 3.06a, 3.08a,
 43.07a; for high-school choral music, 15.02a, 48.01a, 48.09a;
 repertoire, 15.04a.
 Stanislaw, Richard J., a63.02da, a63.03a.
 Stanton, Royal, a34.07a, a67.035a, a71.28br, a71.87br.
 Steen, Philip Lewis, a2.46da.
 Stegall, Joel R., a3.08a.
 Stein, David B., a33.06a, a33.07a.
 Steinitz, Paul, a2.10a, 2.115a, a61.06a, a61.11a, a70.19a.
 Sterrett, Jane R., a8.07a.
 Stevens, Denis, 60.01a, ed71.70br, ed71.81br.
 Stevens, Halsey, 2.80a.
 Stevens, Steve, a48.215a.
 Stocker, David, a5.06a, a74.518a.
 Stopp, Jaklin Bolton, a74.28a.
 Stravinsky, Igor. as example for choral composers, 1.01a; *Cantata*,
 2.81a.
 Streatfield, Richard A., a71.40br.
 Strickling, George F., 34.12a, a36.02a.
 Strimple, Nick, a51.26a, a51.27a.
 Strouse, Charles. *What Is There to Sing About?*, 2.83a.
 Struckmeyer, Eva Mae, a57.30a.
 Structure. See also form; the conductor and, 16.00a; in English-
 Renaissance music, 37.00a.
 Style, musical. See also subject index 58-65; and choral tone, 8.11a.
 Suderman, David H., a67.051a.
 Sullivan, Sir Arthur, 56.03a.
 Summer choirs, 48.07a.
 Summers, Ruth, a4.05a, a57.11a.
 Sunderman, Lloyd Frederick, a4.00a, a48.09a, a57.08a, a57.10a,
 a71.42br.
 Swan, Howard, a8.11a, a67.021a, a67.027a, a67.031a, 67.036a; inter-
 views with, 43.00a-43.092a, 43.101a-43.103a.
 Swanay, John Lee, a53.051a.
 Swanson, Frederick, a1.15a, a8.23a, a8.37a, a8.39a, a8.40a, a8.42a,
 a57.37a, a71.61br.
 Sweden. choral music in, 74.501a; avant-garde in, 74.505a.
 Swing choirs. See also subject index 42, 55, and 65, show choirs,
 and jazz, vocal.
 Swoboda, Henry, a71.02br.

Symmes, Thomas, a61.18a, a61.19a.
Szabolsci, Bence, a71.21br.

Tagg, Lawrence E., a8.09a.
Tagg, William H., a9.02a, a14.07a.
Tait, Malcolm, a57.35a.
Talley, Mike, a2.59a.
Tatarunis, Alphonse M., a71.88br.
Tate, Phyllis. works of, 70.20a.
Te Deum. See subject index 33.
Tempo. in Bach, 2.116a.
Texas all-state choir, 4.05a, 74.23a.
Text. See also poetry; in contemporary choral music, 41.05a;
 declamation, 8.05a; as key to interpretation, 58.00a;
 in modern sacred music, 51.31a; relationship to music,
 16.01a, 58.03a, 58.07a, 58.08a, (in Schoenberg) 2.721da;
 singing in English, 58.02a; translation of Latin, 60.03a;
 writing librettos, 56.04a.
Theology in church music, 51.34a, 51.35a.
Theory, music. teaching of in rehearsal, 13.05a.
Thoburn, Crawford R., a15.06a, a45.01a.
Thomas, Kurt, a17.02a, a71.084br.
Thomas, Paul E., a55.11a.
Thompson, Edgar J., a43.55a.
Thomson, Virgil. birthday greeting to, 34.24a.
Tirro, Frank, a51.171a.
Tone. See also subject index 8; use of the Bell vowel chart,
 9.11a, 9.12a; and blend, 11.01a, 43.101a; interviews
 regarding, 43.00a.
Tortolano, William, a71.67br.
Touring. "Ambassadors for Friendship," 74.512a; results of past
 tours to Europe, 74.21a; guides to, 14.11a, 14.12a, 14.14a;
 organization and planning of, 14.06a, 14.09a.
Translation. See text.
Transcription. problems in defining; 1.18a.
Treble voices in choral music, 58.12a.
Treffeisen, Donal, a56.05a.
Trends in choral music, 67.007a, 74.29a; in Baroque interpretation,
 61.06a; in high school, 48.11a; in 1980s, 34.42a.
Trifiletti, Don, a71.935br.
Trombone in Baroque, 61.04a.
Trotter, F. Thomas, a51.35a.
Trotter, Robert M., a67.038a.
Troxell, Mark, a51.07a, a51.09a.
Trued, S. Clarence. works of, 2.001a.
Trumpet in Baroque, 61.04a.
Trusler, Ivan, a3.05a, a57.291a, a71.37br.
Twitchell, Nancy, a13.02a.
Two-part choirs. music for, 70.03a.

- Ulrich, Bernard, a71.20br.
 Umberson, George, a7.01a.
 Uniforms for choir, 18.04a.
Union Harmony (Holden: 1793), 62.01a.
 University of Illinois Choral Clinic, 74.24a.
 University of South Florida. choral music at, 57.00a.
 University of Southern California. experimental worship at, 51.28a;
 hymnology at, 51.26a.
 Unruh, Gary, a66.024a.
 Vail, James H., a51.29a.
 Valet, Gerald H., a1.17a.
 Van Camp, Leonard, a2.154a, a2.1541a, a5.04a, a34.11a, a44.00a,
 a46.00a, a58.071a, a62.00a.
 Van Nice, John R., a57.24a, a57.31a, a66.017a, a67.047a.
 Vaughan Williams, Ursula, a56.04a.
 Veigel, Loren C., a48.25a.
 Venice. music in (Burney: 1770), 34.31a, 34.32a; women in music
 in 18c., 34.35a.
 Vernacular. importance of in choral music, 58.02a.
 Vibrato and tone, 11.01a.
 Video-tape for teaching conducting, 57.38a.
 Vienna Boys' Choir. history of, 34.17a.
Viola da braccia, 61.05a.
Viola da gamba, 61.05a.
 Virginia Music Camp, 34.09a.
Visitatio sepulchri, 36.03a.
 Vocalisation. See also subject index 8; as warmup, 43.102a.
 Vocal technique and pedagogy. See also subject index 8; *Expressive*
 Singing, 71.33br; in 15-17c., 71.20br; *Foundations of Singing*,
 71.36br; *Functional Lessons in Singing*, 71.37br; for male choir,
 46.02a; *Science of Vocal Pedagogy*, 71.80br; *Teaching Singing*,
 71.89br; training for undergraduates in music ed., 57.20a; voice
 class, 71.87br; *The Sounds of Singing*, 71.848br.
 Voice teachers. relationship with choral conductors, 8.45a, 57.01a.
 von Ende, Richard C., a15.01a.
 von Oertzen, Rudolph, 2.002a.
- Waddell, Dortha, a41.03a, a56.05a.
 Waddell, John, a48.11a.
 Wadia, Coomi. interview with, 43.104a.
 Wager, Willis, tr71.43br.
 Wagley, Larry, a51.34a.
 Wagner, Roger. biography of, 34.03a, interviews with, 43.00a-43.092a,
 43.71a, 43.90a.
 Walberg, Betty, a67.042a.
 Wales, choral music in, 74.06a.
 Walker, Regina, a7.00a.
 Walker, Rod, a43.208a, a54.011a.
 Walker, William, a62.02a, a71.85br.

- Warkentin, Larry, a51.37a.
 Warland, Dale. interviews with, 43.00a-43.092a.
 Warner, Robert Austin, a2.34a.
 Warshaw, Howard, a67.039a.
 Watson, Brett, a46.02a.
 Webb, Cloys V., a34.22a.
 Webb, Guy, a66.039a.
 Webern, Anton von. *Entflieht auf leichten Kähnen*, 2.92a.
 Wehr, David A., a14.08a, a34.27da, a51.02a.
 Weidensee, Victor J., a71.45br.
 Weight, Newell B., a57.17a.
 Wells, Lois M., a57.03a.
 Wells, Robert. works of, 2.001a.
 Werle, Lars-Johan. works of, 74.505a.
 Wesley, Samuel Sebastian and family, 71.56br.
Westfälische Kantorei and Landeskirchenmusikschule, 74.14a, 74.43a.
 Westminster choir, 48.16a; discography of, 19.02a.
 Weston, Nathal Riedler, a57.13a.
 Wetzler, Robert, a51.12a.
 White, B.F., a71.77br.
 White, Chappell, a2.33a.
 Whitten, Lynn, a3.15a, a34.42a, a57.22a.
 Wiebe, George D., tr71.10br.
 Wienandt, Elwyn, a71.15br, a71.061br, a71.65br.
 Wietzke, Walter R., a51.23a.
 Wilcox, Glenn C., ed71.85br.
 Wilder, Gordon, a13.14a.
 Wilkey, Jay W., a2.81a, a2.623a.
 Willcocks, David. works of, 70.20a.
 Willhoite, Earl, a8.24a.
 Williamson, John Finley. biography of, 34.27da; on choral-vocal training, a8.32a.
 Wilson, Harry Robert, a67.006a, a67.007a, a74.16a, a74.19a.
 Winds, music for voices and, 70.18a, 70.19a, 70.21a.
 Wit, and music, 71.94br.
 Wohlgemuth, Paul, a71.76br.
 Wöldike, Mogens, 34.14a.
 Women in choral music, 34.35a, 58.12a, 58.13a, 67.048a; discrimination against, 67.055a.
 Women's voices. See subject index 45.
 Woolridge, David, a71.232br.
 Words. See text, poetry.
 Worner, Karl H., a71.43br.
 Wyatt, Larry, a11.00a, a11.01a.
 Wyton, Alec, a51.30a.

 Yarrington, John, a8.18a, a51.32a.
 Yeager, John A., a34.09a.
 Yoell, John H., a71.64br.

Yolton, David W., a17.00a.

Young, Carlton R., a51.21a.

Young, Percy M., a71.17br.

Youth choirs. See subject index 45, elementary school, and children's choirs; directing, 71.95br; Kodály's music for, 2.46da.

Zearott, Michael, a43.65a.

Zetty, Claude, a51.18a-51.20a, a74.512a.

Zimmerman, Heinz Werner. works of, 2.002a, 43.95a.

Zipser, Burton A., a3.07a, a66.0021a.

SUBJECT CLASSIFICATIONS

1. *Choral composition, arranging, editing, and publishing*
2. *Composers and their choral music*

Choral conducting and techniques

3. General
4. Auditioning and adjudicating
5. Formations
6. Conducting technique
7. Rehearsal
8. Vocal technique, voice production, and tone
9. Diction
10. Balance
11. Blend
12. Intonation
13. Musicianship
14. Organization and administration
15. Repertoire selection
16. Score reading and preparation
17. Instrumental conducting
18. *Concert presentation*
19. *Discographies*

Forms of choral music

20. Chant
21. Motet
22. Mass
23. Requiem
24. Anthem
25. Service
26. Passion
27. Oratorio
28. Cantata
29. Madrigal and similar genres
30. Catch, glee, and similar genres
31. Part song and similar genres
32. Magnificat
33. Other
34. *History of choral performance, histories of choral organizations, and biographies of conductors*

History and analysis of choral music

35. General and miscellaneous
36. Pre-medieval, medieval, and chant
37. Renaissance
38. Baroque

History and analysis of choral music (continued)

- 39. Classic
- 40. Romantic
- 41. Contemporary and avant garde
- 42. Folk, pop, jazz, and rock
- 43. *Interviews*

Literature on, and music for, various types of choruses

- 44. Mixed chorus
- 45. Women's voices
- 46. Men's voices
- 47. Elementary school and children
- 48. Junior high school, high school, and boychoirs
- 49. Junior college, college, and university
- 50. Community chorus
- 51. Church
- 52. Professional choir
- 53. Chamber and madrigal choir
- 54. Festivals and festival choirs
- 55. Folk, pop, jazz, and rock
- 56. *Musical comedy and drama*
- 57. *Educational techniques and philosophy*

Performance practice, style, and interpretation

- 58. General
- 59. Pre-medieval, medieval, and chant
- 60. Renaissance
- 61. Baroque
- 62. Classic
- 63. Romantic
- 64. Contemporary and avant garde
- 65. Folk, pop, jazz, and rock
- 66. *A.C.D.A. activities and other professional news*
- 67. *Professional and artistic philosophy, esthetics*
- 68. *Recording and amplification techniques and equipment*

Reference materials

- 69. Bibliographies of literature on choral music
- 70. Bibliographies and lists of choral music

Reviews

- 71. Book reviews
- 72. Record reviews
- 73. Music criticism
- 74. *Choral activities in the U.S.A. and abroad*