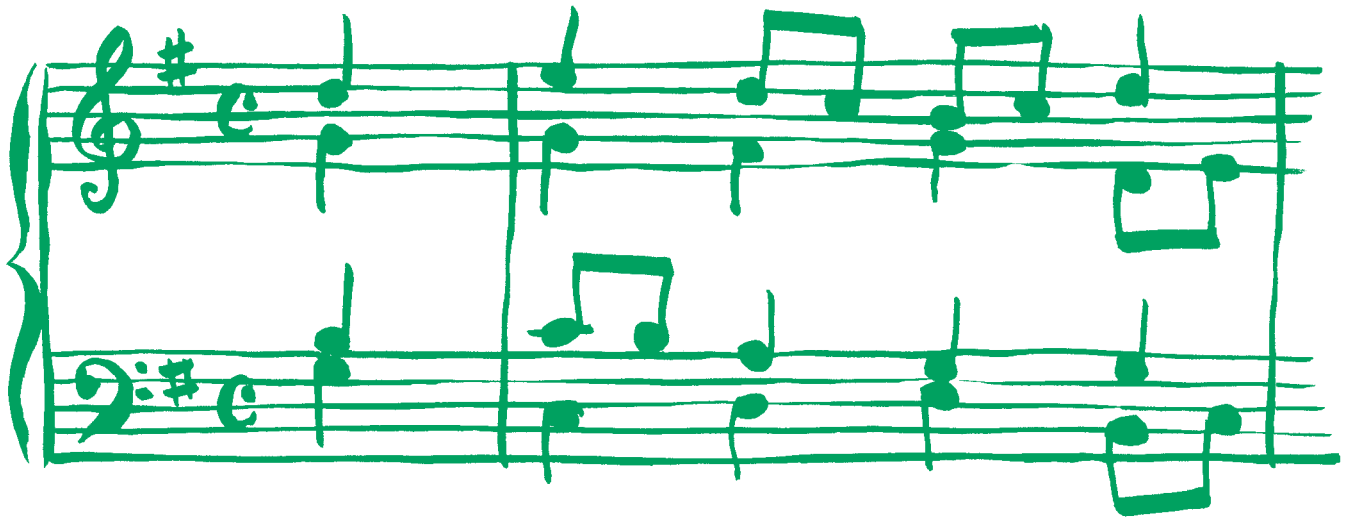


# Annotated Resource List

An Addendum to the  
Theory Syllabus, 2009 Edition



© Copyright 2009 The Frederick Harris Music Co., Limited  
All Rights Reserved

ISBN 978-1-55440-250-2

15 14 13 12 11 10 09 1 2 3 4 5 6 7 8 9 10



# Contents

Preface .....	3
---------------	---

## **Annotated Resource List**

Dictionaries and Encyclopedias .....	4
Rudiments .....	5
Harmony .....	5
Counterpoint .....	7
Analysis .....	8
Keyboard Harmony .....	9
History .....	10
General Reference .....	10
Middle Ages .....	11
Renaissance .....	12
Baroque .....	12
Classical .....	13
Romantic .....	13
Post-1900 .....	14
Score Anthologies .....	15
20th-Century Composition .....	15
Instrumentation and Orchestration .....	16
Electronic and Computer Music .....	17
Online Resources .....	17

# Preface

The following *Annotated Resource List*, referenced in the *Theory Syllabus*, 2009 edition, compiles textbooks and materials useful for reference, teaching, and examination preparation. These recommended reading and resource lists are an indispensable source for teachers and candidates who are preparing for The Royal Conservatory of Music theory examinations. Some of the resources cited below are out-of-print; however, they have been retained for their quality and continuing relevance. Teachers and students may be able to access copies of these materials online or through libraries.

RCM Examinations welcomes examination applications from all interested individuals.

For more information, please visit our website at [www.rcmexaminations.org](http://www.rcmexaminations.org) or contact:

RCM Examinations  
5865 McLaughlin Road, Unit 4  
Mississauga, Ontario  
Canada L5R 1B8



# Annotated Resource List

\* Indicates resource materials that are suitable for candidates preparing for the ARCT in Composition and/or Theory examinations.

## Dictionaries and Encyclopedias

**Chwialkowski, Jerzy.** *The Da Capo Catalogue of Classical Music Compositions*. New York, NY: Da Capo Press, 1996.

**Feather, Leonard, and Ira Gitler, eds.** *The Biographical Encyclopedia of Jazz*. London: Oxford University Press, 2007.

**\*Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds.** *Encyclopedia of Music in Canada*. 2nd ed. Toronto, ON: University of Toronto Press, 1992; available online at [www.thecanadianencyclopedia.com](http://www.thecanadianencyclopedia.com).

**Kennedy, Michael, and Joyce Bourne, eds.** *The Concise Oxford Dictionary of Music*. 5th ed. London: Oxford University Press, 2007.

\_\_\_\_\_. *The Oxford Dictionary of Music*. Rev. ed. London: Oxford University Press, 2006. Available online by subscription at [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

**Kernfeld, Barry, ed.** *The New Grove Dictionary of Jazz*. 2nd ed. 3 vols. London: MacMillan, 2001.

**Latham, Alison, ed.** *The Oxford Companion to Music*. New York, NY: Oxford University Press, 2002. Available online by subscription at [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

**Randel, Don Michael, ed.** *The Harvard Biographical Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1996.

\_\_\_\_\_. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge, MA: Belknap Press of Harvard University Press, 1999.

\_\_\_\_\_. *The Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 2003.

**Rosenthal, Harold, and John H. Warrack.** *The Oxford Dictionary of Opera*. 2nd ed. Oxford: Oxford University Press, 1992.

**Sadie, Stanley, ed.** *The New Grove Dictionary of Music and Musicians*. 2nd ed. 29 vols. London: Macmillan, 2001. Available online by subscription at [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

\_\_\_\_\_. *The New Grove Dictionary of Opera*. 4 vols. London: Macmillan, 1992.

**Slonimsky, Nicholas.** *Baker's Biographical Dictionary of Musicians*. 9th ed. New York, NY: Schirmer Reference, 2000.

\_\_\_\_\_. *Baker's Biographical Dictionary of Twentieth Century Classical Musicians*. New York, NY: Schirmer, 1984.

**Warrack, John, and Ewan West, eds.** *The Concise Oxford Dictionary of Opera*. 3rd ed. London: Oxford University Press, 1996.

\_\_\_\_\_. *The Oxford Dictionary of Opera*. London: Oxford University Press, 1992.

## Rudiments

**Braaten, Brenda, and Crystal Wiksyk.** *Sound Advice: Theory and Ear Training*. 8 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 2005–2006. Online audio tracks at [www.soundadvisedirect.com](http://www.soundadvisedirect.com).

A series of books to accompany Grades 1–8 of the practical studies offered by RCM Examinations. Each book contains twenty-four lessons integrating theoretical studies and ear training. All ear-training listening examples are available online.

**Musgrave, Machiko, and Paul Musgrave.** *Doctor Mozart*. 2 vols. Errington, BC: April Avenue Music, 2006.

These two colorful workbooks, suitable for the younger beginner, address material on the Preparatory Rudiments examination.

**Sarnecki, Mark.** *The Complete Elementary Music Rudiments*. 2nd ed. Mississauga, ON: The Frederick Harris Music Co. Limited, 2010.

A comprehensive rudiments text that covers the requirements of Basic, Intermediate, and Advanced Rudiments examinations.

**Sarnecki, Mark.** *Elementary Music Rudiments*. 2nd ed. 3 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

Addresses the material in *The Complete Elementary Music Rudiments* in three separate volumes.

**Sarnecki, Mark.** *Elementary Music Theory*. 2nd ed. 3 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

Intended for the younger beginner, these books address the basic notational principles covered on the Preparatory Rudiments examination.

**Vandendool, Grace.** *Keyboard Theory*. 2nd ed. 3 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

A practical step-by-step approach to rudiments. Revised to serve the requirements of the Basic, Intermediate, and Advanced Rudiments examinations.

**Vandendool, Grace.** *Keyboard Theory Preparatory Series*. 2nd ed. 5 vols. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

This five-volume series covers basic theory concepts in an approachable way for young students, using graphic notation, large print, and wide-spaced staves. Revised to serve the requirements of the Preparatory Rudiments examination.

**Wharram, Barbara.** *Elementary Rudiments of Music*. 2nd ed. Ed. Kathleen Wood. Workbook and Answer Book. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

The revised edition of this much-used textbook is a valuable resource for older children and adult students. The book has been updated to reflect current requirements of the *Theory Syllabus*, 2009 edition and many exercises have been added.

## Harmony

**\*Aldwell, Edward, and Carl Schachter.** *Harmony and Voice Leading*. 3rd ed. New York, NY: Schirmer Books, 2002.

Suitable for senior-level and post-secondary students, these books provide a linear approach to the study of harmony from Bach to Brahms. Workbook available.

**Andrews, William, and Molly Sclater.** *Materials of Western Music*. Parts 1, 2, and 3. Toronto, ON: Gordon V. Thompson Music (Warner Bros. Publications), 1987–1992.

These books contain a large number of musical excerpts and are particularly suitable for harmonic analysis.

**Braaten, Brenda, and Crystal Wiksyk.** *Sound Advice: Theory and Ear Training*, Book 8. Mississauga, ON: The Frederick Harris Music Co., Limited, 2006.

An introductory harmony book that provides a good continuation of the rudiments addressed in books 1–7. All ear-training listening examples are available online.

**Gauldin, Robert.** *Harmonic Practice in Tonal Music*. 2nd ed. New York, NY: W.W. Norton, 2004.

This book is a widely used text written by a respected theoretician and professor emeritus of the Eastman School of Music. Workbook available.

**Hindemith, Paul.** *Traditional Harmony*. Parts I and II. London: Schott, 1943–1981.

This compact book by the prominent German composer will enhance a student's understanding of harmony when used in conjunction with a more comprehensive contemporary text.

**\*Kostka, Stefan, and Dorothy Payne.** *Tonal Harmony: With an Introduction to Twentieth-Century Music*. 6th ed. Boston, MA: McGraw-Hill, 2009.

This comprehensive harmony textbook is used in many post-secondary institutions. The chapter entitled "An Introduction to Twentieth-Century Music" covers the requirements of the Post-1900 component of the Analysis examination. Workbook available.

**Ottman, Robert W.** *Advanced Harmony: Theory and Practice*. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2000.

—. *Elementary Harmony: Theory and Practice*. 5th ed. Upper Saddle River, NJ: Prentice Hall, 1998. (With CD)

These two companion volumes cover music from Bach to Brahms and also include an introduction to the 20th century. Workbooks available.

**\*Piston, Walter.** *Harmony*. 5th ed. Rev. and expanded by Mark DeVoto. New York, NY: W.W. Norton, 1987.

American composer Walter Piston wrote the first three editions of this textbook. After Piston's death in 1976, Mark DeVoto continued on by writing and revising the fourth and fifth editions. This is one of the standard textbooks and is widely used.

**Sarnecki, Mark.** *Harmony*. 2nd ed. 3 vols. Mississauga, ON: The Frederick Harris Music Co. Limited, 2010.

Progressive and well-structured, these books are widely used in preparation for the Basic, Intermediate, and Advanced Harmony examinations. Revised to serve the *Theory Syllabus*, 2009 edition.

**Satory, Stephen.** *First-Year Harmony*. Toronto, ON: Chorale Publishing, 2001.

A comprehensive harmony textbook with a strong emphasis on ear training.

**Vandendool, Grace.** *The Basics of Harmony*. 2nd ed. Workbook and Answer Book. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

— *Intermediate Harmony*. 2nd ed. Workbook and Answer Book. Mississauga, ON: The Frederick Harris Music Co., Limited, 2010.

Offering an introduction to the fundamentals of harmonic language, these workbooks and corresponding answer books address the requirements of the Basic and Intermediate Harmony examinations.

## Counterpoint

**Andrews, William, and Molly Sclater.** *Elements of 18th-Century Counterpoint*. Toronto, ON: Gordon V. Thompson Music (Warner Bros. Publications), 1986.

This book contains exercises and musical examples that support the study of counterpoint.

**\*Benjamin, Thomas.** *Counterpoint in the Style of J.S. Bach*. New York, NY: Schirmer, 1986.

A comprehensive textbook that concentrates on the music of J.S. Bach. It begins with melody writing and progresses to four-voice writing and fugal technique. It also covers variation form and *cantus firmus* procedure and includes an extensive anthology of Bach's music for analysis.

**Gauldin, Robert.** *A Practical Approach to Eighteenth-Century Counterpoint*. Long Grove, IL: Waveland Press, 1995.

A companion volume to Gauldin's *A Practical Approach to Sixteenth-Century Counterpoint*, this text deals mainly with the late Baroque era, moving from melodic writing to composition for two, three, and four voices.

**\*Jeppesen, Knud.** *The Style of Palestrina and the Dissonance*. New York, NY: Dover, 1970.

A highly insightful discussion of Palestrina's style. Works well with Soderlund's *Direct Approach to Counterpoint in 16th Century Style*.

**\*Kennan, Kent W.** *Counterpoint: Based on 18th-Century Practice*. 4th ed. Englewood Cliffs, NJ: Prentice Hall, 1999.

An extensive overview of counterpoint, the first half of this book covers melody and two-voice writing; the second half concentrates on three-voice writing and fugal techniques.

**\*Piston, Walter.** *Counterpoint*. New York, NY: W.W. Norton, 1947.

This book provides engaging supplementary material for the study of counterpoint.

**Schubert, Peter.** *Modal Counterpoint, Renaissance Style*. Oxford: Oxford University Press, 1999.

This textbook works well at the post-secondary level. It is well-structured in layout and progressive in content.

**Scott, Samuel, and Gustave Frederic Soderlund.** *Examples of Gregorian Chant & Other Sacred Music of the 16th Century*. Long Grove, IL: Waveland Press, 1971.

The musical examples begin with chant and progress from two-voice compositions to the five, and six-voice works of Palestrina. Contains a well-chosen selection of scores.

**Soderlund, Gustave Frederic.** *Direct Approach to Counterpoint in 16th Century Style.* Englewood Cliffs, NJ: Prentice Hall, 1947.

This practical and progressive text is supported by a companion volume of musical examples by Scott and Soderlund, listed above. Works well with Jeppesen's *The Style of Palestrina and the Dissonance*.

## Analysis

**\*Benward, Bruce, and Marilyn Saker.** *Music in Theory and Practice.* 8th ed. 2 vols. Boston MA: McGraw-Hill, 2009.

A widely used set of harmony textbooks with a strong emphasis on analysis, particularly in volume 2. Each book comes with a CD. Workbooks available.

**Burkhart, Charles.** *Anthology for Musical Analysis.* 6th ed. New York: NY: Schirmer Books, 2003.

This text is used in many post-secondary analysis courses. The musical examples are well chosen and the comments are thought provoking.

**Cadwallader, Allen, and David Gagne.** *Analysis of Tonal Music: A Schenkerian Approach.* Oxford: Oxford University Press, 1998.

A post-secondary level text offering a Schenkerian-based approach to the analysis of music from the common practice period.

**\*Cook, Nicholas.** *Analysis through Composition: Principles of the Classical Style.* New York, NY: Oxford University Press, 1996.

This book approaches Classical-era composition through an analysis of the works.

**Iliffe, Francis.** *Bach's 48 Preludes and Fugues Analyzed.* 2 vols. London: Novello, [n.d.].

A helpful analysis of the 48 *Preludes and Fugues*; however, it does not cover double or triple fugues. It is a valuable resource for the bar and beat number of the theme entries.

**Kostka, Stefan.** *Materials and Techniques of Twentieth-Century Music.* 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2006.

This comprehensive text on Post-1900 music is well structured and highly regarded.

**Lovelock, William.** *Form in Brief.* Deacon House: Hammond, 1954.

An informative, concise, and clear look at form.

**MacPherson, Stewart.** *Form in Music.* London: Stainer and Bell, 1978.

An extended discussion of form. Somewhat out-of-date, but valuable nevertheless.

**Morgan, Orlando.** *J.S. Bach: 48 Preludes and Fugues, Analysis of the Fugues.* (Unknown Binding)1931.

This is a highly insightful analysis of the 48 *Preludes and Fugues*.

**Rosen, Charles.** *Sonata Forms.* 2nd ed. New York, NY: W.W. Norton, 1988.

An in-depth look at the Classical sonata by a virtuoso American pianist and musicologist. Reading Rosen's *The Classical Style* first may be helpful.

**\*Salzer, Felix.** *Structural Hearing: Tonal Coherence in Music.* 2 vols. New York, NY: Dover, 1962.

Using the Schenkerian method of analysis, this widely used book extends the method to include Renaissance and Post-1900 music.

**\*Schoenberg, Arnold.** *Fundamentals of Musical Composition*. Ed. G. Strang and L. Stein. London: Faber, 1999.

A seminal book by the highly respected music theorist and composer.

**Stainkamp, Eileen.** *Form and Analysis of the Complete Beethoven's Pianoforte Sonatas*. Melbourne: Allans Music, 1968.

This book lists all the major sections in each of the sonatas. Despite the author's unconventional manner of numbering the measures, this is a helpful resource.

**Tovey, Donald Francis.** *A Companion to the Beethoven Pianoforte Sonatas*. London: Associated Board of the Royal Schools of Music, 1999.

Tovey's measure-by-measure analysis of Beethoven's thirty-two piano sonatas is an indispensable text for pianists, as well as students of theory and composition.

## Keyboard Harmony

**Andrews, William, and Molly Sclater.** *Materials of Western Music*. Parts 1, 2, and 3. Toronto, ON: Gordon V. Thompson Music (Warner Bros. Publications), 1987–1992.

An extensive examination of the music from Bach to Brahms, with many scores for analysis.

**Arnold, F.T.** *The Art of Accompaniment from a Thorough-Bass*. 2 vols. Mineola, NY: Dover Publications, 1965.

This seminal work presents a comprehensive survey of the topic, indispensable to today's performer.

**Bach, Johann Sebastian.** *371 Chorales and 69 Chorales with Figured Bass*. [various publishers]

Bach's chorale settings are essential as models for the study of four-part harmony and voice-leading.

**Brings, Allen, et al.** *A New Approach to Keyboard Harmony*. New York, NY: W.W. Norton, 1979.

A practical collection designed to accommodate the needs of students with differing levels of keyboard ability. This book has a substantial body of graded keyboard exercises and a short keyboard anthology.

**Frackenpohl, Arthur.** *Harmonization at the Piano*. 6th ed. Dubuque, IA: W.C. Brown, 1991.

This book contains a thorough study of harmony and styles of piano playing through the use of music literature in the common practice period, as well as folk and popular songs.

**Melcher, Robert.** *Music for Keyboard Harmony*. Englewood Cliffs, NJ: Prentice Hall, 1966.

This is one of a series of useful texts by Melcher and Warch (also available are *Music for Score Reading*, *Music for Study*, and *Music for Advanced Study*). This clear, graduated, and easy-to-follow keyboard harmony text teaches different accompaniment styles and provides excellent examples. It may be used by both piano majors and non-piano majors.

**Melcher, Robert, and William F. Warch.** *Music for Score Reading*. Englewood Cliffs, NJ: Prentice Hall, 1971.

*Music for Score Reading* is not a keyboard-harmony textbook but rather a textbook for playing orchestral music at the keyboard. It provides a step-by-step approach to the reading of various clefs and orchestral transpositions.

**Morris, R.O.** *Figured Harmony at the Keyboard*. 2 vols. London: Oxford University Press, 1932–1933.

Overall, this is a useful resource for figured bass realization, although it is somewhat uneven in its presentation.

**Morris, R.O., and Howard Ferguson.** *Preparatory Exercises in Score Reading*. London: Oxford University Press, 1931.

This introductory score-reading textbook uses a mixture of treble, alto, tenor, and bass clefs, with a concentration on diatonic harmony and counterpoint.

## History

### General Reference

**Bonds, Mark Evans.** *A History of Music in Western Culture*. 2nd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

This text is appropriate for senior-level students. It focuses on the musical compositions and contains many fine illustrations. Accompanying scores and CDs available.

**Gleason, Harold, and Warren Becker.** *Music Literature Outlines*. 5 vols. 3rd ed. Bloomington, IN: Frangipani Press, 1980–1988.

Titles in this series include: *Music in the Middle Ages and the Renaissance*, *Music in the Baroque*, *Early American Music*, *20th-Century American Composers*, and *Chamber Music from Haydn to Bartók*. Used in conjunction with a more general history text, these books will enrich the student's study of music history.

**\*Grout, Donald Jay, and Claude V. Palisca.** *A History of Western Music*. 7th ed. New York, NY: W.W. Norton, 2006.

This is a standard university textbook, comprehensive and factual. Accompanying scores and CDs available.

**Hanning, Barbara Rusanno.** *Concise History of Western Music*. 3rd ed. New York, NY: W.W. Norton, 2007.

This book is a concise version of the Grout textbook above, emphasizing the core repertoire within a social and historical context.

**Lang, Paul Henry.** *Music in Western Civilization*. New York NY: W.W. Norton, 1941; reprint with new foreword by Leon Botstein, 1997.

Lang's monumental history of music has stood for over a half-century as the definitive work of its kind. Virgil Thomson states, "All in all, *Music in Western Civilization* is about the most fascinating general book on music I have ever read. I only wish there were more of it. 1100 pages is not a proper length for a book like that."

**Lopinski, Janet, Joe Ringhofer, and Peteris Zarins.** *Explorations*. 3 vols. Mississauga, ON: The Frederick Harris Music Co. Limited, 2010.

These books are well-structured and thoughtful resources, designed to engage students in their music history studies and prepare for the RCM History 1, 2, and 3 examinations.

**Machlis, Joseph, and Kristine Forney.** *The Enjoyment of Music*. 10th ed. New York, NY: W.W. Norton, 2007.

This text is widely used in music appreciation courses and includes many of the compositions and composers required for the RCM History 1, 2, and 3 examinations.

**Miller, Hugh.** *History of Western Music*. New York NY: Harper Collins, 1991.

This concise book is an easy-to-understand, yet thorough and engaging exploration of musical periods and the styles of composers.

**Norton Introduction to Music History.** 6 vols. New York, NY: W.W. Norton, 1978–2005.

Titles in this series include: Richard H. Hoppin, *Medieval Music* (1978); Alan W. Atlas, *Renaissance Music: Music in Western Europe 1400–1600* (1997); John Walter Hill, *Baroque Music: Music in Western Europe, 1580–1750* (2005) ; Philip G. Downs, *Classical Music: The Era of Haydn, Mozart, and Beethoven* (1992); Leon Plantinga, *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (1985); and Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe* (1991).

**Prentice Hall History of Music.** 6 vols. Englewood Cliffs, NJ: Prentice Hall, 1989–2000.

Titles in this series include: Jeremy Yudkin, *Music in Medieval Europe* (1989); Claude V. Palisca, *Baroque Music* (1991); Reinhard G. Pauly, *Music in the Classic Period* (2000); Eric Salzman, *Twentieth-Century Music: An Introduction* (2002). William P. Malm *Music Cultures of the Pacific, the Near East, and Asia* (1996); and H. Wiley Hitchcock, *Music in the United States: A Historical Introduction* (2000).

**Schonberg, Harold C.** *Lives of the Great Composers*. 3rd ed. New York, NY: W.W. Norton, 1997.

This text is a highly entertaining book, containing much biographical information, written by a former chief music critic of The New York Times.

**Stolba, K. Marie.** *The Development of Western Music: A History*. 3rd ed. Boston, MA: McGraw-Hill, 1998.

A comprehensive text that integrates historical periods, cultures, and artistic movements. Two-volume anthology and CDs available.

**Taruskin, Richard.** *The Oxford History of Western Music*. 6 vols. New York, NY: Oxford University Press, 2005.

Sweepingly ambitious, this authoritative work features a very fine section on Post-1900 music.

## Middle Ages

**Gleason, Harold, and Warren Becker.** *Music in the Middle Ages and the Renaissance*. Music Literature Outlines 1. 3rd ed. Bloomington, IN: Frangipani Press, 1988.

This text provides an outline of musical expression from the Middle Ages to the Renaissance. The first part of the book deals with music in the ancient world and is followed by a significant section that divides early polyphonic music by country. The section on music in the Renaissance is very well written.

**Hoppin, Richard H.** *Medieval Music*. Norton Introduction to Music History. New York, NY: W.W. Norton, 1978.

A survey of Medieval music from the earliest plainchant to polyphony at the beginning of the 15th century. Anthology available.

**Reese, Gustave.** *Music in the Middle Ages*. Rev. ed. New York, NY: W.W. Norton, 2000.

Reese, who died in 1977, was mainly known for his work on Medieval and Renaissance music. This book has remained a standard reference text since its original publication in 1940.

**Yudkin, Jeremy.** *Music in Medieval Europe*. Prentice Hall History of Music. Englewood Cliffs, NJ: Prentice Hall, 1989.

This text provides an historical survey of music in Medieval Europe, from the end of Antiquity to the beginning of the 15th century.

## Renaissance

**Atlas, Alan W.** *Renaissance Music: Music in Western Europe 1400–1600*. Norton Introduction to Music History. New York, NY: W.W. Norton, 1997.

A comprehensive view of 15th- and 16th-century music in Europe. Anthology available.

**\*Brown, Howard Mayer.** *Music in the Renaissance*. Prentice Hall History of Music. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1999.

An overview of music in the 15th and 16th centuries with an emphasis on the contributions of the greatest composers.

**Knighon, Tess, and David Fallows.** *Companion to Medieval and Renaissance Music*. Berkeley, CA: University of California Press, 1998.

This entertaining book tackles such topics as appreciating the difference between good and bad pieces of Medieval polyphony and what it was like to be a composer in the Middle Ages.

**Reese, Gustave.** *Music in the Renaissance*. Rev. ed. New York, NY: W.W. Norton, 1959.

Reese, an American musicologist and teacher was mainly known for his work on Medieval and Renaissance music. This book has remained a standard reference text since its publication.

## Baroque

**Burrows, Donald.** *Handel*. Oxford: Oxford University Press, 1994.

This Handel scholar, performer, and conductor chronicles the interplay between Handel's life and music.

**Burrows, Donald.** *Handel: Messiah*. Cambridge: Cambridge University Press, 1991.

A guide to Handel's *Messiah*. As well as tracing the history of the work, this book addresses musical and technical issues.

**Hill, John Walter.** *Baroque Music: Music in Western Europe, 1580–1750*. Norton Introduction to Music History. New York, NY: W.W. Norton, 2005.

A comprehensive history of music in the Baroque era. Anthology available.

**\*Palisca, Claude V.** *Baroque Music*. Prentice Hall History of Music. 3rd ed. Englewood Cliffs, NJ: Prentice Hall, 1991.

Claude V. Palisca, better known as the co-author of *The History of Western Music* with Donald Grout, presents here a survey of the principal genres and composers of the Baroque era.

**Sadie, Julie Anne.** *Companion to Baroque Music*. Berkeley, CA: University of California Press, 1998.

Anthony Burgess's description of this book says it all, "The plenitude of Baroque composers is bewildering. . . . This excellent book is your Baedeker."

**Wolff, Christoph.** *Bach, The Learned Musician*. New York, NY: W.W. Norton, 2000.

This book, written by an outstanding Bach scholar, is a comprehensive and engaging biography of J.S. Bach.

## Classical

**Cook, Nicholas.** *Analysis through Composition: Principles of the Classical Style*. New York, NY: Oxford University Press, 1996.

This unusual text is an analysis, composition, and history book rolled into one.

**\*Downs, Philip G.** *Classical Music: The Era of Haydn, Mozart, and Beethoven*. Norton Introduction to Music History. New York, NY: W.W. Norton, 1992.

A chronological approach to the classical style from the birth of Haydn to the death of Beethoven. Anthology available.

**Heartz, Daniel.** *Haydn, Mozart, and the Viennese School, 1740–1780*. New York, NY: W.W. Norton, 1995.

Written by a distinguished musicologist who researched this material for over thirty years, this lavishly illustrated and highly detailed book covers the years 1740 to 1780. Two other volumes in this series are available: *Music in European Capitals: The Galant Style*, and *Mozart, Haydn and Early Beethoven: 1781–1802*.

**Landon, H. C. Robbins.** *Haydn, Chronicle and Works*. 5 vols. London: Thames and Hudson, 1995.

A chronological composition-by-composition assessment of Haydn's life and work. Highly detailed and well written.

**Pauly, Reinhard G.** *Music in the Classic Period*. Prentice Hall History of Music. 4th ed. Upper Saddle River, NJ: Prentice Hall, 2000.

A concise, yet comprehensive survey of the period.

**\*Rosen, Charles.** *The Classical Style: Haydn, Mozart, Beethoven*. Expanded edition. New York, NY: W.W. Norton, 1998.

This is one of the best-known texts on the Classical period. Rosen analyzes many works in this highly regarded book.

**Solomon, Maynard.** *Beethoven*. New York, NY: Schirmer Trade Books, 2001.

\_\_\_\_\_. *Mozart, A Life*. New York, NY: Harper Perennial, 2005.

These comprehensive and insightful biographies of Mozart and Beethoven, by one of the leading musicologists of our time, are highly regarded.

## Romantic

**Finson, Jon W.** *Nineteenth-Century Music: The Western Classical Tradition*. Englewood Cliffs, NJ: Prentice Hall, 2002.

This is a succinct and accessible introduction to the basic literature of the period.

**Garden, Edward.** *Tchaikovsky*. The Master Musicians Series. New York, NY: Oxford University Press, 2000. (Originally published 1973.)

This book explores the personal history of the composer and the social context surrounding his music.

**Millington, Barry.** *Wagner*. Rev. ed. Princeton, NJ: Princeton University Press, 1992.

A fine review of Wagner's life, influence, and works from a political, philosophical, and social perspective.

**Plantinga, Leon.** *Romantic Music: A History of Musical Style in Nineteenth-century Europe*. Norton Introduction to Music History. New York, NY: W.W. Norton, 1985.

A survey of the development of Romantic music by a foremost authority on the subject. Anthology available.

**Rosen, Charles.** *The Romantic Generation*. With CD. Cambridge, MA: Harvard University Press, 1995.

A much-admired book in which Rosen tackles the Romantic period with the same enthusiasm he applied to *The Classical Style*.

**Samson, Jim.** *The Music of Chopin*. London: Routledge and Kegan Paul, 1985; Oxford: Oxford University Press, 1994.

A detailed analysis of the style and structure of Chopin's music.

## Post-1900

\***Antokoletz, Elliott.** *Twentieth-Century Music*. Englewood Cliffs, NJ: Prentice Hall, 1992.

A comprehensive look at 20th-century musical idioms within their larger political, social, economic, and cultural contexts.

\***Brindle, Reginald Smith.** *The New Music: The Avant-Garde Since 1945*. 2nd ed. London: Oxford University Press, 1987.

An in-depth look at pointillism, post-Webernism, integral serialism, free dodecaphony, aleatoric and indeterminate music, graphic notation, *musique concrète* and electronic music. First published in 1975, it remains a useful resource when used in conjunction with a more recent text.

\***Cope, David H.** *New Directions in Music*. 7th ed. Prospect Heights, IL: Waveland Press, 2001.

A comprehensive exploration of the history, philosophy, composers, and works of the avant-garde since the late 1940s.

**Gridley, Mark C.** *Jazz Styles: History and Analysis*. 10th ed. Upper Saddle River, NJ: Prentice Hall, 2009.

*Down Beat* magazine called it, "A work of immense value not only to educators and players, but also to non-musicians and jazz fans of all persuasions." Three-CD set (*Jazz Classics*), CD-ROM, and DVD available.

**Morgan, Robert P.** *Twentieth-Century Music: A History of Musical Style in Modern Europe*. Norton Introduction to Music History. New York, NY: W.W. Norton, 1991.

This book is an overview of the 20th century (to 1991) beginning with Mahler, Strauss, and Debussy. Anthology available.

**Morris, Mark.** *A Guide to Twentieth-Century Composers*. London: Methuen, 1996.

This book discusses prominent and lesser-known 20th-century composers by country. Besides a fine introduction, it has an interesting section on Canadian music.

**Salzman, Eric.** *Twentieth-Century Music: An Introduction*. Prentice Hall History of Music. 4th ed. Englewood Cliffs, NJ: Prentice Hall, 2002.

This concise, yet comprehensive exploration of modern music (to 1998) deals primarily with the music itself and musical ideas.

**Whittall, Arnold.** *Music Since the First World War*. London: Oxford University Press, 2000.

This book is a concise and accessible survey of the most significant modern composers and their techniques.

## Score Anthologies

**Bach, Johann Sebastian.** *371 Chorales and 69 Chorales with Figured Bass*. [various publishers]

Bach's chorale settings are essential as models for the study of four-part harmony and voice-leading.

**Bonds, Mark Evans.** *Anthology of Scores*. 2nd ed. 2 vols. Upper Saddle River, NJ: Prentice Hall, 2005. (Accompanies Bonds, *A History of Music in Western Culture*, 2nd ed.)

A thoughtful selection of works with interesting comments. CDs available.

**Burkhart, Charles.** *Anthology for Musical Analysis*. 6th ed. New York, NY: Schirmer Books, 2003.

This text is used in many post-secondary analysis courses. The musical examples are well chosen and the comments are thought provoking.

**Forney, Kristine, ed.** *The Norton Scores: A Study Anthology*. 8th ed. 2 vols. New York, NY: W.W. Norton, 1999. (Accompanies Machlis, *The Enjoyment of Music*.)

These volumes are used by many post-secondary music appreciation courses and complement the material in the accompanying textbook. CDs available.

**Melcher, Robert, Willard F. Warch, and Paul B. Mast.** *Music for Study: A Source of Excerpts*. 3rd ed., Englewood Cliffs, NJ: Prentice Hall, 1998.

This text is a collection of scores, complete compositions, and meaningful excerpts from major works of 17th- to 20th-century composers.

**\*Palisca, Claude V., ed.** *The Norton Anthology of Western Music*. 5th ed., 2 vols. New York, NY: W.W. Norton, 2005. (Accompanies Grout and Palisca, *A History of Western Music*.)

These highly regarded volumes are used in many post-secondary courses and complement the material covered in the corresponding textbook. CDs available.

## 20th-Century Composition

**Boulez, Pierre.** *Boulez on Music Today*. Trans. S. Bradshaw and R.R. Bennett. Harvard University Press, 1971.

A collection of writings on music from the articulate and controversial composer that are often highly subjective.

**\*Brindle, Reginald Smith.** *Serial Composition*. London: Oxford University Press, 1965.

This text, by the highly regarded British serialist, covers all the most important aspects of serial composition.

**\*Hindemith, Paul.** *Craft of Musical Composition*. 2 vols. Mainz: Schott, 1942.

These volumes are essential reading from a musician who composed for and played every instrument in the orchestra.

**\*Kostka, Stefan.** *Materials and Techniques of Twentieth-Century Music*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2006.

This comprehensive text on Post-1900 music is well structured and highly regarded.

**Messiaen, Olivier.** *The Technique of My Musical Language*. Tustin, CA: American Biography. (Reprint of 1954 ed.)

In this book, originally published in two volumes, Messiaen discusses his compositional process and provides musical examples that illustrate his points.

**\*Persichetti, Vincent.** *Twentieth-Century Harmony*. New York, NY: W.W. Norton, 1961.

This book by the respected American composer and Juilliard professor covers composition in the first half of the 20th century.

**\*Wuorinen, Charles.** *Simple Composition*. New York, NY: Service. Reprint of 1956 ed. Peters, 1979.

The respected American serial composer presents twelve-tone compositional methods in this clearly written book.

## Instrumentation and Orchestration

**\*Adler, Samuel.** *The Study of Orchestration*. 3rd ed. New York, NY: W.W. Norton, 2001.

This highly regarded textbook is used in many post-secondary institutions. Workbook and CDs available.

**Berlioz, Hector, and Richard Strauss.** *Treatise on Instrumentation*. Mineola, NY: Dover Publications, 1991.

Berlioz wrote this book on orchestration in 1844 and Richard Strauss revised and enlarged it in the early 1900s. A valuable resource for every musician, composer, or music lover.

**Brindle, Reginald Smith.** *Contemporary Percussion*. London: Oxford University Press, 1970.

An excellent book covering percussion instruments and techniques both past and present.

**Del Mar, Norman.** *Anatomy of the Orchestra*. London: Faber and Faber; Berkeley, CA: University of California Press, 1981.

This factual and comprehensive text is not an orchestration book, but rather a resource for anyone interested in the performance of orchestral music by a renowned British conductor.

**Forsyth, Cecil.** *Orchestration*. Mineola, New York, NY: Dover Publications, 1982.

This text, first published in 1914, remains a very informative resource. This book is a must for any orchestrator.

**\*Kennan, Kent Wheeler.** *The Technique of Orchestration*. 6th ed. Englewood Cliffs, NJ: Prentice Hall, 2002.

This highly regarded textbook contains interesting chapters that other books do not include, such as "Problems in Transcribing Piano Music" and "Scoring for High School Orchestra."

**\*Piston, Walter.** *Orchestration*. New York: W.W. Norton, 1955.

This comprehensive orchestration text from a prominent composer includes clear descriptions of each instrument and each family of instruments.

**\*Stone, Kurt.** *Music Notation in the 20th Century: A Practical Guidebook*. New York, NY: W.W. Norton, 1980.

In 1974, Kurt Stone participated in the Ghent International Conference on New Musical Notation (a conference attended by over eighty active participants including composers, musicians, musicologists, and publishers from seventeen countries). This notable notation textbook was written shortly afterwards.

## Electronic and Computer Music

**Chadabe, Joel.** *Electric Sound: The Past and Promise of Electronic Music*. Englewood Cliffs, NJ: Prentice Hall, 1997.

This text provides a comprehensive overview of the history of electronic music.

**Dobson, Richard.** *A Dictionary of Electronic and Computer Music Technology: Instruments, Terms, Techniques*. Oxford; New York, NY: Oxford University Press, 1992.

This text functions both as a reference work and as a teaching text, moving from basic principles to specific examples.

**Dodge, Charles, and Thomas Jerse.** *Computer Music*. 2nd ed. New York, NY: Schirmer, 1997.

A clear, practical overview of program languages, real-time synthesizers, digital filtering, and artificial intelligence.

**\*Manning, Peter.** *Electronic and Computer Music*. Rev. ed. London: Oxford University Press, 2004.

Now in its third edition, this text covers electro-acoustic music from its inception to more recent digital systems.

**Wick, Robert L.** *Electronic and Computer Music*. New York, NY: Greenwood, 1997.

This reference text features a core bibliography of more than 250 books.

## Online Resources

Canadian Music Centre [www.musiccentre.ca](http://www.musiccentre.ca)

Encyclopedia of Music in Canada [www.thecanadianencyclopedia.com](http://www.thecanadianencyclopedia.com)

Harvard College Library [www.hcl.harvard.edu](http://www.hcl.harvard.edu)

Library and Archives Canada, Music and Performing Arts [www.collectionscanada.gc.ca](http://www.collectionscanada.gc.ca)

Library of Congress [www.loc.gov](http://www.loc.gov)

Naxos Music Library [www.naxosmusiclibrary.com](http://www.naxosmusiclibrary.com)

Oxford Music Online: [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)

- Grove Music Online
- Encyclopedia of Popular Music
- The Oxford Companion to Music
- The Oxford Dictionary of Music
- The New Grove publications

Smithsonian Institution [www.si.edu](http://www.si.edu)

# Take **T**wo **S**teps **T**o **T**otal **T**heory **S**uccess

## RCM Examinations, Official Examination Papers

**RCM Examinations, Official Examination Papers** are an invaluable resource for ensuring thorough preparation for theory examinations. Each book contains a combination of official and practice examinations that may be used to test knowledge and simulate the examination experience. Three editions of each of the titles below provide a rich source of review material and are available while quantities last.

Basic Rudiments

Intermediate Rudiments

Advanced Rudiments

Introductory Harmony

Basic Harmony

History 1: An Overview

Intermediate Harmony

History 2: Middle Ages to Classical

Counterpoint

Advanced Harmony

History 3: 19th Century to Present

Analysis

Piano Pedagogy Written

(Elementary, Intermediate,  
and Advanced)

One edition of the following papers is also currently available:

Basic Keyboard Harmony

Intermediate Keyboard Harmony

Advanced Keyboard Harmony

For more information or to find a retailer near you, visit [www.frederickharrismusic.com](http://www.frederickharrismusic.com).



## Practice Theory Assessments

Submit a practice paper from the **RCM Examinations, Official Examination Papers** for assessment in preparation for your actual examination.

Your Practice Theory Assessment will be marked by a member of the College of Examiners and returned to you in advance of your examination. For detailed information, including submission deadlines, please visit our websites at:

**Canada:** [www.rcmexaminations.org](http://www.rcmexaminations.org)

**USA:** [www.nationalmusiccertificate.org](http://www.nationalmusiccertificate.org)





## ***The* ROYAL CONSERVATORY *of* MUSIC**

Since its beginnings in 1886, The Royal Conservatory of Music has become one of the world's largest institutions for music education, committed to developing human potential through leadership in music and arts education.

The diverse educational systems of The Royal Conservatory of Music provide a means for all people to experience creative activity and to receive the many benefits that flow from participation in the arts.

In addition to helping millions of people to enrich their lives through the arts, The Royal Conservatory has also trained many international artists, including pianist Glenn Gould; soprano Lois Marshall; members of the St. Lawrence String Quartet; violinist Martin Beaver, leader of the Tokyo String Quartet; soprano Isabel Bayrakdarian; and jazz pianist Oscar Peterson.

The Royal Conservatory of Music provides a definitive standard in music education through its curriculum, examinations, and extensive network of dedicated teachers. The examinations of The Royal Conservatory of Music and the National Music Certificate Program serve as an internationally respected foundation for countless private studio teachers. The examination system is supported by the celebrated teaching materials published by The Frederick Harris Music Co., Limited.

To ensure the ongoing relevance and social impact of its innovative programs into the 21st century, The Royal Conservatory of Music continues to engage many of the world's leading performers, pedagogues, and researchers to maintain and extend its high standards. With its move into its new state-of-the-art facility, the TELUS Centre for Performance and Learning, The Royal Conservatory of Music will have the capacity to reach greater numbers of people and distribute its programs more effectively throughout the world.



The Frederick Harris Music Co., Limited  
[www.frederickharrismusic.com](http://www.frederickharrismusic.com)