

RCCO REFERENCE LIST FOR EXAMINATIONS

Please note that this is by no means a complete bibliography; you will find many other useful works on all subjects.

G = General Reference; C = Colleague; A = Associateship; F = Fellowship

WRITTEN SECTIONS

Harmony

Aldwell, Edward, Carl Schachter, and Allen Cadwallader. *Harmony and Voice Leading*. 5th edition. Boston: Cengage, 2018. (G)

Cameron, David. *Introductory Harmony, Melody Writing and Analysis*. Sarabande Music, 34-100 Medley Court, Kingston ON K7K 6X2. (G)

Cameron, David. *Senior Harmony for Examination Candidates*. Sarabande Music, 34-100 Medley Court, Kingston ON K7K 6X2. (G)

Kostka, Stephen, Dorothy Payne, and Byron Almén. *Tonal Harmony*. 8th edition. New York: McGraw-Hill, 2017. (G)

History

Anderson, Christopher S., ed. *Twentieth-Century Organ Music*. New York: Routledge, 2012. (F)

Douglass, Fenner. *Cavaillé-Coll and the French Romantic Tradition*. New Haven: Yale University Press, 1999. (A)

Douglass, Fenner. *The Language of the Classical French Organ*. 2nd ed. New Haven: Yale University Press, 1995. (G)

Hardwick, Peter. *British Organ Music of the Twentieth Century* (Landham, MD: Scarecrow Press, 2003) (F)

Near, John R. *Widor on Organ Performance Practice and Technique*. Rochester, NY: University of Rochester Press, 2019. (A)

Ponsford, David. *French Organ Music in the Reign of Louis XIV*. New York: Cambridge University Press, 2011. (G)

Silbiger, Alexander. *Keyboard Music Before 1700*. 2nd edition. New York: Routledge, 2004. (G)

Smith, Rollin. *Louis Vierne: Organist of Notre Dame Cathedral*. Hillsdale, NY: Pendragon Press, 1999. (A)

Stinson, Russell. *Bach: The Orgelbüchlein*. New York: Oxford University Press, 1999. (C)

Thistlethwaite, Nicholas, ed. *The Cambridge Companion to the Organ*. New York: Cambridge University Press, 1999. (G)

Williams, Peter. *A New History of the Organ from the Greeks to the Present Day*. Bloomington, IN: Indiana University Press, 1980. (A)

Williams, Peter. *The Organ Music of J. S. Bach*. 2nd ed. New York: Cambridge University Press, 2003. (G, C)

Wills, Arthur. *Organ*. London: Macdonald, 1984. (G)

Wright, William. *The Organ: The Instrument and its Literature*. Available from: 608-21 Dale Avenue, Toronto ON M4W 1K3. (G)

Melody Writing

Cameron, David. *Introductory Harmony, Melody Writing and Analysis*. Sarabande Music, 34-100 Medley Court, Kingston ON K7K 6X2. (C)

Sixteenth-Century Counterpoint

Gauldin, Robert. *A Practical Approach to Sixteenth-Century Counterpoint*. Englewood Cliffs, NJ: Prentice-Hall, 1985. (A, F)

Jeppesen, Knud. *The Style of Palestrina and the Dissonance* [1946]. Reprint: New York: Dover Publications, 1970. (A, F)

Schubert, Peter. *Modal Counterpoint, Renaissance Style*. New York: Oxford University Press, 2008 (A, F)

Salzer, Felix, and Carl Schachter. *Counterpoint in Composition - The Study of Voice Leading*. New York: Columbia University Press, 1989. (A, F)

Eighteenth-Century Counterpoint and Fugue

Andrews, William G., and Molly Sclater. *Elements of 18th Century Counterpoint*. Toronto: G. V. Thompson, 1986. (A, F)

Benjamin, Thomas. *The Craft of Tonal Counterpoint*. New York: Routledge, 2003. (A, F)

Cameron, David. *Counterpoint for Examination Candidates*. (Sarabande Music, 34-100 Medley Court, Kingston ON K7K 6X2) (G, A, F)

Dupré, Marcel. *Cours complet de Fugue*. 2 vols. Paris: Alphonse Leduc, 1955. (F)

Kennan, Kent. *Counterpoint: Based on Eighteenth-Century Practice*. Upper Saddle River, NJ: Prentice-Hall, 1999. (A, F)

Schubert, Peter, and Christopher Neidhöfer. *Baroque Counterpoint*. Upper Saddle River, NJ: Prentice-Hall, 2006. (A, F)

TESTS AT THE ORGAN

Harmonisation and Improvisation

Brillhart, Jeffrey. *Breaking Free*. Colfax, NC: Wayne Leupold Editions, 2011. (A, F)

Brillhart, Jeffrey. *A World of Possibilities: Master Lessons in Organ Improvisation*. Colfax, NC: Wayne Leupold Editions, 2018. (A, F)

Dupré, Marcel. *Cours complet d'improvisation à l'orgue*. 2 vols. Paris: Alphonse Leduc, 1937. (A, F)

Frackenpohl, Arthur. *Harmonization at the Piano*. Dubuque, IA: W.C. Brown, 1991. (C, A, F)

Hancock, Gerre. *Improvising: How to Master the Art*. New York: Oxford University Press, 1994. (A, F)

Overduin, Jan. *Making Music: Improvisation for Organists*. New York: Oxford University Press, 1998. (G, A, F)

de Vries, Sietze. *Harmonizing: A Method to Encourage the Art of Improvising*. Leeuwarden: Boeijenga Music Publications, 2007. (C)

Wright, William. *Increasing Harmonic Skills at the Keyboard*. Available from the RCCO National Office. (G)

Hymn Playing

Heller, David. *Manual on Hymn Playing: A Handbook for Organists*. Chicago: GIA Publications, 1992. (C, A)

Lovelace, Austin. *The Organist and Hymn-Playing*. Revised edition. Carol Stream, IL: Agape, 1981. (C, A)

Figured Bass

Ledbetter, David. *Continuo Playing According to Handel: His Figured Bass Exercises*. New York: Oxford University Press, 1999. (F)

Morris, R. O.. *Figured Bass at the Keyboard*. 2 vols. New York: Oxford University Press, 1982. (F)

Score Reading

Lang, C. S.. *Score Reading Exercises*. 2 vols. (London: Novello, 1951) (C, A, F)

Wilkinson, Philip G. *100 Score Reading Exercises*. (London: Novello, 1974) (C, A, F)

General

Bond, Ann. *Preparing for ARCO*. (RSCM Handbook No 4.) (A)

EAR TESTS

Preparing for RCCO Ear Tests. Available from the National Office in booklet and CDs. (G)

CHORAL CONDUCTING

Ashworth Bartle, Jean. *Sound Advice: Becoming a Better Children's Choir Conductor*. New York: Oxford University Press, 2003.

Bertalot, John. *John Bertalot's Immediately Practical Tips for Choral Directors*. Minneapolis, MN: Augsburg Fortress, 1994.

Bertalot, John. *How to Be a Successful Choir Director*. Stowmarket: Kevin Mayhew, 2002.

Emmons, Shirlee. and Constance Chase. *Prescriptions for Choral Excellence*. New York: Oxford University Press, 2006.

Robinson, Ray. *Up Front! Becoming the Complete Choral Conductor*. New York: Schirmer, 1994.