

**A Guide to Organ Scholarships:
what to consider and how to prepare**

List of publications that offer further guidance on topics explored in the films

This is a list of written materials which can help you explore further the topics addressed in the films. Many of them will have bibliographies with other books and recordings you may also find helpful.

Make sure you listen as well as read. For example, it's helpful to read about organs from other countries, but there's no substitute for hearing one. Don't worry if you can't manage a trip abroad; there are many excellent CDs and DVDs that will introduce you to the sound world of instruments built in different national styles.

Likewise there is no substitute for watching and listening to a professional at work. How does he or she choose registrations that get the best out of an instrument? What harmonic progressions does s/he use regularly in improvisation?

Developing your aural skills will also be helped by thinking analytically about what you are playing. Listen to a favourite track on a CD and try to notate and/or analyse what is happening in a specific passage. Team up with a friend and play to each other. Play and analyse the Riemenschneider Chorales. Of course, as you gain in confidence and musicianship through your development of harmonisation, improvisation, score-reading, and sight-reading you will find your aural awareness increasing. All of these skills, as some Directors of Music mentioned in the films, inform each other.

The Royal College of Organists has many excellent films and written materials on its website through iRCO, the College's virtual campus. Some of these address improvisation, hymn-playing, and other skills you will need as an organ scholar. Junior Membership of the RCO is available at a reduced rate, and allows you to access the entire content of iRCO.

Both the RCO and Oundle for Organists offer courses and educational opportunities that can help you gain the skills you will need to be an organ scholar. Visit www.rco.org.uk and www.oundlefororganists.org.uk for more information on these.

The lists of publications below are divided into four sections:

- List of Organ Improvisation Tutor Books in English (compiled by Ronny Krippner) (p. 3)
This list includes chapter headings, allowing you to see how improvisation is covered in each text.
- Harmony, Counterpoint, and Stylistic Techniques (p.13)
- Organ Music: History, Repertoire, Registration (p. 14)
- Keyboard Skills: Sight-Reading, Harmonisation, Continuo Playing, Transposition, Score-Reading (p. 15)

Some notes:

Many of the listed score-reading textbooks feature textures which are more instrumental than choral. They are certainly useful for developing facility, but for organ scholarship trials and RCO exams you will be asked to read a choral score. You can find a wealth of suitable unaccompanied choral music on IMSLP or CDPL.

If you are new to keyboard skills, a good place to start is the Graded Keyboard Musicianship volumes by Anne Marsden Thomas and Frederick Stocken, published by OUP. These books provide a graded approach to gaining fluency in sight-reading, score-reading, transposition, improvisation, and harmonisation.

The list of Improvisation Tutors in English was compiled by Ronny Krippner, and we are grateful to him for his permission to use it here.

List of Organ Improvisation Tutor Books in English

Compiled by Ronny Krippner and used with permission

The following list is a chronological inventory of organ improvisation tutor books in English. Whilst many sources have been considered, no claim is made with regard to the completeness of this list.

Title **Extemporization – Novello’s Music Primers & Educational Series**

Author Dr Frank Joseph Sawyer

Publisher London: Novello and Company Ltd.

Year ?1890

Contents *Part I – of Themes:*
Chapter I: Preliminary
Chapter II: to extemporize a theme of eight bars
Chapter III: to extemporize a theme of sixteen bars
Chapter IV: to extemporize themes of greater length

Part II – of Movements:
Chapter V: to extemporize short preludes (or voluntaries)
Chapter VI: to extemporize longer preludes
Chapter VII: to extemporize short postludes
Chapter VIII: to extemporize longer postludes
Chapter IX: on the use of the hymn-tune in extemporization
Chapter X: to extemporize extended fantasias in several movements

Title **Cours Complet d’Improvisation à l’Orgue:
Volume 1: Exercices Préparatoires à l’Improvisation libre**

 Complete Course in Organ Improvisation:
Volume 1: Preparatory Exercises for free Improvisation
(English Translation: Alan Hobbs, 1957)

Author Marcel Dupré

Publisher Paris: Alphonse Leduc

Year 1937

Contents: The Harmonization of the Scales
Given Melodies and Harmonized Chorals
The Antecedent and the Consequent
The Modulating Consequent
The Commentary
Parenthetical Sections
The Binary Exposition, its Form and its Modulations
Placement and order of voices parts
The Bridge
The Development first part
The Lyrical Part of the Development – Preparation for the Re-entry (Return)
General Plan

Title **Cours Complet d’Improvisation à l’Orgue:
Volume 2: Traité d’Improvisation à l’Orgue**

 Complete Course in Organ Improvisation:
Volume 2: Organ Improvisation
(English Translation: John Fenstermaker, 1973)

Author Marcel Dupré

Publisher Paris: Alphonse Leduc

Year 1925

Contents: Organ Technique
Natural Harmony
Theme
Counterpoint and Chorale
The Suite
The Variation – the Tryptique
The Four Symphonic Forms
Free Forms

Title **Extemporization for Music Students**
Author Reginald Hunt
Publisher London: Oxford University Press
Year 1968
Contents Introduction: occasions for extemporization; scope and purpose of the course; other considerations
Chapter I: adding a four-bar non-modulating responsive phrase to a given four-bar statement phrase; exercises
Chapter II: adding a modulating responsive phrase to a given phrase
Chapter III: adding a responsive phrase (continued); opening phrases which modulate; modifying the rhythm in the second phrase; note on how to determine the length of a phrase; exercises
Chapter IV: adding three phrases to a given phrase; modulatory and rhythmic schemes; exercises: (1) two-bar phrases; (2) four-bar phrases; (3) more difficult exercises; (4) phrases of which only the melody is given
Chapter V: extemporizing on a less rigid pattern of four phrases; imitative openings; varying the number of harmonic parts; exercises
Chapter VI: extemporizing a short coda to a hymn tune; exercises
Chapter VII: extemporizing a prelude and coda to a melody in folk-song idiom; exercises (1) preludes and codas to specified folk- and national songs; (2) codas to examples from previous chapters; (3) transposing and then extemporizing on a hymn tune; (4) harmonizing a melody and then extemporizing
Chapter VIII: extemporizing on a theme of less than phrase length; exercises
Chapter IX: extemporizing in ternary form (1) as required in school music diplomas, (2) as required in standard organ diplomas; exercises (1) extemporizations based on complete phrases; (2) extemporizations based on a theme instead of a phrase
Appendix: diploma examination requirements

Title **The Elements of Extemporisation**
Author Sydney H Nicholson
Publisher Croydon: The Royal School of Church Music
Year 1969
Contents Introduction
Rhythm and key
Theme and development
Transposition and sequence
Music form
Developing a subject
Cultivating the art
Some 'don't's'
Summary
List of books
Some albums of interludes or short voluntaries

Title **Organ (Yehudi Menuhin Music Guides)**

Author Arthur Wills
Publisher London: Macdonald & Co (Publishers) Ltd
Year 1984
Contents *Chapters on Organ Improvisation:*
Part Four *Acquiring the Skills*
21 An Outline of Instruction
22 Organ Improvisation I
23 Organ Improvisation II

Title **Hymn Improvisation**
Author Michele Johns
Publisher Minneapolis: Augsburg Publishing House
Year 1987
Contents 1 Bicinium
2 Ostinato
3 Imitation
4 Ritornello
5 Toccata
6 Free Form Combinations

Title **Improvising: How to Master the Art**
Author Gerre Hancock
Publisher New York: Oxford University Press
Year 1994
Contents Introduction
1 The Scale
2 The Phrase
3 The Interlude
4 The Hymn
5 The Ornamented Hymn
6 The Hymn Prelude
7 The Song Form
8 The Toccata
9 The Canon
10 The Duo and the Trio
11 The Fugue
Coda

Title **Making Music: Improvisation for Organists**
Author Jan Overduin
Publisher New York: Oxford University Press
Year 1998
Contents Introduction
1 Improvising Melodies
2 Improvising on one or two chords: Registration and Imagery
3 Thirds and Sixths
4 The Pentatonic Mode
5 Bicinium
6 I, IV, and V
7 Harmonizing Melodies
8 Improvising Hymns/Songs
9 Binary Form
10 Other Progressions
11 Suspensions and more effective Hymn-Playing
12 Ostinato
13 Harmonizing Scales and Melodies (I)
14 Sequences
15 Chaconne
16 Passacaglia
17 Ornamenting Melodies (I)
18 Ornamenting Melodies (II)
19 Modulation
20 Harmonising Scales and Melodies (II)

21	Reharmonizing Hymns
22	Ornamenting inner voices
23	Cadences
24	Descants
25	Interludes
26	Modulating Interludes
27	Canon
28	Rondo
29	Toccatà
30	Partita
31	Three-voice Fugue
32	Hymn-Anthems
Appendix A: Jean Langlais as Teacher	
Appendix B : Cadenza for Mozart's Epistle Sonata K. 336	
Indes of Hymn Tunes	

Title	The Improvisation Companion
Author	Naji Hakim
Publisher	Waltham Abbey: United Music Publishers
Year	2000
Contents	Preface Foreword Acknowledgements Introduction

Part I

PROLOGUE

- I. Instrumental mastery
- II. Instinct and reasoning
- III. Improvisation and composition
- IV. Essential criteria
 1. Balance between unity and diversity
 2. Control of dramatic interest
 3. Balanced proportions
- V. Compositional techniques
- VI. Temporal constraints and mental agility
 1. Concentration
 2. Ordering
 3. Control of time
- VII. Rhetorical and harmonical control
- VIII. Pulse
- IX. Justification of mistakes
- X. The role of memory
- XI. Alterations

Part II

THE THEME

- I. Analysis of the theme
 1. Character
 2. Melodic structure
 3. Melodic contour
 4. Rhythm
 5. Harmonic Colour
 6. Special cases: extra-musical themes
 - a. Literary text
 - b. Graphic or pictorial image
 - (1) Figurative
 - (2) Abstract
- II. Exposition of the theme – Melodic work
- III. Harmonisation of the theme
 1. Harmonic density
 2. Harmonic rhythm and harmonic frequency
 3. Types of harmonisation
 - a. Bass Harmonisation
 - (1) General case
 - (2) Harmonisation with borrowings
 - (3) Harmonisation without foreign notes
 - (4) Harmonisation with foreign notes
 - (5) Harmonisation over a pedal note
 - (6) Hexachordal harmonisation
 - (7) Harmonisation of a modulating theme
 - b. Soprano harmonisation
 - (1) General case
 - (2) Simultaneous bass and soprano harmonisation
 - (3) Thickening of the melody by doubling in intervals or chords

- c. Polytonal harmonisation
 - d. Harmonisation by chordal superimpositions
 - e. Atonal harmonisation
 - f. Harmonisation by verticalization of melodic fragments
- IV. Practical applications
- 1. Traditional song
 - 2. Gregorian chant
 - 3. Chorale
 - 4. Free theme

Part III

DEVELOPMENT

- I. Definition
- II. Melodic development
 - 1. Introduction
 - 2. Techniques of melodic development
 - 3. Practical advice
- III. Rhythmic development
 - 1. Introduction
 - 2. Techniques of rhythmic development
- IV. Harmonic development
 - 1. Introduction
 - 2. Techniques of harmonic development
 - 3. Practical advice
- V. Contrapuntal development
 - 1. Introduction
 - 2. Techniques of contrapuntal development
 - 3. Practical advice
- VI. Instrumental writing
 - 1. Introduction
 - 2. Special case: the organ

Part IV

FORMS

- I. General remarks
 - 1. The introduction
 - 2. The exposition
 - 3. The development
 - 4. The digression
 - 5. The recapitulation
 - 6. The transition
 - 7. The coda
- II. Binary forms
 - 1. *Bar* form: AAB
 - 2. Simple binary form: AB
- III. Ternary forms
 - 1. Song form: ABA'
 - 2. Minuet form: AABABA
 - 3. Minuet-trio and scherzo-trio
 - a. AABABA – CCDCDC – ABA
 - b. AABB – CCDD – AB
 - 4. Arch form
- IV. Sonata-form
 - 1. Monothematic sonata-form
 - a. General case
 - b. Special cases
 - (1) Gregorian paraphrase, free theme
 - (2) Prelude, toccata
 - 2. Bithematic sonata-form
- V. Rondo form
- VI. Variation forms
 - 1. General case
 - 2. Special cases
 - a. Chorale variations
 - b. Ostinato bass variations
 - i. General case
 - ii. Passacaglia
 - c. Symphonic variations
- VII. Free form
 - 1. General case
 - 2. Special cases
 - a. Fugue
 - b. Rhapsody
 - c. Fantasy
- VII. Works in several movements
 - 1. Prelude and fugue
 - 2. Passacaglia and fugue
 - 3. Sonata, symphony
 - a. General case
 - b. Special case: symphony in three movements

Title **First Improvisation Book**
Author John R Shannon
Publisher Colfax: Wayne Leupold Editions
Year 2001
Content Preface

Introduction – *A 'must read' for Students*

Part I – Accompanying a Pre-existing Melody (Hymn Tune)

Unit One: a little improvisation at the very beginning
Unit Two: the pentatonic scale
Unit Three: a simple setting of a pentatonic hymn tune
Unit Four: enlivening the pentatonic accompaniment
Unit Five: other accompanimental patterns and 'vamping 'til ready'
Unit Six: independent use of the pedal
Unit Seven: putting a bass to selected hymn tunes
Unit Eight: filling the harmony using the primary triads
Unit Nine: applying the primary triads to selected hymn tunes
Unit Ten: enlivening the chordal harmony

Part II – Creating and Accompanying an Original Improvised Melody

Unit Eleven: simple periodic structure
Unit Twelve: using the major scale
Unit Thirteen: short periodic melodies
Unit Fourteen: cadences and adding harmony to periodic melodies
Unit Fifteen: a final project for Volume I
Glossary

Title **Praxis der Orgel-Improvisation**
The Practice of Organ Improvisation
Author Hans Gebhard
Publisher Frankfurt: C. F. Peters
Year 1987

Content A. THE HARMONIC SETTING (IN FOUR PARTS)

I. The principal triads
II. The secondary triads and the 6⁵chord and the subdominant
III. The modulation
IV. The nonharmonic topes (appoggiaturas, passing notes, cambiatas, anticipations)
V. Technique of development
VI. The colouring of the melody
VII. The art of inventing motifs (part I)
VIII. Chromaticism
IX. Chorale prelude – Ritornello – Ostinato
X. More recent stylistic devices in harmony and rhythm

B. THE LINEAR SETTING

XI. Introduction to the linear two-Part setting
XII. Voice-leading in fast motion
XIII. Rhythmic formation of the accompanying voice
XIV. Formation of sequences
XV. The art of inventing motifs (part 11)
XVI. The three-part setting
XVII. Fugato and canon technique
XVIII. The trio with voices in different motion

C. LARGE FORMS

XIX. Forms of variations
XX. The toccata
XXI. The concerto
XXII. The fugue
XXIII. The Large symphonic form

APPENDIX

Title **Improvising in Traditional 17th- and 18th-Century Harmonic Style – Volume I**

Author John R Shannon

Publisher Colfax: Wayne Leupold Editions

Year 2007

Content Introduction / about the author
Unit One: the primary triads
Unit Two: some two-part improvisation using consonance
Unit Three: the dominant-seventh chord
Unit Four: root-position secondary triads in the major mode
Unit Five: cadences
Unit Six: inversions of triads
Unit Seven: inversions of the dominant-seventh chord
Unit Eight: non-chord tones – I
Unit Nine: non-chord tones – II
Unit Ten: harmonizing hymn melodies
Unit Eleven: embellishing a melody using Baroque ornamentation
Unit Twelve: improvising over a pedal point
Unit Thirteen: improvising pieces using echo
Unit Fourteen: some general observations about hymn playing
Unit Fifteen: simple ways to introduce a hymn
Glossary

Title **Improvising in Traditional 17th- and 18th-Century Harmonic Style – Volume II**

Author John R Shannon

Publisher Colfax: Wayne Leupold Editions

Year 2007

Content Introduction / about the author
Unit One: expanded use of the dominant-seventh chord and temporary modulation to the dominant
Unit Two: the minor mode
Unit Three: three specialized chords: the supertonic six-five, the diminished seventh, and the Neopolitan Sixth
Unit Four: harmonic sequences
Unit Five: new considerations about melody
Unit Six: improvising two Baroque dances
Unit Seven: the use of rhythmic motives
Unit Eight: the use of keyboard figuration and improvisation on a ground bass
Unit Nine: introducing counterpoint and improvising a *Bicinium*
Unit Ten: improvising a short prelude
Unit Eleven: more advanced ways of introducing a hymn
Unit Twelve: improvising a chorale motet
Unit Thirteen: improvising a short fugue
Unit Fourteen: accompanying hymns
Unit Fifteen: accompanying anthems
Glossary
Appendix I: *Figurenlehre* (Doctrine of the Figures)
Appendix II: the church modes

Title **Improvisation for Organists: A practical guide**

Author Christopher Tambling

Publisher Stowmarket: Kevin Mayhew Ltd.

Year 2010

Contents Introduction
1 Harmony at the keyboard 1 – a few basic principles
2 Getting started – duos
3 Moving on – trios
4 Improvising over a chord sequence
5 The Baroque chorale prelude
6 Harmony at the keyboard 2 – suspensions: a survival guide
7 Taking it a step further: other Baroque models
8 The Baroque concerto
9 The passacaglia

10	Harmony at the keyboard 3 – a selection of chromatic chords
11	Taking it a step further still – Classical and Romantic models
12	The French toccata
13	Fugue
14	Covering the action
15	Setting the mood – an à la carte menu of starters
16	Modal improvisation – some different sonorities to explore
17	Sending them out – starting points for further improvisations
18	Final thoughts

Title **Breaking Free:
Finding a Personal Language for Organ Improvisation
through 20th-century French Improvisation Techniques**

Author Jeffrey Brillhart

Publisher Colfax: Wayne Leupold Editions

Year 2011

Contents Introduction

PART I

Chapter 1: What is Improvisation?

Chapter 2: How to Practice

Chapter 3: Analyzing the Theme

Chapter 4: Developing the Theme

Chapter 5: The Exposition

PART II

Chapter 6: Harmonization with Perfect Fifths

Chapter 7: The Pentatonic Mode

Chapter 8: Harmonization with Perfect Fourths

Chapter 9: Harmonization with Major Seconds

Chapter 10: Harmonization with Major and Minor Thirds

Chapter 11: Harmonization with Major and Minor Sixths

Chapter 12: Harmonization with 6/3's, 6/4's and 6/5's

Chapter 13: Harmonizing a Motive

Chapter 14: Harmonization with Sevenths

Chapter 15: Harmonization with Dominant Sevenths

PART III

Chapter 16: Charles Tournemire

Chapter 17: Ecclesiastical Modes

Chapter 18: Dorian Modes

Chapter 19: Phrygian Modes

Chapter 20: Bartok Mode

PART IV

Chapter 21: Olivier Messiaen's Musica Language and Its Importance in Organ Improvisation

Chapter 22: The Second Mode of Limited Transposition

Chapter 23: The Third Mode of Limited Transposition

Chapter 24: The Chord of the Dominant

PART V

Chapter 25: The Development

Chapter 26: Climax Chords

Chapter 27: Passacaglia

Chapter 28: Song Form

Chapter 29: Louis Vierne's Improvisation Structure

Chapter 30: Scherzo

Chapter 31: Sonata Allegro

Chapter 32: Toccata (Prelude)

Chapter 33: Cochereau Style Variations

Chapter 34: Free Improvisation

Chapter 35: Improvising on a Literary Text

PART VI

Chapter 36: Claude Debussy

Chapter 37: Maurice Ravel

Title **Faszination Orgelimprovisation**
Fascination Organ Improvisation
(*English translation: Ronny Krippner, 2018*)

Author Franz Josef Stoiber

Publisher Kassel: Bärenreiter Verlag

Year 2018

Contents **Thoughts on methodology and didactics**

1. 'Just play'

1.1. White keys – black keys

- 1.1.1. Motifs above drones
- 1.1.2. Ostinato – Motifs – Form
- 1.1.3. Improvisation above one chord
- 1.1.4. Playing with intervals
- 1.1.5. Melody in the RH, LH or in the pedals
- 1.1.6. Pentatonic harmony
- 1.1.7. Hexatonic harmony

1.2. Further ideas

2. Stylistic period: 17th/18th century

2.1. Harmonic and compositional basics

- 2.1.1. Harmonic pendulum of the fifth
- 2.1.2. Cadences
- 2.1.3. Sequences (tonal)
- 2.1.4. Harmonisation of the scale
 - 2.1.4.1. Scale in the soprano/tenor
 - 2.1.4.2. Scale in the bass
- 2.1.5. Cadences with altered chords
- 2.1.6. Exercises according to C. P. E. Bach
 - 2.1.6.1. Sequencing of cadences
 - 2.1.6.2. Pedal point harmonisation
 - 2.1.6.3. Modulations

2.2. Figuration

- 2.2.1. Figuration pendulum – sequence – pendulum
- 2.2.2. Ground bass figuration
- 2.2.3. Figuration of four-part hymn harmonisations
 - 2.2.3.1. Figuration of the accompaniment
 - 2.2.3.2. Figuration of all four voice parts
 - 2.2.3.3. Figuration of the melody
 - 2.2.3.4. Figuration in the Orgelbüchlein style (Bach)
- 2.2.4. Figuration of sequences
- 2.2.5. Three-part polyphonic textures

2.3. Placing the melody in different voice parts: alto c.f.

2.4. Introduction to musical form

- 2.4.1. Four-part harmony and simple form ideas
- 2.4.2. Figuration/ornamentation of melodies
- 2.4.3. The coda of chorale preludes
- 2.4.4. Ritornello form
- 2.4.5. Imitation form

2.5. Large forms

- 2.5.1. Concerto
- 2.5.2. Fantasia – Prelude – Toccata
 - 2.5.2.1. Prelude in the South German style
 - 2.5.2.2. Prelude in the 'style of Bach'
 - 2.5.2.3. Prelude / Toccata in the North German style
- 2.5.3. Passacaglia

- 2.5.4. Fugue
- 2.5.5. Theme and Variations
- 2.5.6. French suite

3. Stylistic Period: 19th century

3.1. Harmonic and compositional basics II

- 3.1.1. Linear voice leading ('*Dezimensatz*')
- 3.1.2. Harmonic pendulum
- 3.1.3. Cadences
- 3.1.4. Sequences (tonal and real)
- 3.1.5. Dissonance clusters

3.2. Introduction to musical form II

- 3.2.1. Theme and commentary
- 3.2.2. Sonata form
 - 3.2.2.1. Ternary song form – Andante
 - 3.2.2.2. Sonata form – Allegro
 - 3.2.2.3. Scherzo
 - 3.2.2.4. Adagio
 - 3.2.2.5. Finale
- 3.2.3. Chorale preludes
 - 3.2.3.1. Chorale harmonisation in four parts
 - 3.2.3.2. Ritornello form
 - 3.2.3.3. Chorale fantasy
 - 3.2.3.4. Chorale preludes in sonata form
- 3.2.4. Passacaglia
- 3.2.5. Fantasy/Toccata in the style of Max Reger

4. Stylistic Period: 20th/21st centuries

4.1. Post-Romanticism – Impressionism

4.1.1. Harmonic building blocks

- 4.1.1.1. Parallel triads and tetrads (mixtures) moving in different intervallic steps
- 4.1.1.2. Ninth chords (acoustic, minor triad basis, major, minor)
- 4.1.1.3. Eleventh and thirteenth chords, double third chords
- 4.1.1.4. Chord progressions (distance harmony, cycle of fifths)
- 4.1.1.5. Alpha chords
- 4.1.1.6. Scales (pentatonic, whole-tone, acoustic, semitone – whole-tone)

4.1.2. Ideas for improvisation

4.2. Olivier Messiaen

Scales and chord constellations

- 4.2.1. Second mode
- 4.2.2. Third mode
- 4.2.3. Fourth mode
- 4.2.4. Seventh mode
- 4.2.5. Chords not linked to modes: chord on the dominant and chord of resonance

4.3. German Modernism (Hindemith, Genzmer, Schroeder) – Neomodality

4.3.1. Harmonic building blocks

- 4.3.1.1. Triads combined with quartal chords
- 4.3.1.2. Cadence with pentatonic chords
- 4.3.1.3. Pendulum of the fifth with pentatonic chords
- 4.3.1.4. Pendulum of the third with pentatonic chords
- 4.3.1.5. Neomodal cadences
- 4.3.1.6. Approaches to neomodal harmony
- 4.3.1.7. Motifs/figures for chorale preludes and free improvisations
- 4.3.1.8. Chorale preludes

4.3.2. Further ideas for improvisation

4.4. Improvisation themes

4.5. Improvisation on free-tonal themes

Aural training

Pratt, G.
Henson, M.
& Cargill, S.

Aural Awareness (OUP)

Available at:

global.oup.com

“Traditional aural training is heavily biased towards the perception and identification of pitch and rhythm. But George Pratt argues in this book that in these days of CDs and cassette recorders much of this area of the subject can best be worked on alone. He demonstrates how, by tailoring tasks to individual needs, every student can make some encouraging progress in these aspects of music.”

There are many websites that offer free practice materials for aural training. The list below is not exhaustive; a quick internet search will find even more.

<http://pitchimprover.com>

<https://www.musictheory.net/exercises>

<http://www.good-ear.com>

<https://www.teoria.com>

https://www.rco.org.uk/examinations_resources.php

Harmony, Counterpoint, and Stylistic Techniques

- Andrews, H. K. The Oxford Harmony, Vol. 2 (OUP)
- Aston, P.
& Webb, J. Music Theory in Practice (Grades 6–8)
(Associated Board)
- Boyd, M. Bach: Chorale Harmonisation and Instrumental Counterpoint
(Kahn & Averill) [a revised and combined reprint of the next two
titles]
- Boyd, M. Bach's Instrumental Counterpoint
(Barrie & Jenkins)
- Boyd, M. Harmonizing 'Bach' Chorales
(Barrie & Jenkins)
- Boyd, M. Palestrina's Style (Barrie & Jenkins)
- Buck, P. Unfigured Harmony (OUP)
- Bullivant, R. Fugue (CUP)
- Butterworth, A. Harmony in Practice Work Book & Answer Book
(Associated Board)
- Butterworth, A. Stylistic Harmony Work Book & Answer Book (2nd Edition) (OUP)
- Button, H.
& Williams, P. J. S. Bach Chorales (Novello)
- Jeppesen, K. Counterpoint – The Polyphonic Vocal Style of the Sixteenth
Century (Dover)
- Marsden Thomas, A.
& Stocken, F. Graded Keyboard Musicianship, books 1 and 2 (OUP)
- Oldroyd, G.
Prout, E. The Technique and Spirit of Fugue (OUP)
- Fugue (Novello)
- Riemenschneider, A. (ed.) 371 Harmonized Chorales and 69 Melodies with Figured Bass by J.
S. Bach (Schirmer)
- Rose, B. Fugal Exposition (2nd Edition) (RCO)
- Swindale, L. Polyphonic Composition (OUP)

Organ Music: History, Repertoire, Registration

- Arnold, C. Organ Literature (3rd Edition) (Scarecrow)
- Bedbrook, G. S. Keyboard Music from the Middle Ages to the Beginnings of the Baroque (Macmillan)
- Caldwell, J. English Keyboard Music before the 19th Century (Blackwell/Dover)
- Caldwell, J. The Oxford History of English Music, Vol. 1 (OUP)
- Douglass, F. The Language of the Classical French Organ (2nd Edition) (Yale UP)
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