



# LUND UNIVERSITY

## Choral Research : A Global Bibliography

Geisler, Ursula

2010

[Link to publication](#)

*Citation for published version (APA):*

Geisler, U. (2010). *Choral Research : A Global Bibliography*. Körcentrum Syd. [http://www.korcentrumsyd.se/wp-content/uploads/Geisler-2010\\_Choral-Research\\_A-Global-Bibliography.pdf](http://www.korcentrumsyd.se/wp-content/uploads/Geisler-2010_Choral-Research_A-Global-Bibliography.pdf)

*Total number of authors:*

1

### General rights

Unless other specific re-use rights are stated the following general rights apply:

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal

Read more about Creative commons licenses: <https://creativecommons.org/licenses/>

### Take down policy

If you believe that this document breaches copyright please contact us providing details, and we will remove access to the work immediately and investigate your claim.

LUND UNIVERSITY

PO Box 117  
221 00 Lund  
+46 46-222 00 00

# Körforskning. En bibliografi

*Choral Research. A Global Bibliography*

Lund/Malmö, Körcentrum Syd, 2010

*Dr. Ursula Geisler*

# KOMMENTAR

## INLEDNING

Detta är en *körforskningsbibliografi*. Den har sammanställts på uppdrag av Körcentrum Syd i syfte att kartlägga körforskningen i Sverige och globalt. Eftersom ett mål med Körcentrum Syds verksamhet är att stärka körlivet och körforskningen regionalt och utveckla den nationellt, har ett behov av att kartlägga körforskningen och dess *status quo* formulerats. Detta bland annat på grund av att *körjungandet* står starkt i Sverige, medan *körforskningen* är nästintill osynlig eller tycks gömma sig bakom andra forskningstematiska inriktningar (musikpedagogiska, vokalmusikaliska, (musik)sociologiska, akustiska etcetera).

En inventering ska kunna bidra till att uppmärksamma körforskningens brister och styrkor i Sverige och hjälpa till att positionera den i den globala diskursen om främst körhistoriska, körpedagogiska och körmusikaliska perspektiv. Därför är bibliografins kommentar också tänkt som en handledning i körforskningsfrågor för den som studerar eller forskar inom området. Bibliografidelen förtecknar cirka 5 000 titlar, varav största delen utgörs av artiklar och bidrag i vetenskapliga publikationer, minneskrifter samt monografier och avhandlingar från åren 1960-2010, men även äldre forskningslitteratur har förtecknats i den mån den anses ha relevans för dagens körforskning.

## MUSIKPEDAGOGISK VERSUS MUSIKHISTORISK KÖRFORSKNING?

Bibliografen är inte tänkt att i sig vara en forskningspublikation på körforskningens område eftersom man ännu knappast kan tala om ett sådant. Det befinner sig ännu i sin linda både som akademiskt ämne och institutionellt.

I vilken utsträckning hittills framlagda körforskningsresultat har fått genomslag i det praktiska körsjungandet är svårt att bedöma. I Sverige tycks sångkörer och dess ledare generellt sett endast i mindre utsträckning ha tillvaratagit och nyttiggjort körforskningsrelaterade resultat.

Detta är en av de slutsatser man kan dra av Karin Johanssons, Musikhögskolan i Malmö, intervjustudie med ledande kördirigenter i Sverige. Intervjustudien fokuserar på ”körverksamhet som musikalisk och social interaktion” och behandlar framförallt musikaliska, pedagogiska och sociala frågor samt interaktionen i kören.

Här föreliggande bibliografi och intervjustudien är tänkta att komplettera varandra i inventeringen och kartläggningen av körforskningens status och behov i Sverige och internationellt, såväl ur vetenskapliga som praktiska perspektiv.

Att såväl humanistisk som pedagogisk forskning har ett intresse för körväsendet hänger inte minst ihop med ett antagande, som bland andra Ragnhild Sandberg Jurström har formulerat: ”Den sociala och kulturella gemenskap som finns i en kör har en specifik karaktär som inte är lik någon annan verksamhet”.<sup>1</sup> Denna ”specifika karaktär” utgörs

---

<sup>1</sup> Sandberg Jurström, Ragnhild (2004). ”Körforskning!” In: *Informationsbladet Körledaren* (2), 6.

inte minst av ett samspel av musikaliska och sociala topoi i en kommunikativ situation. Samtidigt har människans röst och sång under lång tid laddats med egenskaper som inte anses finnas i instrumentalmusiken. Detta sammantaget med en föreställning om behovet av mänsklig gemenskap och vokalmusikaliska ritualer, har lagt grunden till körers och körsångens speciella status av att kombinera ”det estetiska” och ”det sociala”.

Att det i stor utsträckning världen över finns forskning om olika körfenomen med inriktning på pedagogiska, historiska, etnologiska, kulturella, psykologiska, akustiska, sociologiska, diskurs- och musikanalytiska, strukturella, organisatoriska, topografiska, uppförandepraktiska, genus- och tonsättarrelaterade och hälso- och klangrelaterade aspekter går inte att förneka. Men dessa forskningsperspektiv har inte i nämnvärd grad syntetiserats eller ens sammanställts på ett samlat bibliografiskt sätt. Den mest omfattande sammanställningen hittills är Avery T. Sharps och James Michael Floyds anoterade bibliografi *Choral music: a research and information guide* (2002), som fokuserar på körmusikforskning mellan 1960 och 2000 och förtecknar drygt 500 olika resurser.

Avsikten med denna bibliografi är därför inte minst att synliggöra den körrelaterade forskning som ej sällan utförts inom andra ämnesområden än de musikaliska och därför blivit förbisedda av körforskare och körledare med flera, och därmed hamnat utanför körforskningens diskurser.

Ett annat syfte är att ge en orientering om och i körforskningens mångfald över tid och rum samt att belysa problematiken kring den ofta framhållna skiljelinjen mellan musikpedagogiska och musikvetenskapliga körforskningsansatser. En grov förenkling hade varit att beskriva musikpedagogisk körforskning som körpraktiskt och musikvetenskaplig körforskning som körhistoriskt inriktad.

Även om det finns många exempel på en sådan uppdelning, pekar nyare forskning på att disciplinrännerna håller på att förskjutas mot en mindre skarp dikotomisering. Tvärtom tycks denna dikotomisering inte vara objektimmanent utan ett resultat av institutionernas och ämnens olika metoder – som t.ex. intervjustudier och deltagande observation versus tolkning av historiska källor – och teorier som har fått genomslag i körforskningsfrågorna och -resultaten. Därför finns det skäl att undersöka om det är så, som Kia Hedell skriver, att ”den musikvetenskapliga körforskningen [...] är ofta, med vissa undantag, deskriptiv snarare än problematiserande och reflekterande”.<sup>2</sup>

För att göra körforskningsbibliografin användbar, lättillgänglig och sökbar har pdf-formatet valts. Den saknar ett register vilket kompenseras av pdf-formatets sökfunktion. Den är långt ifrån fullständig, men öppnar i sin nuvarande form upp för möjligheten till fortlöpande komplettering beroende på behov och resurser.

Bibliografin får användas fritt i vetenskapliga sammanhang och studiesyften. Referens ska alltid anges, till exempel enligt följande:

Geisler, Ursula (2010). *Körforskning. En bibliografi*. Lund/Malmö: Körcentrum Syd.

---

<sup>2</sup> Hedell, Kia (2007). ”Svenska körer sjunger svenskt?” *Presentation av och reflektioner kring en kartläggning av svensk musik i fyra körers repertoar*. Uppsala universitets körcentrum. Institutionen för musikvetenskap, 4.

## KÖRFORSKNING: NÅGRA PERSPEKTIV

Vad innebär fältet ”körforskning” som här står i fokus?

Människors gemensamma sjungande i olika stämmor eller unisont kan dokumenteras långt tillbaka i tiden i både sakrala och sekulära sammanhang världen över. Föreställningar om och definitioner av vad ”kör” är har förändrats över tid och rum.

I upplysningstidens tillbakablick på och konstruktion av antiken på 1700-talet definierade Johann Georg Sulzer (1720-1779) i lexikonet *Allgemeine Theorie der schönen Künste* ”kör” huvudsakligen som en beteckning för tre olika men med varandra förknippade fenomen: 1) en grupp sjungande människor, 2) musiken som gruppen framförde, 3) platsen där gruppen framförde musiken.<sup>3</sup>

Dagens körbegrepp och föreställningarna om vad det innebär har fortfarande denna inriktning, och indelningen speglas fortfarande i dagens körforskning. Därför står (1) och (2) i fokus för bibliografin. Forskning om koret i kyrkan (3), det vill säga platsen där kyrkokören höll till, har däremot inte beaktats.<sup>4</sup>

I sammanställningen av bibliografin har det varit viktigare att belysa forskningen rörande olika gruppångfenomen än att avgränsa fältet enligt en specifik kördefinition. Därför har ett mycket öppet och inkluderande körbegrepp valts som utgångspunkt. Det omfattar till exempel genrer som kantat, motett och madrigal, även om till exempel Armstrong i sin dissertation från 1968 uppmärksammade att madrigaler från tiden före 1800 oftast inte betecknades som körmusik av forskningen. Den rekonstruerade samtida sångpraktiken ger med dagens ögon ändå skäl till att klassificera madrigalsjungandet som en del av körväsendet.<sup>5</sup> Ett långtidsperspektiv på det globala körlivet tjänar mer på att öppna upp körbegreppet semantiskt mot ”en i organiserad form sjungande grupp” än att begränsa det till ”en sångensemble med fyra stämmor där minst tre personer sjunger i samma stämma”, vilket ungefär kunde utgöra definitionen av en SATB-kör i en variant större än en dubbelkvartett.

Sulzers ovan nämnda indelning är användbar med hänsyn till definitionsfrågor eftersom den öppnar upp för en kördefinition som går utöver den icke-ackompanjerade, flerstämmiga, blandade körsången, som historiskt sett är en ganska ung företeelse.

---

<sup>3</sup> Sulzer, Johann Georg (2002). *Allgemeine Theorie der schönen Künste. Lexikon der Künste und der Ästhetik (1771/1774)*. Berlin: Directmedia Publ., 792: “Von den singenden Chören der Alten haben wir noch itzt die Benennungen, da wir durch das Wort Chor einen Trup Sänger, oder den von ihm abgesungenen Gesang, oder auch den Ort in den Kirchen, wo er stehet, bezeichnen.“ Se även Sulzers lexikon i fulltext: <<http://www.zeno.org/Sulzer-1771/A/Chor>> 2010-12-13.

<sup>4</sup> Ett undantag är Deborah Howards och Laura Morettis *Sound and Space in Renaissance Venice. Architecture, Music, Acoustics* (2009), där uppförandepraktiska och akustiska frågor behandlas. Denna forskning är samtidigt ett exempel på en förskjutning från ett produktions- till ett receptions perspektiv, eftersom den i stor utsträckning undersöker lyssnarfrågor och inte framförande- eller kompositionsfrågor. Projektets akustiska mätningar utifrån rekonstruerade körframträdanden i renässansens Venedig (ca 1450-1600) tar bl.a. hänsyn till lyssnarnas placering i kyrkorummet och kan därför jämföra körproduktionen med körreceptionen. Se Centre for Acoustic and Musical Experiments in Renaissance Architecture: <[http://www.hoart.cam.ac.uk/HistoryOfArt/ResearchGroup.aspx?p=24&ix=145&pid=53&prcid=5&ppi\\_d=1405](http://www.hoart.cam.ac.uk/HistoryOfArt/ResearchGroup.aspx?p=24&ix=145&pid=53&prcid=5&ppi_d=1405)> 2010-11-08.

<sup>5</sup> Armstrong, Donald Jan (1971). *A study of some important twentieth century secular compositions for women's chorus with a preliminary discussion of secular choral music from a historical and philosophical viewpoint*. Ph.D. Austin, 9.

Karen Ahlquists kördefinition i inledningen till *Chorus and Community* (2006) pekar på att dagens kör-uppfattning kännetecknas av flera avgränsande markörer utan att vara entydigt definierat. Körkonstituerande element kan enligt henne till exempel vara

- ett mer eller mindre fast medlemskap
- en åtskillnad mellan repetition och framförande
- ett oftast specifikt repertoarval
- en bekräftad respektive accepterad körledare
- en sammanslutning av icke-professionella.<sup>6</sup>

Denna kördefinition beskriver ”kör” utifrån dess *struktur*, vilket kan anses vara ett traditionellt sätt att definiera samhälls- och musikformationer. Det som inte omfattas av en sådan definition är körers sociala, kommunikativa och rituella *funktion*. Även lyssnarperspektivet saknas i denna definition, och den är därför endast *en* möjlig utgångspunkt för körforskningens metodiska tillvägagångssätt.

## KÖRFORSKNING I SVERIGE

Forskning om kör och körsång som fenomen har funnits i Sverige i varierande omfattning. Särskilt från och med mitten på 1980-talet uppmärksammades körsången och körlivet från flera håll, oftast av enskilda forskare med specialisering inom en specifik ämnesinriktning. Det är i stor utsträckning till den blandade körsången det refereras när svenska körfrågor och ”The Swedish choral miracle” behandlas. Enligt Lennart Reimers är det senare nära förknippat med en specifik körklang, och han har påpekat att ”detta ’mirakel’ inte var en plötslig händelse efter Andra Världskriget utan en sammansmältning av varierande historiska, kulturella och nationella traditioner som går tillbaka långt i tiden, framförallt till perioden mellan slutet på 1700- och början på 1900-talet”.<sup>7</sup>

I viss utsträckning har de av Reimers antydda ”historiska, kulturella och nationella traditioner” behandlats i svensk forskning. Från en icke-svensk forskningshorisont är ”miraklet” däremot fortfarande nära förknippat med körmusikens (a cappella-) utveckling och enskilda körledares inflytande efter Andra Världskriget.<sup>8</sup> Kördirenten Eric Ericson och komponister som Sven-Erik Bäck och Ingvar Lidholm anses i körmusikaliska studier representera en generation som hjälpte till att etablera och utveckla en specifik ”svensk körklang”.

Sedan år 2000 finns ett Körcentrum vid Uppsala universitet, som bland annat ”stimulerar, initierar och samordnar forskning om körsång”. Körsång beskrivs på

---

<sup>6</sup> Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press, 3. Min översättning.

<sup>7</sup> Reimers, Lennart (1993). *A cappella: The story behind the Swedish "choral miracle"*. In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music, 141: ”this ‚miracle‘ was not a sudden event following the Second World War but a crystallization of various historical, cultural and national traditions which go back a long way in time, primarily to the period between the end of the 18th century and the beginning of the 20th.” Min översättning.

<sup>8</sup> Sparks, Richard (1998). *The Swedish choral miracle: Swedish a capella music since 1945*. Pittsboro: Blue Fire Productions.

Uppsala Körcentrums hemsida som ”en organiserad kulturverksamhet” vilket i sin tur leder till att en målsättning är att initiera ”forskning både om körsång som vokalt uttryck, om körkomponerande och om människorna i körerna i såväl ett historiskt som ett samtida perspektiv”.<sup>9</sup>

En utgångspunkt för här föreliggande bibliografis systematik har varit aspekter som: Vilka frågor ställer forskningen, och i vilket syfte? Vad skall åstadkommas med forskningen och hur ska det verkställas? Är forskningen konkret och resultatorienterad eller humanistisk och kulturvetenskaplig i allmän bemärkelse?

Dessa frågor är förknippade med forskningens metodiska och teoretiska utgångspunkter och tillvägagångssätt. Kravet på ”mätbarhet” kan till exempel anses vara en sådan metodisk-teoretisk utgångspunkt som, särskilt i USA, har fått genomslag i olika körforskningsinriktningar, inte bara körakustiken.<sup>10</sup>

## KÖRAKUSTIK

En i Sverige numera etablerad forskningsriktning studerar körakustiska och -fysiologiska frågor, som förknippas med forskning om körklangen.<sup>11</sup> Inom denna inriktning används främst naturvetenskapliga metoder och mätbara fenomen, till exempel av klangen. Ternström uttrycker det på följande sätt: ”Several aspects of sound can be measured objectively, and such results can be related to known properties of voices, rooms, ears, and musical scores”.<sup>12</sup>

Körforskning som använder sig av naturvetenskapliga metoder står delvis i kontrast till kulturvetenskaplig och historiskt inriktad körforskning.<sup>13</sup> Medan den förra oftast fokuserar på frågor om *körklangens* uppkomst, sammansättning, karaktär, föränderlighet och variationsmöjligheter i det musikaliska ögonblicket, är den senare oftast mer koncentrerad på att kontextualisera körsång historiskt och på att beskriva *körlivets* uppkomst, förändring och roll i samhällen.

<sup>9</sup> <<http://www.korcentrum.uu.se/node14>> 2010-12-06

<sup>10</sup> Till exempel Graves, David Lee (1980). *The development of an objective sight-singing achievement test employing electronic measurement apparatus*. D.B.A. University of Georgia; Larkin, Michael Howard (1985). *The construction and validation of rating scales for the objective measurement of five dimensions of achievement in choral music performance*. D.M.A. Pennsylvania: Temple University; Jaffe, Hildy (1998). *The effects of implementing a curriculum-based service learning program incorporating a choral reading model*. Ed.D. Pennsylvania: Widener University; Jaros, Marc David (2008). *Optimal experience in the choral rehearsal: A study of flow and affect among singers*. Ph.D. University of Minnesota; Hickok, Stephen Clyde (2009). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership*. Ph.D. Alabama: Auburn University.

<sup>11</sup> Sundberg, Johan (1987). *The science of the singing voice*. DeKalb, Ill.: Northern Illinois University Press; Ternström, Sten (1989). *Acoustical aspects of choir singing*. Diss. Stockholm: Kungliga Tekniska Högskolan; Berndtsson, Gunilla (1995). *Systems for synthesising singing and for enhancing the acoustics of music rooms: Two aspects of shaping musical sounds*. Ph.D. Sweden: Kungliga Tekniska Högskolan.

<sup>12</sup> Ternström, Sten (2003). ”Choir Acoustics: An Overview of Scientific Research Published to Date.” In: *International Journal of Research in Choral Singing* (1:1), 3.

<sup>13</sup> Dobszay, László (2003). *Concerning a Chronology for Chant*.” In: Gallagher, Sean; Haar, James; Nadas, John; Striplin, Timothy (eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot, Hants, England, Burlington, VT: Ashgate, 227.

## KÖRHISTORIA

Körsångens förankring i både det sakrala och i det sekulära speglas både i musikhistoriska forskningsteman och i körmusikforskningen. Undersökningar om sång i kyrkan och i församlingen har bidragit med kunskap om körsångens och det gemensamma sjungandets funktion och inriktning. Hans Bernskiölds avhandling *"Sjung av hjärtat sjung"*<sup>14</sup> om församlingssång fokuserar på väckelse och samhället och Margareta Jersilds och Ingrid Åkessons *Folkelig koralsång* lyfter bland annat fram sjungandets olika utformning och funktion, vilket till exempel ledde till att "[f]örsamlingen som utövare kunde [...] fungera både som en enhet och som en grupp med olika individuella deltagare".<sup>15</sup> I Karin Strinnholm Lagergrens avhandling om liturgisk sång i katolska kloster 2005-2007 framhävs det monastiska sångidealets specifika karaktär, i det att det "eftersträvar en röst som är uppriktig och ärlig, en röst, som kommer från kroppen och det egna jaget".<sup>16</sup> En sådan sånguppfattning delas i sin tur med andra moderna körrörelser, där så kallade "Alla-kan-sjunga-körer" uppmanar var och en till att delta i sång utifrån en uppfattning om att alla kan sjunga och delta i gemenskapen, oavsett de musikaliska förutsättningarna. Skillnaden mellan profana körers sångsätt och det monastiska sångsättet förklarar Strinnholm Lagergren bland annat med att det senare "bärs [...] upp av en rad föreskrifter som uppmuntrar små tunna röster med ideal om ödmjukhet och 'lagomröster' som inte överröstar varandra".<sup>17</sup>

Det profana körlivet i Sverige har sedan 1800-talet till stor del präglats av folkrörelserna och student- och mansköreerna. När Inger Selander 1985 skrev att "[d]e tre stora folkrörelserna, väckelse- och frikyrkorörelsen, nykterhetsrörelsen och arbetarrörelsen, är sjungande folkrörelser"<sup>18</sup> menade hon med detta inte minst folkrörelsernas unisona och flerstämmiga körverksamhet i agitationssyfte mellan 1850- och 1920-talet. Studentsången stod i fokus för Leif Jonssons avhandling *Ljusets Riddarvakt*<sup>19</sup> som syftade dels till att kartlägga studentsången i Sverige på 1800-talet, dels till att beskriva den utifrån dåtida politiska, sociala och kulturella faktorer. När Folke Bohlin i samband med körsångens i Sverige 200-årsfirande 2010 påpekade att "all manskörsång under 1800-talet återgår på Uppsalasången och Uppsalasången återgår egentligen på en händelse den 24 oktober 1808"<sup>20</sup> bekräftas att dagens sekulära och offentligt ritualiserade körsång och körliv i Sverige är en ganska ung företeelse som endast har några få århundraden på nacken. I det avseendet har den utvecklats parallellt med körlivet i andra europeiska länder.

Jonssons avhandling ingick i ett större forskningsprojekt (finansierat av Nordiska samarbetsnämnden för humanistisk forskning, NOS-H) med fokus på att kartlägga och

<sup>14</sup> Bernskiöld, Hans (1986). *"Sjung av hjärtat sjung": Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

<sup>15</sup> Jersild, Margareta (2000). *Folkelig koralsång: en musiketnologisk undersökning av bakgrunden, bruket och musiken*. Hedemora: Gidlund. I samarbete med Svenskt visarkiv (Skrifter utgivna av Svenskt visarkiv), 55.

<sup>16</sup> Strinnholm Lagergren, Karin (2009). *Ordet blev sång. Liturgisk sång i katolska kloster 2005-2007*. Diss. Göteborgs Universitet, 321.

<sup>17</sup> Ibid., 322.

<sup>18</sup> Selander, Inger (1985). "Den unisona sången inom folkrörelserna i Sverige 1850-1920." In: Gustavsson, Anders (ed.) *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund), 191.

<sup>19</sup> Jonsson, Leif (1990). *Ljusets riddarvakt: 1800-talets studentsång utövad som offentlig samhällskonst*. Diss. Uppsala universitet.

<sup>20</sup> <<http://www.sundtv.se/Gyllinsdrangar.html>> 2010-12-05.



studera studentsångsrörelserna i Norden, förutom i Sverige, Norge<sup>21</sup>, Danmark<sup>22</sup> och Finland<sup>23</sup>. Även en av de nyaste utkomna musikhistoriskt inriktade böckerna om körsång i Sverige behandlar frågor om studentsång och manskör.<sup>24</sup>

Studentsångrörelsen från 1800-talet har på flera sätt präglat dagens stereotyper om körsång i offentligheten. I Sverige används fortfarande ibland studentmössan som ett rituellt verktyg i körsammanhang. Det körvisuella har samtidigt formats och omförhandlats, inte minst genom mediernas inflytande. Bilden av den uniformerade, närmast stillastående körsångaren som tittar stelt i en riktning – mot körledaren/dirigenten – har kompletterats eller ersatts av scenarier där körer använder sig av koreografiska inslag, dans, gungning, individuellt klädval och annat som traditionellt inte förknippas med den nyss nämnda uniforma helhetsbilden. Den musikaliska körrepertoaren har utvecklats och förändrats och delvis anpassats till samtida behov. Samtidigt bevarar de stora sakrala och sekulära körverken från 1700- och 1800-talen<sup>25</sup> och en del ”manskörsklassiker” fortfarande sina platser på dagens repertoarlista, inte minst i samband med offentliga ritualer som högtider och jubileer.

Liksom det kan vara lämpligt att dikotomisera ”det sakrala” och ”det sekulära” i syfte att närma sig körväsendets roll i samhällen kan det vara meningsfullt att skilja på ett tonsättar- och ett lyssnarperspektiv. Inte endast körmusiken befinner sig i detta spänningsförhållande mellan produktion och reception.

I sin bibliografiska kartläggning av amatörkulturen i Norden i anslutning till ett UNESCO-symposium om samma ämne 2002 förtecknade Eyolf Østrem i allt 51 av 122 titlar under olika körrubriker.<sup>26</sup> Detta antyder att körsång anses vara en utbredd och integrerad del av befolkningens fritidssysselsättning. Det står i kontrast till mängden djupgående forskningsstudier kring körväsendet i stort. Amatörkulturen, alltså den icke-professionella kulturen, beskrev Østrem utifrån en jämförelse med det professionella och med rådande konstbegrepp. Perspektiv på amatörkulturen kunde enligt honom bland annat visa på uppfattningar om ”kvalitet, kunskaps- och utbildningsnivå, förhållande till personlig utveckling, och samhällsnytta”<sup>27</sup>, områden som utöver det vokalmusikaliska spelar roll för körmusikens och körers position inte bara i Sverige.

Körsång i Sverige har endast i marginell utsträckning studerats med fokus på internationella och transnationella förutsättningar och samband.<sup>28</sup> Intresset för den

<sup>21</sup> Kydland Lysdahl, Anne Jorunn (1995). *Sangen har lysning. Studentersang i Norge på 1800-tallet*. Oslo: Solum-Forlag (Studentersangen i Norden, 2).

<sup>22</sup> Ørbæk Jensen, Anne (1996). *Hellige Flamme. Studentersang i Danmark i 1800-tallet*. København: Engstrøm Sødring (Studentersang i Norden, 3).

<sup>23</sup> Kvist Dahlstedt, Barbro (2001). *Suomis sång: kollektiva identiteter i den finländska studentsången 1819-1917*. Diss. Göteborgs universitet: Institutionen för musikvetenskap (Skrifter från Institutionen för musikvetenskap, 65).

<sup>24</sup> Larsén, Carlhåkan (ed.) (2009). *Sångare! En bok om svensk manskörsång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.

<sup>25</sup> Till exempel mässor, passioner, requiemer och körverken av Johann Sebastian Bach, Ludvig van Beethoven, Johannes Brahms, Joseph Haydn, Georg Friedrich Händel, Wolfgang Amadeus Mozart och andra.

<sup>26</sup> Østrem, Eyolf (2003). *Kartläggning av nordisk amatörkulturforskning*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1).

<sup>27</sup> Ibid., 8.

<sup>28</sup> Reimers, Lennart; Wallner, Bo; Ericson, Eric, et al. (eds.) (1993). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music; Bohlin, Folke (1993). ”Internationell körforskning: En studiegrupp under bildande.” In: *Nordisk musikkforskerkongress, Oslo 24.-27. juni 1992*, 440–442;

svenska körklngen och kulturella konstruktioner av sångföreställningar i Sverige har delvis fått nedslag i internationell forskning.<sup>29</sup>

Åtskillig forskning om körsång och kör som fenomen i Sverige i ett transnationellt perspektiv återstår. Det finns förvånansvärt lite historiskt inriktad grundforskning utifrån befintligt arkiv- och biblioteksmaterial om körlivet i Sverige från 1900-talets början fram till idag. Det faktum att Sveriges anseende som ”körnation” konstrueras främst under 1900-talets andra hälft hade kunnat ge upphov till djupgående studier om kör som fenomen och till en vetenskaplig debatt om den moderna människan och hennes uppenbara behov av gemenskapsfrämjande och -bekräftande sångritualer. Enstaka bidrag till diskursen om ”den svenska körklngen” efter 1945 har gjorts.<sup>30</sup> Jämförande transnationella långtidsstudier, där Sverige ingår som ett *case study*, lyser med sin frånvaro även om den europeiska kulturen sedan antiken på olika plan starkt har präglats av offentliga sångritualer.

## KÖRFORSKNING KONTINENTALT OCH GLOBALT

Mångfalden av körforskningsperspektiv globalt gör det nära nog omöjligt att ge en sammanfattande beskrivning av körforskningens huvuddrag. Därför berörs i det följande några aspekter, utan att detta ska anses vara en fullständig beskrivning av körforskningens nuläge världen över. Detta påpekande gäller också själva bibliografidelen, där de förtecknade omkring 5 500 titlarna inte är en fullständig förteckning över körforskningslitteraturen åren 1960-2010, utan endast speglar vissa specifika delområden av den globala forskningen om körfenomenet.

Körforskningsbibliografin har inte minst begränsningar av språklig karaktär. Mycket litteratur på olika språk fattas på grund av författarens språkliga begränsningar och det är därför när det gäller flera länder ovisst om och hur mycket relevant forskning som över huvudtaget har utförts på körområdet. Av samma skäl får tyskspråkiga publikationer mycket utrymme i bibliografin, vilket möjligtvis kan uppfattas som ett ensidigt perspektiv med hänsyn till körforskningen i Europa. Samtidigt har det varierade tyska vetenskapslandskapet avsatt sina spår också på körforskningsområdet och bidragit till att det finns diverse vetenskapliga publikationer med inriktning på körsociologiska, körhistoriska, köretnologiska, körpedagogiska, körakustiska och körmusikaliska teman, som är värda att uppmärksammas.

Varken studentsångsrörelsen eller manskörstraditionen är genuint svenska fenomen. Särskilt i Tyskland har forskningen kunnat påvisa ett nära samband mellan

---

Gustafsson, Jonas (2000). *Så ska det låta. Studier av det musikpedagogiska fältets framväxt i Sverige 1900-1965*. Diss. Uppsala: Uppsala universitet (Acta Universitatis Upsaliensis, 91); Geisler, Ursula (2008). *Voicing Communities. Northern European and Continental Choirs in Comparison*. ”Den 15. nordiske musikkforskerkongress 2008”. Oslo.

<sup>29</sup> Sparks 1998; Seeman, Rebecca (1998). *The Swedish women's choir: An overview of its history and repertoire*. Santz Cruz: Univ. of California; Geisler, Ursula (2001). *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem ”folksång” und deutscher ”Nationalhymne”*. Diss. Baden-Baden: Nomos (Die kulturelle Konstruktion von Gemeinschaften im Modernisierungsprozeß, 3).

<sup>30</sup> Reimers, Lennart (1993). *Finns det ett svenskt kör-sound?* In: Larsen, Holger (ed.) *Svenskhet i musiken*. Stockholm: Stockholms universitet, 121–136; Hedell, Kia (2009). ”Klang i kör. Uppfattningar om körsång och klang i efterkrigstidens Sverige.” In: *STM-Online* (12).

nationaliseringsprocesser sedan början av 1800-talet och offentliga sångritualer.<sup>31</sup> Att humanistisk forskning oftast utförs enligt ”nationella” diskurser är dock inte ett fenomen som är specifikt för körforskning, utan ett allmänt resultat av institutionernas och diskursernas uppkomst och utveckling.

Detta försvårar dock att likheter och skillnader i till exempel europeiska körtraditioner blir belysta och satta i ett större sammanhang. Icke desto mindre formulerades följande frågor vid ett internationellt symposium om körforskningsfrågor i Lund 2009:

- ”• Is choir still a representation of society? What does choir represent in today’s society?
- Is there a European choir sound?
- Is choir music a representation of or a metaphor for European culture? Should choir music be seen as an example of the crisis of European culture in a postcolonial and postmodern world?
- How does choir or choral music express national traditions and the conflicts inherent in a culture through individuals?
- Why do we need to have choir(s)?”<sup>32</sup>

Trots att transnationella körforskningsämnen hör till det sällsynta har senare års litteratur i kölvattnet av både *the linguistic* och *the cultural turn* bidragit med studier kring körväsendets olika aspekter utifrån nya perspektiv på bland annat föreningslivet och, inte minst, på sambandet mellan musikaliska, emotionella, gemenskapsstiftande och sociala fenomen i förändring över tid och rum.

Kulturanthropologin har upptäckt frågor om föreningslivet som markör på moderna samhällens sammanhållande kitt. Sångfester och körrörelser av olika slag och karaktär har i detta sammanhang beaktats, undersökts och placerats inom en större historisk kontext. Enligt Eva-Maria Auch är körsång ett kraftfullt verktyg i studiet av samhällliga förändringsprocesser och hon liknar föreningslivet och körsjungandet vid ett förstoringsglas.<sup>33</sup>

Också antologier som *Chorus and Community*<sup>34</sup> och *Chorgesang als Medium von Interkulturalität*<sup>35</sup> uppvisar en metodpluralism med hänsyn till körforskningsteman.

---

<sup>31</sup> Brusniak, Friedhelm (1995). “Männerchorwesen und Konfession von 1800 bis in den Vormärz.” In: Brusniak, Friedhelm; Klenke, Dietmar (eds.) *“Heil deutschem Wort und Sang!” Nationalidentität und Gesangskultur in der deutschen Geschichte - Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner (Feuchtwanger Beiträge zur Musikforschung), 123–140; Klenke, Dietmar (1998). *Der singende “deutsche Mann”: Gesangsvereine und deutsches Nationalbewußtsein von Napoleon bis Hitler*. Münster: Waxmann; Konrad, Ulrich (ed.) (1998). *Musikpflege und “Musikwissenschaft” in Würzburg um 1800. Symposiumsbericht Würzburg 1997*. Tutzing: Schneider.

<sup>32</sup> Geisler, Ursula; Johansson, Karin (eds.) (2010). *Choir in Focus 2010*. Göteborg: Bo Ejeby, 152.

<sup>33</sup> Auch, Eva-Maria (2007). “Chorgesang im historischen Kontext von kulturellen Topographien, von Schichten der Identitätsstiftung und Entwicklungsproblemen der Zivilgesellschaft – Die Sicht der Osteuropäischen Geschichte.” In: Fischer, Erich; Kürsten, Annelie (eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts ”Deutsche Musikkultur im östlichen Europa”, 3), 370.

<sup>34</sup> Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press.

<sup>35</sup> Fischer, Erich; Kürsten, Annelie (eds.) (2007). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts ”Deutsche Musikkultur im östlichen Europa”, 3).

## KÖRPRAKTIK

Även framförandeaspekten är ett bra exempel på hur olika forskningstraditioner med skilda metoder kan möts i gemensamma perspektiv. När Anton Bierl problematiserar den senare forskningens reception av kören i det antika dramat, är det framförallt framförandeaspekternas styvmoderliga behandling han kritiserar.<sup>36</sup> Enligt honom är ”kören det centrala elementet i det antika dramat som *Gesamtkunstwerk*”<sup>37</sup> och han fortsätter med att påpeka bristerna i traditionell textforskning, som inte tar hänsyn till kören som en ritualiserad praktik med dess visuella, rytmiska och icke-verbala element.<sup>38</sup>

Just dessa visuella och icke-verbala element i körpraktiken står i centrum för viss nyare körpedagogisk forskning, där kör ses som ett semantiskt fält och där det kommunikativa förhållandet mellan körledare och körsångare studeras.<sup>39</sup> Ett exempel på detta framförande- och identitetsperspektiv är Liz Garnetts *Choral conducting and the construction of meaning. Gesture, voice, identity* (2009) där hon menar att ”the gestural languages of choral conducting, and their choirs’ associated body languages and styles of vocal production, are integral to the way that musicians understand both the music they perform and [...] their own identities as performing musicians”.<sup>40</sup>

## VÄSTERLÄNDSKA SÅNGTRADITIONER

Körsång i dagens mening är nära förknippad med västerländska sångtraditioner och -ritualer, samt överhuvudtaget med samhällsutvecklingen sedan upplysningstiden och föreningslivets uppkomst. En viktig aspekt i detta sammanhang är idén om nationens bildningsuppdrag – i motsats eller som komplement till det kyrkliga. Inte bara Voltaires (1694-1778) och Jean-Jacques Rousseaus (1712-1778) filosofiska och pedagogiska idéer och de La Chalotais (1701-1785) *Essai d'éducation nationale ou plan d'études pour la jeunesse* (1763) hade ett stort inflytande på den musikpedagogiska utvecklingen i Frankrike och hela Europa. Musik- och sångundervisningen blev efter Johann Heinrich Pestalozzis (1746-1827) och Hans Georg Nägelis (1773-1836) koncept en integrerad del av folkbildningen från och med början på 1800-talet. Filosofer och uppfostrare som till exempel den tyske Johann Gottlieb Fichte (1762-1814) uppmanade till användning av Pestalozzis konkreta folkbildningsidéer med deras teoretiska utgångspunkt i människans inneboende krafter. Musiken och speciellt sången ansågs i detta sammanhang vara ett uppfostrande och bildande medel, som kunde hjälpa till att utveckla människan och hennes konstsinne och självgestaltningförmågor och på så sätt påverka samhället i positiv riktning. Pestalozzis ”körsångskola” (*Chorgesangschule*) från 1829 var andra delen i hans ”sångbildningslära” (1810) (*Gesangsbildungslehre*) som präglade folkbildningens

<sup>36</sup> Bierl, Anton (2001). *Der Chor in der alten Komödie. Ritual und Performativität unter besonderer Berücksichtigung von Aristophanes' "Thesmophoriazusen" und der Phalloslieder* fr. 851 PMG. München: Saur (Beiträge zur Altertumskunde, 126), 13.

<sup>37</sup> Ibid., 11. Min översättning.

<sup>38</sup> Ibid., 13, 17, 21f.

<sup>39</sup> Sandberg Jurström, Ragnhild (2009). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborg: Högskolan för scen och musik, Göteborgs universitet.

<sup>40</sup> Garnett, Liz (2009). *Choral conducting and the construction of meaning. Gesture, voice, identity*. Farnham: Ashgate, 2.

sångundervisning under flera decennier i 1800-talets Europa.<sup>41</sup>

I Sverige pekar antalet föreskrivna lärotimmar i ämnet ”Musik och Sång” i ”Kongl. Maj:ts nådiga Reglemente för Folkskolelärare-Seminarierna i Riket“ åren 1862 och reviderad 1865 i samma riktning med en ökning från 3 till 4 obligatoriska timmar per vecka, vilket till och med överträffade ”Geometri och Räknekonst“ och ”Historia och Geografi“. Innehållsligt lades särskilt vikt på ”[ö]fningar till vinnande af färdighet och renhet i tonträffning; koralsång, såväl en- som flerstämmig; figuralsång, förnämligast af stycken på kyrkomusikens område och af fosterländskt innehåll“.<sup>42</sup> Det musik- och sångpedagogiska fältets framväxt i Sverige är nära förknippat med kontinentala processer.<sup>43</sup> Det som kan anses vara europeiska likheter med avseende på sångundervisningen och körväsendet sedan upplysningen har samtidigt gett upphov till skillnader. Till exempel har de europeiska ländernas mycket olika politiska förhållanden lett till att offentlig gemensam sång, inte minst körsång, har laddats med mycket olika värderingar över tid.

Den tyska manskörsrörelsen fram till 1871 kan inte separeras från nationaliseringssträvanden, på samma sätt som Theodor W. Adornos (1903-1969) kritik från 1950-talet mot ungdomsmusikrörelsens ”Musikantentum” och sång som självändamål<sup>44</sup> inte kan separeras från nationalsocialisternas tolkning och funktionalisering av ”sång”, ”folkmusik” och ”gemenskap” på 1930- och 1940-talen.

Sångens intåg i det offentliga rummet på 1800-talet kan i stor utsträckning tolkas som politisk och symbolisk representation. Körsång har sedan dess utöver det vokalestetiska laddats med framförallt sociala förväntningar. Den ansågs bland annat strukturellt kunna representera samhället i det lilla. Diskussionen om arbetarsången och den blandade körsången på 1920- och 1930-talen anslöt exempelvis tydligt till en diskurs om att förbättra samhället och göra det mera rättvist. Kvinnorösternas uteslutning från körsång (i till exempel manskör) tolkades i detta sammanhang som förlegat och odemokratiskt.

Denna demokrati- och deltagandetanke fick också betydelse för tolkningen av internationella föregångare till kontinentala sångaspekter på 1900-talet, som till exempel *community singing* i USA. När Peter Dykema 1916 skrev, att ”[t]he community music movement [...] is giving the opportunity to every man and woman for free and frequent participation in music, especially in choral singing with great groups of singing”<sup>45</sup> så uttrycktes i detta flera aspekter som än i dag i större eller mindre utsträckning förknippas med körsång som fritidssysselsättning:

- tillgång för alla
- gratis tillträde
- regelbunden verksamhet

<sup>41</sup> Gruhn, Wilfried (2003). *Geschichte der Musikerziehung. Eine Kultur- und Sozialgeschichte der Aufklärungspädagogik zu ästhetisch-kultureller Bildung*. 2 ed. Hofheim: Wolke, 53ff.

<sup>42</sup> Hall, B. Rud. (1934). *Årsböcker i svensk undervisningshistoria 41*. Pedagogiska källskrifter XII. Seminarierna. Lund: Aktiebolaget Skånska Centraltryckeriet, 74–84, 99–115.

<sup>43</sup> Gustafsson 2000, 158ff.

<sup>44</sup> Adorno, Theodor W. (1956). *Dissonanzen: Musik in der verwalteten Welt*. Göttingen, 75.

<sup>45</sup> Dykema, Peter W. (1916). ”The Spread of the Community Music Idea.” In: *Annals of the American Academy of Political and Social Science* (67), 222f.

Samtidigt pekar Dykemas uttalande om ”stora sånggrupper” på fenomenet massjungandet, som har präglat det politiskt ritualiserade körlivet i många länder. När omkring 140 000 tyska körsångare möttes i Wien ”Schubert-året” 1928 skulle med detta ges ett tydligt nationalpolitiskt förebud om den senare österrikiska ”Anschluss” till det tyska riket.<sup>46</sup> Körsång med mer än 10 000 sångare framfördes i den stora festhallen och Europa protesterade mot denna musikaliska symbolisering av pangermanskt tankegods.

I samband med de baltiska ländernas demonstrationer för statlig oavhängighet på det sena 1980-talet präglades uttrycket den ”sjungande revolutionen”. Även här användes gemensam sång som politiskt medel, om än med helt andra förtecken än på 1930-talet.

Sådana mer långsiktiga körhistoriska perspektiv har i olika stor utsträckning studerats i olika länder.<sup>47</sup> Dessa studier har i sin tur inte jämförts från ett transnationellt perspektiv, även om just körsång med sin förankring i det sakrala och det sekulära, samt i det transcendentala och det sociala är väl lämpad att ställa frågor om kulturella processer under en längre period. Detta gäller med hänsyn till musikaliska, politiska, rituella och samhällsvetenskapliga aspekter och inte minst med fokus på pedagogiken och framföranden.

Andra exempel är körpedagogiska lärometoder som Tonika-Sol-Fa-metodens spridning i Europa<sup>48</sup> eller sambandet mellan kör- och sångrörelsernas utveckling och olika föreställningar om andningens och sångens positiva hälsoeffekter. De musik- och sångpedagogiska debatterna efter 1918 präglades av nyckelbegrepp som musikalisk ”odling”, ”fostran” och ”bildning”. Parallellt till ungdomsmusikrörelsen ledde dessa på 1920-talet - inte minst i Tyskland - till en reform av skolans musik- och sångundervisning med utgångspunkt i Leo Kestenbergs (1882-1962) musikpedagogiska ansatser.

Enskilda aktörer som kantor Alfred Stier (1880-1967) i Dresden framhöll i samband med detta sångens förmåga att värna människan mot negativa samhällstendenser.<sup>49</sup> Här spåras dagens idéer om sångens välgörande effekter inåt och utåt vilket pekar på att även denna föreställning om körsångens bildnings- och hälsoeffekter inte är en ny företeelse utan har historiska rötter långt tillbaka.

## KÖRLEDNING

Att körforskning och musikforskning i allmänhet kan behövas för att gynna det praktiska musikkivet och körsjungandet beror enligt Hans Michael Beuerle, som syftar tillbaka på Alfred Lorenzers språkforskning, på ett speciellt språk-musik-förhållande, där språket

---

<sup>46</sup> Holzer, Andreas (1995). *Dokumente des Musiklebens. Katalog und Regestenheft zur Ausstellung "Österreich-Ideologie in der Musik"*. Aus dem Archiv des Instituts für Musikgeschichte, 18.

<sup>47</sup> Till exempel Pritz, A. (1977). *Ukrainian cultural traditions in Canada: Theatre, choral music and dance, 1891-1967*. M.A. University of Ottawa; Morosan, Walter Vladimir (1984). *Choral Performance in Pre-revolutionary Russia*. D.M.A. Urbana-Champaign: University of Illinois; Engelson, Robert Allen (1994). *A history of adult community choirs in Charlotte, North Carolina: 1865-1918*. D.M.A. Arizona State University; Gruhn 2003; Tripold, D. (2006). *The development and role of choirs in the worship and culture of the Dutch Reformed Church in America, 1785-1860*. Ph.D. New Jersey: Drew University.

<sup>48</sup> Glover, Sarah Ann (1838). *Guide to Sol-fa-ing; containing German Canons, also Psalm Tunes, according with all the measures employed by Brady & Tate*. Norwich: Jarrold and Sons.

<sup>49</sup> Stier, Alfred (1927). "Sinn der musikalischen Erneuerung." In: Vötterle, Karl (ed.) *Bärenreiter Jahrbuch 1927 Dritte Folge*. Augsburg: Bärenreiter, 17-23.

kan bidra till ett medvetandegörande av musikens estetiska realitet.<sup>50</sup> En del av körforskningen rör sådana frågor om text-musik-förhållandet och det vokalestetiska. De är delvis av körpraktisk karaktär och studeras till exempel i samband med körers användning av internationell repertoar.

En kvantitativt mycket större andel av den globala körforskningen rör körledningsfrågor och den musikaliska och icke-verbala kommunikationen mellan körledare och körsångare. Här studeras bland annat körledningens utveckling och filosofi<sup>51</sup> och körledarens möjligheter att utveckla och förbättra körsången. Denna forskning rör sig ibland mellan det deskriptiva och det normativa och utmynnar inte sällan i konkreta anvisningar och handledningar för körledare. Trots detta har en stor del av denna forskning tagits upp under rubriken "Körpedagogik → Körledning" inte minst i syfte att visa på körforskningens bredd och vita fält.

## **BIBLIOGRAFIN: UPPBYGGNAD, METODER, KATALOGER OCH DATABASER**

### **UPPBYGGNAD**

För att ringa in vilka ämnen och teman forskningen om olika körfenomen behandlar används i denna bibliografi en induktiv urvalsmetod i systematiseringen av forskningslitteraturen. Med detta menas att sökresultaten till viss del har genererat kategorierna och inte omvänt. En fördel med detta är att vissa förment självklara kategoriseringar har kunnat ifrågasättas och att körforskningsbibliografin därmed inte principiellt utesluter vissa titlar utifrån i förväg fastlagda kategorier.

Dewey-decimal-klassifikationen, som allt mer används i den svenska biblioteksvärlden, hade inneburit merarbete, dock utan ett specifikt mervärde för den tänkta läsekretsen. Den nu valda bibliografistrukturen utgår ifrån de fem tematiskt kategoriserade huvudrubrikerna

- 1 Kör allmänt
- 2 Körhistoria och körsociologi
- 3 Körpedagogik
- 4 Körmusik
- 5 Kör och drama, litteratur och film,

som i sin tur delas upp i underkategorier.

Generellt gäller att den litteratur som förtecknas under en huvudrubrik behandlar själva kategoritemat respektive -inriktning på ett mer allmänt eller övergripande plan än litteraturen i de specificerade underkategorierna.

---

<sup>50</sup> Beuerle, Hans Michael (1987). *Johannes Brahms: Untersuchungen zu den A-cappella-Kompositionen: ein Beitrag zur Geschichte der Chormusik*. Hamburg: Wagner, 43.

<sup>51</sup> Hart, Steven Robert (1996). *Evolution of thought and recurrent ideas in choral conducting books and secondary music education texts published from 1939 to 1995*. Ph.D. Boulder: University of Colorado; Durrant, Colin (2003). *Choral conducting. Philosophy and practice*. New York: Routledge; Gibala-Maharidge, Muriel (2005). *The evolution of the choral conducting profession in the twentieth-century: Conducting methods as written testimonies*. D.M.A. Santa Barbara: University of California.

Under rubriken ”Kör allmänt” samlas tematiskt övergripande körforskningslitteratur och allmänna körforskningsresurser som tidskrifter.

Avdelningen ”Kör och drama, litteratur och film” förtecknar forskningslitteratur, där kör relateras till andra medier. Att underrubrikerna ”Antiken” och ”Kör och opera” jämfört med ”Kör och film/litteratur/teater” samlar de flesta forskningstitlarna är ett tecken på dessa två områdens starkare institutionella förankring.

Forskningslitteraturen under rubrikerna ”Körhistoria och körsociologi”, ”Körpedagogik” och ”Körmusik” utgör kvantitativt huvuddelen av bibliografin med över 1 000 titlar vardera.

Att subsumera den största delen av forskningslitteraturen under dessa tre rubriker känns meningsfullt, eftersom dessa är de globalt sett mest representerade forskningsperspektiven.

## KÖRHISTORIA OCH -SOCIOLOGI

”Körhistoria och -sociologi” omfattar sådan forskning som på ett eller annat sätt har ett historiskt och sociologiskt perspektiv på körväsendets förändring.

Denna bibliografidel är samtidigt den som mest entydigt är organiserad efter ett nationsperspektiv, eftersom det oftast är en fråga om att studera och analysera ”nationella” körförhållanden. Det kan handla om ett specifikt land<sup>52</sup>, en region<sup>53</sup>, en grupp<sup>54</sup>, en organisation<sup>55</sup> eller en tid<sup>56</sup>. Här finns också samhällsvetenskaplig litteratur som på ett mer allmänt plan sysslar med körsociologiska fenomen<sup>57</sup>.

Underrubriker till ”Körsociologi” är ”Körpsykologi, -perception, -kognition och -reception” samt ”Kör och genus”.

Även om minnes- och festskrifter som skildrar till exempel enskilda körer, sångföreningar och körorganisationer inte omedelbart kan sägas tillhöra forskningslitteraturen, utgör de dock i många fall ett viktigt källmaterial, som försvarar deras plats i en bibliografi som denna.

<sup>52</sup> Alarcón Díaz, Víctor (1995). ”Situación actual de los coros en Chile.” In: Carrasco, Eduardo; Rodríguez, Mili (eds.). *Situación de la música clásica en Chile*. Santiago de Chile: Universidad de Chile; Goluboff, Sascha Leigh (1999). *Jewish multi-ethnicities in post-Soviet Russia: An eventful ethnography of the Moscow Choral Synagogue*. Ph.D. Urbana-Champaign: University of Illinois; Olwage, Grant (2002). ”Scriptures of the Choral: The Historiography of Black South African Choralism.” In: *South African Journal of Musicology* (22), 29–45.

<sup>53</sup> Cardoso, José Maria Pedrosa (1986). ”Papel social de um coro amador da área de Lisboa.” In: *Boletim da Associação Portuguesa de Educação Musical* (48), 47; Liang, Maochun (2001). ”Guotongqu de ‘minzhu geyong yundong’.” In: Liang, Maochun (ed.) *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo), 249–252.

<sup>54</sup> Bartel, Lee (1986). ”The tradition of the Amish in music.” In: *The hymn: A journal of congregational song* (37:4), 20; Klymasz, Robert B. (1993). ”Tracking the ‘living book’: Doukhobor song in Canada since 1899.” In: *Canadian folk music journal* (21), 40.

<sup>55</sup> Bernskiöld, Hans (1986). *”Sjung av hjärtat sjung“: Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

<sup>56</sup> Lespinard, Bernadette (2000). ”Le chant choral dans les années trente: Art d’élite, art populaire ou ‘Dis-moi ce que tu chantes.’” In: Pistone, Danièle (ed.). *Musiques et musiciens à Paris dans les années trente*. Paris: Champion (Musique - musicologie, 30/31), 205–222.

<sup>57</sup> Ahlquist 2006.



• **Körhistoria och -sociologi**

- Nationer
- Körer, sångföreningar och körorganisationer
- Körsociologi
- Körpsykologi, -perception, -kognition och  
-reception
- Kör och genus

**KÖRPEDAGOGIK**

Körforskning som studerar, analyserar och ställer frågor av pedagogisk, körteknisk eller akustisk karaktär har samlats under rubriken ”Körpedagogik”. Kategorin tar upp forskningslitteratur som i vid bemärkelse rör allmänna eller specifika pedagogiska körfrågor och fenomen kring ”att lära ut” och ”att lära in” körsång och förutsättningarna för det. Rubriken ska inte förstås som att den enbart representerar litteratur inom det svenska utbildningsämnet *körpedagogik*. Det innebär att det exempelvis finns underrubriker som ”Körledning”, ”Körteknik och -akustik”, ”Körpraxis” och ”Kör och hälsa”.

• **Körpedagogik**

- Körledning
  - Enskilda körledare och pedagoger
- Körsjungande
- Körteknik och -akustik
  - Fysiologi
  - Rösten
  - Tonbildning och intonation
  - Andning-
  - Körakustik och körklang
  - Körrepetition
  - Notläsning
  - Körrepertoar
  - Kör och text
  - Interpretation
  - Tonic Sol-fa
- Körpraxis
  - Uppförandepraxis
- Kör och skola
- Barnkör
- Kör och hälsa

## KÖRMUSIK

Körforskningen har i stor utsträckning tagit sig an frågor om körmusikproduktion, vilket tydligt kan ses i bibliografins kategori ”Körmusik”. Där samlas litteratur som fokuserar på *körmusiken* utifrån ett genre-, tonsättar- eller nationsperspektiv. Den utgår oftast från körverkens egna musikaliska och innehållsliga dynamik och sätter tonsättaren och musikens struktur i centrum. I undersökningarna fokuseras främst på kompositionstekniska detaljer och på körmusikens förändring inom ett genretänkande. Dikotomin vokalmusik – instrumentalmusik upprätthålls och tas som utgångspunkt för argumentationen och det musikvetenskapliga ställningstagandet.<sup>58</sup> Även litteratur om sångböcker och körmanuskript har förtecknats under rubriken.

### • Körmusik

- Bibliografier och kataloger
- Körkomposition och köranalys
- Kör- och körmusikgenrer
  - Blandad kör
  - Damkör
  - Manskör och studentsång
  - Talkör
  - A cappella
  - Gospel
  - Jazz
  - Kantat
  - Madrigal
  - Spiritual
  - Kyrko- och församlingssång, liturgi
- Tonsättare
- Nationer
- Sångböcker, manuskript

## METODER

Bibliografen grundas huvudsakligen på en systematisk sökning efter begreppen ”kör\*”, ”chor\*”, ”kor\*”, ”choir\*”, ”chœur\*” och ”cor\*” i nedanstående kataloger och databaser. En del av katalogen och databaserna är inte fritt tillgängliga, utan förutsätter en registrering eller tillgång via en bibliotekskatalog, som till exempel via universitetsbiblioteken, vilka också hjälper till med litteratursökningar.

Härutöver har tips och litteraturförslag influerats från kolleger, inte minst inom det internationella körforskningsnätverket ”Choir in Focus”, och som på ett värdefullt sätt har berikat bibliografen.

Referenshanteringsprogrammet *Citavi*<sup>59</sup> har använts för att samla, spara och sortera den bibliografiska informationen.

---

<sup>58</sup> Poos, Heinrich (ed.) (1989). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

<sup>59</sup> <[www.citavi.com](http://www.citavi.com)>

## KATALOGER OCH DATASER

### **BMSonline:** [www.musikbibliographic.de](http://www.musikbibliographic.de)

BMSonline är en fritt användbar internationell och interaktiv musikvetenskaplig bibliografi. Den utges av Statliga institutet för musikforskning i Berlin som fortsättning på den tryckta bibliografi som gavs ut fram till 1988. I nuläget förtecknar BMS över 270 000 skrifter sedan 1950.

### →ViFaMusik: [www.vifamusik.de/](http://www.vifamusik.de/)

Det virtuella ämnesbiblioteket Musik är en virtuell ingång till musikalisk och musikvetenskaplig information.

### **DVM:** [www.dvm.nu](http://www.dvm.nu)

Det Virtuella Musikbibliotek tillhör och administreras av Danmarks elektroniske forskningsbibliotek.

### **JSTOR:** [www.jstor.org](http://www.jstor.org)

JSTOR erbjuder texter från fler än 1 000 olika vetenskapliga tidskrifter i deras ursprungliga form.

### **KB:** [www.kb.dk](http://www.kb.dk)

Det Kongelige Bibliotek i Danmark

### **KVK:** [www.ubka.uni-karlsruhe.de/kvk.html](http://www.ubka.uni-karlsruhe.de/kvk.html)

Karlsruher Virtueller Katalog är en meta-katalog som kan leta upp över 500 miljoner böcker och tidskrifter i biblioteks- och bokhandelskataloger världen över. Den har ingen egen databas, men fungerar som en guide till sökbara kataloger.

### **LIBRIS:** [libris.kb.se](http://libris.kb.se)

LIBRIS är en nationell söktjänst med information om titlar på svenska universitets-, högskole- och forskningsbibliotek samt ett tjugotal folkbibliotek. Här finns böcker, tidskrifter, artiklar, kartor, affischer, noter, elektroniskt publicerat material m.m. LIBRIS är de svenska forskningsbibliotekens gemensamma katalog och uppdateras dagligen. För närvarande finns 6,5 miljoner titlar i databasen.<sup>60</sup>

### → **SMHB:** [libris.kb.se/form\\_extended.jsp?f=smhb](http://libris.kb.se/form_extended.jsp?f=smhb)

(se också <[www.muslib.se/sma/smhb.html](http://www.muslib.se/sma/smhb.html)>)

Deldatabasen Svensk musikhistorisk bibliografi innehåller referenser till bland annat

- monografier och samlingsverk
- artiklar i svenska musiktidskrifter
- musikartiklar i andra tidskrifter och samlingsverk
- dokument på Internet.

Dessutom finns ett urval referenser till recensioner, utförligare skivkommentarer och texthäften till musikinspelningar (på svenska). Titlar publicerade 1991 och senare bevakas löpande. Deldatabasen produceras av Arkiv- och dokumentationsavdelning vid Statens musikbibliotek.<sup>61</sup>

<sup>60</sup> Information från LIBRIS hemsida

<sup>61</sup> Information från LIBRIS hemsida

**MLA:** [www.mla.org/bibliography](http://www.mla.org/bibliography)

Modern Language Associations internationella bibliografi bidrar med en detaljerad indexering av artiklar, böcker och dissertationer. Den elektroniska bibliografin förtecknar titlar tillbaka till 1920-talet och innehåller fler än två miljoner citeringar från över 4 400 tidskrifter och 1 000 förlag.

**PQDT:** [www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml](http://www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml)

ProQuests Dissertations & Theses (tidigare *Digital Dissertations*) innehåller information om doktorsavhandlingar från mer än 1000 universitet. Alla stora amerikanska universitet liksom de flesta europeiska (1988-) finns representerade. Från och med 1980 innehåller de bibliografiska posterna *abstracts* skrivna av författaren. Fulltext finns tillgänglig från 1997 och kan beställas online mot avgift i microform, papper eller elektroniskt format. De första 24 sidorna är fritt tillgängliga.<sup>62</sup>

**RILM:** [www.rilm.org](http://www.rilm.org)

Répertoire International de Littérature Musicale är en omfattande och fortlöpande aktualiserad orientering om musikpublikationer världen över. RILM inkluderar över 600 000 poster och över 33 000 nya poster tillkommer varje år. Alla dokumenttyper noteras: artiklar, böcker, bibliografier, kataloger, dissertationer, festskrifter, ikonografier, kritiska kommentarer, etnografiska inspelningar, konferensbidrag, elektroniska medier, recensioner m.m.

**SwePub:** [www.swepub.se](http://www.swepub.se)

SwePub innehåller referenser till de forskningspublikationer som finns registrerade i för närvarande ett trettiotal svenska lärosätens publiceringsdatabaser. Endast publicerade arbeten tas med och samma publikation kan förekomma i olika versioner till exempel både som konferensbidrag och som tidskriftsartikel. För att underlätta forskning och berika LIBRIS söktjänst kommer SwePub:s innehåll på sikt integreras i LIBRIS söktjänst.<sup>63</sup>

**WorldCat:** [www.worldcat.org](http://www.worldcat.org)

WorldCat är världens största söknätverk för biblioteks innehåll, som böcker, tidskrifter, CD:s och videos.<sup>64</sup>

---

<sup>62</sup> Information från LibHub:s hemsida

<sup>63</sup> Information från SwePub:s hemsida.

<sup>64</sup> Information från WorldCat:s hemsida.

# COMMENTARY

## INTRODUCTION

This is a choral *research* bibliography. It has been compiled on commission from Körcentrum Syd with the aim of mapping choral research in Sweden and globally. Since one of the goals of Körcentrum Syd's activity is to strengthen choral vitality and choral research in the region as well as to develop these on a national level, a need to map choral research and its *status quo* has been formulated. This is partly because choral *singing* is an activity that is full of life in Sweden, whereas choral *research* is more or less invisible or seems to hide behind other research thematic orientations (music pedagogical, vocal musical, (music) sociological, acoustical etc.).

An inventory would help to draw attention to the weaknesses and strengths of choral research in Sweden and to position it in the global discourse of, above all, choral historical, choral pedagogical and choral musical perspectives. Therefore the commentary to the bibliography is also intended to function as a guide to questions regarding choral research for those who are studying or doing research in the field. The bibliography section lists approximately 5,500 titles, of which the greatest part is comprised of articles and contributions in scientific journals, memorial publications as well as monographs and theses from the years 1960-2010; but also older research literature has been listed to the extent that it has been deemed relevant for the choral research of today.

## MUSIC PEDAGOGICAL VERSUS MUSIC HISTORICAL CHORAL RESEARCH?

The bibliography as such is not intended to be a research publication in the field of choral research since one cannot, as yet, really speak of such a field of research. It is still in its infancy both as an academic subject and institutionally.

It is difficult to assess to what extent hitherto expounded results of choral research have had an impact on practical choral singing. It would seem that choruses and their leaders in Sweden have only taken advantage, and made use, of choral research results to a very small extent.

This is one of the conclusions that can be drawn from Karin Johansson's, Musikhögskolan i Malmö (Malmö Academy of Music), interview study with leading choirmasters in Sweden. The interview study is focused on "choral activity as musical and social interaction" and primarily takes up musical, pedagogical and social issues as well as interaction within the chorus.

The present bibliography and the interview study are intended to complement each other in the drawing up of an inventory and in mapping the status and needs of choral research in Sweden and internationally, both from a scientific and from a practical perspective.

The idea that the choral domain is of interest for research within both the humanities and educational science is particularly expressed in a supposition formulated by, among others, Ragnhild Sandberg Jurström: "The social and cultural fellowship that is to be

found in a choir is of a specific character that is unlike that of any other activity.”<sup>65</sup> This ”specific character” consists, not least, of an interplay of musical and social topoi in a communicative situation. At the same time, human voice and song have, for a long time, been suffused with characteristics that are not assumed to exist within instrumental music. This situation, taken together with an idea of the need for human fellowship and vocal musical rituals, has laid the foundation for the special status of choruses and choral singers when it comes to combining ”the aesthetic” and ”the social”.

The fact that there is an extensive amount of research all around the world about various choral phenomena based on pedagogical, historical, ethnological, cultural, psychological, acoustical, sociological, discourse and music analytical, performance practical, genus and composer related as well as health and sound related aspects, cannot be denied. However, these research perspectives have not, to any appreciable extent, been synthesised or even compiled in a collected bibliographical way. The most comprehensive compilation so far is the annotated bibliography by Avery T. Sharp and James Michael Floyd *Choral music: a research and information guide* (2002), that focuses on choral *music* research between 1960 and 2000 and which lists just over 500 various resources.

The aim of this bibliography is thus, not least, to make visible and bring to the fore choral related research that has not seldom been carried out within research areas other than musical ones and that has thus been overlooked by choral researchers and choirmasters, thereby landing up outside the discourses of choral research.

Another aim has been to provide an orientation about, and within, the diversity of choral research through time and space as well as to illustrate the complex of problems surrounding the often proposed line of division between music *pedagogical* and *musicological* choral research initiatives. A rough simplification would be to describe music *pedagogical* choral research as being about the *practice* of choral singing and *musicological* choral research as being about choral *history*.

Even though there are many examples of such a division, newer research points to the divisions between the disciplines being diverted towards a less sharp dichotomisation. On the contrary this dichotomisation does not seem to be inherent in the object of study but rather a result of the different methods of the departments and subjects - such as, for example, interview studies and participatory observation versus the interpretation of historical sources - and theories that have had an impact on choral research issues and results. Thus there is reason to investigate whether it is, as Kia Hedell writes, that ”the musicological choral research [...] is often, with certain exceptions, descriptive rather than problematising and reflective”.<sup>66</sup>

In order to make the choral research bibliography useful, easily accessible and searchable, the pdf-format has been chosen. It lacks an index which is compensated for by the search function of the pdf-format. It is far from complete, but opens up, in its present form, for the possibility of continuous complementary additions depending on the needs and resources.

---

<sup>65</sup> Sandberg Jurström, Ragnhild (2004). ”Körforskning!” In: *Informationsbladet Körledaren* (2), 6.

<sup>66</sup> Hedell, Kia (2007). ”Svenska körer sjunger svenskt?” *Presentation av och reflektioner kring en kartläggning av svensk musik i fyra körers repertoar*. Uppsala universitets körcentrum. Institutionen för musikvetenskap, 4.

The bibliography may be used freely within scientific contexts and for study purposes. Reference must always be given, for example as follows:

Geisler, Ursula (2010). *Choral Research. A Global Bibliography*. Lund/Malmö: Southern Choral Centre.

## CHORAL RESEARCH: SOME PERSPECTIVES

What is meant by the area of "choral research" which is in focus here? The singing together, in various parts or in unison, of human beings is documented way back in time within both sacred and secular contexts all around the world. The idea, and the definitions, of what the terms "choir/chorus/choral" mean have changed over space and time.

In the retrospective view, and construction, of classical antiquity of the Enlightenment of the 18<sup>th</sup> century, Johann Georg Sulzer (1720-1779) defined "choir" in the lexicon *Allgemeine Theorie der schönen Künste* as primarily being a name for three different, but with each other associated, phenomena: 1) a group of people singing, 2) the music performed by the group, and 3) the place in which the group performed the music.<sup>67</sup>

Today's concept of choir/chorus/choral and the idea of what is meant by the above still have this orientation, and the division is still reflected in today's research. This is why (1) and (2) are in focus in the bibliography. Research on the chancel in the church (3), that is, the area in the church where the church choir was found has, however, not been taken into account.<sup>68</sup>

In the compilation of the bibliography it has been more important to illustrate the research concerning various group singing phenomena than to delimit the area in accordance with a specific choral definition. Thus a very open and inclusive choral concept has been chosen as a point of departure. It includes, for example, genres such as cantata, motet, and madrigal, even though it is brought to our attention by, for example, Armstrong in his dissertation from 1968 that madrigals from the time before 1800 were most often not called choral music by researchers. The reconstructed contemporary singing praxis is cause enough, seen from today's perspective, to nonetheless classify madrigal singing as a part of the choral domain.<sup>69</sup> A long-term perspective on global

---

<sup>67</sup> Sulzer, Johann Georg (2002). *Allgemeine Theorie der schönen Künste. Lexikon der Künste und der Ästhetik (1771/1774)*. Berlin: Directmedia Publ., 792: "Von den singenden Chören der Alten haben wir noch itzt die Benennungen, da wir durch das Wort Chor einen Trup Sänger, oder den von ihm abgesungenen Gesang, oder auch den Ort in den Kirchen, wo er stehet, bezeichnen." See also Sulzer's lexicon in full text: <<http://www.zeno.org/Sulzer-1771/A/Chor>> 2010-12-13.

<sup>68</sup> An exception is Deborah Howard and Laura Moretti's *Sound and Space in Renaissance Venice. Architecture, Music, Acoustics* (2009), in which issues relating to performance practice and acoustics are treated. This research is, at the same time, an example of a shift from a productive to a receptive perspective, since it, to a great extent, examines listener issues and not performance or composition issues. The acoustic measurements made on the basis of reconstructed choral performances in the Venice of the renaissance (approx. 1450-1600) take, for example, into account the location of the listeners in the church interior and can thus compare choral production with choral reception. See also Centre for Acoustic and Musical Experiments in Renaissance Architecture: <<http://www.hoart.cam.ac.uk/HistoryOfArt/ResearchGroup.aspx?p=24&ix=145&pid=53&prcid=5&ppid=1405>> 2010-11-08.

<sup>69</sup> Armstrong, Donald Jan (1971). *A study of some important twentieth century secular compositions for women's chorus with a preliminary discussion of secular choral music from a historical and philosophical viewpoint*. Ph.D. Austin, 9.

choral singing would seem to gain more from semantically opening up the concept of chorus/choir towards "a singing group in organised form" than to limit it to "a song ensemble with four parts in which at least three people sing in the same part", which could, more or less, define an SATB-choir in a variant larger than a double-quartet.

The above-mentioned division by Sulzer is useful with regard to issues of definition since it opens up for a choral definition that goes beyond that of the unaccompanied, polyphonic, mixed chorus song that, historically speaking, is quite a young phenomenon.

Karen Ahlquist's definition of chorus, in the introduction to *Chorus and Community* (2006), points to the fact that the idea of chorus prevalent today is characterised by several adjacent markers without being clearly defined. According to her, chorus constituting elements can, for example be

- a more or less fixed membership
- a distinction between preparation and a culminating musical event
- a chosen repertoire
- an acknowledged musical leader
- that the members are not soloists
- that sounds are produced by an aggregate of voices, either in sections or by the chorus as a whole.<sup>70</sup>

This definition of "chorus" describes it according to its *structure*, which can be regarded as a traditional way of defining societal- and musical formations. What is not covered by such a definition is the social, communicative and ritual *function* of a chorus. The listener perspective too, is missing in this definition, so it is thus only *one* possible point of departure for a methodological approach in choral research.

## CHORAL RESEARCH IN SWEDEN

The scope of research that has been conducted on the phenomenon of choruses and choral singing in Sweden has been varied. Since the middle of the 1980s in particular, choral singing and choral activity has been given a good deal of attention from several different directions, often by individual researchers with a specialisation within a specific subject orientation. It is, to a large extent, to the mixed choir song one refers when taking up Swedish choral issues and "The Swedish choral miracle". According to Lennart Reimers the latter is closely associated with a specific choral 'sound', and he has pointed out that "this 'miracle' was not a sudden event following the Second World War but a crystallization of various historical, cultural and national traditions which go back a long way in time, primarily to the period between the end of the 18<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries"<sup>71</sup>.

These "historical, cultural and national traditions" suggested by Reimers have, to a

---

<sup>70</sup> Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press, 3.

<sup>71</sup> Reimers, Lennart (1993). *A cappella: The story behind the Swedish "choral miracle"*. In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music, 141.



certain extent, been studied in Swedish research. However, from a non-Swedish research horizon the "miracle" is still closely associated with the development of choral music (a cappella) and with the influence of individual choirmasters since the Second World War.<sup>72</sup> The chorus conductor Eric Ericson and the composers Sven-Erik Bäck and Ingvar Lidholm are regarded, in choral music studies, to represent a generation that helped establish and develop a specific "Swedish choral sound".

Since the year 2000 there is a Choral Centre (Körcentrum) at Uppsala University that, among other things, "stimulates, initiates and coordinates research and choral singing". Choral singing is described on Uppsala University's Choral Centre's homepage as "an organised cultural activity" which, in turn, leads to one of the goals being to initiate "the conduction of research, both about choral singing as a form of vocal expression and about choral composing as well as about the people in the choirs from a historical and a contemporary perspective".<sup>73</sup>

A point of departure for the systematic of the present bibliography has been to take into account aspects such as: What are the questions posed by the research, and for what purpose? What is intended to be accomplished by the research and how shall it be put into practice? Is the research concrete and result-oriented or could it be said to be research within the humanities and cultural studies in a more general sense?

These questions are linked to the methodological and theoretical perspectives and approaches of the research. The requirement of "measurability" can, for example, be regarded as such a methodological-theoretical perspective, which, in the USA in particular, has made a breakthrough within various choral research orientations, not only with regard to acoustics.<sup>74</sup>

## CHORAL ACOUSTICS

One research orientation that has now been established in Sweden focuses on choral acoustic and physiological issues that are related to the research on choral sound.<sup>75</sup> Within this orientation the methods used are primarily those of the natural sciences and the phenomena studied are primarily measurable, such as, for example, aspects of the sound. Ternström puts this into the following words: "Several aspects of sound can be measured objectively, and such results can be related to known properties of voices,

---

<sup>72</sup> Sparks, Richard (1998). *The Swedish choral miracle: Swedish a cappella music since 1945*. Pittsboro: Blue Fire Productions.

<sup>73</sup> <<http://www.korcentrum.uu.se/node14>> 2010-12-06.

<sup>74</sup> For example Graves, David Lee (1980). *The development of an objective sight-singing achievement test employing electronic measurement apparatus*. D.B.A. University of Georgia; Larkin, Michael Howard (1985). *The construction and validation of rating scales for the objective measurement of five dimensions of achievement in choral music performance*. D.M.A. Pennsylvania: Temple University; Jaffe, Hildy (1998). *The effects of implementing a curriculum-based service learning program incorporating a choral reading model*. Ed.D. Pennsylvania: Widener University; Jaros, Marc David (2008). *Optimal experience in the choral rehearsal: A study of flow and affect among singers*. Ph.D. University of Minnesota; Hickok, Stephen Clyde (2009). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership*. Ph.D. Alabama: Auburn University.

<sup>75</sup> Sundberg, Johan (1987). *The science of the singing voice*. DeKalb, Ill.: Northern Illinois University Press; Ternström, Sten (1989). *Acoustical aspects of choir singing*. Diss. Stockholm: Kungliga Tekniska Högskolan; Berndtsson, Gunilla (1995). *Systems for synthesising singing and for enhancing the acoustics of music rooms: Two aspects of shaping musical sounds*. Ph.D. Sweden: Kungliga Tekniska Högskolan.

rooms, ears, and musical scores<sup>76</sup>.

Choral research that makes use of methods from the natural sciences stands partly in contrast to culturally and historically oriented research.<sup>77</sup> While the former focuses on questions about the origin, composition, character, variability and possible variations of the choral *sound* in the musical moment, the latter is more often concentrated on contextualising choral singing historically and on describing the origin, change and role of choral *life* in societies.

## CHORAL HISTORY

The roots of choral singing in both the sacred and the secular are reflected in the topics of research in musical history as well as in choral music research. Research about singing in churches and in congregations has contributed with knowledge about choral singing and the function and orientation of collective choral singing. Hans Bernskiöld's thesis "*Sjung av hjärtat sjung*"<sup>78</sup> ("Sing to your heart's content") about congregational singing, is focused on religious revival and the society, and Margareta Jersild's and Ingrid Åkesson's *Folkelig koralsång (Popular Chorale Singing)* draws our attention to the various forms and functions of singing that, for example, have led to the fact that "[t]he congregation as a performer could [...] function both as an entity and as a group with different individual participants".<sup>79</sup> In Karin Strinnholm Lagergren's thesis about liturgical song in Catholic monasteries, 2005-2007, the specific character of the monastic singing ideal is emphasised, in that it "strives after a voice that is sincere and honest, a voice that comes from the body and from one's own self".<sup>80</sup> A singing ideal such as this one is, in turn, shared with other modern choral movements, in which so-called "Everyone-can-sing-choirs" encourage each and every person to participate in the singing based on the idea that everyone can sing and take part in the spirit of community, irrespective of his/her musical endowment. The difference between the kind of singing of a profane chorus and that of a monastic choir is, among other things, Strinnholm Lagergren explains, that the latter "is borne up by a number of instructions that encourage small, thin voices, with ideals of humility and 'moderate voices' that do not shout each other down".<sup>81</sup>

The profane choral life in Sweden has, to a large extent, been characterised by the folk movements and by students' and men's choruses. When Inger Selander wrote in 1985 that "[t]he three major popular movements in Sweden, the religious revival and Free Churchist movement, the temperance movement and the Labour movement, are popular movements of song"<sup>82</sup>, she was referring, in particular, to the unisonic and polyphonic

---

<sup>76</sup> Ternström, Sten (2003). "Choir Acoustics: An Overview of Scientific Research Published to Date." In: *International Journal of Research in Choral Singing* (1:1), 3.

<sup>77</sup> Dobszay, László (2003). *Concerning a Chronology for Chant*. In: Gallagher, Sean; Haar, James; Nadas, John; Striplin, Timothy (eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot, Hants, England, Burlington, VT: Ashgate, 227.

<sup>78</sup> Bernskiöld, Hans (1986). "*Sjung av hjärtat sjung*": *Församlingssång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

<sup>79</sup> Jersild, Margareta (2000). *Folkelig koralsång: en musiknologisk undersökning av bakgrunden, bruket och musiken*. Hedemora: Gidlund. I samarbete med Svenskt visarkiv (Skrifter utgivna av Svenskt visarkiv), 55.

<sup>80</sup> Strinnholm Lagergren, Karin (2009). *Ordet blev sång. Liturgisk sång i katolska kloster 2005-2007*. Diss. Göteborgs Universitet, 321.

<sup>81</sup> *Ibid.*, 322.

<sup>82</sup> Selander, Inger (1985). "Den unisona sången inom folkrelserna i Sverige 1850-1920." In: Gustavsson, Anders (ed.) *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett*

choral activity for propaganda purposes between the 1850s and the 1920s. The student choral society was in focus in Leif Jonsson's thesis *Ljusets riddarvakt*<sup>83</sup> (*Knight Watch of the Light*) in which the objective was partly to map the activity of the student choral society in Sweden in the 19<sup>th</sup> century, and partly to describe it from the perspective of political, social and cultural factors of that period. When Folke Bohlin, in connection with the 202-year jubilee of choral singing in Sweden in 2010, points out that "all male choral singing during the 19<sup>th</sup> century goes back to the Uppsala song, and [that] the Uppsala song actually goes back to an event on the 24 October 1808"<sup>84</sup>, he confirms that the secular and officially ritualised choral singing and choral life of Sweden today is a relatively young phenomenon that is not more than a few centuries old. In this sense it has developed on a parallel with choral activities in other European countries.

Jonsson's thesis was included in a larger research project (financed by the Joint Committee for Nordic research councils for the Humanities and Social Sciences - NOS-H) that focused on mapping and studying the student choral movements in the Nordic countries, apart from in Sweden, also in Norway<sup>85</sup>, Denmark<sup>86</sup> and Finland<sup>87</sup>. Also one of the most recently published books with an orientation in the history of music that is about choral singing in Sweden brings up issues regarding student choral singing and male choirs.<sup>88</sup>

The student choral singing movement from the 19<sup>th</sup> century has in many ways characterised public choral singing. In Sweden the student's cap is still sometimes used as a ritual marker in choral circumstances. At the same time the visual choral image has been shaped and renegotiated, not least through the influence of the media. The image of the uniformed, virtually immobile choral singer who looks stiffly in one direction - towards the choirmaster/conductor - has been complemented or replaced by scenarios in which choruses make use of choreographic features, dancing, swinging, individual choice of attire and other aspects that are traditionally not associated with the uniformed overall impression just mentioned. The musical repertoire of the chorus has developed and changed as well as been partly adapted to contemporary needs. At the same time, the great sacred and secular works from the 18<sup>th</sup> and 19<sup>th</sup> centuries<sup>89</sup> and certain "men's choral classics" still hold their ground on the repertoire lists of today, especially in connection with public rituals such as festivals and jubilees.

In the same way as it can be appropriate to dichotomise "the sacred" and "the secular"

---

*symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund), 191.

<sup>83</sup> Jonsson, Leif (1990). *Ljusets riddarvakt: 1800-talets studentsång utövad som offentlig sambällskonst*. Diss. Uppsala universitet.

<sup>84</sup> <<http://www.sundtv.se/Gyllinsdrangar.html>> 2010-12-05.

<sup>85</sup> Kydland Lysdahl, Anne Jorunn (1995). *Sangen har lysning. Studentersång i Norge på 1800-tallet*. Oslo: Solum-Forlag (Studentersangen i Norden, 2).

<sup>86</sup> Ørbæk Jensen, Anne (1996). *Hellige Flamme. Studentersång i Danmark i 1800-tallet*. København: Engstrøm Sødring (Studentersangen i Norden, 3).

<sup>87</sup> Kvist Dahlstedt, Barbro (2001). *Suomis sång: kollektiva identiteter i den finländska studentsången 1819-1917*. Diss. Göteborgs universitet: Institutionen för musikvetenskap (Skrifter från Institutionen för musikvetenskap, 65).

<sup>88</sup> Larsén, Carlhåkan (ed.) (2009). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrman's musikförlag.

<sup>89</sup> For example, Masses, Passions, Requiems and choral works by Johann Sebastian Bach, Ludwig van Beethoven, Johannes Brahms, Joseph Haydn, Georg Friedrich Händel, Wolfgang Amadeus Mozart and others.

with the purpose of approaching the role of the nature of choral singing in societies, it can also be meaningful to separate a composer perspective from a listener perspective. It is not only choral music that finds itself in this state of tension between production and reception.

In his bibliographical mapping of amateur culture in the Nordic countries in connection with a UNESCO-symposium on the same subject in 2002, Eyolf Østrem listed all-in-all 51 of 122 titles under various choral headings.<sup>90</sup> This intimates that choral singing is considered to be a widely spread and integrated part of the leisure time activities of the population. This stands in contrast to the multitude of in-depth research studies revolving around the nature of choral singing at large. Østrem described amateur culture, that is, non-professional culture, from the perspective of a comparison with professional culture and with prevailing art concepts. According to him, perspectives from amateur culture could, among other things, reveal ideas about "quality, levels of knowledge and education, relations to personal development, and public welfare"<sup>91</sup>, areas that apart from their role in vocal music are important for the status of choral music and choirs, also beyond the borders of Sweden.

Choral singing in Sweden has only to a marginal extent been studied with a focus on international and transnational circumstances and contexts.<sup>92</sup> The interest in the Swedish choral sound and cultural constructions of singing performances in Sweden has, in part, made an impact on international research.<sup>93</sup>

A great deal of research on the phenomena of choral singing and choruses in Sweden seen from a transnational perspective remains to be done. There is a surprisingly small amount of historically oriented basic research that has been done using the existing archival and library material about choral activity in Sweden from the beginning of the 20<sup>th</sup> century up until today. The fact that Sweden's reputation as a "choral singing nation" has mainly been built up during the second half of the 20<sup>th</sup> century could have been expected to give rise to in-depth studies of the phenomenon of choral singing and to a scientific debate on the obvious needs of modern people for community-enhancing and -affirmative singing rituals. The occasional contribution to the discourse on "the Swedish choral sound" has been made since 1945.<sup>94</sup> Comparative transnational long-term studies, where Sweden is included as a *case study*, are conspicuous by their absence in spite of the fact that European culture has ever since antiquity been characterised, on various levels, by public singing rituals.

---

<sup>90</sup> Østrem, Eyolf (2003). *Kartläggning av nordisk amatörkulturforskning*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1).

<sup>91</sup> *Ibid.*, 8.

<sup>92</sup> Reimers, Lennart; Wallner, Bo; Ericson, Eric, et al. (eds.) (1993). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music; Bohlin, Folke (1993). "Internationell körforskning: En studiegrupp under bildande." In: *Nordisk musikkforskerkongress, Oslo 24.-27. juni 1992*, 440–442; Gustafsson, Jonas (2000). *Så ska det låta. Studier av det musikpedagogiska fältets framväxt i Sverige 1900-1965*. Diss. Uppsala: Uppsala universitet (Acta Universitatis Upsaliensis, 91); Geisler, Ursula (2008). *Voicing Communities. Northern European and Continental Choirs in Comparison*. "Den 15. nordiske musikkforskerkongress 2008". Oslo.

<sup>93</sup> Sparks 1998; Seeman, Rebecca (1998). *The Swedish women's choir: An overview of its history and repertoire*. Santz Cruz: Univ. of California; Geisler, Ursula (2001). *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem "folksång" und deutscher "Nationalhymne"*. Diss. Baden-Baden: Nomos (Die kulturelle Konstruktion von Gemeinschaften im Modernisierungsprozeß, 3).

<sup>94</sup> Reimers, Lennart (1993). *Finns det ett svenskt kör-sound?* In: Larsen, Holger (ed.) *Svenskhet i musiken*. Stockholm: Stockholms universitet, 121–136; Hedell, Kia (2009). "Klang i kör. Uppfattningar om körsång och klang i efterkrigstidens Sverige." In: *STM-Online* (12).

## CHORAL RESEARCH ON THE CONTINENT AND GLOBALLY

The diversity of choral research perspectives in a global context makes it virtually impossible to provide any conclusive description of the primary features of choral research. Therefore, a few aspects will be treated in the following text, without this meaning that it is to be seen as a complete description of the state of choral research the world over at the present time. This comment also applies to the actual bibliography section, in which the approximately 5,500 entered titles do not constitute a complete list of the choral research literature in the years 1960-2010, but rather merely reflect certain specific sub-sections of the global research about choral phenomena.

The limitations of the choral research bibliography are, not least, of a linguistic nature. Much of the literature in different languages is missing due to the authors' foreign language limitations and it is thus uncertain, in the case of several countries, just how much relevant research has been carried out within the area of choral research. For the same reasons, German language publications are given a great deal of space in the bibliography, which can, perhaps, be perceived to be a one-sided perspective considering the choral research carried out in Europe. At the same time the varied German scientific landscape has also left its mark on the area of choral research and contributed to the diversity of scientific publications with orientations in choral sociological, choral historical, choral ethnological, choral educational, choral acoustical and choral musical themes, that are worth drawing attention to.

Neither the student choral singing movement nor the male chorus tradition is a genuinely Swedish phenomenon. In Germany especially, research has been able to point to a close connection between nationalisation processes since the beginning of the 19<sup>th</sup> century and public singing rituals.<sup>95</sup> The fact that research in the humanities is most often carried out according to "national" discourses is, however, not a phenomenon that is peculiar to choral research, but rather a general result of the origin and development of the departments and their discourses.

However, this makes it difficult to throw any light on, and to place in a broader perspective, the similarities and differences between, for example, European choral traditions. Nonetheless, the following questions were formulated at an international symposium on choral research issues in Lund in 2009:

- "Is choir still a representation of society? What does choir represent in today's society?"
- Is there a European choir sound?
- Is choir music a representation of, or a metaphor for, European culture? Should choir music be seen as an example of the crisis of European culture in a postcolonial and postmodern world?
- How does choir or choral music express national traditions and the conflicts inherent in

---

<sup>95</sup> Brusniak, Friedhelm (1995). "Männerchorwesen und Konfession von 1800 bis in den Vormärz." In: Brusniak, Friedhelm; Klenke, Dietmar (eds.) *"Heil deutschem Wort und Sang!" Nationalidentität und Gesangskultur in der deutschen Geschichte - Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner (Feuchtwanger Beiträge zur Musikforschung), 123–140; Klenke, Dietmar (1998). *Der singende "deutsche Mann": Gesangvereine und deutsches Nationalbewußtsein von Napoleon bis Hitler*. Münster: Waxmann; Konrad, Ulrich (ed.) (1998). *Musikpflege und "Musikwissenschaft" in Würzburg um 1800. Symposiumsbericht Würzburg 1997*. Tutzing: Schneider.

a culture through individuals?

- Why do we need to have choir(s)?<sup>96</sup>

In spite of the fact that transnational choral research subjects are few and far between, in recent years literature, in the wake of both *the linguistic* and *the cultural turn*, has contributed with studies on various aspects of the nature of choirs and choruses seen from new perspectives on, for example, participation in associations, and the various connections between musical, community creating and social phenomena over time and space.

Cultural anthropology has discovered that questions regarding participation in associations can be a sign of the adhesive paste of modern society. Singing festivals and choral movements of different kinds and character have, in this context, been observed and investigated, as well as placed within a larger historical context. According to Eva-Maria Auch, choral singing is a potent tool for the studying of processes of social change.<sup>97</sup>

Anthologies such as *Chorus and Community*<sup>98</sup> and *Chorgesang als Medium von Interkulturalität*<sup>99</sup> also display a pluralism of method with regard to choral research themes.

## CHORAL PRACTICE

The performance aspect too, is a good example of how various research traditions with different methods can meet within common perspectives. When Anton Bierl problematizes the reception by recent research of the chorus in antique drama, it is the unfair treatment of the performance aspects that he criticizes.<sup>100</sup> According to him "the chorus is the essential element of the antique drama as *Gesamtkunstwerk*"<sup>101</sup> and he goes on to point out the lacking of traditional text research, that does not take the chorus into consideration as a ritualized practice with its visual, rhythmical and non-verbal elements.<sup>102</sup>

It is precisely these visual and non-verbal elements of choral practice that are at the centre of some of the latest choral pedagogical research, in which the chorus is seen as a semantic space and in which the communicative relationship between choral conductors

---

<sup>96</sup> Geisler, Ursula; Johansson, Karin (eds.) (2010). *Choir in Focus 2010*. Göteborg: Bo Ejeby, 152.

<sup>97</sup> Auch, Eva-Maria (2007). "Chorgesang im historischen Kontext von kulturellen Topographien, von Schichten der Identitätsstiftung und Entwicklungsproblemen der Zivilgesellschaft – Die Sicht der Osteuropäischen Geschichte." In: Fischer, Erich; Kürsten, Annelie (eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3), 370.

<sup>98</sup> Ahlquist, Karen (ed.) (2006). *Chorus and community*. Urbana: University of Illinois Press.

<sup>99</sup> Fischer, Erich; Kürsten, Annelie (eds.) (2007). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

<sup>100</sup> Bierl, Anton (2001). *Der Chor in der alten Komödie. Ritual und Performativität unter besonderer Berücksichtigung von Aristophanes' "Thesmophoriazusen" und der Phalloslieder fr. 851 PMG*. München: Saur (Beiträge zur Altertumskunde, 126), 13.

<sup>101</sup> Ibid., 11.

<sup>102</sup> Ibid., 13, 17, 21f.

and choral singers is studied.<sup>103</sup> One example of this performance and identity perspective is that of Liz Garnett's *Choral conducting and the construction of meaning. Gesture, voice, identity* (2009) in which she maintains that "the gestural languages of choral conducting, and their choirs' associated body languages and styles of vocal production, are integral to the way that musicians understand both the music they perform and [...] their own identities as performing musicians".<sup>104</sup>

## WESTERN SONG TRADITIONS

Choral singing in the modern sense is closely related to Western song traditions and rituals, as well as with the development of society as a whole since the Age of Enlightenment and the origin of voluntary associations. An important aspect in this context is the idea of the formative and educative function of a nation - in contrast with, or as a supplement to, that of the church. It was not only Voltaire's (1694-1778) and Jean-Jacques Rousseau's (1712-1778) philosophical and pedagogical ideas and de La Chalotais' (1701-1785) *Essai d'éducation nationale ou plan d'études pour la jeunesse* (1763) that had a great influence on the development of music education in France and the whole of Europe. Music and singing education became, according to Johann Heinrich Pestalozzi (1746-1827) and Hans Georg Nägeli (1773-1836) concept, an integrated part of popular education from the beginning of the 19<sup>th</sup> century and onward. Philosophers and educators such as, for example, the German, Johann Gottlieb Fichte (1762-1814), strongly recommended the use of Pestalozzi's concrete ideas of popular education with their theoretical point of departure in the inherent powers of the human being. Music and especially song was viewed in this context as a formative and educative instrument that could help develop people and their appreciation of art as well as their ability to form their own characters, thereby influencing society in a positive direction. Pestalozzi's *Chorgesangschule* ("School of choral singing") from 1829 was the second part of his *Gesangsbildungslehre* ("Principles of song education") from 1810 that characterised the singing instruction of popular education for several decades in the Europe of the 19<sup>th</sup> century.<sup>105</sup>

In Sweden the number of prescribed hours of instruction for the subject of "Music and Song" in the "Kongl. Maj:ts nådiga Reglemente för Folkskolelärare-Seminarierna i Riket" ("His Royal Majesty the King's gracious Statute for the Public Schools Teachers' Training Colleges in the Kingdom of Sweden") in the year 1862 and revised in 1865 points in the same direction with an increase from 3 to 4 compulsory hours of instruction per week, which even surpassed "Geometry and Calculation" and "History and Geography".

The development of the area of music and song education in Sweden is closely associated with continental processes.<sup>106</sup> What can be seen as European similarities with regard to singing instruction and choral activity since the Age of Enlightenment has, at the same time, given rise to differences. For example, the greatly varying political

---

<sup>103</sup> Sandberg Jurström, Ragnhild (2009). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborg: Högskolan för scen och musik, Göteborgs universitet.

<sup>104</sup> Garnett, Liz (2009). *Choral conducting and the construction of meaning. Gesture, voice, identity*. Farnham: Ashgate, 2.

<sup>105</sup> Gruhn, Wilfried (2003). *Geschichte der Musikerziehung. Eine Kultur- und Sozialgeschichte der Aufklärungspädagogik zu ästhetisch-kultureller Bildung*. 2 ed. Hofheim: Wolke, 53ff.

<sup>106</sup> Gustafsson 2000, 158ff.

conditions in the European countries have led to the fact that public collective singing, especially choral singing, has been charged with very different values over time.

The German male choir movement up until 1871 cannot be separated from the strivings towards nationalisation, in the same way as Theodor W. Adorno's (1903-1969) criticism from the 1950s of the youth music movement's "Musikantentum" ("Minstrelsy") and singing for the sake of singing<sup>107</sup> cannot be separated from the National Socialists' interpretation and functionalisation of "song", "folk music" and "community spirit" in the 1930s and 1940s.

The entry of singing into the public sphere in the 19<sup>th</sup> century can, to a great extent, be interpreted as political and symbolic representation. Since then choral singing has, over and above vocal aesthetics, also been suffused with social expectations in particular. It was seen, among other things, as a possible representation of society on a small scale. The discussion concerning working class songs and mixed choral singing in the 1920s and 1930s concurred, for example, with a discourse on improving society and making it fairer. The exclusion of female voices from choral singing (in, for example, male choruses) was interpreted in this context as being obsolete and undemocratic.

This idea of democracy and participation was also significant for the interpretation of international precursors to continental singing aspects in the 20<sup>th</sup> century, such as, for example, *community singing* in the US. When Peter Dykema wrote in 1916, that "[t]he community music movement [...] is giving the opportunity to every man and woman for free and frequent participation in music, especially in choral singing with great groups of singing"<sup>108</sup> he gave expression, in this way, to several aspects that still today, to a greater or lesser extent, are associated with choral singing as a leisure time activity:

- Accessibility for all
- Free admission
- Regular activity

At the same time, Dykemas' statement about "great groups of singing" points in the direction of the phenomenon of mass singing, that has characterised the politically ritualised choral activity in many countries. With the meeting up of 140,000 German choral singers in Vienna in the "Schubert year" of 1928 came an unmistakable national political presage of the subsequent Austrian "Anschluss" to the German Third Reich.<sup>109</sup> Choral singing with more than 10,000 singers was performed in the great banqueting hall and Europe protested against this musical symbolisation of Pan-German thought matter.

In connection with the demonstrations of the Baltic countries for national independence in the late 1980s, the expression "the singing revolution" was coined. Here too, collective singing was used as a political instrument, although with altogether different overtones than during the 1930s.

---

<sup>107</sup> Adorno, Theodor W. (1956). *Dissonanzen: Musik in der verwalteten Welt*. Göttingen, 75.

<sup>108</sup> Dykema, Peter W. (1916). "The Spread of the Community Music Idea." In: *Annals of the American Academy of Political and Social Science* (67), 222f.

<sup>109</sup> Holzer, Andreas (1995). *Dokumente des Musiklebens. Katalog und Regestenbeft zur Ausstellung "Österreich-Ideologie in der Musik"*. Aus dem Archiv des Instituts für Musikgeschichte, 18.



More long-term choral historical perspectives such as these have, to a greater or lesser extent, been studied in different countries.<sup>110</sup> These studies have, in turn, not been compared from a transnational perspective even though choral singing per se with its roots in the sacred and the secular, as well as in the transcendental and the social, is well-suited for the posing of questions about cultural processes during a lengthy period of time. This applies, not only to musical, political, ritual and social scientific aspects, but also, and especially, with a focus on pedagogical and performance aspects.

Other examples are choral teaching methods such as the spreading of the tonic sol-fa method in Europe<sup>111</sup> or the connection between the development of the choral and singing movements and various conceptions about the positive effects of breathing and singing on one's health. The musical and song pedagogical debates after 1918 were characterised by key concepts such as musical "cultivation", "upbringing" and "cultural formation". On a parallel with the youth music movement these led, in the 1920s, especially in Germany, to a reform of the music and singing instruction in the schools based on the music pedagogical promptings of Leo Kestenberg (1882-1962).

Individual persons involved, such as the cantor Alfred Stier (1880-1967) in Dresden, emphasised, in connection with this, the ability of song to protect man from negative social tendencies.<sup>112</sup> In this one can trace the idea of the beneficial effects of song, both inwards and outwards, which points to the fact that also this conception of the formative and health conducive effects of choral singing is not a new phenomenon but has historical roots way back in time.

## CHORAL LEADERSHIP

According to Hans Michael Beuerle, who refers back to Alfred Lorenzer's linguistic research, the idea that choral research and musical research on the whole can be needed for the benefit of practical musical activity and choral singing, is due to the very specific relation between language and music, in which language can contribute to an increased awareness of the aesthetic reality of music.<sup>113</sup> One part of choral research takes up such issues as the relation between text and music and vocal aesthetic aspects. These issues are partially of a choral practical nature and are, for example, studied when choirs are using an international repertoire.

A quantitatively far greater portion of global choral research is about choral leadership issues and the musical and non-verbal communication between choirmaster and choir singers. In this research, studies include the development and philosophy of choral

---

<sup>110</sup> For example Pritz, A. (1977). *Ukrainian cultural traditions in Canada: Theatre, choral music and dance, 1891-1967*. M.A. University of Ottawa; Morosan, Walter Vladimir (1984). *Choral Performance in Pre-revolutionary Russia*. D.M.A. Urbana-Champaign: University of Illinois; Engelson, Robert Allen (1994). *A history of adult community choirs in Charlotte, North Carolina: 1865-1918*. D.M.A. Arizona State University; Gruhn 2003; Tripold, D. (2006). *The development and role of choirs in the worship and culture of the Dutch Reformed Church in America, 1785-1860*. Ph.D. New Jersey: Drew University.

<sup>111</sup> Glover, Sarah Ann (1838). *Guide to Sol-fa-ing; containing German Canons, also Psalm Tunes, according with all the measures employed by Brady & Tate*. Norwich: Jarrold and Sons.

<sup>112</sup> Stier, Alfred (1927). "Sinn der musikalischen Erneuerung." In: Vötterle, Karl (ed.) *Bärenreiter Jahrbuch 1927 Dritte Folge*. Augsburg: Bärenreiter, 17-23.

<sup>113</sup> Beuerle, Hans Michael (1987). *Johannes Brahms: Untersuchungen zu den A-cappella-Kompositionen: ein Beitrag zur Geschichte der Chormusik*. Hamburg: Wagner, 43.

leadership<sup>114</sup> and the choirmaster's potential to develop and improve the choral singing. This type of research sometimes moves between the descriptive and the normative and often results in concrete instructions and guidance for choirmasters. In spite of this a large proportion of the research described above has been brought up under the heading of "Choral pedagogy → Choral leadership" not least with the aim of drawing attention to the breadth and unresearched areas of choral research.

## **THE BIBLIOGRAPHY: ORGANISATION, METHODS, CATALOGUES AND DATABASES**

### **ORGANISATION**

In this bibliography an inductive method of selection is used in the systematisation of research literature in order to narrow down the range of subjects and themes that are studied by researchers of various choral phenomena. This means that the search results are, to a certain extent, generated by the categories and not vice versa. One advantage of this is that one has been able to question certain supposedly self-evident categorisations and that the choral research bibliography therefore does not, out of principle, exclude certain titles on the basis of pre-determined categories.

The Dewey-decimal-classification that is increasingly used in the world of Swedish libraries would have entailed extra work, yet without any specific increase of value for the prospective readership. The now chosen structure of the bibliography is based on the five thematically categorised main headings.

- 1 Choir in general
- 2 Choral history and choral sociology
- 3 Choral education
- 4 Choral music
- 5 Choir and drama, literature and film

These, in turn, are divided into sub-categories.

What applies in general is that the literature that is listed under a main heading takes up the actual theme and orientation of the category respectively in a more general or overall plan than does the literature in the specified sub-categories.

Under the heading "Choir in general" thematically comprehensive choral research literature and general choral research resources such as periodicals are gathered.

The section "Choir and drama, literature and film" is a register of research literature in which choir is related to other media. The fact that the sub-headings "Antiquity" and

---

<sup>114</sup> Hart, Steven Robert (1996). *Evolution of thought and recurrent ideas in choral conducting books and secondary music education texts published from 1939 to 1995*. Ph.D. Boulder: University of Colorado; Durrant, Colin (2003). *Choral conducting. Philosophy and practice*. New York: Routledge; Gibala-Maharidge, Muriel (2005). *The evolution of the choral conducting profession in the twentieth-century: Conducting methods as written testimonies*. D.M.A. Santa Barbara: University of California.

”Choir and opera” as compared to ”Choir and film/literature/theatre” assemble the greatest number of research titles is a sign of the stronger departmental support for these two areas.

The research literature found under the headings ”Choral history and sociology”, ”Choral education” and ”Choral music”, make up the major part of the bibliography with more than 1,000 titles each.

It feels right to subsume the greatest part of the research literature under these three headings since these are, globally speaking, the most widely represented research perspectives.

## CHORAL HISTORY AND CHORAL SOCIOLOGY

”Choral history and choral sociology” is comprised of such research that, in one way or another, has a historical and sociological perspective on the changes in choral life.

At the same time it is this part of the bibliography that is the most unequivocally organised according to a national perspective, since it is often a case of studying and analysing ”national” choral circumstances. It might be about a specific country<sup>115</sup>, a region<sup>116</sup>, a group<sup>117</sup>, an organisation<sup>118</sup> or a time period<sup>119</sup>. Here one can also find social science literature that in a more general sense takes up choral sociological phenomena<sup>120</sup>.

Sub-headings to ”Choral sociology” are ”Choral psychology, perception, cognition, and reception” and ”Choir and gender”.

Even though commemoration and miscellany publications that portray a picture of, for example, individual choruses, singing groups and choral organisations cannot immediately be said to belong in the sphere of research literature, they nonetheless provide important source material that justifies their place in a bibliography such as this one.

---

<sup>115</sup> Alarcón Díaz, Víctor (1995). ”Situación actual de los coros en Chile.” In: Carrasco, Eduardo; Rodríguez, Mili (eds.). *Situación de la música clásica en Chile*. Santiago de Chile: Universidad de Chile; Goluboff, Sascha Leigh (1999). *Jewish multi-ethnicities in post-Soviet Russia: An eventful ethnography of the Moscow Choral Synagogue*. Ph.D. Urbana-Champaign: University of Illinois; Olwage, Grant (2002). ”Scriptures of the Choral: The Historiography of Black South African Choralism.” In: *South African Journal of Musicology* (22), 29–45.

<sup>116</sup> Cardoso, José Maria Pedrosa (1986). ”Papel social de um coro amador da área de Lisboa.” In: *Boletim da Associação Portuguesa de Educação Musical* (48), 47; Liang, Maochun (2001). ”Guotongqu de ‘minzhu geyong yundong’.” In: Liang, Maochun (ed.) *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo), 249–252.

<sup>117</sup> Bartel, Lee (1986). ”The tradition of the Amish in music.” In: *The hymn: A journal of congregational song* (37:4), 20; Klymasz, Robert B. (1993). ”Tracking the ‘living book’: Doukhobor song in Canada since 1899.” In: *Canadian folk music journal* (21), 40.

<sup>118</sup> Bernskiöld, Hans (1986). ”*Sjung av hjärtat sjung*”: *Församlingssång och musikeliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborg: Göteborgs Universitet.

<sup>119</sup> Lespinard, Bernadette (2000). ”Le chant choral dans les années trente: Art d’élite, art populaire ou ‘Dis-moi ce que tu chantes.’” In: Pistone, Danièle (ed.). *Musiques et musiciens à Paris dans les années trente*. Paris: Champion (Musique - musicologie, 30/31), 205–222.

<sup>120</sup> Ahlquist 2006.

- **Choral history and choral sociology**

- Countries
  - Choirs, singing societies and choral organisations
- Choral sociology
  - Choral psychology, perception, cognition, and reception
  - Choir and gender

## **CHORAL EDUCATION**

Choral research that studies, analyses and poses questions of a pedagogical, choral technical or acoustic nature have been gathered under the heading of "Choral education". This category takes up research literature that in a broader sense is concerned with general or specific pedagogical choral issues and phenomena about "teaching" and "learning" about choral singing and the conditions required for this. The heading is not to be understood as only representing literature within the Swedish educational subject *choral pedagogy*. This implies that, for example, there are sub-headings such as "Choral leadership", "Choral technique and acoustics", "Choral practice" and "Choir and health".

- **Choral education**

- Choral leadership/conducting
  - Individual choirmasters and educators
- Choral singing
- Choral technique and acoustics
  - Breathing
  - Physiology
  - The voice
  - Tone formation-Intonation
  - Breathing
  - Choral acoustics and sound
  - Sight singing
  - Choral repertoire
  - Choir and text
  - Interpretation
  - Tonic sol-fa
- Choral practice
  - Choral performance/practice
- Choir and school
- Children's choir
- Choir and health

## CHORAL MUSIC

Choral research has, to a great extent, taken up the questions of choral music production, which can be seen clearly in the bibliography's category of "Choral music". Here literature is gathered that focuses on the choral *music* from a genre, composer or nation perspective. It is also seen from the perspective of the intrinsic dynamics of the music and content of the choral work and places the composer and the structure of the music in the centre of focus. In the studies focus is primarily on technical details of composition and on changes in choral music within the line of thought of a specific genre. The dichotomy of vocal music - instrumental music is maintained and taken as a point of departure for the argumentation and the musicological standpoint.<sup>121</sup> Literature referring to song books and choral manuscripts has also been added under this heading.

### • Choral music

- Bibliographies and catalogues
- Choral composition and choral analysis
- Choir and choral music genres
  - Mixed choirs
  - Women's choirs
  - Men's choirs and student choirs
  - Speaking choir
  - A cappella
  - Gospel
  - Jazz
  - Cantata
  - Madrigal
  - Spiritual
  - Church and Congregational music, liturgy
- Composers
- Countries
- Choir books, manuscripts

## METHODS

The bibliography is primarily based on a systematic search for the concepts of "kör\*", "chor\*", "kor\*", "choir\*", "choeur\*" and "cor\*" in the catalogues and databases listed below. Some of the catalogues and databases are not freely accessible, but rather require registration or access via a library catalogue, such as, for example, via the university libraries that also assist in literature searches.

In addition to this, tips and literature suggestions have flowed in from colleagues, especially from those belonging to the international choral research network "Choir in Focus", and who, in a valuable way have enriched the bibliography.

---

<sup>121</sup> Poos, Heinrich (ed.) (1989). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

The reference handling program *Citavi*<sup>122</sup> has been used in order to gather, save and sort out bibliographical information.

The bibliography is sorted by the Swedish terms, and the special characters ä, å, ö, ø and ü are sorted as if they were a, o and u.

## CATALOGUES AND DATABASES

### **BMSonline:** [www.musikbibliographie.de](http://www.musikbibliographie.de)

The Bibliography of Music Literature *on-line* is an international and interactive bibliography of literature on music. This bibliographic reference tool is edited by the Staatliches Institut für Musikforschung Preußischer Kulturbesitz, Berlin, and may be used free of charge. It is the continuation of the printed BMS and records more than 270,000 volumes since 1950.

### → **ViFaMusik:** [www.vifamusik.de/](http://www.vifamusik.de/)

The virtual library is a German subject gateway for music research and musicological information.

### **DVM:** [www.dvm.nu](http://www.dvm.nu)

DVM is the Online Music Research Library of Denmark. It is a pilot project for the humanities area under the auspices of Denmark's Electronic Research Library.

### **JSTOR:** [www.jstor.org](http://www.jstor.org)

JSTOR provides primary texts from more than a thousand academic journals.

### **KB:** [www.kb.dk](http://www.kb.dk)

The Royal Library of Denmark.

### **KVK:** [www.ubka.uni-karlsruhe.de/kvk.html](http://www.ubka.uni-karlsruhe.de/kvk.html)

The Karlsruher Virtueller Katalog is a meta-catalogue that can find more than 500 million books and magazines in catalogues from libraries and book shops all around the world. It does not have a database of its own but functions as a guide to searchable catalogues.

### **LIBRIS:** [libris.kb.se](http://libris.kb.se)

LIBRIS is a national search service providing information on titles held by Swedish university and research libraries, as well as about twenty public libraries. Here you can find books, periodicals, articles, maps, posters, printed music, electronic resources, etc. LIBRIS is the joint catalogue of the Swedish academic and research libraries and is updated on a daily basis. At present the LIBRIS database contains 6.5 million titles.

### → **SMHB:** [libris.kb.se/form\\_extended.jsp?f=smhb](http://libris.kb.se/form_extended.jsp?f=smhb)

(see also <[www.muslib.se/sma/smhb.html](http://www.muslib.se/sma/smhb.html)>)

The Bibliography of Swedish Music Literature is a subset of the LIBRIS database and contains references to, for example:

- monographs and collections
- articles in Swedish periodicals in the field of music
- articles on music in other periodicals and in collections
- documents on the Internet

---

<sup>122</sup> <[www.citavi.com](http://www.citavi.com)>

Moreover, the Bibliography contains a selection of references to reviews, more detailed comments on recordings, and song texts accompanying music recordings (in Swedish). The Bibliography has been and is continually updated with titles published from 1991 and onwards. This database is produced by the Archives and Documentation Division of the Music Library of Sweden.

**MLA:** [www.mla.org/bibliography](http://www.mla.org/bibliography)

The *MLA International Bibliography* provides a subject index for articles, books and dissertations. The electronic format includes material published from the 1920's to the present. *MLA* contains over two million records from more than 4,400 journals and 1,000 publishers.

**PQDT:** [www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml](http://www.proquest.com/en-US/catalogs/databases/detail/pqdt.shtml)

*ProQuest Dissertations & Theses*, formerly known as *Digital Dissertations*, provides information about doctoral dissertations and master's theses from more than 1000 Universities. All major North American universities are included as well as many European Universities (1988-). Dissertations published from 1980 and forward, and theses published from 1988 and forward, include abstracts written by the author. Full text is available from 1997 and can be purchased in microform, paper or electronic formats. The first 24 pages are available for free.<sup>123</sup>

**RILM:** [www.rilm.org](http://www.rilm.org)

Répertoire International de Littérature Musicale is a comprehensive bibliography of writings on music serving the global music research community. Today RILM has over 600,000 records in 214 languages from 151 countries on traditional music, popular music, and classical music. Coverage of all document types begins in 1967. Coverage of Conference Proceedings goes back to 1835.<sup>124</sup>

**SwePub:** [www.swepub.se](http://www.swepub.se)

SwePub currently contains references to research publications registered in at present approximately thirty of the Swedish university publication databases. Only published works are included. The same publication may exist in different versions e.g. both as a conference paper and as an article. In order to facilitate research and enrich the LIBRIS search service, the aim is to eventually integrate the content of SwePub in LIBRIS.<sup>125</sup>

**WorldCat:** [www.worldcat.org](http://www.worldcat.org)

WorldCat is the world's largest network of library services and content, like books, journals, music CDs and videos.<sup>126</sup>

Translation: Christina Nilsson-Posada

<sup>123</sup> Information from the PQDT's homepage.

<sup>124</sup> Information from RILM's homepage.

<sup>125</sup> Information from SwePub's homepage.

<sup>126</sup> Information from WorldCat's homepage.

# Bibliografi

## BIBLIOGRAPHY

### 1 Kör allmänt *CHOIR IN GENERAL*

**Barras**, Marie-Cécile; **Gouiffès**, Anne-Marie (2008). "The reception of overtone singing by uninformed listeners". *Journal of interdisciplinary music studies* 2:1–2.

**Demereau-Serfass**, Beatrice (2000). *Le chant choral. Moyen d'accès à la musique pour le choriste amateur adulte*. Diss. Université de Pau et des Pays de l'Adour.

**Kaelin**, Pierre (1987). *L'Art choral: le choriste, le chef de chœur, le pédagogue, la vie du chœur, l'écriture chorale, l'accompagnement instrumental, la musique chorale liturgique, les chœurs d'enfants*. Paris: Editio Berger-Levrault.

**Klusen**, Ernst (1989). *Singen: Materialien zu einer Theorie*. Regensburg: Gustav Bosse (Perspektiven zur Musikpädagogik und Musikwissenschaft).

**Larsson**, Rolf (1995). "Kören i gudstjänsten". In: Lindström, Anki (Ed.). *Den oundärliga sången*. Hisings Backa: Sveriges kyrkosångsförbundet.

**Lawrence**, W.J. (1915). "The delights of chorussing". *The Musical Quarterly* 1:1.

**Liimola**, Heikki (2000). "Some notes on choral singing". In: Potter, John (Ed.). *The Cambridge companion to singing*. Bd. 12. Cambridge: Cambridge University Press.

**Lindström**, Anki (Ed.) (1995). *Den oundärliga sången*. Hisings Backa: Sveriges kyrkosångsförbundet.

**Nørsett**, Bodil Kvernenes (2003). *Kva er eit godt kor? tankar og haldningar kring vurderingskriterier i internasjonale korkonkurransar*. Oslo: B.K. Nørsett.

**Phillips**, Peter (2007). "In defense of singing". *Sacred music* 134:3.

**Potter**, John (Ed.) (2000). *The Cambridge companion to singing*. Cambridge: Cambridge University Press.

**Roberts**, Brian A.; **Rose**, Andrea (Eds.) (2000). *Sharing the voices: The phenomenon of singing*. St. John's: Memorial University of Newfoundland.

**Rose**, Andrea M.; **Adams**, Ki; **Chisholm**, Leon (Eds.) (2002). *Sharing the voices: The phenomenon of singing*. III. St. John's: Memorial University of Newfoundland.

**Rudérus**, Jan (1995). "Kördemokrati". In: Lindström, Anki (Ed.). *Den oundärliga sången*. Hisings Backa: Sveriges kyrkosångsförbundet.

**Smith**, W. Stephen; **Chipman**, Michael (2008). "The naked voice: A wholistic approach to singing". *Music educators journal* 94:5.

**Tomenko-Lytle**, Elvina (2008). *Transcendence, the numinous and the sublime in the communal experience of music*. Ph.D. California: Fuller Theological Seminary.

**Yan**, Baolin (2004). "Hechang duchang de jihe". [Chorus singing is not a congregation of solo singers]. *Jiaoxiang: Xi'an Yinyue Xueyuan xuebao* 23:1:103.

### ○ KÖRFORSKNING *CHORAL RESEARCH*

**Balsnes**, Anne Haugland (2010). "Choir research – A Norwegian perspective". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Barrett**, Janet R. (2007). "The researcher as instrument: Learning to conduct qualitative research through analyzing and interpreting a choral rehearsal". *Music education research* 9:3.

**Bohlin**, Folke (1993). "A study group for choral research". *Actas del XV*



*congreso de la Sociedad internacional de musicología. Vol. 2. [Special sessions].*

**Bohlin**, Folke (1993). "Internationell körforskning: En studiegrupp under bildande". In: *Nordisk musikforskarkongress, Oslo 24.–27. juni 1992*. Oslo: Institutt for musikk og teater.

**Brusniak**, Friedhelm (Ed.) (2003). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Brusniak**, Friedhelm (2010). "Blick zurück nach vorn? Chorwissenschaftliche Forschung im Zeichen der 150. Wiederkehr der Gründung des Deutschen Sängerbundes 1862". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Durrant**, Colin (2010). "Choir in Focus Network. Draft Collaborative Research Proposal. Concepts and Practices of Leadership in choir Culture within Europe". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Durrant**, Colin; **Welch**, Graham (2010). "Research into choirs and choral education at the Institute of Education, University of London". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Fagijs**, Gunnel (2002). "Körforskning". *Körledaren* 2.

**Fagijs**, Gunnel (2010). "Sweden – A National Perspective". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Freer**, Patrick Kenneth (2010). "Two decades of research on possible selves and the 'missing males' problem in choral music". *International journal of music education* 28.

**Geisler**, Ursula (2010). "Choral research: remarks to a global bibliography". In: Geisler, Ursula;

Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Geisler**, Ursula; **Johansson**, Karin (Eds.) (2010). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Gembris**, Heiner (1997). *Singen als Gegenstand der Grundlagenforschung*. Augsburg: Wißner (Forum Musikpädagogik, 27).

**Gerow**, Maurice (1966). "A Basis for Determining Structural Interest in choral music". *Bulletin of the Council for Research in Music Education* 8.

**Gjertsen**, Ingrid (1985). *Religiøs folkesong – folkemusikkongrepet i forskning och praksis*. Bergen.

**Gonzo**, C.L. (1973). "Research in choral music: A perspective". *Bulletin of the Council for Research in Music Education* 33.

**Grant**, Joe W.; **Norris**, Charles (1998). "Choral music education: A survey of research 1982–1995". *Bulletin of the Council for Research in Music Education* 135.

**Harrison**, Frank Llewellyn (1972). "Music and cult: The functions of music in social and religious systems". In: Brook, Barry S.; Downes, Edward; van Solkema, Sherman (Eds.). *Perspectives in musicology. The inaugural lectures of the Ph.D. program in music at the City University of New York*. New York: W.W. Norton.

**Hart**, Steven Robert (1996). *Evolution of thought and recurrent ideas in choral conducting books and secondary music education texts published from 1939 to 1995*. Ph.D. Boulder: University of Colorado.

**Hylton**, J. (1983). "A survey of choral education research: 1972–1981". *Bulletin of the Council for Research in Music Education* 75.

**Johansson**, Karin (2010). "Practice-related studies of choir: music education and artistic research perspectives". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Keden**, Helmke Jan (2010). "Soldiers of German song' and 'singing revolutions' – fields of ideology-critical 'choir research'". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Keden**, Helmke Jan (2010). "Choir research in Europe – perspectives for a comparative research approach". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Klusen**, Ernst (1986). "The group song as object". In: Lixfeld, Hannjost; Dow, James R. (Eds.). *German Volkskunde: A decade of theoretical confrontation, debate, and reorientation (1967–1977)*. Bloomington: Indiana University Press.

**Mangan**, John Richard (2005). *Divided choirs: Musicologists, music performers, and the course of music study in American higher education*. Ph.D. New York: Columbia University.

**Nissen**, Peter (2010). "Danish choir research traditions". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Østrem**, Eyolf (2003). *Kartläggning av nordisk amatörkulturforskning*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1).

**Reimers**, Lennart; **Wallner**, Bo; **Ericson**, Eric, et al. (Eds.) (1993). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.

**Sandberg Jurström**, Ragnhild (2004). "Körforskning!". *Informationsbladet Körledaren* 2.

**Spies**, B. (1998). "Verrekening van die postmoderne invloed op musiek". *Acta Academica* 30:3.

**Stenbäck**, Helena (1995). "Tankar kring svensk körforskning". In: Ödman, Per-Johan (Ed.). *Musikpedagogik och historia*. Stockholm: Centrum för musikpedagogisk forskning.

**Turcott**, Amber (2003). *Choral music education: A survey of research 1996–2002*. M.A. University of South Florida.

**Vötterle**, Karl (1972). "Begegnung mit der Musikwissenschaft". In: Schiørring, Nils; Glahn, Henrik; Hatting, Carsten E. (Eds.). *Festskrift Jens Peter Larsen. 1902–14. VI–1972. Studier udgivet af Musikvidenskabeligt Institut ved Københavns Universitet*. København: Edition Wilhelm Hansen.

**Yarbrough**, Cornelia (2003). "Multiple methods of research: Possibilities for the study of music teaching and learning". *Research Studies in Music Education* 21.

► **Arkiv, bibliotek, kataloger, referenser ARCHIVES, LIBRARIES, CATALOGUES, REFERENCES**

*30 Jahre Arbeiterliedarchiv: Sammlung, Erforschung und Auswertung von Zeugnissen proletarischer Musikkultur* (1984). Berlin: Akademie der Künste.

**Demaria**, Enrico; **Bouquet-Boyer**, Marie-Thérèse (2001). *Il fondo musicale della cappella dei cantori del Duomo di Torino*. Lucca: Libreria Editrice Musicale (Collana di cataloghi di fondi musicali piemontesi).

**Harder**, Klaus (2010). "Ein Denkmal der Chorgeschichte: Quellen zur örtlichen Chorbewegung dem Großenhainer Stadtarchiv übergeben". *Forum Musikbibliothek: Beiträge und Informationen aus der musikbibliothekarischen Praxis* 31:1.

**Hawkins**, Margaret (1976). *An Annotated Inventory of Distinctive choral Literature for performance at the high school Level*. Lawton, Oklahoma: American Choral Directors Association.

**Holzer**, Andreas (1995). *Dokumente des Musiklebens. Katalog und Regestenbeft zur Ausstellung "Österreich-Ideologie in der*

*Musik*". Wien: Institut für Musikgeschichte.

**Hughes**, Andrew (1993). "Chantword indexes: A tool for plainsong research". In: Laird, Paul R. (Ed.). *Words and music*. Binghamton: State University of New York.

**Hughes**, Andrew (1996). *Late medieval liturgical Offices: Resources for electronic research – Sources and chants*. Toronto: Pontifical Institute of Mediaeval Studies (Subsidia mediaevalia).

**Ingle**, Gary Luther (1988). *An annotated bibliography of books, articles, theses, and dissertations related to the training of the choral ensemble, 1959–1984*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

**Karjalainen**, Kauko (1993). "The music library of the Finnish Broadcasting Company". *Fontes artis musicae* 40:1.

**Luzzi**, Cecilia; **Ward-Perkins**, Hugh (2001). "Monodic and polyphonic vocal repertoires in musical and musicological journals: Index of bibliographical information. I". *Polifonie: Storia e teoria della coralità* 1:1.

**Ornes**, Rafael (2008). "Choral public domain library". *Notes: Quarterly journal of the Music Library Association* 64:4.

**Rawls**, Julie Jean (1998). *Youth choir periodicals published by the Southern Baptist Convention: 1966–1995*. Ph.D. The University of Oklahoma.

**Schering**, Arnold (1919). "Die alte Chorbibliothek der Thomasschule in Leipzig". *Archiv für Musikwissenschaft* 1:2.

**Sharp**, Avery T.; **Floyd**, James Michael (2002). *Choral music: A research and information guide*. New York: Routledge (Routledge music bibliographies).

**Sulzer**, Johann Georg (2002). *Allgemeine Theorie der schönen Künste. Lexikon der Künste und der Ästhetik (1771/1774)*. Berlin: Directmedia Publ.

**Tuksar**, Stanislav (1992). "Music research libraries, archives and collections in Croatia". *International Review of the Aesthetics and Sociology of Music* 23:2.

**van Reijen**, Paul (1973). "Koorbibliotheeken". *Open* 5:3.

**Wilson**, Charles R. (2008). *The choral library of the Boys Town Sacred Music Collection at Duquesne University: A research project*. M.M. Duquesne University.

### ► Tidskifter *PERIODICALS*

*American choral review: journal of the American Choral Foundation*. Washington 1961–2009

*Choir*. Cincinnati 1899–1922

*The choir journal*. Boston 1899–1908

*Choir & organ*. London 1993–

*Chor aktuell: österreichisches Chormagazin*. Wien 1979–

*Chor und Konzert: Zeitschrift des Verbandes Deutscher Konzertchöre*. Weimar 1966–

*The choral advocate and singing class journal*. New York 1850–1873

*The choral journal: official journal of the American Choral Directors Association*. Lawton 1959–

↓ **Dorsey**, Scott W. Dorsey (1993). *The choral journal: A brief history (1959–1992) and an index to volumes 19–32*. D.M.A. University of Iowa.

↓ **Hammett**, Thomas Foster (1985). "The choral journal": *An annotated index to volumes 19–24 and a comparison of subject material published in volumes 1–18 and volumes 19–24*. Ed.D. The Florida State University.

↓ **Paine**, Gordon (1978). *The choral journal: An index to volumes 1–18*. Lawton, Oklahoma: American Choral Directors Association.

- ↓ **Piper**, Robert Neil (1972). *An evaluation of the ACDA Choral Journal*. Ed.D. Urbana-Champaign: University of Illinois.
- The choral scholar the online journal of the National Collegiate Choral Organization*. 2009–
- Der Chorgesang: Zeitschrift für die gesamten Interessen der Sangeskunst mit besonderer Berücksichtigung der gemischten Chöre, Männer- und Frauen-Gesangvereine*. Leipzig 1885–1901
- Chorister*. New York 1859–1865
- Choristes*. Lyon 1965–1996
- Der Chormeister: Zeitschrift für alle Fragen des Chorgesanges*. Berlin 1927–1932
- Der Chormeister: Monatschrift für unsere Dirigenten: herausgegeben vom Christlichen Sängerbund*. Stuttgart 1925–1943[?]
- Chorus news*. Narrogin 2009–
- Das Chorwerk*. Wolfenbüttel 1929–
- Church Choir: A Monthly Magazine Devoted to Church Music*. New York 1897–1920
- Der deutsche Chorgesang. Zeitschrift zur Pflege des Gemischten Chores, des Frauenchores und der Schulmusik*. Heidelberg 1929/1930
- Der Deutsche Chorgesang: Deutsche Gesangsverein-Zeitung; Wegweiser durch die Chorgesangliteratur; Ratgeber für Gesangsvereine und Dirigenten*. Köln 1899/1900–1913/14
- Deutsche Sängerbundeszeitung: Zeitschrift für das gesamte Chorwesen: amtliches Organ des Deutschen Sängerbundes*. Mönchengladbach 1909–1957
- Eutonia: eine hauptsächlich pädagogische Musik-Zeitschrift für alle, welche die Musik in Schulen zu lehren oder in Kirchen zu leiten haben, oder sich auf ein solches Amt vorbereiten*. Breslau 1829–1837
- Geistliche Chormusik*. Stuttgart-Hohenheim 1955–1963
- Informationsbladet Körledaren* (1987). Stockholm 1987–1998
- International journal of community music*. Bristol 2008–
- International Journal of Research in Choral Singing*. 2003–
- Journal of voice: official journal of the Voice Foundation*. New York 1987–
- Der Kirchenchor*. Dayton 1897–1930
- KMT/KSF: organ för Kyrkomusikernas riksförbund, KMR och Sveriges kyrkosångsförbund, SKSF*. Vagnhärad 1967–1969
- Korbladet*. Oslo 1987–
- Körbladet: medlemstidning*. Flyinge 1989–
- Körlivet*. Stockholm 1994–1995
- KÖRSAM information*. Tyresö 1970–1986
- *KÖRSAMs tidning*. Johanneshov 1987
- *Svenske körsång: KÖRSAMs tidning*. Södertälje 1988–1990
- Kuskebocken: medlemsblad för Västernorrlands körsällskap*. Västerbrån 1991–
- Kyrkokörjournalen: tidning för Svenska kyrkans körer*. Karlstad 1990–
- Kyrkomusik och skolsång: facktidsning för kyrkomusici och sånglärare*. Göteborg 1907–1910
- Kyrko-musikern: organ för kyrkomusikaliska verksamhet, kyrkomusikerkårens ekonomiska och rättsliga frågor, skol- och körsång*. Kramfors 1939–1941
- Kyrkosångsförbundet: organ för Sveriges kyrkosångsförbund*. Linköping 1924–1956.
- Lied & Chor: Zeitschrift für das Chorwesen*. Köln 1958–2005
- The Musical Times and Singing Class Circular*. London 1844–1902
- Musik-kultur: tidskrift för Sverges bildningsälskande musikvänner: organ för Sverges musikpedagogiska förbund*. Stockholm 1926–1929.
- The organist and choirmaster: a mid-monthly musical journal*. London 1893–1920.

*Polifonie: Storia e teoria della coralità.* Arezzo 2001–

*Riddå: tidning för folklig scenkonst.* Stockholm 1931–1938

*Rösträtt. Stämband för Stockholms körförbunds medlemmar.* Stockholm 1977–

*Sången: organ för Svenska baptisternas sångarförbund.* Eskilstuna 1921–1969.

*Sångarbladet: organ för Svenska missionsförbundets sångarförbund.* Stockholm 1928–1969.

*Sångartidningen: organ för Svenska sångarförbundet.* Stockholm 1922–1991.

*Sångaren: svenska sångarförbundets tidning.* Tyresö 1992–1995

*Schwäbische Sängszeitung: Zeitschrift für das gesamte Chorwesen.* Stuttgart 1921–1951

*Schwäbische Sängszeitung: Zeitschrift für den Chorgesang.* Trossingen 1969–2006

*Sjungikör: medlemstidning Ungikör.* Jörlanda 2002–

*Studentsångaren i Lund: tidskrift för Lunds studentsångförening: organ för Lunds studentsångförening.* Lund 1957–1960

→ *Studentsångaren.* Lund 1961–1969

*Svenska sångarförbundet: tidning för svenska sångare.* Stockholm 1915–1922

*The Singing People: An Advocate for Congregational Singing.* New York 1869–1871

*Tidskriften KFUM-sången: medlemsblad Sveriges KFUM:s sångarförbund.* Stockholm 1958–

*Die Tonkunst: illustrierte Zeitschrift für Männer-Gesangsvereine und gemischte Chöre; deutsche Sängszeitung.* Berlin 1897–1943

*Vår sång: tidskrift för det folkliga musikalivet: organ för Sveriges körförbund.* Stockholm 1928–1949

→ *Tidskrift för det folkliga musikalivet: vår sång.* Stockholm 1950–1954

→ *Musiklivet: vår sång.* Stockholm 1955–1995

→ *Tidningen Körsång.* Stockholm 1996–

*The voice of Chorus America.* Washington 1991–

## ► Hymnologi *HYMNOLOGY*

**Ameln, Konrad; Marti, Andreas** (1990). “Literaturbericht zur Hymnologie”. *Jahrbuch für Liturgik und Hymnologie* 33.

**Demović, Miho** (1970). “Die hymnologische Forschung in Kroatien”. *Jahrbuch für Liturgik und Hymnologie* 15.

**Fekete, Csaba** (1999). “A korai protestáns gyülekezeti ének kutatásának története”. [The history of research on early Protestant congregational singing]. *Magyar egyházzsne* 7:4.

**Ferenczi, Ilona** (2001). “Literaturbericht zur Hymnologie: Ungarn 1995–1997”. *Jahrbuch für Liturgik und Hymnologie* 40.

**Kjærgaard, Jørgen** (2001). “Dansk hymnologi ved årtusindskiftet: Hymnologisk forskning og salmearbejde i Danmark 1990–2000”. *Hymnologiske meddelelser* 30:1.

**Koski, Suvi-Päivi** (1997). “Literaturbericht zur Hymnologie: Finnland 1985–1996”. *Jahrbuch für Liturgik und Hymnologie* 36.

**Lipphardt, Walther** (1974). “Die Bedeutung der handschriftlichen Überlieferung für die Hymnologie”. In: Schuhmacher, Gerhard (Ed.). *Traditionen und Reformen in der Kirchenmusik. Festschrift für Konrad Ameln zum 75. Geburtstag am 6. Juli 1974.* Kassel: Bärenreiter.

**Luth, Jan R.** (1997). “Literaturbericht zur Hymnologie: Niederlande 1993–1996”. *Jahrbuch für Liturgik und Hymnologie* 36.

**Marti, Andreas** (2002). “Das Kirchenlied als Ort kritischer

Begegnung: Ziele und Methoden der Hymnologie im 21. Jahrhundert". In: Ratzmann, Wolfgang; Schulz, Frieder (Eds.). *Grenzen überschreiten. Profile und Perspektiven der Liturgiewissenschaft*. Leipzig: Evang. Verlags-Anstalt (Beiträge zu Liturgie und Spiritualität, 9).

**Marti**, Andreas (2007). "Literaturbericht zur Hymnologie: Deutschsprachige Länder (2004, 2005) 2006". *Jahrbuch für Liturgik und Hymnologie* 46.

**Richardson**, Paul A. (1995). "Hymnology: A crucial intersection". *The hymn: A journal of congregational song* 46:1.

**Richardson**, Paul A. (2008). "Literaturbericht zur Hymnologie: Englischsprachige Dissertationen und Arbeiten 1997–2006". *Jahrbuch für Liturgik und Hymnologie* 47.

**Ručin**, Peter (2005). "Hymnológia a slovenská hudobná historiografia v 20. storočí". [Hymnology and Slovak music historiography in the 20th century]. *Slovenská hudba: Revue pre hudobnú kultúru* 31:2.

**Skille**, Øystein (2001). "Samisk hymnologi". *Hymnologiske meddelelser* 30:4.

**Suojanen**, Päivikki (1983). "I varje socken sjunger man med en egen melodi": forskningsmetodologi vid studiet av andlig sång i Finland". *Sumlen*.

**Weber**, Édith (1995). "Hymnologie, hymnodie et sciences auxiliaires". In: Saulnier, Daniel; Claire, Jean (Eds.). *Requiem modes musicales. Mélanges offerts à Dom Jean Claire, à l'occasion de son 75e anniversaire, de ses 50 ans de profession monastique et de ses 25 ans comme Maître de chœur à Solesmes*. Solesmes: Éditions de Solesmes.

**Weber**, Édith (2001). *La recherche hymnologique*. Paris: Beauchesne (Guides musicologiques, 5).

**Weber**, Édith (2007). "Literaturbericht zur Hymnologie: Französischsprachige

Länder 2006". *Jahrbuch für Liturgik und Hymnologie* 46.

## 2 KÖRHISTORIA OCH KÖRSOCIOLOGI *CHORAL HISTORY AND CHORAL SOCIOLOGY*

**Ahlquist**, Karen (Ed.) (2006). *Chorus and Community*. Urbana: University of Illinois Press.

**Alcalá**, César (1987). "El dilema profesional-amateur". *Catalunya música* 38.

**Gottwald**, Clytus (1984). "Auf den Flügeln des Gesanges: Zur Vergangenheit, Gegenwart und Zukunft des Chorgesanges". *Österreichische Musikzeitschrift* 39:3–4.

**Gruhn**, Wilfried (1991). "Lowell Mason's Briefe einer musikalischen Reise. Eine Studie zum Chor- und Schulgesang im 19. Jahrhundert". In: Kraemer, Rudolf-Dieter (Ed.). *Musikpädagogik. Unterricht – Forschung – Ausbildung*. Mainz: Schott.

**Heacox**, Arthur E. (1895). *Graded studies in choral singing*. Oberlin, Ohio: E. J. Goodrich.

**Jerold**, Beverly (2006). "Choral singing before the era of recording". *The musical times* 147:1895.

**Kirkman**, Andrew (2008). "The Seeds of Medieval music: Choirboys and musical Training in a Late-Medieval Maître". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Kramer**, Ursula; **Birtel**, Wolfgang; **Mahling**, Christoph-Hellmut (Eds.) (2009). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-

Verlag (Schriften zur Musikwissenschaft, 16).

**Kuret, Primož** (Ed.) (2004). *Zborovska glasba i pevsko društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Lehmann, Christian; Welker, Lorenz; Schiefenhövel, Wulf** (2008). "Der Singstreit in humanethnologischer Perspektive". *Musica scientia: The journal of the European Society for the Cognitive Sciences of Music* 12:1.

**Luhning, Alan** (1984). "Toward a periodization for choral history. I–II". *Choral journal* 24:8.

**Mees, Arthur** (1901). *Choirs and choral music*. London: John Murray.

**Murphy, Kerry** (2005). "Choral concert life in the late nineteenth-century 'Metropolis of the southern hemisphere'". *Nineteenth-century music review* 2:2.

**Nissen, Peter** (2010). "Come, Let us sing! Choirs, music and Identity in the History of Modern Mass Society". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Noll, Günther** (Ed.) (1996). *Musikalische Volkskultur als soziale Chance. Laienmusik und Singtradition als sozialintegratives Feld*. Essen: Die Blaue Eule (Musikalische Volkskunde, 13).

**Olwage, Grant** (2005). "Discipline and choralism: The birth of musical colonialism". In: Randall, Annie Janeiro (Ed.). *Music, power, and politics*. New York: Routledge.

**Prichard, Sheila Grace** (1995). *International Federation for Choral Music: Background, beginnings and first decade, 1982–1992, with indexed interviews of the leadership. (Volumes I and II)*. D.M.A. Massachusetts: Boston University.

**Wood, Abigail** (2010). "Singing Diplomats: The hidden life of a Russian-speaking choir in Jerusalem". *Ethnomusicology forum* 19:2.

## ○ NATIONER COUNTRIES

**Eccher, Celestino** (1952). "Necessità di formare nei paesi latini cappelle musicali con cantori volontari per l'esecuzione della sacra polifonia". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Gruhn, Wilfried** (2001). "European 'methods' for American nineteenth-century singing instruction: A cross-cultural perspective on historical research". *Journal of historical research in music education* 23:1.

**Jones, Perry** (1994). "Bach Choir: Britain and America". *American choral review* 36:1.

**Miyake, Thomas Masami** (1985). *A Comparison of Selected Characteristics of two Community choirs in Okayama, Japan, with two Community choirs in Denver, Colorado, U.S.A.* D.M.A. Kansas City: University of Missouri.

**Wilson, Ruth Mack** (1996). *Anglican chant and chanting in England, Scotland, and America 1660 to 1820*. Oxford: Clarendon Press (Oxford studies in British church music).

## ► Afrika AFRICA

### ◆ Kenia KENYA

**Kidula, Jean** (2004). "The arrogation of African folk and spirit songs as English anthems for academic and church use". In: Niles, Don; et al. (Eds.). *37th world conference of the International Council for Traditional Music: Conference contributions –*

*Abstracts.* Fuzhou: International Council for Traditional Music.

### ◆ Moçambique **MOZAMBIQUE**

**Carvalho, João Soeiro de** (1999). "Makwayela: Choral performance and nation building in Mozambique". *Horizontes antropológicos* 5:11.

### ◆ Nigeria

**Agu, Daniel C.** (1992). "Vocal music in West Africa: Its Creation and as an Art Form among the Igbo of Nigeria". *International journal of music education* 19.

**Idolor, Emurobome G.** (2002). "Ókpè disco: Its emergence and performance practice". *SAMUS: South African journal of musicology* 22.

**Sadoh, Godwin** (2005). "A historical survey of congregational singing and hymnody in Nigeria". *The hymn: A journal of congregational song* 56:3.

### ◆ Sydafrika **SOUTH AFRICA**

**Barrett, Michael** (2007). *The Value of choral singing in a Multi-Cultural South Africa*. M.Mus. University of Pretoria.

**Boonzaaier, Neels** (2005). "Die Koorakademie, Suid-Afrika". *Musicus* 33:2.

**Erlmann, Veit** (1994). "Africa Civilised, Africa Uncivilised?: Local Culture, World System and South African music". *Journal of Southern African Studies* 20:2.

**Erlmann, Veit** (1999). *Music, modernity, and the global imagination: South Africa and the West*. New York: Oxford University Press.

**Gunner, Elizabeth** (2006). "Zulu choral music – Performing Identities in a New State". *Research in African Literatures* 37:2.

**Hammond, Nicol** (2004). "Singing South Africanness: The construction of identity among South African youth choirs". *Journal of the Musical Arts in Africa* 1:1.

**Huskisson, Yvonne** (1969). *Music of the Bantu*. Sovenga: University College of the North Sovenga (Publications of the University College of the North. Series B).

**Jorritsma, Marie R.** (2006). *Sonic spaces: Inscribing "coloured" voices in the Karoo, South Africa*. Ph.D. University of Pennsylvania.

**Olwage, Grant** (2002). "Scriptions of the choral: The Historiography of Black South African choralism". *South African Journal of Musicology* 22.

**Olwage, Grant** (2003). *Music and (post)colonialism: The dialectics of choral culture on a South African frontier*. Ph.D. Rhodes University.

**Olwage, Grant** (2010). "Singing in the Victorian world: Tonic sol-fa and discourses of religion, science and Empire in the Cape Colony". *Muziki: Journal of music research in Africa* 7:2.

**Seroff, Doug** (1986). "The Zulu choirs: A Brief Introduction". *Keskidee* 1.

**van Niekerk, Hanlie** (1989). *Die geskiedenis van koorverenigings in Kaapstad*. M.M. University of Stellenbosch.

**Wessels, E.M.** (1997). *Die rol van gemeentesang in die liturgiese vernuningsproses in die Nederduitse Gereformeerde Kerk*. B.Mus. Potchefstroom University for Christian Higher Education.

**Wolff, Unita Liberta** (2002). *Choral unit standards and support material for primary schools in South America*. D.Mus. University of Pretoria.

### ► Amerika **AMERICA**

**Armetta, Anne Reisner** (1994). *Aspects of musical experience of African-American and Mexican-American choral ensembles with*



*implications for choral music education*. Ph.D. Illinois: Northwestern University.

### ◆ **Latinamerika** *LATIN AMERICA*

**Couve**, Alicia C. Dal Pino Claudia de (1999). "Historical panorama of music education in Latin America: music training institutions". *International journal of music education* 34.

**Mazin**, Oscar (2003). "La musique des cathédrales de Nouvelle-Espagne: La maîtrise de Valladolid du Michoacán, 17e–18e siècles." In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

### ● **Argentina**

**Croce**, Cecilia María (1992). "La actividad coral en la ciudad de Córdoba desde los años '40 hasta nuestros días". In: *VII Jornadas Argentinas de Musicología*. Buenos Aires: Instituto Nacional de Musicología Carlos Vega.

### ▫ **Körer, sångföreningar och körorganisationer** *CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS*

**Roig**, Elisabeth (1992). "El coro Chelaalapí: Un bolsón aislado de música toba 'tradicional'". In: *VII Jornadas Argentinas de Musicología*. Buenos Aires: Instituto Nacional de Musicología Carlos Vega.

### ● **Brasilien** *BRAZIL*

**Amato**, Rita Cássia Fucci de (2008). "Momento brasileiro: Reflexões sobre o

nacionalismo, a educação musical e o canto orfeônico em Villa-Lobos". *Revista eletrônica Complutense de investigación en educación musical* 5:2.

**Figueiredo**, Carlos Alberto (2006). "Uma abordagem crítica do canto orfeônico?". *Brasiliiana* 23.

**Freitas e Castro**, Enio de (1938). "Uma escola brasileira de canto". In: *Anais do Primeiro Congresso da Língua Nacional Cantada*. São Paulo: Departamento Municipal de Cultura.

**Junker**, David Bretanha (1990). *Brazilian choral directors' rehearsal conditions and attitudes toward choral methodology: Survey analysis and recommendations*. Ph.D. Columbia: University of Missouri.

**Lisboa**, Alessandra Coutinho (2005). *Villa-Lobos e o canto orfeônico: Música, nacionalismo e ideal civilizador*. Universidade Estadual Paulista Júlio de Mesquita Filho.

**Pajares**, Vânia Sanches (1996). *Fabiano Lozano e o início da pedagogia vocal no Brasil*. Universidade de Campinas.

**Paz**, Ermelinda Azevedo (1999). "As concentrações orfeônicas e a presença de músicos populares". *Brasiliiana* 3.

**Salles**, Vicente (2008). "Canto orfeônico no Pará". *Música em contexto: Revista do Programa de Pós-Graduação em Música da Universidade de Brasília* 1:1.

### ● **Chile**

**Alarcón Díaz**, Víctor (1995). "Situación actual de los coros en Chile". In: Carrasco, Eduardo; Rodríguez, Mili (Eds.). *Situación de la música clásica en Chile*. Santiago de Chile: Universidad de Chile.

**Aránguiz Thompson**, Waldo (2000). "Presencia coral de Chile en América Latina". *Revista musical chilena* 54:194.

**Minoletti Scaramelli**, Guido (2000). "Una visión de la vida coral en Chile". *Revista musical chilena* 54:194.

▫ **Körer, sångföreningar och körorganisationer** *CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS*

**Coddou Espejo**, Gabriel (2000). "El coro de los niños huilliches de Chiloé". *Revista musical chilena* 54:194.

◆ **Kanada** *CANADA*

**Berg**, Wesley (1985). *From Russia with music: A study of the Mennonite choral singing tradition in Canada*. Winnipeg: Hyperion.

**Cousens**, Mary Annette (1997). *The influence of choral works by Canadian women on senior female secondary students in Ontario*. M.A. University of Toronto.

**Dunsmore**, Douglas Allen (1994). *The effect of Newfoundland government policy on choral music education: Voices and opinions about the past, present and future*. Ph.D. Madison: The University of Wisconsin.

**Farquharson**, Dorothy H. (1983). 'O, for a thousand tongues to sing': *A history of singing schools in early Canada*. Waterdown, Ontario: D.H. Farquharson.

**Harris**, Carol E. (1984). *The evaluation of choral performance in Newfoundland*. M.Ed. Memorial University of Newfoundland.

**Pritz**, A. (1977). *Ukrainian cultural traditions in Canada: Theatre, choral music and dance, 1891–1967*. M.A. University of Ottawa.

**Sarkissian**, Margaret (1990). "The Politics of music: Armenian Community choirs in Toronto". In: Witmer, Robert (Ed.). *Ethnomusicology in Canada*. Toronto: Institute for Canadian Music (CanMus Documents, 5).

● **Körer, sångföreningar och körorganisationer** *CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS*

**Bradley**, Deborah Gail (2006). *Global song, global citizens? Multicultural choral music education and the community youth choir: Constituting the multicultural human subject*. Ottawa.

**Feyen**, J. (2007). "Drawn into the awesome presence of God": *The Toronto Mass Choir*. M.A. York University.

**Lock**, William Rowland (1972). *Ontario Church choirs and choral Societies, 1819–1918*. D.M.A. University of Southern California.

**McIntosh**, Robert Dale (1992). *One hundred years of singing: The Arion Male Voice Choir of Victoria, British Columbia, Canada: 1892–1992*. Victoria, B.C.: Beach Holme Publishers.

**Rice**, Kelly S. (1991). *Joseph Gould and the Montreal Mendelssohn Choir*. M.A. McGill University.

**Wolters-Fredlund**, Benita (2002). "Leftist, Jewish, and Canadian Identities Voiced in the Repertoire of the Toronto Jewish Folk Choir, 1939–1959". *Canadian Journal for Traditional Music* 29.

**Wolters-Fredlund**, Benita (2005). "We shall go forward with our songs into the fight for better life": *Identity and musical meaning in the history of the Toronto Jewish Folk Choir, 1925–1959*. Ph.D. University of Toronto.

◆ **Kuba** *CUBA*

**Cherry**, Constance M. (1999). "Current hymn singing practices in Cuba: Some observations". *The hymn: A journal of congregational song* 50:4.

◆ **Mexiko** *MEXICO*

**Bowers**, Theresa (2000). "The golden age of choral music in the cathedrals of colonial Mexico". *The choral journal* 40:9.

**Moore**, Lawrence Elliot (1985). *Mexico's Instituto Nacional de Bellas Artes: An Assessment of Governmental Impact on Programming as Exemplified by the Coro de Camara de Bellas Artes*. Ph.D. Illinois: Northwestern University.

◆ **USA**

**Adkins**, Kathy Forester (2003). *The singing schools of New Salem, Georgia*. Ed.D. The University of Tennessee.

**Anderson**, T. Jeffrey (1983). *A study of the opinions of students, parents, teachers, and administrators regarding objectives of choral music education in Kansas city, Kansas high schools*. D.M.A. Kansas City: University of Missouri.

**Bartel**, Lee (1986). "The tradition of the Amish in music". *The hymn: A journal of congregational song* 37:4.

**Bergler**, Thomas E. (2004). "I found my thrill": The Youth for Christ movement and American congregational singing, 1940–1970". In: Mouw, Richard J.; Noll, Mark A. (Eds.). *Wonderful words of life: Hymns in American Protestant history and theology*. Grand Rapids: William B. Eerdmans (Calvin Institute of Christian Worship liturgical studies).

**Bradley**, Charles Randall (1988). *The influence of Frances W. Winters on the development and philosophy of the graded choir movement in the Southern Baptist Convention*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

**Britton**, Allen P. (1961). "The singing school movement in the United States". In: LaRue, Jan (Ed.). *Report of the Eighth Congress of the International Musicological Society. I: Papers*. Kassel: Bärenreiter.

**Brown**, Lois (2002). "Out of the Mouths of Babes: The Abolitionist Campaign of Susan Paul and the Juvenile Choir of Boston". *New England Quarterly: A Historical Review of New England Life and Letters* 75:1.

**Buechner**, Alan Clark (1960). *Yankee singing schools and the golden age of choral music in New England, 1760–1800*. Ph.D. Massachusetts: Harvard University.

**Bullock**, Valerie Kadow (1991). *The use of a cappella singing in colleges and universities of the United States*. Ed.D. The Florida State University.

**Chorus America** (2003). *America's performing art: A study of choruses, choral singers, and their impact: Chorus impact study report on findings*. Washington DC: Chorus America.

**Christensen**, Tara Dawn (2002). *Choirs vs. praise teams: A historical and descriptive account of worship practices in large Evangelical Protestant churches in America*. M.M.E. Kansas City: University of Missouri.

**Criswell**, Paul Douglas (1987). *The Episcopal Choir School and choir of men and boys in the United States: Its Anglican tradition, its American past and present*. Ph.D. College Park: University of Maryland.

**Dargan**, William Thomas (1995). "Congregational singing traditions in South Carolina". *Black music research journal* 15:1.

**Dawson**, Decosta A. (1986). *African-American gospel choirs and student attitudes at seven selected College and University campuses*. Ed.D. New Brunswick. Rutgers The State University of New Jersey.

**Drummond**, R. Paul (1989). *A portion for the singers: A history of music among Primitive Baptists since 1800*. Atwood: Christian Baptists Library.

**Dykema**, Peter W. (1916). "The Spread of the Community music Idea". *Annals of the American Academy of Political and Social Science* 67.

- Ellinwood**, Leonard (1970). *The history of American church music*. New York: Da Capo Press (Da Capo Press Music Reprint Series).
- Elrod**, Pamela Gail (2001). *Vocal music at Hull-House, 1889–1942: An overview of choral and singing class events and a study of the life and works of Eleanor Smith, founder of the Hull-House Music School*. A.Mus.D. Urbana-Champaign: University of Illinois.
- Fuller**, Charles Lee (1989). *Factors related to success at all-region and all-state choir auditions in Texas*. D.M.A. Arizona State University.
- Gee**, Albert L. (1981). *The impact of organizing a youth choir in Jeffries Cross Baptist Church in Burlington, North Carolina*. D.Min. Columbia: Howard University.
- Grace**, Harvey (1929). *A handbook for choralists*. London; New York: Novello and Co. The H.W. Gray Co (Novello's music primers and educational series, 104).
- Graves**, Dan (1993). "Singing out of the silence: A survey of Quaker choral music". *The choral journal* 34:5.
- Gruber**, Rebecca C. (2008). *The history of choral music activity at the University of Nebraska-Lincoln 1885–1978*. D.M.A. Lincoln: The University of Nebraska.
- Guice**, Merrin (2009). *Make them hear you; an investigation into regional choral sound traditions on American university campuses*. D.M.A. Madison: The University of Wisconsin.
- Heintze**, James R. (1994). *American musical life in context and practice to 1865*. New York: Garland (Garland reference library of the humanities, 1583).
- Hicks**, Michael (1989). *Mormonism and music: A history*. Urbana: University of Illinois Press (Music in American life).
- Holdhusen**, David (2010). "A history of the choral music activities at Gustavus Adolphus College from 1862–1933". *Journal of historical research in music education* 31:2.
- Howle**, Mary Jeanette McGregor (1999). *Seven community children's choirs in Florida: Function in the community, organizational patterns, and conductors' theories and practices*. Ph.D. University of Florida.
- Huff**, Michael D. (2002). *The school chorus and commercial music festivals: A case study*. D.M.A. Arizona State University.
- Jacobson**, Marion S. (2006). "From Communism to Yiddishism: The reinvention of the Jewish People's Philharmonic Chorus of New York City". In: Ahlquist, Karen (Ed.). *Chorus and Community*. Urbana: University of Illinois Press.
- Johnson**, David Lee (1987). *The Contributions of William L. Dawson to the School of Music at Tuskegee Institute and to choral music*. Ed.D. Urbana-Champaign: University of Illinois.
- Jones**, Jeremy D. (2010). *The development of collegiate male glee clubs in America: An historical overview*. D.M.A. University of Cincinnati.
- Jordan**, John Mark (1999). "Sacred praise": *Thomas Hastings and the reform of sacred music in nineteenth-century America*. Ph.D. Texas: Southwestern Baptist Theological Seminary.
- Kaptain**, Laurence D. (1989). "Dreieinhalb Jahrhunderte Chorgesang in Nordamerika". *Musikerziehung: Zeitschrift der Musikerzieher Österreichs* 43:2.
- Kellermeyer**, David Mathias (1964). *The Organization and Development of the Adult choir in Congregations of the United Church of Christ Located in the State of Ohio: Survey and Recommendations*. Ed.D. New York: Columbia University.
- Kempton**, Randall Scott (2002). *Music, family, mission and meaning: A qualitative study of the Ricks College choral experience*. D.M.A. Arizona State University.

- Klassen, Roy Leon** (1990). *The influences of Mennonite college choral curricula upon music practices in American Mennonite churches*. D.M.A. Arizona State University.
- Knudsen, Alf Lunder** (1989). *The Norwegian male chorus movement in America: A study*. Seattle: University of Washington.
- Kroeger, Karl** (1979). "The Moravian choral tradition: Yesterday and today". *Choral journal* 19:5.
- Ljunggren, Christian** (1987). "Tre och ett halvt århundrade med körsång i Nord-Amerika". *Informationsbladet Körledaren* 4.
- Lyall, Jack** (1952). *The adult volunteer choir in churches having primarily non-liturgical services*. Ph.D. New York: Columbia University.
- McCord, G. Dawn Harmon** (2003). *Choral all-state policies and practices: A survey-based analysis and critique*. D.M.A. University of Georgia.
- McDaniel, Stanley Robert** (1983). *Church song and the cultivated tradition in New England and New York*. D.M.A. University of Southern California.
- McGee, Isaiah R.** (2007). *The origin and historical development of prominent professional black choirs in the United States*. Ph.D. The Florida State University.
- McGrath, Daniel James** (2005). *The choir school in the American church: A study of the choir school and other current chorister training models in Episcopal and Anglican parishes*. D.M.A. Santa Barbara: University of California.
- Melton, William Everett** (1984). *The status of choral music programs in the public high schools of Tennessee*. Ed.D. The University of Tennessee.
- Miller, Alan Wayne** (1992). *Choral recordings as history: A study of the recording techniques of five choral organizations*. Ph.D. The Florida State University.
- Morrow, Phillip Jeffery** (1993). *The influence of the Robert Shaw Chorale, the Roger Wagner Chorale and the Gregg Smith Singers on the professional chorus in the United States*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.
- Music, David W.; Richardson, Paul A.** (2008). *'I will sing the wondrous story': A history of Baptist hymnody in North America*. Macon: Mercer University Press.
- Naddeo, Merry Angela** (1992). *The New Life Singers: A discourse analysis of street kids "doing" a choir rehearsal*. Ed.D. New York: Columbia University Teachers College.
- Neve, Paul Edmund** (1967). *The contribution of the Lutheran College choirs to music in America*. S.M.D. New York: Union Theological Seminary.
- Oliver, Sylvester Walker** (1995). *African-American music traditions in Northeast Mississippi*. Ph.D. Tennessee: The University of Memphis.
- Oppenheim, J.** (2006). *Overview of America's professional choirs: Considerations for establishing, maintaining and succeeding in creating a professional or community choir in the United States*. D.M.A. University of North Texas.
- Osborne, William** (1994). *American singing societies and their partsongs: Ten prominent American composers of the genre (1860–1940) and the seminal singing societies that performed the repertory*. Lawton: American Choral Directors Association.
- Otte, Anne** (2008). *Kansas rural high school choral teachers: Demographics, program characteristics, and job satisfaction*. M.M.E. University of Kansas.
- Paine, Gordon; Swan, Howard** (Eds.) (1988). *Five centuries of choral music. Essays in honor of Howard Swan*. Stuyvesant, NY: Pendragon Press (Festschrift series, 6).
- Parker, David** (1988). *Discipline, perfection, and beauty: A history of choral music at Furman University and Greenville Women's College, 1900–1987*. Greenville: A Press.

- Petrauskaitė, Danutė; Gintilas, Irena** (2006). "American Lithuanian Church choirs – Nurturers of National Identity". *Lituanus* 52:2.
- Pisciotta, Eva Mae** (1992). *The history of jazz choir in the United States*. D.M.A. Kansas City: University of Missouri.
- Pohly, Linda Louise** (1989). *Welsh choral music in America in the nineteenth century*. Ph.D. The Ohio State University.
- Polman, Bertus Frederick** (1981). *Church Music & Liturgy in the Christian Reformed Church of North America*. Ph.D. University of Minnesota.
- Potter, Heather Williams** (2005). *Perspectives on the American Children's choir: Comparing the ideas of Jean Ashworth Bartle, Helen Kemp, Henry Leck, and Doreen Rao*. D.M.A. Greensboro: The University of North Carolina.
- Price, Madalin Olivia Trigg** (1995). *"Wings Over Jordan" and American radio: 1937–1947*. Ph.D. The University of Southern Mississippi.
- Reagan, A. Bakamjiann. N.** (1980). *Art music in Milwaukee in the late nineteenth century, 1850–1900*. Ph.D. Madison: The University of Wisconsin.
- Reagon, Bernice Johnson** (1991). "African-American congregational songs and singing traditions". In: Music Educators National Conference (Ed.). *Teaching music with a multicultural approach*. Reston Va.: Music Educators National Conference.
- Reid, Robert Addison** (1983). *Russian sacred choral music and its assimilation into and impact on the American a cappella choir movement*. D.M.A. Austin: The University of Texas.
- Rhoden, Dewey Clinton** (1972). *The community-oriented boy-choir in the United States*. Ph.D. The Florida State University.
- Robertson, Patricia L.** (1996). *The role of singing in the Christian Science Church: The forming of a tradition*. Ph.D. New York University.
- Roma, Catherine** (2010). "Re-sounding: Refuge and reprise in a prison choral community". *International journal of community music* 3:1.
- Schank, Stephen P.** (2007). *Performing a mission: Purposes and meaning in Latter-Day Saint institute choir tours*. D.M.A. Arizona State University.
- Schisler, Charles Harvey** (1976). *A History of Westminster Choir College, 1926–1973*. Ph.D. Indiana University.
- Slade, Peter** (1998). "Singing a New Song: The Formation of the Black Student Union Choir at the University of Mississippi". *MiFo* 31:1.
- Smucker, David Rempel** (2004). "Lifting the joists with music: The hymnological transition from German to English for North American Mennonites, 1840–1940". In: Blumhofer, Edith L.; Noll, Mark A. (Eds.). *Singing the Lord's song in a strange land. Hymnody in the history of North American Protestantism*. Tuscaloosa, Alabama: University of Alabama Press (Religion and American culture).
- Snyder, Suzanne Gail** (1991). *The 'Maennerchor' tradition in the United States: A historical analysis of its contribution to American musical culture*. Ph.D. The University of Iowa.
- Steese, Ruth Zimmerman** (1934). *Choral music in the American colleges*. Ph.D. Rochester: University of Rochester (Eastman School of Music studies, 1).
- Tarsi, Boaz** (2002). "Voices in the sanctuary: Musical practices of the American synagogue". *Conservative Judaism* 55:1.
- Tipps, James W.** (1992). *Profile characteristics and musical backgrounds of community chorus participants in the southeastern United States*. Ph.D. The Florida State University.

- Tobias**, Sheila; **Leader**, Shelah (1999). "Vox populi to music". *The journal of American culture* 22:4.
- Tripold**, D. (2006). *The development and role of choirs in the worship and culture of the Dutch Reformed Church in America, 1785–1860*. Ph.D. New Jersey: Drew University.
- Turley**, Philip William (1988). *Activities and philosophical principles employed in selected Indiana high school choral departments*. Ph.D. Muncie, Ind. Ball State University.
- Va**, Laura Ley (1995). *Music in the Maranatha Pentecostal Church: Observations of choir rehearsal and worship services*. M.A. California: San Jose State University.
- VanWeelden**, Kimberly (2003). "Demographic study of choral programs and conductors in four-year institutions in the United States". *Bulletin of the council for research in music education* 156.
- Vincent**, Phyllis M. (1997). *A study of community choruses in Kentucky and implications for music education*. Ph.D. University of Kentucky.
- Vinson**, Duncan (2010). "Liberal religion, artistic autonomy, and the culture of secular choral societies". *Journal of the society for American music* 4:3.
- Wallace**, James A. (1998). *The choral tradition at historically Black colleges and universities in Alabama, 1880–1940*. D.M.A. Ohio: University of Cincinnati.
- Winterton**, Bonnie Jean Moesser (1986). *A study of the choral program: University of Utah music department*. Ph.D. The University of Utah.
- Witucki**, Nancy Kay Stepp (1995). *The history and development of choral and instrumental music education in the Lansing, Michigan Public Schools*. Ph.D. Michigan State University.
- Yardley**, Anne Bagnall (1999). "Choirs in the Methodist Episcopal Church, 1800–1860". *American music: A quarterly journal devoted to all aspects of American music and music in America* 17:1.
- Yizar**, Terrye Barron (1984). *Afro-American music in North America before 1865: A study of "The first of August celebration" in the United States*. Ph.D. Berkeley: University of California.
- Zielke**, Steven M. (1996). *The contributions of the Music Educators National Conference to the development of vocal music education from 1907 through 1940*. Ph.D. The Florida State University.
- **Körer, sångföreningar och körorganisationer CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS**
- Ackerley**, Julian Michael (1983). *Tuscon Arizona Boys Chorus: A history*. A.Mus.D. The University of Arizona.
- Anderson**, Toni Passmore (1997). *The Fisk Jubilee Singers: Performing ambassadors for the survival of an American treasure, 1871–1878*. Ph.D. Georgia State University.
- Bauer**, David Arlan (1985). *The influence of the ACDA upon choral music in the decade of the 1970s*. Ed.D. Arizona State University.
- Beck**, Joseph G. (1996). "Westminster Choir: Recordings as history". *The choral journal* 37:4.
- Blejwas**, Stanislaus A. (2004). *The Polish Singers Alliance of America, 1888–1998: Choral patriotism*. Rochester, NY: University of Rochester Press.
- Blejwas**, Stanislaus A. (1999). "'To sing out the future of our beloved fatherland': Choral nationalism and the Polish Singers Alliance of America, 1889–1939". *Journal of American ethnic history* 19:1.
- Bucker**, William Robert (1991). *A history of Chorus America – association of professional*

*vocal ensembles*. D.M.A. Kansas City: University of Missouri.

**Buechner**, Alan C. (1998). "Thomas Walter and the Society for Promoting Regular singing in the Worship of God: Boston, 1720–1723". *Annual proceedings of the Dublin Seminar for New England Folklife* 21.

**Cornwall**, J. (1958). *A century of singing. The Salt Lake Mormon Tabernacle Choir*. Salt Lake City: Deseret Book Co.

**Drayson**, Susan K. (2003). *A study of the transmission of Welsh traditional dance, music, and song in North America: Recapturing Welsh tradition through Kodaly studies*. M.Mus. University of Calgary.

**Duerksen**, Carol (1995). *We sing that others may live: The history of the Kansas Mennonite Men's Chorus, 1969–1994, 25th anniversary*. [S.l.]: Kansas Mennonite Men's Chorus.

**Engelson**, Robert Allen (1994). *A history of adult community choirs in Charlotte, North Carolina: 1865–1918*. D.M.A. Arizona State University.

**Fenton**, Kevin A. (1994). *Friends University's Singing Quakers: The development of a tradition*. Ph.D. The Florida State University.

**Fisher**, Roland (2009). *The history of the Indiana University Singing Hoosiers choral ensemble*. Ph.D. The Florida State University.

**Giger**, Jerry Eugene (1991). *Music selection and concert programming practices of the Christian College Coalition touring choirs*. D.M.A. Arizona State University.

**Greenlee**, David Wayne (1982). *A study of the Indiana State Choral Festival Association and its contribution to secondary choral music programs*. D.M.E. Indiana University.

**Gregory**, Craig Allen (2009). *Attributes of United States community chorus' success and longevity: A case study with the Turtle Creek*

*Chorale of Dallas, Texas*. Ph.D. The Florida State University.

**Hamm**, John (1976). *The Chattanooga Civic Chorus, 1930–1957*. Tallahassee: Florida State University.

**Hendricks**, Steven Edward (2003). *The Washington National Cathedral boy choir: Musical, spiritual, and academic training of the choristers through the twentieth century*. D.A. Indiana: Ball State University.

**Hendricksen**, David Alan (1988). *Twentieth century choral music programming by Concordia, Luther, and St. Olaf College Choirs, 1950–1986*. D.A. Indiana: Ball State University.

**Hill**, Paul (1980). "The professional choir in America. A history and a report on present day activity". *Choral journal* 20:8.

**Hinkle**, Leroy Bommer (1987). *The meaning of choral experience to the adult membership of the German singing societies comprising the United Singers Federation of Pennsylvania*. D.Ed. The Pennsylvania State University.

**Holdhusen**, J. David (2007). *The Gustavus Choir: A 75 year commitment to musical excellence*. Ph.D. The Florida State University.

**Johnson**, Ruth; **Peterson**, Elna (1983). "The Swedish Women's Chorus of Seattle". *Swedish-American historical quarterly* 34:4.

**Jones**, Perry (1994). "The Bethlehem Bach Choir approaches its centennial". *The choral journal* 34:9.

**Lahann**, Jon Clifford (1997). *The Minnesota Chorale: The growth of a symphonic chorus, 1972–1997*. Ph.D. University of Minnesota.

**Lane**, Kevin Anthony (1997). *The University of Georgia Men's Glee Club: Its history and development as a musical and educational organization*. D.M.A. University of Georgia.



- Lawlor**, Mark F. (2009). *The fifty-year history of the Phoenix Bach Choir: From amateur to professional*. D.M.A. Arizona State University.
- Livengood**, Stanley Graham (2001). *A history of the Chicago Symphony Chorus, 1957–2000*. D.M.A. University of Oklahoma.
- Mathis**, Russell (1994). “To feed the soul: A selective history of the ACDA’s first thirty-six years”. *The choral journal* 34:8.
- Mathis**, Russell (1999). “ACDA’s forty-year journey”. *The choral journal* 40:4.
- McAnally**, Elizabeth Ann (2002). “Singing to serve: A community choir makes connections”. *Teaching music* 10:2.
- Medvedeva**, Irina Aleksandrovna (2005). “Golos Rossii v Amerike: K jubileju Russkogo kamernogo hora Nju-Jorka”. [The voice of Russia in America: For the anniversary of the Russian Chamber Chorus of New York]. *Muzejnyj listok: Priloženie k ‘Rossijskoj muzykal’noj gazete’* 49.
- Messer**, Susan Kitts (1988). *The Southern Baptist children’s choir curricula from 1941 through 1985 and influences of major music education trends upon the curricula*. Ph.D. Louisiana State University and Agricultural & Mechanical College.
- New England Conservatory of Music** (1960). *The New England Conservatory Chorus, 1947–1959: an historical review*. Boston.
- Peters**, Renae Joi Schmidt (2009). *The Bethel College Concert Choir: A Mennonite voice in choral music from 1932 to 2008*. M.M. Kansas City: University of Missouri.
- Poovey**, Gena E (2001). *The Pfeiffer College Concert Choir under the direction of Richard Harding Brewer 1962–1987*. D.M.A. University of South Carolina.
- Porcaro**, Mark David (2006). *The secularization of the repertoire of the Mormon Tabernacle Choir, 1949–1992*. Ph.D. Chapel Hill: The University of North Carolina.
- Porcaro**, Mark David (2009). “We Have Something Really Going Between Us Now”: Columbia Record’s Influence on the Repertoire of the Mormon Tabernacle Choir, 1949–1992”. *The Choral Scholar. The Online Journal of the National Collegiate Choral Organization* 1:1.
- Poultney Area St. David’s Society** (2001). *The Poultney Welsh Male Chorus, 1930–1955: A Welsh heritage memory, the history*. Poultney Vt: Journal Press.
- Preus**, J.C.K. (1961). *The history of the Choral Union of the Evangelical Lutheran Church 1847–1960*. Minneapolis: Augsburg.
- Schenbeck**, Lawrence (2005). “Representing America, instructing Europe: The Hampton Choir tours Europe”. *Black music research journal* 25:1–2.
- Shaffer**, Richard Edward (1992). *History of the Phoenix Boys Choir: From 1947 through 1989*. D.M.A. Arizona State University.
- Sharp**, Timothy W (2009). *American Choral Directors Association*. Chicago IL: Arcadia Pub. Inc.
- Shaw**, Joseph M. (1997). *The St. Olaf Choir: a narrative*. Northfield, Minn.: St. Olaf College.
- Shields**, A. (1960). *The Casper College Women’s Choir: With implications for the initial organization and continuous functioning of community-choral groups*. M.A. University of Wyoming.
- Smith**, Vernon Leon (1985). *The Hampton Institute Choir, 1873–1973*. Ph.D. The Florida State University.
- Snyder**, Robert (1988). “The Paterson Jewish Folk Chorus: Politics, ethnicity, and musical culture”. *Journal of synagogue music* 18:1.

**Speer**, Randall Craig (2001). *The American Composers Forum and its impact on choral music in the United States*. D.M.A. Ohio: University of Cincinnati.

**Svela**, Hilde (2002). *Jeg tror – derfor synger jeg. Jeg tror – altså lever jeg! Brooklyn Tabernacle Choir – en undersøkelse av et kors funksjon i en multikulturell menighet i New York*. Oslo: Universitetet i Oslo.

**Thomas**, Dwight W. (1985). "The Singing Servants Chorus: An expression of Mennonite identity". *Pennsylvania Mennonite heritage* 8:2.

**Thompson**, Sandra D. (2008). *A history of Canterbury Choral Society, 1969–2007*. D.M.A. The University of Oklahoma.

**Trusler**, Ivan H. (1956). *A plan for developing a closer relationship between the high school choral organization and church choirs*. Ph.D. New York: Columbia University.

**Vail**, Leland Sanford (1976). *The California State University, Long Beach Sight-Singing Honor Choir for advanced high school music students*. M.A. Long Beach: California State University.

**Vinson**, Laurence Duncan III (2004). *An ethnomusicological study of the Chorus of Westerly, an amateur/volunteer chorus in Rhode Island*. Ph.D. Brown University.

**Whitehurst**, Virginia A. (1980). *The development of the East-Central Indiana Community Singers, Incorporated: The director's perspective, 1978–80*. D.A. Indiana: Ball State University.

**Yoder**, Ivan E (1994). *Big Valley Men's Chorus, 1944–1994: 50th anniversary celebration, June 25 & 26, 1994, Belleville, Pennsylvania*. Belleville PA: Big Valley Men's Chorus.

## ◆ Trinidad och Tobago *TRINIDAD AND TOBAGO*

**Hostetler**, Harold Rutherford (1994). *The establishment of a United Baptist choir in*

*Trinidad*. D.M.M. Kentucky: The Southern Baptist Theological Seminary.

## ► Asia

### ◆ China

**Ermey**, William (1979). "The choral scene in China 1979: An observation". *Choral journal* 20:4.

**Liang**, Maochun (2001). "Guotongqu de 'minzhu geyong yundong'" [The 'democratic singing movement' in the Guomindang areas]. In: Liang, Maochun (Ed.). *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo).

**Liang**, Maochun (2001). "Yan'an geyong yundong he hechang chuanguo gaochao". [The singing movement in Yan'an and the surge in choral composition]. In: Liang, Maochun (Ed.). *Bai nian yin yue zhi sheng*. Beijing: Zhongguo jing ji chu ban she (Bai nian Zhongguo).

**Ma**, Go-shun (1985). "Choral music in the Peoples' Republic of China society". *Choral journal* 25:9.

**Meng**, Chaomei (2004). "Hechang biao yan yishu xin ganian". [The new concept of the chorus]. *Tianjin Yinyue Xueyuan xuebao (Tianlai) / Journal of Tianjin Conservatory of Music (Sounds of nature)* 4:79.

**Qiao**, Xinjian (2003). "Zhongguo hunsheng changfa de chuangujian yu tezheng". [The origin and character of mixed choral singing in China]. *Huangzhong: Zhongguo Wuban Yinyue Xueyuan xuebao / Huangzhong: Journal of Wuban Conservatory of Music* 2:66.

**Southcott**, Jane E.; **Lee**, Angela Hao-chun (2008). "Missionaries and Tonic Sol-fa music pedagogy in 19th-century China". *International journal of music education* 26.

**Zhang, Xin** (2007). "Lun Ma Geshun jiaoshoude hechang zhizhi sixiang". [The choral music conducting ideas of Professor Ma Geshun]. *Xinghai Yinyue Xueyuan xuebao* 1:106.

● **Körer, sångföreningar och körorganisationer** *CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS*

**Ya, Wen** (2003). "Liping Dongzu Minjian Hechangtuan dui Dongzu dage fazhan de lishixing gongxian". [The historical contribution of the Liping Dongzu Minjian Hechangtuan to the development of Dong galao]. In: Zhang, Zhongxiao; Yang, Fanggang; He, Guangyu (Eds.). *Dongzu dage yanjiu nushinian*. [Fifty years of research on the galao of Dong people]. Guizhou: Guizhou Minzu Chubanshe Guiyang.

◆ **Japan**

**Hode, Yoriyuki** (2002). "Utageo Undō no rekishiteki tenkai: 1946 nen kara 1960 nen o chūshin ni". [The history of the Utageo movement: Focusing on the period from 1946 to 1960]. *Erişabeto Ongaku Daigaku kenkyū kiyō* 22.

**Larson, David** (1980). "The choral scene in Japan – some observations". *Choral journal* 21:2.

**Mizutamari, Mayumi** (2008). "1950 nendai ni okeru tankō rōdōsha no utageo undō". *The Hokkaido University Annual Report on Cultural Sciences* 126:11.

**Palmer, Anthony J.** (1986). "Choral music in Japan". *Choral journal* 27:4.

● **Körer, sångföreningar och körorganisationer** *CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS*

**Tsutsumi, Mihoko** (2007). *A history of the Japan Choral Association*. Ph.D. The Florida State University.

◆ **Taiwan**

**Weng, Chia-Fen** (1995). *The development and growth of choral music in Taiwan (1624–1994)*. D.M.A. Austin: The University of Texas.

► **Australien, Oceanien, Polynesien, Nya Zeeland** *AUSTRALIA, OCEANIA, POLYNESIA, NEW ZEALAND*

**Bridges, T.** (2009). "Singing Locally; Thinking Globally: Why Community Choirs Matter". *Illawarra Unity – Journal of the Illawarra Branch of the Australian Society for the study of Labour History* 9:1.

**Brown, Michael** (2008). "Let's all sing! The community singing movement in New Zealand and its publications". *Crescendo: Bulletin of the International Association of Music Libraries (New Zealand Branch)* 79.

**Campbell, Peter** (1996). *Limestone plains-song. An historical survey of choral music in Canberra, 1913–1993*. Diss. Australian National University.

**Gardner, Andrew** (2009). "A tale of 12 choristers: The story behind an organ stop". *Organ Australia* 5:1.

**Hawn, C. Michael** (2006). "Congregational singing from down under: Experiencing hillsong's 'Shout the Lord'". *The hymn: A journal of congregational song* 57:2.

**Letts, Richard; Clingan, Judith; Leek, Stephen; Ancell, Noel; Gerner, Richard;**

**Dreyfus**, George (1998). "Begin with the children: Creating the Australian choral tradition". In: Macarthur, Sally (Ed.). *The composer speaks. III*. Sydney: Australian Music Centre.

**Radic**, Mureen Thérèse (2005). "Major choral organizations in late nineteenth-century Melbourne". *Nineteenth-century music review* 2:2.

**Rickwood**, Julie Ann (1997). *Liberating voices. Towards an ethnography of women's community a cappella choirs in Australia*. M.A. Australian National University.

**Stillman**, Amy Ku'uleialoha (1991). *Himene Tahiti: Ethnoscience and ethnohistorical perspectives on choral singing and Protestant hymnody in the Society Islands, French Polynesia*. Ph.D. Massachusetts: Harvard University.

**Tiemeyer-Schütte**, Meike (2000). *Das deutsche Sängergesang in Südaustralien vor Ausbruch des Ersten Weltkrieges zwischen Bewahrung von Deutschtum und Anglikanisierung*. Münster: Lit (Musikwissenschaft, 7).

#### ◆ **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Allcott**, Lisa (2006). "Behind the scenes on the new history of Auckland Choral, launched on Sunday, 6 November 2005". *Crescendo: Bulletin of the International Association of Music Libraries (New Zealand Branch)* 74.

**Almond**, Gerry (1990). *The role of the choir in the celebration of the Liturgy at St. Francis Church, Lonsdale St. Melbourne: and the changes brought about both in repertoire and the composition of the choir itself by various liturgical and music decrees, 1841–1974*. Australian Catholic University.

**Clauson**, Lorna (2000). *Sweet singing in the choir: The story of the South Auckland Choral Society and music-making in South Auckland, 1930–2000*. South Auckland.

**Gibb**, Alex; **Loader**, Meagan (1997). "Displaced a cappella: The Bulgarian choral tradition and Sydney's Martenitsa Choir". *Perfect beat: The Pacific journal of research into contemporary music and popular culture* 3:2.

**Manning**, Geoffrey H. (Ed.) (1996). *50 years of singing: chorales, carols and community service. A history of The Adelaide Harmony Choir Inc*. Eastwood S. Aust: Adelaide Harmony Choir.

**Simpson**, Adrienne (2005). *Hallelujahs & history. Auckland Choral, 1855–2005*. Auckland N.Z.: Auckland Choral.

**Simpson**, Jacqui; **Grylls**, Karen (1998). "This is our story, this is our song": The New Zealand National Youth Choir". *Music in the air: Song & spirituality* 5.

**Southcott**, Jane; **Dawn**, Joseph (2010). "Sharing community through singing: The Bosnian Behar Choir in Victoria, Australia". *E-Journal of studies in music education* 8:2.

**Tubby**, Gerald (2009). *Fifty years choral singing in New Plymouth: City Sounds New Plymouth City Choir Inc*. New Plymouth [N.Z.]: City Sounds New Plymouth City Choir.

#### ► **Europa EUROPE**

**Anzenberger-Ramminger**, Elisabeth (1996). "Das Ehrenhonorar des Wiener Männergesang-Vereines: 'Tantiemen' für Chorkompositionen im 19. Jahrhundert". *Neues musikwissenschaftliches Jahrbuch* 5.

**Auch**, Eva-Maria (2007). "Chorgesang im historischen Kontext von kulturellen Topographien, von Schichten der Identitätsstiftung und Entwicklungsproblemen der Zivilgesellschaft – Die Sicht der Osteuropäischen Geschichte". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart:

Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Bödeker, Hans Erich; Veit, Patrice** (Eds.) (2007). *Les sociétés de musique en Europe 1700–1920. Structures, pratiques musicales, sociabilités*. Berlin: Berliner Wissenschafts-Verlag (Musical life in Europe 1600–1900, 5).

**Boynton, Susan** (2008). "Boy singers in Medieval Monasteries and Cathedrals". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Boynton, Susan; Rice, Eric N.** (Eds.) (2008). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Eyerly, Sarah Justina** (2007). "*Singing from the heart*": *Memorization and improvisation in an eighteenth-century utopian community*. Ph.D. Davis: University of California.

**Fellerer, Karl Gustav** (1979). *Kirchenchor und öffentliches Musikleben*. Rottenburg, Stuttgart (Kirchenmusik, eine geistig-geistliche Disziplin, 2).

**Fischer, Erich; Kürsten, Annelie** (Eds.) (2007). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Geisler, Ursula** (2001). *Gesang und nationale Gemeinschaft. Zur kulturellen Konstruktion von schwedischem "folksång" und deutscher "Nationalhymne"*. Diss. Baden-Baden: Nomos (Die kulturelle Konstruktion von Gemeinschaften im Modernisierungsprozeß, 3).

**Gondolatsch, Max** (1925). *Die schlesischen Musikfeste und ihre Vorläufer*. Görlitz: Hoffmann & Reiber.

**Gottwald, Clytus** (2009). *Hörgeschichte der Chormusik des 20. Jahrhunderts: 1950–2000*. Stuttgart: Carus.

**Gousset, Bruno** (2003). "Le chant choral amateur dans les relations franco-allemandes depuis 1950". In: Frobenius, Wolf (Ed.). *Wie die Zeit vergeht. Beiträge über "Zeit in der neueren Musik" und "Deutsch-Französische Musikbeziehungen seit 1950"*. Saarbrücken: Pfau.

**Hackmann, Jörg** (2009). *Vereinskultur und Zivilgesellschaft in Nordosteuropa. Regionale Spezifik und europäische Zusammenhänge*. Köln: Böhlau (Quellen und Studien zur baltischen Geschichte, 20).

**Haid, Gerlinde; Sulz, Josef** (Eds.) (1997). *Das Volkslied im Chor: Zur Funktionalität volkschaften Singens der Chöre in den Alpenländern*. Salzburg: Otto Müller (Innsbrucker Hochschulschriften. B: Musikethnologie).

**Jacobson, Marion S.** (2004). *With song to the struggle: An ethnographic and historical study of the Yiddish folk chorus*. Ph.D. New York University.

**Kaden, Werner** (2007). "Musik der Deutschen im böhmischen Erzgebirge: Die Sängerbewegung". In: Hiekel, Jörn Peter (Ed.). *Musikkulturelle Wechselbeziehungen zwischen Böhmen und Sachsen*. Saarbrücken: Pfau-Verlag.

**Kaufürstowa, Jadwiga** (2007). "Der sorbische Sängerbund im Spannungsfeld zwischen der deutschen und tschechischen Chorbewegung in den Jahren 1918 bis 1937". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**King, Jeremy Rupert Nicholas** (1998). *Loyalty and polity, nation and state. A town in Habsburg Central Europe, 1848–1948*. Ph.D. New York: Columbia University.

- Kohlhaas, Dirk; Kürsten, Annelie** (2007). "Chorgesang als Medium von Interkulturalität" – Einleitende Überlegungen". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).
- Kremer, Joachim** (2007). "Von 'Noten-Krämern', 'Solmisations-Rittern' und 'theatralischer' Kirchenmusik. Zur Bewahrung, Ausweitung und Auflösung des Kantorats im 18. Jahrhundert". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Kremer, Joachim; Werbeck, Walter** (Eds.) (2007). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Kwiatkowska, Ewa** (2007). "Quellen zur Tätigkeit religiöser Chorvereinigungen im Ermland am Beispiel des 'St. Cäcilien-Vereins zu Wartenburg'". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).
- Lespinard, Bernadette** (2007). "Quelques réalisations 'à la française' de modèles allemands dans la musique chorale religieuse au XIX e siècle". In: Biget-Mainfroy, Michelle; Schmusch, Rainer; Schneider, Herbert (Eds.). *"L'esprit français" und die Musik Europas. Entstehung, Einfluss und Grenzen einer ästhetischen Doktrin. Festschrift für Herbert Schneider*. Hildesheim: Olms (Studien und Materialien zur Musikwissenschaft, 40).
- Löbmann, Hugo** (1908). *Die "Gesangbildungslehre" nach Pestalozzischen Grundsätzen von Michael Traugott Pfeiffer und Hans Georg Nägeli in ihrem Zusammenhange mit der Aesthetik, der Geschichte der Pädagogik und der Musik*. Diss. Leipzig.
- Longeat, Jean-Pierre** (1997). "Le maître de chœur dans le monastère bénédictin: Regard historique et perspectives actuelles". *Études grégoriennes* 25.
- Marković, Tatjana** (2007). "Choral singing in the political, social, and cultural context of Groß-Beckerek in the 19th century". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).
- Metz, Franz** (1998). *Von Liedertafeln und Gesangvereinen im Banat*. Karlsruhe: Musik Südost (Südosteuropäische Musikhefte).
- Metz, Franz** (2001). "Bedeutende philharmonische Gesellschaften im Südöstlichen Europa: Ihre Rolle für Musik und Gesellschaft in multiethnischen Regionen". In: Kuret, Primož; Arnic, Blaz (Eds.). *Ob 300. obletnici ustanovitve Academiae Philharmonicorum Labacensium in 100. obletnici rojstva skladatelja Blaža Arnica. Ljubljana, 20.–23. III. 2001. Koncerti, simpozij, spremljevalne prireditve*. Ljubljana: Festival.
- Michalczyk, Andrzej** (2007). "Chorgesang als öffentliche Repräsentation und Gottesverehrung: oberschlesische Fronleichnamsprozessionen von 1922 bis 1939". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts

“Deutsche Musikkultur im östlichen Europa”, 3).

**Morent**, Stefan (2009). “Viewing the past: Differing concepts of early music history in 19th-century Germany and France”. In: Blazeković, Zdravko; Mackenzie, Barbara Dobbs (Eds.). *Music’s intellectual history*. New York: Répertoire International de Littérature Musicale (RILM perspectives, 1).

**Pichler**, Ludwig (1952). “Antichi canti bulgari et russi”. In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Reimers**, Lennart (1992). *1000 år körmusikhistoria*. Stockholm: Edition Reimers.

**Ringer**, Alexander L. (1969). “Salomon Sulzer, Joseph Mainzer, and the Romantic a cappella movement”. *Studia musicologica Academiae Scientiarum Hungaricae* 11.

**Samojlenko**, Oleksandra (2007). “Der lutherische Choral als Repräsentant deutscher Kultur in der Musikgeschichte Odessas”. In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts “Deutsche Musikkultur im östlichen Europa”, 3).

**Subel**, Joanna (2007). “Formen des Chorgesangs in Breslau im 19. Jahrhundert und der ersten Hälfte des 20. Jahrhunderts”. In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts “Deutsche Musikkultur im östlichen Europa”, 3).

**Sulz**, Josef; **Haid**, Gerlinde; **Nußbaumer**, Thomas (1997). *Das Volkslied im Chor. Zur Funktionalität volkschaften Singens der Chöre in den*

*Alpenländern*. Anif/Salzburg: Müller-Speiser (Innsbrucker Hochschulschriften Serie B, Musikethnologie, 2).

**Sutter**, Ignace de (1977). “Liturgische kerkzang in Duitssprekende landen”. *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 13:5.

**Turchini**, Ghjaseppu (1996). “Corse et Sardaigne: Îles cardinales dans l’aire polyphonique méditerranéenne”. In: Pérès, Marcel; Laade, Wolfgang (Eds.). *Le chant religieux corse. État, comparaisons, perspectives*. Royaumont: CREAPHIS (Wolfgang Laade Music of Man Archive).

**Veselinović-Hofman**, Mirjana (Ed.) (2006). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): HORSKO STVARALŠTVO JUŽOISTOČNE EVROPE. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Young**, Percy M. (1984). “British strands in the Kodály heritage: A historical perspective”. *American choral review* 26:1.

**Žukova**, Ljudmila (2000). “Vojskovaja pevčeskaja kapella vo vtoroj polovine XVIII–načale XIX veka”. [The military choir from the second half of the 18th century to the beginning of the 19th century]. In: Rudichenko, T. S. (Ed.). *Khristianstvo i khristianskaäiä kul’tura v stepnom Predkavkaz’e i na Severnom Kavkaze. Sbornik nauchnykh statež*. Rostov-na-Donu: Izd-vo Rostovskoï gos. konservatorii im. S.V. Rakhmaninova.

#### ◆ Albanien *ALBANIA*

**Vako**, Milto (2006). “Albanska horska muzika i njeno poreklo”. *Novi zvuk: Internacionalni časopis za muziku* 28.

#### ◆ Armenien *ARMENIA*

**Dayan**, Leonzio (1952). “I canti armeni attraverso la tradizione dei secoli”. In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I]*

*Congresso internazionale di musica sacra.*  
Tournai: Desclée.

◆ **Baltiska stater** *BALTIC*  
*STATES*

**Bohlin**, Folke (1993). "Sängerfeste im Ostseeraum: Zum Thema Chorgesang und nationale Identität". In: Schüler, Nico; Winkler, Lutz (Eds.). *Zu interregionalen musikkulturellen Beziehungen im Ostseeraum: Referate des wissenschaftlichen Kolloquiums im Rahmen der Greifswalder Musiktage am 29. November 1992.*

Greifswald: Institut für Musikwissenschaft und Musikpädagogik.

**Bugenhagen**, Beate (2007). "Andere Zeiten erfordern andere Einrichtungen" – Kantor und Musikdirektor in Stralsund nach 1750". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes.* Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

**Eberl**, Kathrin (2007). "Zur Spätzeit des Kantorats: Carl Loewe in Stettin". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes.* Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

**Lippus**, Urve; **Kotta**, Kerri; **Pärtlas**, Žanna; **Ross**, Jaan; **Siitan**, Toomas; **Sõõro**, Anu; **Kaalep**, Triin (2009). "Res musica". *Res musica* 1.

**Loos**, Helmut (2008). "Zur kulturellen und politischen Bedeutung der deutschen Männergesangsvereine im Ostseeraum". In: Kongsted, Ole; Larsen, Lisbeth; Bergsagel, John D. (Eds.). *A due. Musical essays in honour of John D. Bergsagel and Heinrich W. Schwab.* Copenhagen: Museum Tusulanum Press (Danish humanist texts and studies, 37).

**Ochs**, Ekkehard (Ed.) (1996). *Musica Baltica. Interregionale musikkulturelle Beziehungen im Ostseeraum.* Frankfurt a.M.: Lang (Greifswalder Beiträge zur Musikwissenschaft, 4).

**Ochs**, Ekkehard (Ed.) (2002). *Lied und Liedidee im Ostseeraum zwischen 1750 und 1900. Referate der 8. internationalen musikwissenschaftlichen Tagung "Musica Baltica – interregionale musikkulturelle Beziehungen im Ostseeraum", Greifswald – Lubmin, November 1998.* Frankfurt a.M.: Lang (Greifswalder Beiträge zur Musikwissenschaft, 10).

**Puusemp**, Ene; **Ritsing**, Alo; **Nilson**, Ants; **Viirelaid**, Tiina (2006). *Gaudeamus 50: Eesti, Läti ja Leedu üliõpilaste laulu- ja tantsupeod 1956–2006.* [Gaudeamus 50: Estonian, Latvian, and Lithuanian students' song and dance festivals 1956–2006]. Tartu: Studium Kirjastus.

**Raitmaa**, Pille (2008). "Arutlused koraalilaulu teemal Liivimaal 19. sajandi teisel poolel ja 20. sajandi algusaastatel". [Discussions on chorale singing in Livonia in the second half of the 19th century and the beginning of the 20th century]. In: Lippus, Urve; Sedrik, Meeli (Eds.). *19. sajandi muusikaelu Eestis.* [Musical life in Estonia in the 19th century]. Tallinn: Eesti Muusika – ja Teatriakadeemia Tallinn (Eesti muusikaloo toimetised).

**Schüler**, Nico; **Winkler**, Lutz; **Ochs**, Ekkehard (Eds.) (1997). *Musica Baltica: Interregionale musikkulturelle Beziehungen im Ostseeraum.* Frankfurt a.M.: Peter Lang (Greifswalder Beiträge zur Musikwissenschaft).

**Siitan**, Toomas (2005). "Der 'echte Choralgesang' und das 'endlose Chaos der örtlichen Melodievarianten': die lutherischen Universal-Choralbücher für die russischen Ostseeprovinzen von J.L.E. Punschel (1839) und J.A. Hagen (1844/45)". In: Müns, Heike (Ed.). *Musik und Migration in Ostmitteleuropa.* München: Oldenbourg (Schriften des



Bundesinstituts für Kultur und Geschichte der Deutschen im Östlichen Europa, 23).

**Smidchens**, Guntis Ivars (1996). *A Baltic music: The folklore movement in Lithuania, Latvia, and Estonia, 1968–1991*. Ph.D. Indiana University.

**Viergutz**, G. (2005). *Beiträge zur Geschichte des Musikunterrichts an den Gelehrtschulen der östlichen Ostseeregion im 16. und 17. Jahrhundert*. Diss. Finland. Jyväskylä Yliopisto.

## ● Estland *ESTONIA*

**Engelhardt**, Jeffers (2008). "Late- and post-Soviet music scholarship and the tenacious ecumenicity of Christian musics in Estonia". *Journal of Baltic studies* 39:3.

**Ernesaks**, Gustav (1985). *Laul, ava tiivad*. Tallinn: Eesti Raamat.

**Järvela**, Uno (2001). "‘Estonia’ ooperikoorist sõjajärgseil aastail". [About the opera choir of ‘Estonia’ during postwar years]. *Teater. Muusika. Kino* 4.

**Johnson**, Bengt Emil (1995). "Den estniska rösten". *Musik* 1.

**Kiisk**, Harri (1967). *Körsången i Estland*. Stockholm.

**Kirme**, Maris (1998). "Soome koorimuusika retseptioonist Eestis 1920.–1930. aastatel". [The reception of Finnish choral music in Estonia during the 1920 and 1930s]. *Teater. Muusika. Kino* 12.

**Kõlar**, Anu (2005). "Eesti luterlik kirikumuusika 1930. aastatel: Institutsioonidest, ideoloogiast ja repertuaarist". In: Lippus, Urve; Steinbach, Kadri (Eds.). *Muusikaelu Eestis 20. sajandi algupoolel*. [Estonian musical life in the early 20th century]. Tallinn: Eesti Muusikaakadeemia Tallinn (Eesti muusikaloo toimetised).

**Lippus**, Urve (1993). "The Estonian-Swedish tradition of folk hymn singing". In: Grinds, Nils; Quud, Even; Karevold, Idar (Eds.). *Nordiske musikkforskerkongress*. Oslo: Universitetet i Oslo (Skriftserie fra Institutt for Musikk og Teater, 2).

**Lippus**, Urve (2003). "Rahvapärased koraalivariandid Eestis". In: Kõlar, Anu; Heinmaa, Heidi (Eds.). *Artikleid ja arutlusi eesti kirikumuusikast*. Tallinn: EELK Kirikumuusika Liit.

**Lippus**, Urve (2006). "The Estonian tradition of folk hymn singing". In: Bak, Kirsten Sass (Ed.). *Spiritual folk singing. Nordic and Baltic protestant traditions*. København: Kragen.

**Männa**, Heinrich (1994). *Saaremaa laulupeo esimene sajand, 1894–1994: Sõnumeid kooridest, koori- ja orkestrijuhtidest ning laulupidudest*. [The first century of song festivals on Saaremaa Island, 1894–1994: Information on choirs, directors, conductors and song festivals]. Kuressaare: Oma Saar.

**Pierson**, Steven James (1998). *We sang ourselves free: Developmental uses of music among Estonian Christians from repression to independence*. Ph.D. Illinois: Trinity Evangelical Divinity School.

**Siitan**, Toomas (2003). *Die Choralreform in den Ostseeprovinzen in der ersten Hälfte des 19. Jahrhunderts. Ein Beitrag zur Geschichte des protestantischen Kirchengesangs in Estland und Livland*. Diss. Sinzig: Studio (Edition IME. Reihe 1, Schriften, 10).

**Siitan**, Toomas (2003). "Koguduselaulu reformist Liivi- ja Eestimaal XIX sajandi algupoolel". [The reform of congregational singing in Livland and Estland at the beginning of the 19th century]. *Usuteaduslik Ajakiri: Akadeemilise Teoloogia Seltsi väljaanne* 2.

**Siitan**, Toomas (2007). "Eesti kooriliikumise lätetest ja selle kiriklikest seostest 19. sajandi esimesel poolel". [Origins of Estonian choral movement and its clerical connections in the first

half of the 19th century]. In: Lippus, Urve (Ed.). *Meeskoor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Siitan**, Toomas (2009). "Baltisaksa ja eesti kultuuriruumid 19. sajandi teise poole Eesti- ja Liivimaal: kooriseltsid ja identiteedikujundus". [Baltic-German and Estonian cultural areas in Estonia and Livonia in the second half of the 19th century: Choral societies and the formation of identity]. *Res musica* 1.

**Vesilind**, Priit (2008). *The singing revolution: How culture saved a nation*. Tallinn: Varrak.

**Vettik**, Tuudur (1965). *Koorijubi käsiraamat*. Tallinn: Eesti raamat.

#### ▫ **KÖRER, SÅNGFÖRENINGAR OCH KÖRORGANISATIONER CHOIRS, SINGING SOCIETIES AND CHORAL ORGANISATIONS**

**Lippus**, Urve (2007). "Meestelaulu traditsioon Eestis ja nõukogudeaegne RAM". [Tradition of male singing in Estonia and Estonian National Male Choir (RAM) in the Soviet period]. In: Lippus, Urve (Ed.). *Meeskoor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Lippus**, Urve; **Vähi**, Everi (2004). *RAM 60*. [Estonian National Male Choir 60]. Tallinn: Eesti Kontsert.

**Tulve**, Jaan-Eik (2006). "Vox Clamantis lugu". [The story of Vox Clamantis]. *Teater. Muusika. Kino* 8–9.

#### ● **Lettland LATVIA**

**Bērzkalns**, Valentīns (1965). *Latviešu dziesmu svētku vēsture: 1864–1940*. Bruklinā: Grāmatu Draugs.

**Bērzkalns**, Valentīns (1968). *Latviešu dziesmu svētki trimdā: 1946–1965*. Bruklinā: Grāmatu Draugs.

**Carpenter**, Inta Gale (1996). "Festival as reconciliation: Latvian exile homecoming in 1990". *Journal of folklore research* 33:2.

**Grauzdiņa**, Ilma (2004). *Dziesmu svētku mazā enciklopēdija*. [The little encyclopedia of the Latvian Song Festival]. Rīga: Musica Baltica.

**Kārklīņš**, Ludvigs (Ed.) (1971). *Očerki muzykal'noj kultury sovetskoj Latvii*. [A survey of musical culture in Soviet Latvia]. Leningrad: Muzyka.

**Klotiņš**, Arnolds (1998). *Latviešu koru fenomēns*. [The phenomenon of Latvian choirs]. Rīga: Latvijas Zinatnes un Dialoga Centrs (Savpatna vertība Latvija).

**Lindenberg**, Vita (2007). "Anmerkungen zur Rolle des Chorgesangs auf dem Gebiet des heutigen Lettland im 19. und 20. Jahrhundert". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Prānis**, Guntars (2006). "Lettland: Oase der Orgelkunst und Chorkultur". *Musik und Kirche* 76:3.

#### ● **Litauen LITHUANIA**

**Arminas**, Anicetas (1998). *Lietuvių chorai: Tautinės sąjaukės ir muzikinės kultūros žadintojai*. [Lithuanian choirs: Revivers of national consciousness and musical culture]. Vilnius: Mokslo ir Enciklopedijų Leidybos Institutas.

**Jakelaitis**, Vytautas (1970). *Lietuvos dainų šventės*. [Song festivals of Lithuania]. Vilnius: Vaga.

**Zubrickas**, Boleslovas (1984). *Istorija horovogo dviženija v Litovskoj SSR i ego rol' v estetičeskom i kul'turnom vospitanii mass (1940–1980)*. [A history of the choral-singing movement in the Lithuanian SSR and its role in the aesthetic and cultural education of the masses (1940–1980)]. Ph.D. Institut Istorii Akademii Nauk Litovskoj.

#### ◆ **Belgien** *BELGIUM*

**Leens**, Roger (1998). "Programmatie voor koor: Vlaanderen in Europa – Europa in Vlaanderen". *Even aanzoemen: Tweemaandelijks tijdschrift van het Algemeen Nederlands Zangverbond* 26:3.

**Lemmers**, Frédéric (2008). "Fétis et l'enseignement du chant en Belgique". *Revue belge de musicologie/Belgisch tijdschrift voor muziekwetenschap* 62.

#### ● **Körer, föreningar och organisationer** *CHOIRS, SOCIETIES AND ORGANISATIONS*

**Deweerd**, Antoon (1972). *Het Koninklijk Zangkoor 'De Mandelgalm', 1897–1972; een bijdrage tot de geschiedenis en de culturele betekenis van het parochiaal koor van de Sint-Amandskerk te Roeselare*. Roeselare: Koninklijk Zangkoor 'De Mandelgalm'.

#### ◆ **Bosnien-Hercegovina** *BOSNIA-HERZEGOVINA*

**Hodžić**, Refik (2006). "Začeci horskog muziciranja na području Bosanske Krajine (1878–1941)". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

#### ◆ **Bulgaria** *BULGARIEN*

**Krâstev**, Venelin (1983). "Zur Rolle von Chormusik und Laienchorbewegung bei der Gestaltung des geistigen Lebens in Bulgarien". In: Elsner, Jürgen; Ordzonikidze, Givi (Eds.). *Sozialistische Musikkultur. Traditionen – Probleme – Perspektiven. Band 2. Herausgegeben im Auftrage des Verbandes der Komponisten und Musikwissenschaftler der DDR und des Verbandes der Komponisten der UdSSR*. Berlin.

**Krumov**, Petar (2006). "Bugarski horovi tokom poslednjih 50 godina". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Krumov**, Petar (2006). "Bulgarian choirs over the past 50 years". *New sound: International magazine for music* 28.

#### ◆ **Frankrike** *FRANCE*

**Aubigny**, Benoît (1998). *L'ensemble vocal à cappella de 1945 à nos jours. Histoire d'une renaissance*. Paris: Champion (Musique – musicologie, 25/26).

**Bouquet**, Marie-Thérèse (1970). *Musique et musiciens à Annecy, les maîtrises (1630–1789)*. Paris: Picard (La vie musicale en France sous les rois Bourbons).

**Bourlignieux**, Guy (1968). "La vie quotidienne à la psallete de la Cathédrale de Rennes, au XVIIIe siècle". *Recherches* 8.

**Bourlignieux**, Guy (1969). "La maîtrise de la cathédrale de Vannes au XVIIIe siècle". *Bulletin de la Société d'Histoire et d'Archéologie de Bretagne* 34.

**Bourlignieux**, Guy (1969). "La psallete de la cathédrale Saint-Pierre de Vannes. Notes historiques et documents inédits". *Recherches sur la musique française classique* 9.

- Burdet**, Jacques (1946). *Les origines du chant choral dans le canton de Vaud: d'après des documents inédits*. Lausanne: Association vaudoise des directeurs de chant.
- Cadrin**, Paul (Ed.) (1994). *Chant et musique liturgiques en pays francophones*. Ste-Foy: Université Laval.
- Castarède**, Marie-France (1989). *Le miroir sonore. Essai sur le Choeur*. Lyon: Césura Lyon Édition.
- Centre national d'action musicale** (1991). *Chant choral, les maîtrises*. Paris: CENAM (Les Cahiers du CENAM, 61).
- Chalvin**, Antoine (2008). "La fête du chant, ou l'évolution d'un rite d'union nationale". *Le courrier des pays de l'est* 1067:3.
- Collette**, A.; **Bourdon**, A.; **Prudent**, E. (2000). *Histoire de la maîtrise de Rouen*. Paris: L'Harmattan.
- Cros**, Joëlle (1999). "L'Essor des chorales d'amateurs: Phénomène social du 19e siècle". *Cahiers Victoriens et Edouardiens* 50:10.
- Demouy**, Patrick (1998). "Une source inédite de l'histoire des maîtrises: Le règlement des enfants de chœur de Notre-Dame de Reims (XVIe s.)". In: Ferraton, Yves (Ed.). *Symphonies lorraines. Compositeurs, exécutants, destinataires* actes du colloque de Lunéville, 20 novembre 1998. Paris: Klincksieck.
- Di Grazia**, Donna Marie (1993). *Concert societies in Paris and their choral repertoires c. 1828–1880. (Volumes I and II)*. Ph.D. Missouri: Washington University.
- Du Robert Botneau**, Gustave (1912). "Une maîtrise grégorienne". In: *Comptes rendus, rapports et vœux du Congrès parisien et régional de chant liturgique et de musique d'église*. Paris: Schola Cantorum.
- Dufourcet-Hakim**, Marie-Bernadette (2003). "La maîtrises de la cathédrale de Bayonne du 17e siècle au milieu du 18e siècle." In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).
- Duron**, Jean (2003). "Le chant des cathédrales: Voix, effectifs et répertoire des maîtrises en France au 17e siècle". In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).
- Ellis**, Katharine (2007). "A tale of two societies: Class, democratisation and the regeneration of early choral musics in France, 1861–1874". In: Bödeker, Hans Erich; Veit, Patrice (Eds.). *Les sociétés de musique en Europe 1700–1920. Structures, pratiques musicales, sociabilités*. Berlin: Berliner Wissenschafts-Verlag (Musical life in Europe 1600–1900, 5).
- Enguehard**, Olivier (2005). *Les maîtrises, forme d'avenir d'enseignement musical?* Saintes: Institut Français d'Art Choral.
- Enguehard**, Olivier (2007). *L'enseignement de la direction de chœur, rapport de synthèse de la mission d'étude nationale*. Saintes: Institut Français d'Art Choral.
- Escoffier**, Georges (2003). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Dompnier, Bernard (Ed.). Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).
- Gauthier**, Marie-Véronique (1992). *Chanson, sociabilité et grivoiserie au XIXe siècle*. Paris: Aubier Paris (Collection historique).
- Gerbod**, Paul (1980). "L'institution orphéonique en France du XIXe au XXe siècle". *Ethnologie française* 10:1.
- Girard**, Bernard (2003). "Conflits, violences et transgressions dans trois psallettes de la France de l'Ouest aux

17e et 18e siècles”. In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Gross, Guillaume** (2007). *Chanter en polyphonie à Notre-Dame de Paris aux 12e et 13e siècles*. Turnhout: Brepols (Studia artistarum: études sur la faculté des arts dans les universités médiévales, 14).

**Gumplowicz, Philippe** (2001). *Les travaux d'Orphée: deux siècles de pratiques musicales amateur en France, 1820–2000: harmonies, chorales, fanfares*. Paris: Aubier.

**Houiste, Serge** (1991). “La Chorale des Castagnaires Dal Soumal de Saint-Pons de Thomières”. *Folklore de France* 230:4.

**Hulot, Yves** (1992). *Enseigner le chant choral. Enquête sur les centres régionaux d'art polyphonique. Étude réalisée à la demande de la DMD*. Paris: Ministère de la Culture et de la Communication: département Études et Prospectives.

**Leduc, Christophe** (2003). “Voix du Temple, voies de l'Église: Les enfants de chœur de la métropole de Cambrai aux 17e et 18e siècles”. In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Lescat, Philippe** (2003). “Le recrutement des maîtrises parisiennes aux 17e et 18e siècles”. In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Lespinard, Bernadette** (2000). “Le chant choral dans les années trente: Art d'élite, art populaire ou ‘Dis-moi ce que tu chantes’”. In: Pistone, Danièle (Ed.). *Musiques et musiciens à Paris dans les années*

*trente*. Paris: Champion (Musique – musicologie, 30/31).

**Lespinard, Bernadette** (2001). “Le répertoire choral des mouvements de jeunesse”. In: Chimènes, Myriam; Alviset, Josette (Eds.). *La vie musicale sous Vichy*. Bruxelles: Éd. Complexe (Histoire du temps présent).

**Lespinard, Bernadette** (2006). “La diffusion de la musique chorale en France après 1890: Les voies de la décentralisation selon Charles Bordes”. *Revue de musicologie* 92:1.

**Loeser, Martin** (2004). “Mixed choral societies in Paris between 1850 and 1900 context, repertoire, organization”. In: Kuret, Primož (Ed.). *Zborovska glasba in pevska drutva ter njihov pomen v razvoju nacionalnih glasbenih kultur: Koncerti, simpozij, okrogla; miza s skladateljem Tomaem Svetetom*. [Choral music and choral societies, and their role in the development of the national music cultures: concerts, symposium, round table with composer Toma Svete]. Ljubljana: Slovenski glasbeni dnevi.

**Loeser, Martin** (2007). “Saksa meestelaulu levik 19. sajandi Prantsusmaal: Näiteid kultuurilaenust”. [Dissemination of German men's choir singing in the 19th century France: Examples of borrowed artefact]. In: Lippus, Urve (Ed.). *Meeskoor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Lurton, Guillaume** (2007). *Le monde des pratiques chorales. Esquisse d'une topographie*. Paris: Ministère de la culture et de la communication.

**Lurton, Guillaume** (2010). “Choir music in France: A historical insight”. In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Mussat, Marie-Claire** (2003). “L'imbrication des maîtrises dans la vie de la cité: Du religieux au politique –

L'exemple de l'Ouest de la France". In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*.

Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Pajot**, Jean-François (2000). *Coups de choeurs. Le guide de toutes les chorales parisiennes*. Paris: Choeurs associés.

**Pérès**, Marcel; **Laade**, Wolfgang (Eds.) (1996). *Le chant religieux corse. État, comparaisons, perspectives*. Royaumont: CREAPHIS (Wolfgang Laade Music of Man Archive).

**Rose**, Brigitte; **Clos**, Jacques (2000). *Chant choral à l'école de musique*. Paris: Cité de la musique centre de ressources musique et danse (Points de vue).

**Sampławski**, Zbigniew (1988). "Śpiewactwo polonijne na terenie Francji". [The Polish singing movement among emigrants in France]. Ph.D. Poznań: Uniwersytet im. Adama Mickiewicza.

**Schneider**, Herbert (1992). "The sung constitutions of 1792: An essay on propaganda in the Revolutionary song". In: Boyd, Malcolm (Ed.). *Music and the French Revolution*. Cambridge: Cambridge University Press.

**Therien**, Nathan Ashline (1985). *Popular Song as Social Experience in 19th Century France: From National Culture to Commodity*. Ph.D. Massachusetts: Harvard University.

**Thinot**, [Abbé] (1912). "Les chœurs d'église de Reims". In: *Comptes rendus, rapports et vœux du Congrès parisien et régional de chant liturgique et de musique d'église*. Paris: Schola Cantorum.

**Tissier**, Joseph-Marie (1912). "Chant liturgique et éducation chrétienne". In: *Comptes rendus, rapports et vœux du Congrès parisien et régional de chant liturgique et de musique d'église*. Paris: Schola Cantorum.

● **Körer, föreningar och organisationer... CHOIRS, SOCIETIES AND ORGANISATIONS**

**Alten**, M. (2010). "Le militant et le technicien. La double identité du chef de chœur à cœur joie (1945–1956)". In: Tétard, F.; Barriolade D.; Brousselle V.; Egret J. (Eds.). *Cadres de jeunesse et d'éducation populaire 1918–1971*. Paris: La Documentation française.

**Clément**, Mariame (1997). *Des chorales Gouverné et Raugel aux chœurs de l'ORTF. Une histoire du chœur des années 1930 à 1963*. Paris: Radio France.

**Dock**, Ella (1967). "Les débuts de la société de chant 'Harmonie chorale' de Bar". *Annuaire de la Société d'Histoire et d'Archéologie de Dambach la Ville, Barr, Obernai* 1.

**Echinard**, Pierre (1998). "Le Chœur Trotebas de Marseille: 1834–1889". In: Lesure, François (Ed.). *La musique dans le midi de la France. Actes des rencontres de Villecroze 5 au 7 octobre 1994*. Paris: Klincksieck (Domaine musicologique, 2).

**Gosselin**, Guy (1992). "Il y a cent ans, une société de concerts à Lille: L'Orchestre et Chœurs d'Amateurs (1887–1910)". *Revue du Nord* 74:294.

**Jaeger**, François (1976). *César Geoffray et A cœur joie*. Paris: Presses de l'Île de France.

**Jung**, Erik (1947). *Le Chœur de St.-Guillaume de Strasbourg: un chapitre de l'histoire de la musique en Alsace: documents*. Strasbourg: P. H. Heitz.

**Reynaud**, François (2003). "Les fonctions des enfants de chœur à la cathédrale de Tolède au début du 17e siècle". In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

◆ Georgien **GEORGIA**

**Ottosson**, Annika (1995). *Georgien: den vokala folkliga polyfonin*. C/D uppsats. Göteborgs universitet.

**Tseretelli**, Ella (1975). "Quelques aspects sur le chant traditionnel de Géorgie". In: *Annales du XLIIIe congrès de la Fédération des cercles d'archéologie et d'histoire de Belgique, Sint-Niklaas 1974*. [S.l.].

◆ Italia **ITALY**

**Coppi**, Antonella (Ed.) (2010). *I cori e le orchestre universitarie italiane. Attualità e prospettive*. I Convegno nazionale, Modena e Reggio Emilia, 25–26 ottobre 2008 atti e documentazioni. Padova: CLEUP.

**Dyer**, Joseph (2008). "Boy singers of the Roman Schola Cantorum". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Gambassi**, Osvaldo (1985). "La scuola dei Pueri cantores in S. Petronio (1436–1880 ca.)". *Note d'archivio per la storia musicale* 3.

**Gambassi**, Osvaldo (1997). *Pueri cantores nelle cattedrali d'Italia tra Medioevo e età moderna: Le scuole eugeniane – Scuole di canto annesse alle cappelle musicali*. Firenze: Leo S. Olschki (Historiae musicae cultores).

**Gambassi**, Osvaldo (2000). "Fanciulli cantori e maestri di canto nella scuola cattedrale di S. Pietro a Bologna". *Il Carrobbio* 49.

**Gambassi**, Osvaldo; **Bandini**, Luca (2003). *Vita musicale nella cattedrale di Forlì tra XV e XIX secolo con un'appendice bibliografica sugli oratori a Forlì nel Settecento*. Firenze: Leo S. Olschki (Historiae musicae cultores).

**Gilberti**, Galliano (2003). "Les maîtrises capitulaires à Rome et dans l'État pontifical au XVIIe siècle: Formes

d'organisation, circulation des musiciens et stratégies". In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Grampp**, Florian (2008). "On a Roman polychoral performance in August 1665". *Early music* 36:3.

**Larson**, David (1977). "Women and song in eighteenth-century Venice: Choral music at the four conservatories for girls". *Choral journal* 18:2.

**Lubej**, Emil H. (1993). "Genres in the repertoire of the Sardinian tenores". In: Giuriati, Giovanni (Ed.). *Ethnomusicologica. II*. Siena: Accademia Musicale Chigiana (Quaderni dell'Accademia Chigiana, 45).

**Luisi**, Francesco (1997). *La scuola poliorale romana del Sei-Settecento. Atti del Convegno Internazionale di Studi in Memoria di Laurence Feininger*. Trento.

**Negruzzo**, Simona (2003). "Voix de Dieu, voix des hommes: Maîtrises capitulaires et chapelles musicales dans l'Italie espagnole". In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

**Pane**, Steven (1998). *The reform of sacred Italian choral music in nineteenth-century Italy: A history of the movement within the socio-political context*. Ph.D. The University of Maine.

**Pustijanac**, Ingrid (2010). "Tra teoria e prassi: L'esperienza corale nella Facoltà di Musicologia (Cremona), Università degli Studi di Pavia". In: Coppi, Antonella (Ed.). *I cori e le orchestre universitarie italiane. Attualità e prospettive*. I Convegno nazionale, Modena e Reggio Emilia, 25–26 ottobre 2008 atti e documentazioni. Padova: CLEUP.

**Reardon**, Colleen (2008). "Cantando tutte insieme: Training Girl singers in Early Modern Sieneese Convents". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Ricci**, Antonello (1993). "Quelques aspects du chant polyphonique traditionnel en Calabre". *Cahiers de musiques traditionnelles* 6.

**Riepe**, Juliane (1998). *Die Arciconfraternita di S. Maria della Morte in Bologna. Beiträge zur Geschichte des italienischen Oratoriums im 17. und 18. Jahrhundert*. Paderborn: Schöningh (Beiträge zur Geschichte der Kirchenmusik/Görres-Gesellschaft zur Pflege der Wissenschaft, 5).

**Sorce Keller**, Marcello (1986). *Musical Change in Trentino: Style and Transmission in the Oral and Choral Traditions of the Region*. Ph.D. Urbana-Champaign: University of Illinois.

**Tomasello**, Andrew (1985). "Ritual, tradition, and polyphony at the court of Rome". *The journal of musicology: A quarterly review of music history, criticism, analysis, and performance practice* 4:4.

**Whitemore**, Joan (1994). "The revision repertoire of the ospedali veneziani". *The choral journal* 34:8.

**Zecchi**, Adone (1965). *Il coro nella storia, e dizionario dei nomi e dei termini*. Bologna: Ed. Bongiovanni.

### ● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Adami da Bolsena**, Andrea (1988). *Osservazioni per ben regolare il coro de i cantori della Cappella Pontificia (1711)*. Rostirolla, Giancarlo (Ed.). Lucca: Libreria Editrice Musicale Lucca, Italy (Musurgiana).

**Kempers** (1974). "Das Diarium der Sixtinischen Sängerkapelle in Rom für das Jahr 1564 (Nr. 19)". *Analecta musicologica: Veröffentlichungen der Musikgeschichtlichen Abteilung des Deutschen Historischen Instituts in Rom* 14.

### ◆ **Kroatien CROATIA**

**Demović**, Miho (1995). "Ravnatelj kora zagrebačke katedrale". [Choir conductors at the Zagreb Cathedral]. *Sveta Cecilija: Časopis za dubovnu glazbu* 65:1–2.

**Riman**, Kristina (2008). "Pučka duhovna pjesma u Istri i Cithari octochordi". [Congregational religious song in Istria and Cithara octochorda]. In: Sisović, Davor (Ed.). *Treca stvarnost. Zbirka kratkih SF i fantasy priča; Istrakon 2009*. Pazin: Pucko Otvoreno Uciliste.

### ◆ **Makedonien MACEDONIA**

**Sapundzije**, Mary (1997). *The music of politics – politics in music: The choral miniature repertoire of first generation Macedonian composers – A re-assessment of Macedonian musical development*. Ph.D. Monash University.

**Sapundzije**, Mary (2002). "Motivation, function and value: The choral miniature repertoire of first generation Macedonian composers". *International Review of the Aesthetics and Sociology of Music* 33:1.

### ◆ **Nederländerna THE NETHERLANDS**

**Bossers**, Pieter (1974). "Probleme fortschrittlicher Chorarbeit in den Niederlanden". In: *Hanns Eisler heute: Berichte–Probleme–Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).



**Bot** (1984). "115 jaar koormuziek in de Utrechtse kathedraal". *Gregoriusblad: Tijdschrift tot bevordering van liturgische muziek* 108.

**Luth**, Jan Roelof (1986). *Daer wert om 't seerste nytgekreten...': Bijdragen tot een geschiedenis van de gemeentezang in het Nederlandse Gereformeerde protestantisme ±1500–±1852*. Kampen: Van den Berg.

**Rasch**, Rudolf (2000). "Use and abuse of Gregorian chant in the eighteenth-century Dutch Republic". In: Bouckaert, Bruno (Ed.). *The Di Martinelli Music Collection (KULeuven, University Archives). Colloquium proceedings, Leuven 02.02.1998*. Peer: Alamire (Yearbook of the Alamire Foundation, 4).

**van Heuvel**, Dick (2005). "De koor- en orkestbezetting bij de inwijding van het Felix Meritis-gebouw in 1788". *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 55:1.

**Vos**, Jozef (1994). "De historische studie van koorzang en zangverenigingen in Nederland". *Muziek & wetenschap: Dutch journal for musicology* 4.

### ● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Adema**, Hilbrand; **Braas**, Ton (2004). "Philharmonisch Koor Toonkunst Rotterdam". *Toonkunst nieuws: Tijdschrift van de maatschappij tot bevordering der toonkunst* 148:3.

**Middelhof**, Kees (2003). "Koor van de Sint Nicolaas in Purmerend 225 jaar: Een opvallende geschiedenis". *Gregoriusblad: Tijdschrift tot bevordering van liturgische muziek* 127:2.

**Vis**, Jouke (2003). *Voor een talrijk publiek: Honderd jaar Koninklijk 's-Hertogenbosch Mannenkoor, 1903–2003*. Zwolle: Waanders.

### ◆ **NORDEN NORTHERN EUROPE**

**Andersson**, Greger (Ed.) (1997). *Musik i Norden*. Stockholm: Musikaliska akademien (Kungl. Musikaliska akademiens skriftserie, 85).

**Andersson**, Greger (Ed.) (2001). *Musikgeschichte Nordeuropas. Dänemark, Finnland, Island, Norwegen, Schweden*. Stuttgart: Metzler.

**Bak**, Kirsten Sass (Ed.) (2006). *Spiritual folk singing. Nordic and Baltic protestant traditions*. København: Kragens.

**Geisler**, Ursula (2008). *Voicing communities. Northern European and continental choirs in comparison*. Paper. "Den 15. nordiske musikkforskerkongress 2008". Oslo.

**Graden**, Gary (1997). "Världens körhuvudstad". In: Ljunggren, Kristina (Ed.). *Svenska kyrkan i kulturhuvudstaden*. Stockholm: Stockholms stift.

**Gustavsson**, Anders (Ed.) (1985). *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund).

**Hansson**, Karl-Johan; **Bohlin**, Folke; **Straarup**, Jørgen (Eds.) (2001). *Dejlig er jorden: psalmens roll i nutida nordiskt kultur- och samhällsliv: studier*. Turku: Åbo Akademi.

**Hult**, Lill; **Mathiasen**, Musse; **Hult**, Nils, et al. (Eds.) (2001). *Liten krönika: Nordiska körkommittén 50 år: Nordklang 30 år*. [S.l.]: Nordiska körkommittén.

**Lindholm**, Mao (1991). *Musik, sång, fest 1891–1991. De finlands-svenska sångfesterna som kulturföreteelse och impulsgivare*. Vasa: Finlands svenska sång- och musikförbund.

**Østrem**, Eyolf (2002). *Amatörkultur i Norden*. Unesco.

**Schwab, Heinrich W.; Hönscheidt, Frauke** (1996). "La musique scandinave et les Expositions Universelles parisiennes". In: Herresthal, Harald (Ed.). *Grieg et Paris. Romantisme, symbolisme et modernisme franco-norvégiens*. Caen: Office franco-norvégien Université de Caen (Collection nordique).

**Sørensen, Søren** (Ed.) (1990). *Studentsången i Norden. Samnordiska forskningsprojektet*. Uppsala: Uppsala Universitet.

## ● Danmark *DENMARK*

**Arnholtz, Arthur** (1951). *Lille dansk sangleksikon: oversigtslister til dansk sanghistorie*. København.

**Arnholtz, Arthur** (1971). *Vers og sang: festskrift til Arthur Arnholtz, 28.11.1971*. København: Akademisk forlag.

**Bak, Kirsten Sass** (2005). "Fællessang og danskhed". In: Koudal, Jens Henrik (Ed.). *Musik og danskhed. Fem faglige bidrag til debatten om nationalitet*. Copenhagen: C. Reitzels (Folkemindesamlingens kulturstudier, 6).

**Berg, Arne** (1999). "Om den klassiske korsang i en dansk skole og kor". In: Munk, Ebbe; Palsmar, Henrik (Eds.). *Københavns Drengekor, Det Kongelige Kantori 75 år*. Valby: Sankt Annæ Gymnasium.

**Bonde, Lars Ole** (1983). "Amatørkorsangen i bevægelse". *Modspil* 5:20.

**Hamburger, Povl** (1937). "Kor og orgel i protestantisk liturgi". *Dansk Musik Tidsskrift* 8.

**Hansen, Otto Laust** (1995). "Children and music: Voluntary music education in Denmark". *Fontes artis musicae* 42:1.

**Jakobsen, Jens Peter** (1963). "Kammermusikken, korene og kirkemusikken". *Dansk Musik Tidsskrift* 1.

**Jensen, Julie Smed; Pedersen, Linda Kaul** (2007). *KOR | VID – korlivets*

*aktuelle vilkår i Danmark*. Århus: Videncenter for unge stemmer.

**Kongsted, Ole** (2008). "Til Guds pris, Majestætenes ære og Rigets gavn": Om Matz Hack og hans virke som kongelig sangmester ved Christian III's hof". In: Bisgaard, Lars (Ed.). *Renæssancen i Svøb. Dansk renaissance i europæisk belysning 1450–1550*. Odense: Syddansk Universitets-Forlag (University of Southern Denmark studies in history and social sciences, 374).

**Lewis, M.** (2008). *The diffusion of Black gospel music in postmodern Denmark: With implications for evangelization, meaning construction, and Christian identity*. Ph.D. Kentucky: Asbury Theological Seminary.

**Lindholm, Steen** (1995). "Danish choral music since 1900". *Nordic sounds* 3.

**Mogensen, J.C.** (1937). "Mandskor contra blandet Kor". *Maanedsskrift for Amatørmusik-Kultur* 3.

**Nielsen, C.** (1922). *Korsang og Tonelære: en Oversigt over Korsangens Historie og Forhold samt en Vejledning til dens Forbedring*. Odense.

**Nissen, Peter E.** (2008). "I gennem en ren og lys Ungdomstid toner der glade Sange": Fællessang og sangbøger i Københavns KFUM i de første årtier af det 20. århundrede". *Hymnologi* 37:1.

**Ørbæk Jensen, Anne** (1996). *Hellige Flamme. Studentersang i Danmark i 1800-tallet*. København: Engstrøm Sødring (Studentersang i Norden, 3).

**Palsmar, Henrik** (Ed.) (2004). *For Skolen og for Livet: Om korsang, dannelse og læreprocesser – Festskrift 75 år. Sangskolen på Sankt Annæ Gymnasium*. København: Danmarks Pædagogiske Universitets Forlag.

**Palsmar, Henrik** (Ed.) (2007). *På elverskud. Strejftog i dansk kormusik. Festskrift DR Radiokoret 75 år*. København: DR.

**Ransby, Erik** (1981). "Tilblivelsen af Thomas Labus kirkesangsreform". *Dansk kirkesangs årsskrift* 101.

**Reventlow, Sybille** (1973). *Det musikalske repertoire i Brodremenigheden i Christiansfeld fra 1772 til ca 1880*. M.A. Århus Universitet.

**Schiørring, Nils** (1977). *Musikkens historie i Danmark. Bd 1, Fra oldtiden til 1750*. København: Politikens forlag.

**Schiørring, Nils** (1978). *Musikkens historie i Danmark. Bd 2, 1750–1870*. København: Politikens forlag.

**Schiørring, Nils** (1978). *Musikkens historie i Danmark. Bd 3, 1870–1970'erne*. København: Politikens forlag.

**Sjøen, Gertie** (1987–1988). "Syng Syng Syng – korbevægelsen – hvorfor hvorhen". *Dansk Musik Tidsskrift* 1.

#### ▫ **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Beilin, Lui** (1972). *Den jødiske sangforening Hasomir, København: 1912–1972*. Kopenhagen.

**Munk, Ebbe; Palsmar, Henrik** (Eds.) (1999). *Københavns Drengekor, Det Kongelige Kantori 75 år*. Valby: Sankt Annæ Gymnasium.

**Nissen, Peter E.** (2007). "Med sang til byens folk: KFUM's sangkor i København i begyndelsen af det 20. århundrede". *Folk og kultur: Årbog for Dansk Etnologi og Folkemindvidenskab*.

**Sørensen, Søren** (1974). *Københavns drengekor gennem 50 år*. København: Wilhelm Hansen.

#### ● **Finland**

**Amberla, Kai** (1997). "Land of a thousand choirs". *Finnish music quarterly* 1.

**Björkstrand, Carita** (1998). "Som ringar på vattnet": *Svenske damkörssång i Finland 1948–1998*. Vasa: Finlands Svenska Damkörsförbund.

**Karlson, Anu; Georgi, Ekhart** (2003). "The best Finnish opera choir in the world". *Finnish music quarterly* 4.

**Kilpiö, Markku** (1989). "En liten finsk körhistoria". *Informationsbladet Körledaren* 3.

**Kvist Dahlstedt, Barbro** (2001). *Suomisång: kollektiva identiteter i den finländska studentsången 1819–1917*. Diss. Göteborgs universitet (Skrifter från Institutionen för musikvetenskap, 65).

**Sipilä, Pekka** (1997). "Chamber choir awaits Prince Charming". *Finnish music quarterly* 1.

**Suojanen, Päivikki** (1984). *Finnish folk hymn singing: Study in music anthropology*. Tampere (Kulttuuri ja kieli, 3).

**Vapaavuori, Hannu** (1997). *Virsilaulu ja heraava; kansallinen kulttuuri-identiteetti: Jumalanpalveluksen virsilaulua ja -savelmistoa koskeva keskustelu Suomessa 1800-luvun puolivalista vuoteen 1886*. Th.D. Finland. Helsingin Yliopisto.

**Vapaavuori, Hannu** (2003). "Der Gemeindegesang und die 'erwachende' nationale und kulturelle Identität in Finnland in der zweiten Hälfte des 19. Jahrhunderts". In: Kück, Cornelia; Kurzke, Hermann (Eds.). *Kirchenlied und nationale Identität: Internationale und interkulturelle Beiträge*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

#### ▫ **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

*Ceciliaföreningen, Chorus Sanctae Ceciliae, 1953–1963*. (1964). Helsingfors: Föreningen.

**Holmlund**, Britta (1967). *Helsingfors svenska körförbund: 50-årshistorik: [1917–1967]*. Helsingfors.

**Karlson**, Anu; **Sinisalo**, Susan (2004). "The Tapiola Choir at 40: Is the magic still there?". *Finnish music quarterly* 1.

## ● Island ICELAND

**Áskelsson**, Hörður (2001). "Safnaðarsöngur í íslenskri kirkju árið 2000". [Congregational singing in an Icelandic church in the year 2000]. *Kirkjuritid* 67:1.

**Björnsdóttir**, I.D. (2001). "Hin karlmannlega raust og hinn hljóuláti máttur kvenna: Upphaf kórsöngs á Íslandi". [Masculine voices and silent women: The origins of choral traditions in Iceland]. *Saga* 39.

**Helgason**, Hallgrímur (1986). "Íslandsk menighedssang". In: *Festskrift til Finn Videro: 1906–15 august–1986*. Herning: Kristensen.

**Sigurðsson**, Jón Ólafur (1997). *Ísländsk kórsang i Skandinavien*. Uppsats. Lunds universitet.

**Leifsson**, Hakon (2004). *Ancient Icelandic heritage in Icelandic a cappella choral music in the twentieth century*. D.M.A. University of Washington.

## ▫ Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS

**Ásgeirsson**, Páll Ásgeir (2001). *Fóstbræðralag: Saga Karlakórsins Fóstbræðra í níutíu ár*. [Fraternity: The 90-year history of the Karlakórsins Fóstbræðra]. Reykjavík: Karlakórinn Fóstbræður.

## ● Norge NORWAY

**Amundsen**, Lars (1981). *Bygdekor som organisasjon: en undersøkelse av arbeidet i åtte kor i Sunnfjord*. Sogndal: Høgskulen.

**Baden**, Torkil (1995). *Toner i tusen år: En Norsk kirkenmusikkhistorie fra Gregoriansk sang til gospel*. Oslo: Verbum.

**Berg**, Kjell; **Jensen**, Knut Erik; **Haug**, Mona (2001). *Hefstig & begeistret*. Tromsø: Polar forlag.

**Dahl**, Ranveig Tingdal (1978). *Kirkesangbevegelsen i etterkrigstiden: med særlig henblikk på rikskirkesangfestene*. Trondheim.

**Den Norske studentersangforening** (1919). *Den saakaldte "sangerstrid": dokumentert og belyst i sin helhet. Dens forløp, aarsaker og forhistorie*. Kristiania.

**Dølor**, Einar (1998). *Presentasjon av undersøkelse av kor og kormedlemmer*. Alta: HIF (HIF-rapport, 1998:1).

**Dybdahl-Henriksen**, H. (1952). *Sang og musikkliv i Haugesund 1867–1945*. Haugesund: Skoglands.

**Gjertsen**, Ingrid (1985). "Religiøs folkesang belyst ut fra religiøs forståelse og praksis i norsk lekmannsbevegelse". In: Gustavsson, Anders (Ed.). *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund).

**Herresthal**, Harald (2007). "Das Kantorat in Norwegen seit der Reformation und die kirchlichen Gesangspflichten der Kathedralschüler bis zu ihrer Freistellung um 1809". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

**Hillgaard**, Inger (1997). *Det norske solistkor: en banebryter i norsk korverden*. Oslo: I. Hilgaard.

**Holter**, Stig Wernø (1998). "Fra 'Raketsang' til belivet koral: Et forsøk på en psykologisk tolkning av salmesangstriden". *Norsk kirkemusikk: Organ for Norsk Kantor- og Organistforbund* 51:3.

**Huldt-Nystrøm**, Hampus; **Nordsjø**, Egil; **Gaukstad**, Øystein (1958). *Sangerliv: et verk om korsang*. Oslo: Børrehaug.

**Kleiberg**, Keth Ingunn (1997). *Rammevilkår for korvirksomhet i by og distrikt: kartlegging av sentrale vilkår for kordrift i Trondheim og den øvrige delen av Trøndelag*. Trondheim: K.I. Kleiberg.

**Kydland Lysdahl**, Anne Jorunn (1995). *Sangen har lysning. Studentersang i Norge på 1800-tallet*. Oslo: Solum-Forlag (Studentersangen i Norden, 2).

**Sandvik**, Ole Mörk (1930). *Norsk koralhistorie*. Oslo.

**Sørensen**, Bjørn (2005). "Heftig og begeistret". In: Soila, Tytti; Neiiendam, Jacob (Eds.). *The Cinema of Scandinavia*. London: Wallflower.

▫ **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

*Akademisk korforening: Universitetets blandede kor 50 år. 1930–1980* (1980). Oslo: Victor-Trykk.

**Akselson**, Eiulv; **Krogstad**, Morten; **Rognsaa**, Aage; **Bakke**, Sturla (1995). *The Norwegian Student Choral Society: 150th anniversary. 1845–1995*. Oslo: The Society.

**Alta motettkor** (2003). *Alta motettkor 40 år: 1963–2003*. Alta: Koret.

**Andersen**, Knut Johan (1991). *Sangselskabet Guldbergs akademiske kors*

*kronike: nedtegnet i anledning Sangselskabets syttifemårs-jubileum*. Oslo: Koret.

**Bjøntegård**, Gert; **Holm**, Tor (1994). *Storhamar blandede kor 1944–1994: et sangereventyr gjennom 50 år*. Hamar: Koret.

**Borgesen**, Erling (1950). *Smålenenes sangerforbund: 2. festskrift omfattende tidsrommet 1925–1949*. Sarpsborg.

**Daatland**, Øystein G.; **Jåsund**, Roald; **Tellefsen**, Terje (2006). *Med takt og tone: Kristiansand handelsstands sangforening 1856–2006*. Kristiansand: Foreningen.

*Den Norske Studentersangforening*. (1939). Oslo: Aas & Wahls Boktrykkeri.

**Eriksen**, Einar (1993?). *Øystre Slidre sanglag: kor i hundre år: 1893–1993: jubileumsskrift*. Øystre Slidre: Laget.

*Festskrift, 40 år med Det Norske Solistkor, 1950–1990* (1990). Oslo: Norsk Musikforlag.

**Grip**, Oddbjørg (1994). *Gamvik mannskor: 1919–1994*. Gamvik.

**Gulbrandsens kor** (1952). *Gulbrandsens kor, Horten: 1927–1952*. Horten: Koret.

G.A.K. (1926). *Gulbergs akademiske kor 10-aars jubileum 1916–1926*. Oslo.

**Haavet**, Inger Elisabeth; **Pytte**, Haavard; **Hansen**, Pia Kupka (2002). *Bergen oratoriekor: 1952–2002*. Bergen: Bjørgvin kirkemusikk.

**Hagen**, Trygve (2002). *Korsang gjennom tider: Norges sangerlag 1929–1984*. Oslo: Norges korforbund.

**Halse**, Kristian (1993). *Mosjøen mannskor: 1913–1993*. Mosjøen: Museet (Småskrift, 6).

**Heiberg**, Ida Welhaven (2002). *Oslo domkor 20 år: en jubileumsbok*. Oslo: Koret.

**Hjetland**, Brynhild (1995?). *Kvindelige studenters sangforening: 100 år*. Oslo: Foreningen.

**Høydal**, Lars Arne (2005). *Jaren sanglag: 50 år. 1955–2005*. Jaren: Laget.

*Hundeidvik blandakor: 1871 – 100 år – 1971* (1971). Hundeidvik: Koret.

**Hvattum**, Harald (2001). *Mannskoret KK 1901–2001: en kulturinstitusjon på Hadeland gjennom 100 år*. Brandbu: Koret.

**Jønnum**, Kirsten; **Rostad**, Reidar (1994). *Beitstad songlag 70 år: 1924–1994*. Beitstad.

*Kjølberg blanded kor: 60 års jubileum. 9. april, 1891–1951* (1951). Borge i Østfold: Koret.

*Kongsvinger blanda kor: 1976–2001. 25 år* (2001). Kongsvinger: Koret.

*Kristiansand domkor 50 år: jubileumsskrift* (2002). Kristiansand: Domkoret.

**Larsen**, Kjell (1965). *Tromsø mandssangforening 1863–1963*. Tromsø: Foreningen.

**Libæk**, Rudolf J.; **Valebrokk**, Eva; **Gude**, Catharina Elisabeth; **Moen**, Gunnar (1979). *Norges eldste oratoriekor Cæciliaforeningen gjennom 100 år: 1879–1979*. Oslo: Cæciliaforeningen.

*Lillestrøm damekor 50 år: 1921–1971* (1971). Lillestrøm: Koret.

**Løvold**, Per-Inge; **Stjern**, Asbjørn (2004). *Klæbu mannskor 60 år 1944–2004*. Klæbu: Koret.

**Marthinusen**, Sverre (1997). *Historikk frem til 75-årsjubileumet i 1988*. Harstad: Harstad mandskor.

**Opsal**, Brit (2005). *Sparbu songlag 75 år*. Sparbu: Laget.

*Oslo K.F.U.M.'s kor Sela: 1912–1937* (1937). Oslo.

**Solberg**, Kjell (2005). *Levanger mannsonglag 100 år*. Levanger: Laget.

**Stugu**, Ola Svein; **Jensen**, Karl Gunnar (2008). *Ord om kor: 150 år med Trøndernes mandssangforening*. Trondheim: Trøndernes mandssangforening.

*Tromsdal blandede kor: 50-års jubileum 1950–2000* (2000). Tromsø.

## ● Sverige SWEDEN

**Adolfson**, Göran P.D. (1982). *Manskörssång i Kalmarbygd. Historik med anledning av Kalmar manskörs 50-årsjubileum*. Kalmar: Kören.

**Anderberg**, Karin (1992). “Sångens hus: ett hem för Göteborgs körer”. *Musiklivet: Vår sång* 65:1.

**Bergh**, Einar (1982). “Samarbete med en folkrörelse”. In: Johannesson, Gösta (Ed.) *Musik i Värmland*. Karlstad: Stiftelse Värmlands museum och Värmlands fornminnes- och museiförening.

**Berglund**, Lars (2007). “Kantor, Director Musices oder Organist? Der kirchenmusikalische Beruf in Schweden im 18. Jahrhundert”. In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

**Bernskiöld**, Hans (1985). “Församlings-sång och musikliv i Svenska missionsförbundet”. In: Gustavsson, Anders (Ed.). *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund).

**Bernskiöld**, Hans (1986). *‘Sjung av hjärtat sjung’: Församlingsång och musikliv i Svenska Missionsförbundet fram till 1950-talet*. Diss. Göteborgs universitet.

**Bohlin**, Folke (2009). “Saloms bröder! Den svenska körrörelsens uppkomst”. In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrman musikförlag.

**Bohlin**, Magnus (1992). *Körstämman i Skinnskatteberg: En studie av samhällsekonomi och lokal identitet*.

Borlänge: Institutet för turism & reseforskning (TTR-rapport).

**Bohman, Stefan** (1981). *Arbetarna och musiken: körer, musikkörer, visor m.m. inom arbetarrörelsen i Sverige*. Stockholm: ABF.

**Bohman, Stefan** (1983). "Musik och politik: körsången i arbetarrörelsen". *Meddelande från Arbetarrörelsens arkiv och bibliotek* 7:28.

**Bohman, Stefan** (1985). *Arbetarkultur och kultiverade arbetare: en studie av arbetarrörelsens musik*. Stockholm: Nordiska museet (Nordiska museets handlingar).

**Bonde, Cecilia** (2007). *Sjung svenska! En studie kring huruvida sången kan vara ett redskap i sfi-undervisning*. Uppsats. Lunds universitet.

**Bromander, Jonas** (1997). *En folkrörelse med många röster: en studie av Svenska kyrkans körverksamhet*. Uppsala: Svenska kyrkans forskningsråd (Tro & tanke. Supplement).

**Bromander, Jonas** (2001). *Rum för röster: sociologiska analyser av musikköret inom Svenska kyrkan, som det uppfattas av kyrkobesökare, kyrkomusiker samt kyrkokörer*. Diss. Uppsala universitet.

**Brundin, Anders** (Ed.) (1984). *Boken om nationskörerna*. Uppsala.

**Brunelle, Philip** (1991). "Sweden's unsung voices". *Sweden & America*.

**Bygren, Lars Olov** (1996). "Attendance at cultural events, reading books or periodicals, and making music or singing in a choir as determinants for survival: Swedish interview survey of living conditions". *MJ. British medical journal* 313.

**Byström, Per-Åke; Johansson, Bo** (1999). *Tidernas körklang: en bok om Adolf Fredriks musikklasser, Stockholms musikgymnasium och mycket annat*. Stockholm: Adolf Fredriks musikklasser.

**Carnbro, Kjell** (1987). "Sundsvalls röst i stora världen". *Norra Sveriges affärer & företag* 5.

**Danielsson, Ann-Mari** (1994). *Kyrkornas musik: en jämförande studie mellan två kyrkokörer*. Examensarbete. Piteå: Musikhögskolan i Piteå.

**Dillmar, Anders Ingvar** (2001). "Dödsbugget mot vaar nationella tonkonst". *Haefnertidens koralreform i historisk, etnohymnologisk och musikteologisk behusning*. Diss. Lunds universitet.

**Eby, Anders** (2006). "Tunga körinlägg politiserar körsången: musikkultur i fara – svensk körsång i världsklass". *Tidningen Körsång* 2.

**Ekström, Christina** (2007). "Gör dig en sång uti mitt bröst". *Musikalisk gestaltning i ljuset av herrnhutisk tradition*. Diss. Göteborgs universitet (Skrifter från Musikvetenskap, 89).

**Engström, Bengt Olof** (1997). *Ny sång i fädernas kyrka: Församlingssången i Svenska kyrkan efter införandet av Den Svenska psalmboken 1986*. Stockholm. Edition Reimers.

**Fagius, Gunnel** (2009). *The Swedish choral miracle. On choir life in Sweden. Why, how and where do people sing in choirs?* Uppsala: KÖRSAM.

**Flodin, Ann Mari** (1998). *Sångskatten som socialt minne. En pedagogisk studie av en samling skolsånger*. Stockholm: HLS (Studies in educational sciences, 13).

**Fridborg, Gunnar** (1970). *I hans gårdar med lov: körsången i Uppsala baptistförsamling 1870–1970*. Uppsala: Zetogs förlag.

**Geisler, Ursula** (2007). "Meeskooor' ja 'segakooor' Felix Sauli muusikalistes vaadetes Rootsis aastatel 1918–1938". [Men's choir' and 'mixed choir' from the point of view of Felix Saul in Sweden 1918–1938]. In: Lippus, Urve (Ed.). *Meeskooor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

- Göransson, Nils** (1983). *Sancta Cecilia's tjänare i Linköping: klockare, organister, kantorer, orglar och klockspel i Linköpings tre äldsta kyrkor samt körer, sångsolister, instrumentalister, psalm- och sångdiktare, tonsättare av kyrkomusik och orgelbyggare i Linköping*. Linköping.
- Grundström, Jörgen** (2003). *Körsång som integration*. Rapport nr 1 om Körsams invandrarkörprojekt. Körsam.
- Gunnarsson, Erik** (1993). *Ój hur dóm sjung ó späló: en skildring av ett blomstrande musikkiv i Malung*. Malung: Bild & kultur.
- Gustafsson, Jonas** (2000). *Så ska det låta. Studier av det musikpedagogiska fältets framväxt i Sverige 1900–1965*. Diss. Uppsala universitet (Acta Universitatis Upsaliensis, 91).
- Hagström, Svante** (2004). *Sång och musik vid Gotlands regemente med tonvikten på Gotlands officerskör*. Visby: Gotlands regemente.
- Hedell, Kia** (2009). "Körsång som folkrörelse". In: Christensson, Jakob (Ed.). *Signums svenska kulturbeskrivning. 1900-talet*. Stockholm.
- Hedlund, Oscar** (1992). *Körer i Sverige*. Stockholm: Sellin & partner.
- Hellgren, Camilla** (2007). "Den inre och den yttre resan". *Kyrkomusikernas tidning* 73:11.
- Henningsson, Ingemar** (1996). *Kör i cirkel: ett forum för individuell och kollektiv utveckling: rapport av ett FoU-projekt inom Frikyrkliga studieförbundet, KFUK-KFUMs studieförbund, Sveriges kyrkliga studieförbund och Musikhögskolan, Göteborgs universitet*. Stockholm: Sveriges kyrkliga studieförbund.
- Henningsson, Ingemar** (1998). "Kör i studiecirkel. Några tankar och resultat genererade från ett pågående projekt kring kör och folkbildning". In: Farago, Lars; Sjösten, Nils-Åke (Eds.). *Vi skapande människor. Tankar om Amatörkultur. Betydelse – Utövande – Villkor*. Stockholm.
- d'Hersigny, Theo** (1993). *Körlivet i Skåne*. Lunds universitet.
- Hillerud, Jan-Åke** (1985). "Den dramatiska kören och det svenska köridealet". *Årsbok Kungliga Teatern* 10.
- Huldt, Birgitta** (1984). "Även kören sjöng utsökt –". Stockholm: Konserthusstift (Stockholms konserthusstiftelses skriftserie).
- Ivarsdotter, Anna** (Ed.) (1977). *Uppsala universitet 500 years. 13, Akademiska kapellet i Uppsala under 350 år: en översikt – från "chorus musicus" till symfonisk samverkan*. Uppsala universitet.
- Jersild, Margareta** (2000). *Folkelig koralsång: en musikutnologisk undersökning av bakgrunden, bruket och musiken*. Hedemora: Gidlund i samarbete med Svenskt visarkiv (Skrifter utgivna av Svenskt visarkiv).
- Jonsson, Leif** (1984). "Från Marseljäsen, genom Kung Karl den unge hjälte och andra manskörssånger, till Arbetets söner?". In: Ling, Jan (Ed.). *Tvåspråk. Trettioen artiklar om musik: Festskrift till Jan Ling*. Göteborg (Skrifter från Musikvetenskapliga Institutionen, 9).
- Jonsson, Leif** (1990). *Ljusets riddarvakt: 1800-talets studentsång utövad som offentlig samhällskonst*. Diss. Uppsala universitet.
- Jonsson, Leif** (1991). "Odödlig och utsliten: manskörens paradox?". *Sångartidningen* 78:3.
- Jonsson, Leif** (1992). *Musiken i Sverige*. Stockholm: Fischer (Kungl. Musikaliska akademins skriftserie, 74,3).
- Jonsson, Leif** (1994). *Konstmusik, folkmusik, populärmusik 1920–1990*. Stockholm: Fischer (Kungl. Musikaliska akademins skriftserie, 74,4).
- Jonsson, Leif** (1994). "Ordning och frihet – idylliskt och heroiskt: något om studentsångens betydelse under Karl Johanstiden: föredrag vid Carl Johans förbundets årshögtid den 11 maj 1991". *Carl Johans förbundets handlingar*.



- Jonsson, Leif** (1997). "Körsången spränger gränserna". In: Andersson, Greger (Ed.). *Musik i Norden*. Stockholm: Musikaliska akademien (Kungl. Musikaliska akademiens skriftserie, 85).
- Jonsson, Leif** (1998). *Offentlig musik i Uppsala 1747–1854. Från representativ till borgerlig konsert*. Stockholm: Statens musikbibliotek.
- Jonsson, Leif** (2001). "Chorgesang überwindet Grenzen". In: Andersson, Greger (Ed.). *Musikgeschichte Nordeuropas. Dänemark, Finnland, Island, Norwegen, Schweden*. Stuttgart: Metzler.
- Jonsson, Leif** (2009). "Stå stark, du ljusets riddarvakt! Folkets enande röst – manskörens roll på 1800-talet". In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.
- Jonsson, Leif; Åstrand, Hans; Nilsson, Anne-Marie; Andersson, Greger** (1994). *Musiken i Sverige*. Stockholm: Fischer (Kungl. Musikaliska akademiens skriftserie, 74).
- Jonsson, Leif; Reimers, Lennart; Tegen, Martin** (1992). "Körmusiken". In: Jonsson, Leif (Ed.). *Musiken i Sverige III*. Stockholm: Fischer.
- Kämsby, Karin** (2006). "Här finns Fångarnas kör". *Tidningen Körsång* 4.
- Karlsson, Gösta** (1989). *Körsången och musiken i Larsmo: historik 1906–1988*. Larsmo: Larsmo sångkör.
- Karlsson, Henrik** (2007). "Kör, vad vill du mig? Reflektioner om den blandade körsångens framtid". In: Aldskogius, Maj (Ed.). *"kunn' I dock så vackert låta". Uppsala akademiska kammarkör 50 år*. Uppsala: Acta Universitatis Upsaliensis (Skrifter rörande Uppsala universitet. C. Organisation och historia, 80).
- Kollberg, Kersti** (2006). *Det sjunger på ången: de 25 första åren med körstämman i Skinnskatteberg*. Täby: Lilla förlaget.
- Körsången i Sverige. [Norrländ]* (1946). Uppsala: Nyblom.
- Körstämmning: en körantologi med Kjell Lönna* (1986). Stockholm: Brevskolan.
- Krstic, Sasa** (2007). "Ob hur härlig balkansol ler" – En svensk manskörs möte med arrangemang från en genre utöver det vanliga. Kandidatuppsats. Lunds universitet/Musikhögskolan i Malmö.
- Larsen, Holger** (Ed.) (1993). *Svenskhet i musiken*. Stockholm: Stockholms universitet.
- Larsén, Carlhåkan** (Ed.) (2009). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.
- Laurell, Inger** (1991). "Blygsamma körbidrag från landstingen – Göteborg undantaget". *Musiklivet: Vår sång* 64:2.
- Lidén, Anders** (2004). "Uppsala Körforum 2007: för barnens sångande framtid". *Tidningen Körsång* 1.
- Liljas, Juvas Marianne** (2001). *Skolkörens framväxt i Sverige. Aspekter på skolkörens nutida betydelse*. Magisteruppsats. Kungl. Musikhögskolan i Stockholm.
- Lindberg, Boel Anna Martha** (1997). *Mellan provins och parnass: John Fernström i svenskt musikliv*. Diss. Lunds universitet.
- Linden, Hans; Lindberg, Boel** (2010). "Växjö – en stad med körtraditioner". In: Lindberg, Boel; Gustafsson, Magnus (Eds.). *Från Sigfridsmässan till The Ark. Musiken i Växjö*. Olofström: Växjö kommun och Smålands Musikarkiv/Musik i Syd.
- Lindström, Anki** (1992). "Körstyrelse obekvämt eller ett stöd?". *Kyrkokörjournalen* 3:2.
- Lindström, Anki** (1994). "Det här med kör är min grej". *Kyrkokörjournalen* 5:4.
- Lindström, Anki** (1995). "Andligt och musikaliskt: körens dubbla uppdrag". *Kyrkokörjournalen* 6:6.

- Lindström, Anki** (1997). "Jag är det verkliga beviset – se på mig": kör i cirkel". *Mixturen* 1.
- Lindström, Anki** (2001). "Levande körrörelse". In: *Kyrkomusikernas riksförbund: 1901–2001*. Stockholm: Kyrkomusikernas riksförbund.
- Lindström, Nils-Ivar** (1995). "Ett skapande 20-tal". *Rösträtt* 1.
- Ljunggren, Christian** (1993). "Körsångens djupaste rötter". *Informationsbladet Körledaren* 2.
- Ljunggren, Christian** (1995). "Om radions körverksamhet och dess betydelse för svenskt körliv: samtal med Eric Ericson". *Informationsbladet Körledaren* 1.
- Ljunggren, Christian** (1996). "Den skapande människen: reflektioner kring vad det egentligen handlar om – det där vi håller på med vecka ut och vecka in". *Informationsbladet Körledaren* 1.
- Ljunggren, Christian** (1997). "Kör och amatör: några reflexioner över ett inte helt oproblematiskt begreppspar". *Informationsbladet Körledaren* 1.
- Ljunggren, Christian** (2001). "Strömmar ur eviga källor: tankar om körsången i Svenska kyrkan under 100 år". In: *Kyrkomusikernas riksförbund: 1901–2001*. Stockholm: Kyrkomusikernas riksförbund.
- Löfcrantz, Vigo** (2004). "En liten körhistoria om våren". *Wendelavisan* 25.
- Löfgren Hägglund, Rose-Marie** (1993). "Ombudsmötet i Lilla Paris gick i sångens tecken". *Musiklivet: Vår sång* 66:3.
- Månsson, Ingemar** (2006). *Kung Liljekonvalje: essäer om körmusik*. Slite: Wessmans musikförlag.
- Milveden, Ingmar** (1973). "Sjungen ödmjukhet". In: Lindblom, Andreas (Ed.). *Vadstena klostrets öden: Till 600-årsminnet av Birgittas död*. Finspång: Finspångs bokhandel.
- Modin, Alvar** (1985). *Studentsången i Lund på Otto Lindblads tid: En studie av den äldsta lundensiska studentsången 1831–1846*. Lunds universitet.
- Möller, Bert** (1931). *Lundensisk studentsång under ett sekel*. Lund: Gleerup.
- Möller, Birger** (1992). "Musikliv i baptistförsamlingarna: körsångskris – men explosiv musikundervisning". *Mixturen* 6.
- Mörck, Erkki** (2002). "Kyrkomusikaliskt perspektiv: körens och orglarnas placering, körens roll i gudstjänsten, etc". In: Åhrén, Per-Olov (Ed.). *Från S:t Olof till S:ta Anna: kyrkobyggande i Lunds stift under senare hälften av 1900-talet*. Lund: Arcus (Årsbok/Stiftshistorika sällskapet i Lunds stift, 2002).
- Mosaiska församlingen** (1925). *Betänkande med förslag i fråga om Mosaiska församlingens i Stockholm körfråga*. Stockholm.
- Myers, Margaret** (1997). "De svenska näktergalarne: täcka figurer och stormande applåder: resande svenska damvokalensemblen 1870–1920". In: Norén, Kerstin (Ed.) *Vad menar dom egentligen? från bondejargong till forskarretorik*. Göteborgs universitet.
- Myers, Margaret** (1999). "Våra sångfoglar": svenska damvokalensemblen 1870–1920". *Enterpe* 3/4.
- Netterstad, Märta** (1982). *Så sjöng barnen förr: textmaterialet i de svenska skolsångböckerna 1842–1972*. Diss. Stockholm: Rabén & Sjögren.
- Nilsson, Curt** (1996). "Skinnskatteberg och körstämman". In: Svensson, Alvar; Lundberg, Kerstin (Eds.). *Kultur som resurs. Om den lokala kulturpolitikens möjligheter*. Stockholm: Svenska kommunförbundet.
- Nordström, Harald** (1940). "Den svenska sången". *Röster i radio* 46.

- Olander**, Ingemar (1991). "Operaminne från 30-talet: intervju med Gulli Björkman". *OVIS 10 år*.
- Östman**, Inger (1999). "Sången som sätter Piteå på kartan". *Vi* 49/50.
- Påhlsson**, Ingvar (1998). *Musik i Trollhättan: 1900-talet: musiksällskapet, orkesterföreningen, kammarkören, konsertföreningen, körer, musikkårer: historik*. [S.l.]
- Pawlig**, Marisa (2001). *Körverksamhet i en mångkulturell miljö: en studie bland körerna i Stockholmsförorterna Tensta och Rinkeby*. Stockholm: Stockholms universitet.
- Petersén**, Gunilla (1998). "Toner för miljoner". *Tidningen Körsång* 71:4.
- Piltz**, Anders (2003). "The Cathedral Choir, the Heart of Medieval Society". In: Bohlin, Folke (Ed.). *Liber Scolae Virginis. A Medieval Collection of Marian music in Lund*. Lund.
- Reimers**, Gerd (1999). *Körmusikens gyllene ögonblick*. Stockholm: Edition Reimers.
- Reimers**, Lennart (1992). "Hur började det?": studier i den svenska kyrkokörens och skolkörens historia. Stockholm: Musikhögskolan (MPC:s skriftserie, 30).
- Reimers**, Lennart (1993). "A cappella: The story behind the Swedish 'choral miracle'". In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (Eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.
- Reimers**, Lennart (1993). "Choral music with overtones and undertones: Talking to Folke Rabe". In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (Eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.
- Reimers**, Lennart (1993). "Finns det ett svenskt kör-sound?". In: Larsen, Holger (Ed.). *Svenskhet i musiken*. Stockholm: Stockholms universitet.
- Reimers**, Lennart (1993). "Kyrkokören och det svenska körundret". In: *Körlosa: en bok till kyrkans körer*. Borensberg: Noteria.
- Reimers**, Lennart (1994). "Körsången". In: Jonsson, Leif; Åstrand, Hans; Nilsson, Anne-Marie; Andersson, Greger (Eds.). *Musiken i Sverige IV*. Stockholm: Fischer (Kungl. Musikaliska akademins skriftserie, 74).
- Reimers**, Lennart (1995). *Musikpedagogiska perspektiv: en triptyk om skolvisa, skolkör och skolmusik i Sverige, med historiska anknäpningar*. Stockholm: Kungliga Musikhögskolan.
- Reinholdsson**, Maria (2005). "Glädjespridare i Döderhult". *Kyrkomusikernas tidning* 71:2.
- Reinholdsson**, Maria (2006). "Samtid och framtid". *Kyrkomusikernas tidning* 72:3.
- Rindborg**, Marie (1998). "Från spädbarnsmusik till körlek och päronkör". *Mixturen* 1.
- Rodhe**, Edvard (1917). *Studier i den svenska reformationstidens liturgiska tradition*. Uppsala (Uppsala universitets årsskrift; Teologi, 1).
- Ronner Larsson**, Susanne (2008). *Markaryd Cantat – ett körprojekt behyst ur ett sociokulturellt perspektiv*. Kandidatuppsats. Musikhögskolan i Malmö.
- Rudén**, Jan Olof (1996). "Svensk körmusik bättre och bättre". *Tidningen Körsång* 69:4.
- Rudén**, Jan Olof (2001). "Svensk körmusik 1996–2000". *Tidningen Körsång* 74:4.
- Rudén**, Jan Olof (2005). "Svensk körmusik 2003–2004: fortsätter 'The Swedish Choral Miracle?'". *Tidningen Körsång* 4.

- Rudéus, Jan** (1982). "Körsången". In: Johannesson, Gösta (Ed.) *Musik i Värmland*. Karlstad: Stiftelse Värmlands museum och Värmlands fornminnes- och museiförening.
- Rudéus, Jan** (1997). "Sång, gemenskap och fest när körerna kom tillsammans". *Kyrkokörjournalen* 8:4.
- Sagvik, Stellan** (2000). "Elefantsjuka eller massfriskis? Nu har trenden med jättekörer även drabbat Sverige". *Tidningen Körsång* 732.
- Saul, Felix** (1937). "Folklig musikodling: vad kan arbetarkvinnorna göra?". *Arbetarkvinnornas tidning* 12.
- Seeman, Rebecca** (1998). *The Swedish women's choir: An overview of its history and repertoire*. Santz Cruz: University of California.
- Selander, Inger** (1985). "Den unisona sången inom folkrörelserna i Sverige 1850–1920". In: Gustavsson, Anders (Ed.). *Religiösa väckelserörelser i Norden under 1800- och 1900-talen: aktuell forskning presenterad vid ett symposium*. Lund: Centrum för religionsetnologisk forskning (Skrifter utgivna av Etnologiska sällskapet i Lund).
- Selander, Sven-Åke** (1973). *Den nya sången: den anglosachsiska väckelsesångens genombrott i Sverige*. Diss. Lund: Gleerup (Bibliotheca theologiae practicae).
- Servatius, Viveca** (Ed.) (1990). *Cantus sororum: Musik- und liturgiegeschichtliche Studien zu den Antiphonen des birgittinischen Eigenrepertoires*. Stockholm: Almqvist & Wiksell (Studia musicologica Upsaliensia).
- Sitell, Knut** (2010). "Låt oss slå följe på vägen när vi går att betrakta tonkonsten i stiftskatedralen. Musiken i Växjö domkyrka på 1900-talet". In: Lindberg, Boel; Gustafsson, Magnus (Eds.). *Från Sigfridsmessa till The Ark. Musiken i Växjö*. Olofström: Växjö kommun och Smålands Musikarkiv/Musik i Syd.
- Skommar, Åke** (2006). "Professional choir at every service". *Karlstads stiftsbok* 95.
- Soderberg, Karen Amelia Phillips** (1991). *A survey of selected contemporary Swedish choral composers and literature*. A.Mus.D. The University of Arizona.
- Sparks, Richard** (1998). *The Swedish choral miracle: Swedish a capella music since 1945*. Pittsboro: Blue Fire Productions.
- Stålberg, Nils** (1939). "Allsången och vår sång". *Tidskrift för svenska folkhögskolan* 20:1.
- Stark, Göran** (2003). "Manskörens historia: en ojämlig historia". *Tidningen Körsång* 1.
- Stenbäck, Helena** (1992). *Svensk körpedagogik i ett kammarmusikaliskt perspektiv*. C/D-uppsats. Stockholms universitet.
- Store, Maria** (2007). "Svenska körer sjunger". *Kyrkomusikernas tidning* 73:4.
- Straarup, Jørgen** (2001). "Kollektivt musicerande som väg till psalmerna". In: Hansson, Karl-Johan; Bohlin, Folke; Straarup, Jørgen (Eds.). *Dejlig er jorden: Psalmens roll i nutida nordiskt kultur- och samhällsliv*. Turku, Finland: Åbo Akademi UP.
- Svensson, Anette** (1996). "Mammornas kör och barnens rock". *Mixturen* 1.
- Svensson, Sven E.** (1949). *Några blad ur körsångens historia*. Uppsala: Nyblom.
- Svensson, Sven-Åke** (2007). "Körfestival vid Västerhavet: stärkande och lyckat kalas". *Kyrkokörjournalen* 4.
- Tobin, Henrik** (Ed.) (2001). *Musiken i Svenska kyrkans församlingar*. Stockholm: Verbum.
- Tobin, Henrik** (2007). "Festival i Rättvik". *Kyrkomusikernas tidning* 73:7.
- Törnqvist Andersson, Gunnel** (1970). *Den kyrliga hymnen för blandad kör a cappella i 1930-talets Sverige*.

*Kyrkosångsförbundet och en "ny saklighet".*  
Uppsats. Uppsala.

**Tour**, Peter van (1997). "Körmusikens ställning måste debatteras: Per Borin berättar om den Nordiska Baltiska körfestivalen på Gotland 25–29 juni 1997". *Tidningen Körsång* 70:3.

**Trehörning**, Pär (1996). "Kreativa kören: med publiken för ögonen". *Tidningen Körsång* 69:4.

**Wennersten**, Ellen (1996). "Oskarshamn körfestival". *Tidningen Körsång* 69:3.

**Wikström**, Anna-Stina (2003). "Körliv". In: Boström, Ulf (Ed.). *År av liv: Luleå stift 1904–2004*. Luleå: Svenska kyrkan.

**Wilhelmsson**, Henry (2006). "Rapport från Körforum i Uppsala, februari 2006". *Samklang* 48:1.

**Wilson**, Carl-Johan (2002). "Kulturminister Marita Ulvskog: konstlad uppdelning i amatörer och proffs ställer till problem för stöd till kulturlivet". *Kyrkomusikernas tidning* 3.

#### ▫ **Körer, föreningar och organisationer** *CHOIRS, SOCIETIES AND ORGANISATIONS*

*10 år: Akademiska kören 1931–1941* (1941). Stockholm: Bröd. Lagerström.

*A: Akademiska kören: 1931–2006, 75-årsjubileum* (2006). Stockholm: Akademiska kören.

**Abrahamsson**, Gun-Britt (2001). "Körresan". *Fjällsjö krönika* 37.

**Adolfson**, Göran P. D. (1995). *Kalmar manskör 90 år: [1905–1995]. Historik*. Kalmar: Kören.

*Akademiska kören: 1931–1981* (1981). Stockholm: AK.

**Åkerberg**, Erik (1910). *Musiklivet inom Par Bricole, 1779–1890. Biografiska skizzer och anteckningar*. Stockholm: Bonnier.

**Aldskogius**, Maj (Ed.) (2007). "*kunn' I dock så vackert låta*". *Uppsala akademiska kammarkör 50 år*. Uppsala: Acta Universitatis Upsaliensis (Skrifter rörande Uppsala universitet. C. Organisation och historia, 80).

*Allmänna sången 150 år. Utställning i Uppsala universitetsbibliotek [29 maj–22 juni 1980]* (1980). Uppsala (Uppsala universitetsbiblioteks utställningskataloger).

**Anderholm**, Carl Gustaf (1992). *Sången i Borås Par Bricole 1860–1985*. Borås: Par Bricole.

**Anell**, Jan Anders; **Söderström**, Göran (2007). *Stockholms gaykör 1982–2007*. Stockholm: Stockholmia.

**Arwén**, Bengt (2003). *Vokal glans i etern: 75: Radiokören 1925–2000*. Stockholm: SR Berwaldhallen.

**Bäckström**, Karl-Erik (1993). *Lidköpings manskör 1913–1993: 80 år*. Lidköping: Kören.

**Beijbom**, Ulf (1986). "Swedish-American organizational life". In: Runblom, Harald; Blanck, Dag (Eds.). *Scandinavia overseas*. Uppsala.

**Bengtsson**, Axel (1956). *Dalslands körförbund 1931–1956. En blick på dess liv och verk under 25 år*. Åmål.

**Bengtsson**, Bengt (1943). *Elimkyrkans kör: minneskrift i anledning av den blandade körsångens 75-åriga tillvaro inom Eskilstuna baptistförsamling*. Eskilstuna.

**Bergensträhle**, Eva (1985). *Växjö domkyrkokör 1908–1975*. Växjö: Å. Lindströms boktryckeri.

**Betelkören** (1953). *Klippan – Betelkören: Minneskrift i anledning av den blandade körsångens obrutna 50-åriga tillvaro inom Södertälje baptistförsamling*. Södertälje.

*Björketorps kyrkokör femtio år 1971* (1971). Björketorp: Kören.

- Björling**, Sture (1996). "Grafiska kören: Grafiska fackföreningens sångkör i Stockholm". *Samklang* 38:2.
- Björling**, Sture (1997). *Grafiska kören i Stockholm 150 år (1846–1996)*. Stockholm: Grafiska fackföreningen.
- Björling**, Sture (2006). "Grafiska kören: en av de äldsta i landet". *Samklang* 48:4.
- Blomé**, Christine (1993). "Jubelaurentii i Berwaldhallen: Eller historien om en körmodell som fungerar". *Kyrkomusikernas tidning* 59:15.
- Bohlin**, Folke (1978). "När blev OD OD?". In: Hellström, Sten-Gunnar (Ed.). *Annorlunda manskör*. Uppsala: Sångsällskapet Orphei drängar.  
*Borås orkesterförening 1912–1917: Musikfesten 20–22 april 1917* (1917). Borås.
- Brabe djäknar 1962–1967: en översikt av studentkören Brabe djäknars verksamhet under 5 år* (1967). Åbo: Kören.
- Claesson**, Christina (2008). *Sånger vid havet: Malmö akademiska kör och orkester*. Malmö: Malmö högskola.
- Colldén**, Anders (1996). "10 år med FSK! En tillbackablick". *Informationsbladet Körledaren* 3.
- Colldén**, Anders (2006). "Körverksamhet i Oscars församling 1956–2006". In: Rengmyr Lövgren, Birgitta; Forsberg, Katarina (Eds.). *Oscars församling 100 år: minneskrift 1956–2006*. Stockholm: Oscars församling.
- Corlin**, Eva (2006). "Härlig gemenskap i Älvkarleby Gospel". *Kyrkokörjournalen* 2.
- Cox**, Roland (1993). "Happy gays are here again". *Sångaren* 80:1.
- Cox**, Roland (1994). "Samsång räddar småkörerna: jämtarna som inte ger sig". *Sångaren* 81:4.
- Crona**, Ann-Marie (1956). *Lunds studentsångförening 125 år*. Lund: Gleerup.
- Edwardsson**, Kerstin (2005). "Trotsiga kören: Oscars Kyrkokör trotsar ålderskrämporna och fortsätter att sjunga". *Tidningen Körsång* 2.
- Ejeby**, Bo (Ed.) (1988). *Göteborgs kammarkör 1963–1988*. Göteborg: Kören.
- Emche**, Aron; **Lundgren**, Olle (1956). *Hjärtats nyckel heter sång: en programskrift vid KFUM-körens i Stockholm konserter 1956 inför den förestående Amerikaturnén*. Stockholm: KFUM-kören i Stockholm.
- Engström**, Bengt Olof (2009). *Evergreen: berättelsen om en seniorekör i solna under 38 år*. Solna: Evergreen.
- Eriksson**, Göte (1968). *Betelkören, Örebro, etthundra år: några bilder från körarbetet i Örebro första baptistförsamling åren 1868–1968*. Örebro.
- Eriksson**, Gunnar (1997). *25 år med Nordanstigs manskör: 1972–1997*. Bergsjö: Kören.
- Ett blandat sällskap: Allmänna sången 150 år* (1980). Uppsala: Allmänna sången.
- Falkenbergs manskör 90 år: jubileum* (1996). Falkenberg: Kören.
- Festskrift utg. vid Stockholms kommunalarbeters sångkörs 25-årsjubileum 24/3 1946*. (1946). Stockholm: Förenade tryckerier.
- Friedner**, Calle (2008). *Hör klangen: Stockholms gosskör 70 år*. Stockholm: Stockholms gosskör.
- Fröberg**, Margareta (2006). "Aringsås sångkör – Alvesta kyrkokör: berättelsen om en 100-årig kör och dess ledare". *Värendsbygder* 78.
- From sea to shining sea: KFUM-kören i Stockholm: USA 1956* (1957). Stockholm: KFUM.
- Gammelstads manskör 1911–1971*. (1971). Gammelstad: Kören.
- Girardet**, Veronique (2006). *Konstnärlig process och måluppfyllelse i Lunds Vokalensemble – "...en lite sån magisk*

- upplevelse*". Kandidatuppsats. Lunds universitet/Musikhögskolan i Malmö.
- Göteborgs allmänna körförbund: 60 år 1985* (1985). Göteborg: Förbundet.
- Gotlands körförbund: 1926–1996: jubileumsskrift* (1996). Visby: Förbundet.
- Gottvall**, Otto (1944). "Medelpads körförbund 40 år". *Medelpads hembygdsförbunds årsbok* 3.
- Granér**, Gabriel (1933). *Berättelse över Sveriges körförbunds verksamhet under tre-årsperioden 1930–1932*. Stockholm: Sveriges körförbund.
- Green**, Claes (1970). *Chalmers sångkör 1870–1970: en historisk sammanställning med anledning av 100-årsjubileet den 14 november 1970*. Göteborg: Kören.
- Hagman**, Björn (1981). *Vasa kammarkör*. Vasa: Kören.
- Halmstad manskör 50 år: 1943–1993: jubileumsskrift* (1993). Halmstad: Kören.
- Halvorsen**, Tord; **Axelsson**, Rolf (1968). *KFUM-kören, 1950–1965*. Stockholm: KFUM.
- Hardemo kyrkokör 1878–1978: en historik* (1978). Kumla: Kören.
- Härnösands allmänna sångförening** (1954). *Festskrift: Härnösands allmänna sångförenings 50-års jubileum: 1904–1954*. Härnösand.
- Hedblom**, Anders Im. (1963). *Ludvika missionskyrkokör: en kör historia*. Ludvika.
- Hedlund**, Oscar (1995). "En god knipa kallad Radiokören". *Musik* 8.
- Hellström**, Sten-Gunnar (Ed.) (1978). *Annorlunda manskör*. Uppsala: Sångsällskapet Orphei drängar.
- Hemberg**, Eskil (1997). "The Opera Chorus and its repertoire in 400 years". *The international choral bulletin* 17:1.
- Hjelmqvist**, Nils Fredrik (2008). "Körjubileum 1928–2008". *Hemmesjöbygden: meddelande från Hemmesjö hembygdsförening* 32:2.
- Höjbrandt**, Bengt (Ed.) (1995). *En körhistoria: 1862–1995*. Stockholm: Stockholms allmänna sångfören.
- Holmgren-Norrman**, Judit (1996). "Norrbomska ungdomskören". *Kirunatidningen* 4.
- Hult**, Elisabeth Lill (1985). *Körliv under 60 år. Sveriges körförbund 1925–1985*. Stockholm: Sveriges körförbund.
- Hult**, Elisabeth Lill (1992). "Akademiska kören i Stockholm: Sveriges första blandade studentkör – 60 år". *Musiklivet: Vår sång* 651.
- Husums manskör: jubileumsskrift 1917–1967* (1967). Husum: Kören.
- Jämtlands läns körförbund 1926–1976: jubileumsskrift* (1976). Östersund: Förbundet.
- Johansson**, Bror (1997). *KFUM-kören Örebro 100 år: 1897–1997: jubileumsskrift*. Örebro: KFUM-kören.
- Johnson**, Anna (Ed.) (1977). *Akademiska kapellet i Uppsala under 350 år. En översikt – från chorus musicus till symfonisk samverkan*. Uppsala universitet (Acta Universitatis Uppsaliensis).
- Jonsson**, Leif (2005). "Fisk Jubilee Singers Sverigeturné 1895". In: Björnberg, Alf (Ed.). *Frispel: Festskrift till Olle Edström*. Göteborgs universitet.
- Karlsson**, Åke (1969). *Sandgrenska manskören, Karlskrona, 1909 8/11 1969: 60-årsjubileum*. Karlskrona: Kören.
- Körsång & scenshow: ABF-kören Babords halsar 1944–2004: 60 år* (2003). Nynäshamn: Babords halsar.
- Kyrkomusikernas riksförbund: 1901–2001* (2001). Stockholm: Kyrkomusikernas riksförbund.
- Långbro kyrkokör – Örebro körsällskap: 1920–1970* (1970). Örebro: Örebro körsällskap.
- Larbring**, Harry (1972). *Ett körförbund: en studie över Göteborgs allmänna körförbund*. Göteborg.

- Larsén, Carlhåkan; Lund, Per-Olof** (2009). "Vi äro muntra musikanter. Svenska Sångarförbundets hundra år". In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.
- Laudamus: minnesskrift vid Linköpings domkyrkokörs 100-årsjubileum* (1987). Linköping: Kören.
- Laurentii gosskör 10 år: [jubileumsskrift]* (1983). Sollentuna: Föreningen Sollentuna kyrkas körer.
- Limberg, Lennart** (1969). *Akademiska kören i Göteborg 50 år: en historik*. Uddevalla.
- Lindström, Jonatan** (2006). "Födde: en nationell ungdomskör". *Kyrkokörjournalen* 6.
- Ljungberger, Erik** (1922). *Med Antwerpenkören till 7:e olympiaden 1920: några korta anteckningar om en svensk sångarskaras långa segertåg*. Stockholm: Stadsingeniör G. Hultquist.
- Lunds akademiska kör 1927–1948–1987/88: jubileumsskrift* (1988). Lund: Kören.
- Manskören Frihetsbröderna 1905–1965* (1965). Helsingfors: Kören.
- Manskören Iris 75 år* (1976). Arvika: Kören.
- Manskören Lorelei 60 år* (1987). Örebro: Kören.
- Martling, Carl Henrik** (1967). *Uppsala domkyrkokör 100 år*. Uppsala: Kören.
- Mattson, Ernst; Emche, Aron** (Eds.) (1950). *KFUM-kören i Stockholm 25 år: några minnesbilder tillägnade KFUM, sångarbröderna och körens vänner*. Stockholm: KFUM-kören.
- Medelpads allmänna körförbund 1903–1922* (1922). Sundsvall.
- Medelpads allmänna körförbund 50 år: Historik. Program. Texter* (1953). Sundsvall.
- Melin, Olle** (2009). *Sandgrenska manskören: nedslag i körens 100-åriga historia 1909–2009*. Karlskrona: Sandgrenska manskören.
- MF-kören 25 år* (1958). Arvika.
- Munkfors missionsförsamlings blandade kör 100 år: 1875–1975* (1975). Munkfors.
- Nedre Ulleruds kyrkokör 1943–1993*. (1993). Deje: Kören.
- Norberg, Gerd** (1996). *Norakören 1896–1996: 100 år med sång och musik*. Utvik: G. Norberg.
- Nordin, Katharina** (1996). "Korallerna, mer än kyrkans barnkör". *Ärkestiftet* 82.
- Olsson, Erik** (1964). *Leksands kyrko- och hembygdskör sjuttiofem år: Siljansbygdens körförbund sextio år: minnesskrift*. Leksand: Leksands kyrko- och hembygdskör.
- Olsson, Lars** (1967). *Göteborgs konserthuskör 1917–1967*. Göteborg: Kören.
- Orden av Runebergs sångarförbunds Finlands-kör: Juni 1930* (1930). Tacoma: Puget Sound Publishing Co.
- Österholm, Lars-Henrik; Lång, Börje** (1972). *Studentkören Brabe djäknar r.f. 1967–1972: en översikt av körens verksamhet under fem år*. Åbo: Kören.
- Ovikens manskör 130 år: jubileumsskrift 1995* (1995). Oviken: Kören.
- På fredlig vikingafärd: Svenska K.F.U.M.-körens sångarfärd till Amerika 1906* (1907). Stockholm: Palmquist.
- Petersén, Gunilla** (1997). "Bra sångröst, teknik, kondition och minne krävs av en heltidsanställd operakorist". *Operan*. 98:4.
- PGL-kören: 1953–1968* (1968). Göteborg.
- Plym Forshell, Pernilla; Åkerström, Kerstin** (1992). *Uppsala domkyrkokör 125 år: en krönika i ord och bild från 1967–1992*. Uppsala: Kören.



- Postmannakören, Göteborg: 35-årsjubileum: 1927 6/10 1962* (1962). Göteborg: Kören.
- Rodriguez, Kiki** (1998). "Näktergalningarna: en teaterkör i Skarpnäck". *Rösträtt* 4.
- Rosén, Erik** (1933). *Düringska kören: Ett blad ur Norrköpings musikliv 1882–1933*. Norrköping.
- Rudén, Jan Olof** (2004). "Amerikakören 1938". *Alfvéniana* 3/4.
- Schött, Harald** (1931). *Linköpings Kongl. gymnasii sångsällskap genom tiderna: Historik på sällskapets 100-års-jubileum den 7 mars 1931*. Linköping: Östgöta Corresp.
- Sibbo sångarbröder 1938–1978*. (1978). Nickby.
- Sjubäradshyddens körförbund 1924–1954: kyrkosångsbögtiden i Borås 30–31 oktober 1954* (1954). Borås.
- Starrkärrs kyrkokör hundra år: 1897–1997* (1997). Nol: Kören.
- Stenberg, Ingeborg** (1972). "Ett sångarjubileum: Överkalix sångkör 1922–1972". *Överkalix*.
- Stockholms körförbunds festskrift* (1930). Stockholm.
- Storkyrkans kör 30 år* (1997). Stockholm: Domkyrkoförsamling.
- Sundström, Einar** (1929). *Till Par Bricole-körens historia*. Stockholm: Par Bricole.
- Svalöfs sångsällskap 1921–1946* (1946). Arlov: Perfekta-tr.
- Svenska K.F.U.M-kören 1894–1919* (1919). Stockholm: K. boktr. Norstedt.
- Svensson, Henry** (1998). "Felicitas: ett eko från Höganäs". *Kullabygd* 71.
- Sveriges körförbund. Handlingar 1922–1975, 71 vol.* Stockholm: Riksarkivet.
- Tapper, Tage** (1978). *Hardemo kyrkokör 1878–1978: en historik*. Hardemo: Kören.
- Toner i Vemmenbög: en liten skrift om Vemmenbögs sångkör 1954–2004* (2004). Vemmenbög: Vemmenhögs sångkör.
- Uddevallavarvets sångkör: historien om en kör* (1996). Uddevalla: Kören.
- Uti vår hage: Uppsala akademiska kammarkör 25 år* (1982). Uppsala.
- Västmanlands körförbund 40 år: 1928–1968* (1968). Västerås.
- Vettergren, Janna** (2007). "Årets kör satsar på samarbete med tonsättare". *Tidningen Körsång* 4.
- Wall, Sara** (2002). *The Real Group. Evolution of sound*. C-uppsats. Uppsala universitet.
- Westerberg, Arnold** (1962). *Smedjebackens manskör 50 år: 1912–1962*. Morgårdshammar.
- Westman, Sven** (1993). "Hacksta kammarkör 20 år". *Rösträtt* 2.
- Wrangel, Ewert** (1931). *Lundasångens hundraårsjubileum: minnesskrift på uppdrag av Lunds studentsångförening*. Lund: Borelius.
- Ytterlännäs kyrkokör** (1967). *Sång- och musikutövning i Ytterlännäs under 120 år: Ytterlännäs kyrkokör 1847–1967, Bollsta-Väja musikkår 1897–1967, Bollsta-Väja manskör 1907–1967. Jubileumsskrift 1967*. Bollstabruk.
- Zettergren, Nils Gustaf** (1966). *Malmö Par Bricoles sångkör genom tiderna: 1878–1966: från protokoll och program*. Malmö: Kören.
- Zions harpa: 100 år med Immanuelskyrkans körer i Norrköping* (1974). Norrköping: Immanuelskyrkan.

#### ◆ Österrike AUSTRIA

- Burkhart, Franz** (1969). "Laienchoringen in Österreich". *Österreichische Musikzeitschrift* 24:2.
- Chorverband Salzburg; Tiroler Volksliedarchiv**. (2007). *Vokalmusik zur*

*Zeit Mozarts: Bericht zum Salzburger Symposium der Arbeitsgemeinschaft alpenländischer Chorverbände im Juni 2006.* Salzburg: Chorverband Salzburg.

**Dürr**, Walther (1989). "Liedertafel und Männergesang: Silcher in Österreich". In: Schmid, Manfred Hermann (Ed.). *Friedrich Silcher 1789–1860: Studien zu Leben und Nachleben.* Tübingen: Kulturamt Tübingen (Beiträge zur Tübinger Geschichte, 3).

**Gattermeyer**, Heinrich (1984). "Das Phänomen der Musikstadt Eferding". *Oberösterreichischer Kulturbericht* 34:4.

**Grasberger**, Franz (1968). "Geschichte der Kirchenmusik in Oberösterreich". *Singende Kirche* 15:4.

**Hahn**, Kurt (1981). "Das politische Arbeiterlied in der Ersten Republik Österreich". *Jahrbuch des österreichischen Volksliedwerkes* 30.

**Harrandt**, Andrea (1993). "Aus dem Archiv der Liedertafel 'Frohsinn': zum Chorwesen im 19. Jahrhundert". In: Wessely, Othmar (Ed.). *Musikstadt Linz – Musikland Oberösterreich. Im Rahmen des Internationalen Brucknerfestes Linz 1990, 19.–23. September 1990; Bericht.* Linz: Anton-Bruckner-Institut.

**Hochradner**, Thomas (2005). "Zwischen fremden Modellen und eigener Tradition: Kirchensinger in Salzburg". In: Grupe, Gerd (Ed.). *Musikethnologie und Volksmusikforschung in Österreich: das "Fremde" und das "Eigene"?* Aachen: Shaker (Musikethnologische Sammelbände, 20).

**Hubmann**, Klaus (1991). *Materialien zur Geschichte der Musikpflege im Zisterzienserstift Rein und in seinen Pfarren.* Diss. Graz: Karl-Franzens-Universität.

**Jank**, Werner (1981). "Zur Arbeitermusikbewegung in der Ersten Republik". In: Perfahl, Brigitte (Ed.). *Arbeiterbewegung, koloniale Frage und Befreiungsbewegung bis zum Ende des 1. Weltkrieges. Arbeiterbildung unter den*

*Bedingungen des Kapitalismus.* Wien: Europaverlag (Geschichte der Arbeiterbewegung – ITH-Tagungsberichte, 12).

**Kannonier**, Reinhard (1981). "Stahlhelm und Notenschlüssel. Zur Geschichte der Arbeitersängerbewegung in Linz und Oberösterreich". *Linz aktiv* 53.

**Rappold**, Karl (1962). *Die Entwicklung des Männerchorwesens in der Steiermark.* Graz: Akademische Druck- und Verlagsanstalt (Steirischer Tonkünstlerbund. Musik aus der Steiermark).

**Reimann**, Reinhold (1998). *Ein freies Lied der Freiheit darzubringen. Vom Studententum in Graz 1848/49.* Graz: Steirischer Studentenhistoriker-Verein (Schriftenreihe des Steirischen Studentenhistoriker-Vereines, 25).

**Ruff**, Anthony (1997). "A millennium of congregational song: How they've done it in Austria". *Pastoral music* 21:3.

**Sangl**, Carena (2005). *Der Cäcilianismus in Salzburg unter Erzbischof Johannes Kardinal Katschthaler.* Sinzig: Studio-Verlag.

**Singer**, Siegfried (1987). "Das Volkslied im Chor: Auf Tiroler Verhältnisse bezogen". *Jahrbuch des österreichischen Volksliedwerkes* 36–37.

**Specht**, R. John (1987). "Schoenberg among the workers: Choral conducting in pre-1900 Vienna". *Journal of the Arnold Schoenberg Institute* 10:1.

**Weichmann**, Theodor; **Reimann**, Reinhold (1980). *Akademisches Singen in Graz. Ein Überblick über nahezu zwei Jahrhunderte.* Graz: Steirischer Studentenhistoriker-Verein (Schriftenreihe des Steirischen Studentenhistoriker-Vereines, 1).

● **Körer, föreningar och organisationer** *CHOIRS, SOCIETIES AND ORGANISATIONS*

**Boehm**, August (1908). *Geschichte des Singvereines der Gesellschaft der Musikfreunde in Wien. Festschrift zum fünfzigjährigen Singvereins-Jubiläum von Prof. Dr. August Böhm Edlen v. Böhmersheim*. Wien: Holzhausen.

**Fürst**, Paul Walter (Ed.) (1994). *Zur Situation der Musiker in Österreich: Referate der Musik-Symposien im Schloß Schloßhof 1989–1993*. Wien (Schriftenreihe des Instituts für Wiener Klangstil, 2).

**Krones**, Hartmut (2004). "Zur Frühgeschichte des österreichischen Arbeitersängerbundes, 1867–1901–1914". In: Kuret, Primož (Ed.). *Zborovska glasba i pevstva društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Meyer**, Xaver (1993). "Vom Heumarkt bis Japan – 150 Jahre Männergesang-Verein: Über Geschichte und Buch des Chores". *Österreichische Musikzeitschrift* 48:10–11.

**Meyer**, Xaver (2001). *Wiener Madrigalchor: Eine Chronik über 50 Jahre Chorgeschichte*. Wien: Wiener Madrigalchor.

**Peschke**, Fritz (1994). "Der Alltag eines Berufschorsängers am Beispiel des Wiener Staatsopernchores". In: Fürst, Paul Walter (Ed.). *Zur Situation der Musiker in Österreich: Referate der Musik-Symposien im Schloß Schloßhof 1989–1993*. Wien (Schriftenreihe des Instituts für Wiener Klangstil, 2).

**Reiber**, Joachim (2007). *Wiener Singverein – Menschen, Stimmen, Götterfunken*. St. Pölten: Residenz-Verlag.

**Reimann**, Reinhold (1977). *Akademische Liedertafel Leoben, Akademischer*

*Gesangverein Leoben, Deutscher Akademischer Gesangverein Leoben. Chronik 1862–1901*. Graz: Verlag des Altherrenverbandes der Akademischen Sängerschaft Gothia (Mitteilungen der Akademischen Sängerschaft Gothia zu Graz und ihres Altherrenverbandes, 53).

**Schilder**, Rudolf (1983). *1883–1983. 100 Jahre Männergesangverein 'Sängerbund' Deutsch-Wagram*. Deutsch-Wagram: Männergesangsverein 'Sängerbund'.

○ ► ◆ **Polen** *POLAND*

**Barszczewska**, Krystyna (1975). "Z dziejów amatorskiego ruchu śpiewaczego w Zabrze (1848–1939)". [History of the amateur singing movement in Zabrze (1848–1939)]. *Kroniki miasta Zabrze* 8.

**Bystrzonowska**, Anna (1967). "Chóry krajowe i zagraniczne na estradzie Filharmonii Poznańskiej w latach od 1947 do 1959/60". [Polish and foreign choirs in the Poznan Philharmonic in the years 1947–1959/60]. *Kronika Miasta Poznania* 35:4.

**Domańska-Maćkowiak**, Krystyna (1992). "Rozwój amatorskiego ruchu śpiewaczego i instrumentalnego w ramach Polskiego Związku Chórów i Orkiestr (1970–1990)". [The development of amateur singing and instrumental playing through the Polski Związek Chórów i Orkiestr, 1970–1990]. In: Hellwig, Jan (Ed.). *Zorganizowany amatorski ruch chóralny w Wielkopolsce: 1892–1992*. [The united amateur choir movement in greater Poland: 1892–1992]. Poznań: Wielkopolski Związek Chórów i Orkiestr.

**Domańska-Maćkowiak**, Krystyna (2000). "Związki Akademii Muzycznej z ruchem śpiewaczym w Poznaniu do roku 1939". [Relations of the Akademia Muzyczna with the singing movement in Poznań up to 1939]. In: Akademia

- Muzyczna im. I.J. Paderewskiego (Ed.). *Homines, Ars et Scientia: Praca zbiorowa dedykowana Akademii Muzycznej im. I.J. Paderewskiego w Poznaniu z okazji jej osiemdziesięciolecia (1920–2000)*. Poznań.
- Flam**, Gila (1992). *Singing for survival: Songs of the Lodz ghetto, 1940–45*. Urbana: University of Illinois Press.
- Gancarczyk**, Paweł (1999). “Cantus planus multiplex: Polifonia choralowa w Polsce XIII–XVI wieku”. In: Witkowska-Zaremba, Elżbieta (Ed.). *Notae musicae artis. Notacja muzyczna w źródłach polskich XI–XVI wieku*. [Notae musicae artis: Musical notation in Polish sources, 11th–16th century]. Kraków: Musica Iagellonica.
- Hellwig**, Jan (Ed.) (1992). *Zorganizowany amatorski ruch chóralny w Wielkopolsce: 1892–1992*. [The united amateur choir movement in greater Poland: 1892–1992]. Poznań: Wielkopolski Związek Chórów i Orkiestr.
- Loos**, Helmut (2000). “Deutsches Männerchorwesen in Danzig”. In: Popinigis, Danuta (Ed.). *Musica Baltica. Danzig und die Musikkultur Europas*. Gdansk.
- Michalak**, Jerzy Marian (2007). “Es ist jetzt ein anderer Welt, und geht anders zu”. Evangelische Kantoren und Kantorate im Danzig des 18. Jahrhunderts”. In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Poźniak**, Piotr (1999). *Repertuar polskiej muzyki wokalne w epoce Renesansu. Studium kontekstualno-analityczne*. Kraków: Musica Iagellonica (Acta musicologica Universitatis Cracoviensis, 6).
- Świerc**, Piotr (1981). “Ruch śpiewaczy na Górnym Śląsku w dobie plebiscytu”. [The singing movement in Upper Silesia during the time of the plebiscites]. *Kwartalnik opolski* 27:2.
- Szajek**, Stanisław (1992). “Wychowawcze wartości Wszechrzeczyńskiego Zjazdu Śpiewaczego w Poznaniu w 1929 roku”. [The educational role of the pan-Slavic singing movement in Poznań, 1929]. In: Hellwig, Jan (Ed.). *Zorganizowany amatorski ruch chóralny w Wielkopolsce: 1892–1992*. [The united amateur choir movement in greater Poland: 1892–1992]. Poznań: Wielkopolski Związek Chórów i Orkiestr.
- Winowicz**, Krystyna (1982). *Narodowe i patriotyczne idee wielkopolskiego ruchu śpiewaczego*. [The national and patriotic ideas of the singing movement in Wielkopolska]. Poznań: Krajowa Agencja Wydawnicza.
- Wiśniowski**, Jerzy; **Pałubicki**, Konrad (Eds.) (1981). *Spoleczny ruch muzyczny na Pomorzu*. [The social musical life in Pomerania]. Bydgoszcz: Wyższa Szkoła Pedagogiczna (Prace wydziału nauk humanistycznych. Prace komisji sztuki).
- Witkowski**, Leon (1970). “Dzieje polskiego amatorskiego ruchu śpiewaczego w Grudziadzu”. [A history of the Polish amateur singing movement in Grudziadz]. *Rocznik grudziadzki* 5–6.
- Witkowski**, Leon (1981). “Zarys dziejów polskiego ruchu śpiewaczego na Pomorzu do roku 1939”. [An outline history of the Polish singing movement in Pomerania up to 1939]. In: Wiśniowski, Jerzy; Pałubicki, Konrad (Eds.). *Prace komisji sztuki. D/4*. Wydawnictwo Muzyczne Bydgoszcz.
- Zakrzewska-Nikiporczyk**, Barbara (1979). “Z dziejów polskiego świeckiego ruchu śpiewaczego w Wielkim Księstwie Poznańskim (lata 1870–1892)”. [The history of the secular choral movement in the Great Duchy of Poznań (1870–92)]. *Muzyka: Kwartalnik poświęcony historii i teorii muzyki* 24:2.

● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Krysiak, Feliks** (1990). *Koto Śpiewackie, od 1931 r. Chór Męski Dzwon przy Miejskim Ośrodku Kultury w Gnieźnie: Jubileusz 100-lecia działalności organizacyjno-artystycznej*. Gniezno: Wydział Kultury i Sztuki Urzędu Miejskiego Gniezno.

◆ **Portugal**

**Cardoso, José Maria Pedrosa** (1986). “Papel social de um coro amador da área de Lisboa”. *Boletim da Associação Portuguesa de Educação Musical* 48.

**Scherpereel, Joseph** (2003). “Les maîtrises de la cathédrale et de l'église patriarcale de Lisbonne du milieu du 18e siècle à la Révolution libérale de 1834”. In: Escoffier, Georges (Ed.). *Maîtrises et chapelles aux XVIIe et XVIIIe siècles: Des institutions musicales au service de Dieu*. Clermont-Ferrand: Presses Universitaires Blaise Pascal (Histoires croisées).

● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Camilo, Viriato; Camilo, Maria Teresa** (1990). *Fernando Lopes Graça e o coro da Academia de Amadores de Música*. Lisboa: Seara Nova.

◆ **Rumänien ROMANIA**

**Lackner, Paul** (2000). *Ein Versuch, die chor-musikalische Vergangenheit Reschitzas festzulegen: Ein Beitrag zur Musikgeschichte Reschitzas in der Zeitspanne 1826–1984*. Resita: MODUS P.H.

**Metz, Franz** (2005). “Wo der Gesang zu Haus ist: Zur Gründung der deutschen und rumänischen Chorverbände im

Banat”. In: Metz, Franz (Ed.). *Muzica – dialog intercultural. Confluențe muzicale interculturale în Banat*. München: Ed. Musik Südost (Südosteuropäische Musikhefte, 5).

**Roșca, Felician** (2003). “Der gegenwärtige Hymnen- und Gemeindegesang im rumänischen Kulturraum: Eine Einführung”. In: Kück, Cornelia; Kurzke, Hermann (Eds.). *Kirchenlied und nationale Identität: Internationale und interkulturelle Beiträge*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Curpas, Teodor** (Ed.) (1974). *Cincizeci de ani activitate a Corului învatamîntului satmarean, 1924–1974*. [Fifty years of activities of the Educational Chorus of Satu Mare, 1924–1974]. Satu Mare: n.p. Satu Mare.

**Metz, Franz** (2001). “Der Temeswarer Philharmonische Verein und die südosteuropäische Chorbewegung in der zweiten Hälfte des 19. Jahrhunderts”. In: Metz, Franz (Ed.). *Beiträge zur südosteuropäischen Musikgeschichte. Musikleben der Deutschen im Kontext südosteuropäischer Musikku. Positionen und Traditionen*. München: Ed. Musik Südost (Beiträge zur donauschwäbischen Volks- und Heimatforschung, 95).

◆ **Ryssland RUSSIA**

**Ardentov, Dmitrij** (1995). “O nekotoryh osobennostjakh sostava russkogo hora”. In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

- Beljaev**, Viktor Mihajlovič (1966). "Proišoždenie znamennoĝo rospeva". [Origins of znamennyj chant]. In: Mokřý, Ladislav (Ed.). *Anfänge der slavischen Musik*. Bratislava: Slovenská Akadémia Vied (Ústav hudobnej vedy: Symposia, 1).
- Brown**, Malcolm Hamrick (1983). "Native song and national consciousness in nineteenth-century Russian music". In: Stavrou, Theofanis George (Ed.). *Art and culture in nineteenth-century Russia*. Bloomington: Indiana University Press.
- Chorovoe iskusstvo i sovremennye problemy dirizersko-chorovogo obrazovanija* (2005). Sankt-Petersburg (Sbornik naucnych trudov. Sankt-Peterburgskij Gosudarstvennyj Universitet Kultury i Iskusstv. Ministerstvo Kultury Rossii, 164).
- Dolskaya-Ackerly**, Olga (1996). *Spiritual songs in seventeenth-century Russia: Edition of the MS 1938 from Muzejnoe Sobranie of the State Historical Muzeum in Moscow (GIM)*. Köln: Böhlau (Bausteine zur slavischen Philologie und Kulturgeschichte. Reihe B, Editionen, N.F. 4).
- Erkomaisvili**, Anzor (1999). *Xma ucnauri*. Tbilisi: Gamomcemloba Sakartvelo.
- Fedorovskja**, Natalja Aleksandrovna (2003). *Rol' ritoriki v russkoj dubovnoj pevčeskoj kul'ture XVII–XVIII vekov: Na primere temy pokajanija*. [The role of rhetoric in the Russian sacred singing of XVII–XVIII centuries: The theme of repentance].
- Gardner**, Johann von (1987). *Gesang der russisch-orthodoxen Kirche. II: Zweite Epoche (Mitte des 17. Jahrhunderts bis 1918)*. Wiesbaden: Harrassowitz (Schriften zur Geistesgeschichte des östlichen Europa).
- Goluboff**, Sascha Leigh (1999). *Jewish multi-ethnicities in post-Soviet Russia: An eventful ethnography of the Moscow Choral Synagogue*. Ph.D. Urbana-Champaign: University of Illinois.
- Ilin**, Valentin Petrovič (1985). *Očerki istorii russkoj chorovoj kul'tury vtoroj poloviny XVII – nacala XX veka*. Moskva: Sovetskij kompozitor.
- Issakov**, Sergei (1993). "Vene koorilaulu ja Vene laulupidude ajalooost Eestis". [The history of Russian choral song and song festivals]. *Teater. Muusika. Kino* 5.
- Ivanov**, Vladimir (1995). "Gluhovskaja skola po podgotovke pevcih dlja Pridvornoj Kapelly". In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kul'tury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kul'tury).
- Koposov**, Aleksej Pavlovič (1968). "Narodnym horam-zit'!". [Long live the folk choir!]. *Sovetskaja muzyka* 32:4.
- Krasavina**, Natalja (1995). "O pevc'eskoj praktike Iosifo-Volokolamskogo monastyrja". [The practice of singing at the Saint Iosif's Volokolamsk monastery]. *Muzykal'naâ akademija* 3.
- Lebedeva-Emelina**, Antonina Viktorovna (1993). *Russkaja horovaja kul'tura vtoroj poloviny XVIII veka*. [Russian choral culture of the second half of the 18th century]. Moskva: Rossiskij Institut Iskusstvoznanija.
- Letkemann**, Peter (1985). *The hymnody and choral music of Mennonites in Russia, 1789–1915*. Ph.D. University of Toronto.
- Levando**, Petr Petrovič (Ed.) (1982). *Stanovlenie i razvitie nacional'nyh tradicij v russkom horovom iskusstve (tvorcestvo, ispolnitel'stvo, obrazovanie)*. [The formation and development of national traditions in Russian choral singing (repertory, performance practice, education)]. Leningrad: Leningradskaia gos. konservatorii im. N.A. Rimskogo-Korsakova.

- Livasuk-Poljakova**, Olga Nikolaevna (2006). *Burâtskaâ borovaâ literatura*. [The Burât choral literature]. Ulan-Ude: Vostočno-Sibirskaja Gosudarstvennaja Akademija Kultury i Iskusstva.
- Lokšin**, Daniil Lvovič (1953). *Vydajuščiesja russkie chory i ich dirižery: kratkie očerki*. Moskva: Gosudarstvennoe muzykalnoe izdatelstvo.
- Martynov**, Ivan Ivanovič (1953). *Gosudarstvennyj russkij narodnyj chor imeni Pjatnickogo*. Moskva: Iskusstvo.
- Meleškova**, Nataliâ (2008). "Obšestvenčeskij russkij hor v Prage (20-e gody XX veka): Iz istorii russkoj èmigracii". [All-student Russian choir in the 1920s Prague: From the history of Russian emigration]. *Muzykal'naâ akademiâ* 2.
- Morosan**, Walter Vladimir (1984). *Choral performance in Pre-revolutionary Russia*. D.M.A. Urbana-Champaign: University of Illinois.
- Ritzarev**, Marina (2000). "Chant and polyphony in Russia: Historical aspects". In: Bouckaert, Bruno (Ed.). *The Di Martinelli Music Collection (KULeuven, University Archives). Colloquium proceedings, Leuven 02.02.1998*. Peer: Alamire (Yearbook of the Alamire Foundation, 4).
- Šavohina**, Elena (1987). *Znamennoe mnogogolosie v ego svjazjah s obsčimi zakonomernostjami razvitija polifonii?*. [Znamennyj multivoiced singing in the context of polyphonic development]. Diss. Leningrad: Gosudarstvennaja Konservatorija.
- Shtangrud**, Mikhail (2006). *History of Moscow State Choral College: From 1944 through 1991*. D.M.A. University of Southern California.
- Skotnikova**, Galina (1995). "Dusa grustit o nebesah: Drevnerusskoe bogosluzebnoe penie i sovremnonoe russkoe samoznanie". [The soul longs for Heaven: Old Russian religious singing and modern Russian self-consciousness]. In: Tomaševskaja, Tatjana (Ed.). *Russkaja borovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).
- Smit**, Susannah Lockwood (1997). "Soviet arts policy, folk music, and national identity: The Piatnitskii State Russian Folk Choir, 1927–1945". *DALA* 58:5.
- Smith**, Susannah Lockwood (2002). "From Peasants to Professionals. The Socialist-Realist Transformation of a Russian Folk Choir". *Kritika: Explorations in Russian and Eurasian History* 3:3.
- Timosevskaja**, T.G. (2000). *Vydajusčiesja chorovye dejateli i pedagogi. Istorija, tradicii, sovremennye problemy chorovogo iskusstva*. Sankt-Petersburg (Sbornik naucnych trudov. Sankt-Peterburgskij Gosudarstvennyj Universitet Kultury i Iskusstv, 153).
- Tomaševskaja**, Tatjana (Ed.) (1995). *Russkaja borovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).
- Vasilev**, Vladimir (1995). "Rol' Taneeva v rossijskom horovom obrazovanii i prosvescenii". In: Tomaševskaja, Tatjana (Ed.). *Russkaja borovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

● **Körer, föreningar och organisationer** **CHOIRS, SOCIETIES AND ORGANISATIONS**

- Bobykina**, Irina Andreevna (1979). *Moskovskij hor molodeži i studentov*. [The Moscow Youth and Student Chorus]. Moskva: Sovetskij kompozitor.

**Cernusenko**, Vladislav (1982). "Pervyj russkij hor". [The first Russian choir]. In: Levando, Petr Petrovič (Ed.). *Stanovlenie i razvitie nacional'nyh tradicij v russkom horovom iskusstve (tvorcestvo, ispolnitel'stvo, obrazovanie)*. [The formation and development of national traditions in Russian choral singing (repertory, performance practice, education)]. Leningrad: Leningradskaja gos. konservatoriia im. N.A. Rimskogo-Korsakova.

**Dunlop**, Carolyn C. (2000). *The Russian court chapel choir, 1796–1917*. Amsterdam: Harwood Academic Publishers.

**Kahnberg**, Peter (1991/92). "Logos: kammarkören från Moskvas första baptistförsamling". *Mixturen* 22:2.

**Ritchie**, Carolyn Cairns (1994). *The Russian Court Chapel Choir, 1796–1917*. Ph.D. University of Glasgow.

**Smith**, Susannah Lockwood (1997). *Soviet arts policy, folk music, and national identity: The Piatnitskii State Russian Folk Choir, 1927–1945*. Ph.D. University of Minnesota.

#### ◆ Schweiz SWITZERLAND

**Briner**, Andres (1991). "Die Musikstadt und die Schweiz: Zürich als Wiege des Chorgesangs". *Schweizer Monatshefte* 71.

**Gordon**, Bruce (2003). "Zwingli and church music: Another look". *Church music quarterly* 7.

**Hauri-Karrer**, Antoinette (2001). *Hab oft im Kreise der Lieben ...: Dättwil und seine Chortraditionen*. Dättwil: Chronikgruppe Dättwil.

**Jenny**, Markus (1994). "Der Engadiner Kirchengesang im 17. und 18. Jahrhundert: Ein kulturhistorisches Unikum". In: Brouwer, Frans; Leaver, Robin A.; Honders, Casper (Eds.). *Ars et musica in liturgia. Essays presented to Casper Honders on his seventieth birthday*.

Metuchen, N.J.: Scarecrow Press (Studies in liturgical musicology, 1).

**Sekiguchi**, Hiroko (2001). "H.G. Nēgeri to Suisu no danse'i gasshō undō: 19-seiki zenki Suisu ni okeru ongaku shakai no ichi sokumen". [H.G. Nägeli and the men's chorus movement in Switzerland: An aspect of music and society in Switzerland in the first half of the 19th century]. *Ongakugaku* 47:1.

**Zahnd**, Urs Martin (1996). "Chordienst und Schule in eidgenössischen Städten des Spätmittelalters: Eine Untersuchung auf Grund der Verhältnisse in Bern, Freiburg, Luzern und Solothurn". In: Kintzinger, Martin (Ed.). *Schule und Schüler im Mittelalter. Beiträge zur europäischen Bildungsgeschichte des 9. bis 15. Jahrhunderts*. Köln: Böhlau (Beihefte zum Archiv für Kulturgeschichte, 42).

#### ◆ Serbien SERBIA

**Lazić**, Milisav (1987). "Sto pedeset godina organizovanog horskog pevaštva u Vojvodini". [150 years of organized choral singing in Vojvodina]. In: *Proleće na čenejskim salašima. Pčesa '87*. [Springtime at the Čenej fields. Pčesa '87]. Novi Sad: Vojvođansko Društvo za Poljoprivrednu Tehniku.

**Marković**, Tatjana (1994). "Crkvene kompozicije na repertoaru srpskih pevačkih društava do 1914. godine". [Sacred compositions in the repertoires of Serbian singing societies before 1914]. *Zbornik Matice Srpske za scenske umetnosti i muziku* 15.

**Marković**, Tatjana (1995). "Serbian choral music of the 19th century in cooperation with poetry: Comparative research". *New sound: International magazine for music* 6.

**Marković**, Tatjana (1995). *Srpska horska muzika XIX veka u sadejstvu sa poezijom*. [Serbian choral music of the 19th



century and its relationship to poetry].  
M.A. Beograd: Muzičke Umetnosti.

**Marković, Tatjana** (2007). "Horska muzika". In: Knežević-Žuborski, Lenka (Ed.). *Istorija srpske muzike. Srpska muzika i evropsko muzičko nasleđe*. Beograd: Zavod za Udžbenike.

**Pejović, Roksanda** (2006). "Horovi u beogradskom muzičkom životu prvih godina po završetku drugog svetskog rata (1944–1950)". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku. 28 (2006): Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Zulić, Miradet** (2006). "Srpska pjevačka društva u Tuzli i Bijeljini do 1914. godine". [Serbian choral societies in Tuzla and Bijeljina until 1914]. In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku. 28 (2006): Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

### ● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Marković, Tatjana** (1997). "Collegium Musicum: 25 godina rada akademskog ženskog hora iz Beograda". [Collegium Musicum: The 25th anniversary of the academic female choir from Belgrade]. *Novi zvuk: Internacionalni časopis za muziku* 9.

**Marković, Tatjana** (2003). "Choral society as a signifier of Serbian culture: Marking the 150th anniversary of the First Belgrade Choral Society (1853–2003)". *New sound: International magazine for music* 22.

**Marković, Tatjana** (2006). "The specific nature of the activities of choral societies in a multi-ethnic context: A case study of Serbian choral societies in

Banat (Pančevo and Veliki Bečkerek) in the 19th century". *New sound: International magazine for music* 28.

**Marković, Tatjana; Korić, Vesna** (1997). "Collegium Musicum: The 25th anniversary of the academic female choir from Belgrade". *New sound: International magazine for music* 9.

**Perković Radak, Ivana** (2008). *Od andeoskog pojanja do horske umetnosti: Srpska horska crkvena muzika u periodu romantizma (do 1914. godine)*. Beograd: Fakultet Muzičke Umetnosti (Muzikološke studije: Disertacije).

### ◆ **Slovakien SLOVAKIA**

**Lengová, Jana** (2004). "Die Slowakische Chorbewegung in der zweiten Hälfte des 19. Jahrhunderts". In: Kuret, Primož (Ed.). *Zborovska glasba i pevna društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Lengová, Jana** (2007). "Kúčová rola zbormajstrov vo vývoji slovenského zborového hnutia (1860–1918)". [The key role of choral masters in the development of the Slovak choral movement (1860–1918)]. In: Chalupka, Ľubomír (Ed.). *K počte Alexandra Mozyesa a Ľudovíta Rajtera*. Bratislava: Stimul/Filozofická Fakulta Univerzity Komenského.

### ◆ **Slovenien SLOVENIA**

**Ferenčak, Štefan Alojzij** (2002). "Cerkvena pesem in narodna istovetnost na Slovenskem". [Church hymns and national identity in Slovenia]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 95:3–4.

**Gorše, Martin; Kernel, Leon** (2005). "Cerkveno ljudsko petje". [Traditional church singing]. *Cerkveni glasbenik* 98:2.

**Granda, Stane** (2006). "Najlepši je človeški glas, v katerem (človek) poje in govori, žaluje in se veseli". [The most beautiful is human voice, with who (the man) sings and talks, mourn and is joyful]. In: Kert, Jožko (Ed.). *Slomšek in glasbena vzgoja mladib: Zbornik predavanj*. Prevalje: Kulturno Društvo Mohorjan.

**Granda, Stane** (2006). "Vloga glasbe, zlasti petja, v rasti slovenske narodne zavesti (do leta 1848)". [The role of music, especially singing, in the growth of Slovenian national consciousness (up to 1848)]. *Muzikološki zbornik* 42:2.

**Kernel, Leon** (1989). "Organisti in pevovodje na Pivki". [Organists and choral directors in Pivka]. *Cerkveni glasbenik* 82:1–3.

**Kernel, Leon** (2003). "Zborovske pesmarice in pomlajevanje pevskih zborov". [Choral hymnals and renewal of choirs]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 96:5–6.

**Kernel, Leon** (2004). "Ljudsko petje". [Singing]. *Cerkveni glasbenik* 97:1.

**Kernel, Leon** (2009). "Cerkveno ljudsko petje nekoč in danes". [Traditional church singing in past and present]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 102:2.

**Klemenc, Maria Kristina Arko** (2004). *Arranging the nation: Slovenian choral singing and folk song arrangements*. Ph.D. Berkeley: University of California.

**Kralj Bervar, Sonja** (2004). *Hvala slovenstva vam ne izostane. ljubljanska delavska pevska društva do prve svetovne vojne*. [The Slovenian people will not fail to give you a gratitude: Worker's choral societies in Ljubljana before World War II]. Ljubljana: Nova Revija.

**Kuret, Primož** (Ed.) (2004). *Choral music and choral societies, and their role in the development of the national musical cultures. Symposium*. Ljubljana: Festival.

**Kuret, Primož** (2004). "Delavska pevska društva na slovenskem pred prvo

svetovno vojno". In: Kuret, Primož (Ed.). *Zborovska glasba i pevska društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Logar, Engelbert** (1990). "Volkslied und Kunstlied bei den Kärntner Slovenen unter besonderer Berücksichtigung der Entwicklung des slowenischen Chorwesens in Kärnten". In: Kuret, Primož; Strajnar, Julijan (Eds.). *Ljudska in umetna glasba v 20. stoletju v Evropi*. Ljubljana: Festival.

**Rijavec, Andrej** (1979). "Omladinska horska muzika". *Zvuk: Jugoslavenska muzička revija* 1.

**Škulj, Edo** (2002). "Franc Kimovec, pospeševalec ljudskega petja". [Franc Kimovec, a promotor of congregational singing]. In: Škulj, Edo (Ed.). *Festival Slovenske Cerkvene Glasbe: Zbornik kolokvijev*. Ljubljana: Družina.

**Smolik, Marijan** (1982). "Slomškova skrb za cerkveno ljudsko pesem". [Slomšek's care for traditional congregational singing]. *Cerkveni glasbenik* 75:10–12.

## ● Körer, föreningar och organisationer **CHOIRS, SOCIETIES AND ORGANISATIONS**

**Koritnik, Rezika** (2001). *'Mi smo pa od tam doma': Spomini na desetletno delovanje mladinskega pevskega zbora Trboveljski Slavček*. ['Our home is over there': Memories on the youth choir Trboveljski Slavček during the ten years]. Izlake: Grafex.

**Kuret, Primož** (2007). "Arbeiterchöre in Ljubljana vor dem Ersten Weltkrieg". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des

interkulturellen Forschungsprojekts  
"Deutsche Musikkultur im östlichen  
Europa", 3).

#### ◆ Spanien SPAIN

**Aviñoa**, Xosé (2009). "Choral singing in the 19th and 20th centuries". *Catalan Historical Review* 2.

**Borgerding**, Todd M. (2006). "Imagining the sacred body: choirboys, their voices, and corpus Christi in early modern Seville". In: Boynton, Susan; Kok, Roe-Min (Eds.). *Musical childhoods and the cultures of youth*. Middletown, CT: Wesleyan University Press.

**Carbonell i Guberna**, Jaume (1994). "Los 'Coros de Clavé': Un ejemplo de música en sociedad". *Bulletin d'histoire contemporaine de l'Espagne* 20.

**Company Puges**, Aícia (1987). *El cant coral al Prat*. Barcelona: Rúbrica.

**Forrester**, Donald W. (1974). "Conducting practice in the Spanish polyphonic choral tradition". *Choral journal* 15:2.

**González Valle**, José Vicente (1992). *La tradición del canto litúrgico de la Pasión en España: Estudio sobre las composiciones monódicas y polifónicas del 'cantus passionis' en las catedrales de Aragón y Castilla*. Barcelona: Consejo Superior de Investigaciones Científicas (Monumentos de la música española).

**Jiménez**, Juan Ruiz (2008). "From Mozos de Coro towards Seises: Boys in the musical life of Seville cathedral in the fifteenth and sixteenth centuries". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Lluch**, Diego Ramón (1996). "El canto coral como actividad cotidiana". *Eufonía: Didáctica de la música* 2:5.

**Ralle**, Michel (1994). "L'orphéonisme socialiste dans la zone de Bilbao (1890–1910)". *Bulletin d'histoire contemporaine de l'Espagne* 20.

**Trenc Ballester**, Elisée (1994). "La 'Renaixença' et l'implantation du chant coral a Lérida". *Bulletin d'histoire contemporaine de l'Espagne* 20.

**Vera**, Alejandro (2002). *Música vocal profana en el Madrid de Felipe IV*. Lleida: Inst. d'Estudis Ilerdencs (Col·lecció Emili Pujol, 1).

#### ● Körer, föreningar och organisationer *CHOIRS, SOCIETIES AND ORGANISATIONS*

**Gregori i Cifré**, Josep María (1988). "Els escolans cantors de la Seu de Barcelona, 1459–1589". *Recerca musicològica* 8.

#### ◆ Storbritannien *GREAT BRITAIN*

**Alldis**, John (2001). "British choirs and British music".

**Antcliffe**, Herbert (1920). "The effect of the war on English choral music". *The Musical Quarterly* 6:3.

**Baker**, Martin (2008). "The role of the choir in the celebration of the liturgy: Notes on the experience at Westminster Cathedral". *Sacred music* 135:4.

**Bowers**, Roger (1975). *Choral institutions within the English Church: Their constitution and development 1340–1500*. Ph.D. University of East Anglia.

**Brown**, Donald C. (1998). "Thomas Cotterill and hymn singing in the Church of England". In: Music, David W. (Ed.). *We'll shout and sing Hosanna: Essays on church music in honor of William J. Reynolds*. Fort Worth: Southwestern Baptist Theological Seminary.

- Carnes**, James Patrick (1984). *The famous Mr. Keach: Benjamin Keach and his influence on congregational singing in seventeenth-century England*. M.A. North Texas State University.
- Decker**, Harold A. (1973). "Choral singing in England". *Choral journal* 13:9.
- Dexter**, K. J. (2000). *The provision of choral music at St George's chapel, Windsor Castle, and Eton College, c. 1640–1733*. Diss. London: Royal Holloway and Bedford New College.
- Dexter**, Keri (2002). 'A good quire of voices'. *The provision of choral music at St George's Chapel, Windsor Castle, and Eton College, c. 1640–1733*. Aldershot: Ashgate.
- Flynn**, Jane (1995). "The education of choristers in England during the sixteenth century". In: Morehen, John (Ed.). *English choral practice 1400–1650*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 5).
- Givens**, Jimmy McGrath (2004). "And they sung a new song?: The theology of Benjamin Keach and the introduction of congregational hymn-singing to English worship". *American Baptist quarterly* 22:4.
- Goldring**, Malcom (1998). "Il coro di voci bianche nel Regno Unito". *La cartellina: Musica corale e didattica* 22:114.
- Green**, Andrew (1996). "Who will fill the choir stalls?". *BBC music magazine*. Special issue 18.
- Hawkins**, Cynthia Susan (1985). *Aspects of the musical education of choristers in Church of England choir schools*. M.A. McGill University.
- Herbert**, Trevor (2000). "Popular nationalism: Griffith Rhys Jones ('Caradog') and the Welsh choral tradition". In: Bashford, Christina; Ehrlich, Cyril (Eds.). *Music and British culture, 1785–1914. Essays in honour of Cyril Ehrlich*. Oxford: Oxford University Press.
- Hogwood**, Christopher; **Luckett**, Richard (Eds.) (1983). *Music in eighteenth-century England: Essays in memory of Charles Cudworth*. Cambridge: Cambridge University Press.
- Hughes**, Andrew (1988). "Antiphons and acclamations: The politics of music in the coronation service of Edward II, 1308". *The journal of musicology: A quarterly review of music history, criticism, analysis, and performance practice* 6:2.
- Le Huray**, Peter (1967). *Music and the Reformation in England. 1549–1660*. New York: Oxford University Press (Studies in church music).
- Lee-De Amici**, Beth Anne (1999). *Ad sustentacionem fidei Christiani: Sacred music and ceremony in medieval Oxford*. Ph.D. University of Pennsylvania.
- Millard**, James Elwin Rev (1848). *Historical Notices of the Office of Choristers*. London: Joseph Masters.
- Morehen**, John (Ed.) (1995). *English choral practice 1400–1650*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 5).
- Mould**, Alan (2007). *The English chorister. A history*. London: Hambledon Continuum.
- Muir**, Thomas (2007). "'Old wine in new bottles': Renaissance polyphony in the English catholic church during the nineteenth and early twentieth centuries". *Nineteenth-century music review* 4:1.
- Phillips**, Peter (1980). "The golden age regained". *Early music* 8:1.
- Rainbow**, Bernarr (2001). *The choral revival in the Anglican church (1839–1872)*. Woodbridge; Rochester: Boydell Press (Studies in church music).
- Rubin**, Emanuel (2003). *The English glee in the reign of George III*. Warren: Harmonie Park Press (Detroit monographs in musicology, studies in music, 38).

- Russell, Dave** (2008). "Abiding memories: The community singing movement and English social life in the 1920s". *Popular music* 27:1.
- Schaarwächter, Jürgen** (2002). "Scotsman and cosmopolitan: Alexander Campbell Mackenzie and the British choral movement". *British music* 24.
- Silantien, John Joseph** (1980). *The part-song in England, 1837–1914*. D.M.A. Urbana-Champaign: University of Illinois.
- Silantien, John Joseph** (1982). "The Victorian part song: A reappraisal". *Choral journal* 23:2.
- Somerville, J.C.** (1921). "Choral singing in the Army". *Music and Letters* 2:1.
- Stainer, John** (1885). "Choral competitions at the inventions exhibition". *The Musical Times and Singing Class Circular* 26:503.
- Stockigt, Janice B.** (2005). "A study of British influence on musical taste and programming: New choral works introduced to audiences by the Melbourne Philharmonic Society, 1876–1901". *Nineteenth-century music review* 2:2.
- Trinder, J.A.** (1925). "London Choralism". *The musical times* 66:985.
- Vaskov, James Michael** (2000). *The musical education and matriculation of boy choristers at Canterbury Cathedral during the English Reformation period, 1549–1642*. Ph.D. California: The Claremont Graduate University.
- Wales, Roy Frederick** (1981). *The changing pattern of the choral tradition in the city of Coventry, England*. D.M.A. University of Washington.
- Yardley, Anne Bagnall** (2008). "The musical education of young girls in medieval English nunneries". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).
- **Körer, föreningar och organisationer** **CHOIRS, SOCIETIES AND ORGANISATIONS**
- Anderson, S. J.** (2000). *Music by members of the choral foundation of Durham Cathedral in the 17th Century*. Durham.
- Edwards, Robert Alfred** (1985). *And the glory: A history in commemoration of the 150th anniversary of the Huddersfield Choral Society*. Leeds: Maney.
- Jones, Elfed** (1984.). *Côr Meibion y Penrhyn, ddoe a heddiw*. [The history of the Penrhyn Male Voice Choir]. Gwasg Gee ar ran Pwyllgor y Côr Dinbych.
- Jones, Perry** (1995). "Bach choirs of London". *American choral review* 37:1.
- Keen, Basil** (2008). *The Bach. The first hundred years*. Aldershot: Ashgate.
- Nitz, Donald** (1968). "The Norfolk Musical Society 1814–1820: An episode in the history of choral music in New England". *Journal of research in music education* 16:4.
- Pine, Edward** (1953). *The Westminster Abbey singers*. London: D. Dobson.
- Pritchard, Brian W.** (1968). *The musical festival and the choral society in England in the eighteenth and nineteenth centuries: A social history*. Ph.D. University of Birmingham.
- Robertson Butterworth, Dora H.** (1938). *Sarum close: A history of the life and education of the cathedral choristers for 700 years*. London: J. Cape.
- Shiel, Alison I.** (1996). *Aberdeen Bach Choir: Its origins and history*. Aberdeen: Aberdeen Bach Choir.
- Young, Barbara** (2000). *In our dreaming & singing: The story of the Three Choirs Festival Chorus*. Almeley: Logaston.

● Schweiz – Körer, föreningar och organisationer **SWITZERLAND – CHOIRS, SOCIETIES AND ORGANISATIONS**

**Häusermann, Hans; Jelmoli, Hans** (Eds.) (1929). *Hans Häusermann und der Häusermannsche Privatchor*. Zürich: Hug.

**Poloni, Claudio** (2006). "Un Requiem international: Les choristes du Massachusetts Institute of Technology à la Cathédrale de Lausanne". *Revue musicale de Suisse romande* 59:3.

● Tjeckien – Körer, föreningar och organisationer **CZECHIA – CHOIRS, SOCIETIES AND ORGANISATIONS**

**Freemanová, Michaela** (2007). "Prague's 'Cäcilien-Verein' (1840–1865) and its contemporaries: Bohemian choral societies and their German (and Czech) choral repertoire". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

◆ Tyskland **GERMANY**

**Adamek, Karl; Klusen, Ernst** (1987). *Politisches Lied heute: Zur Soziologie des Singens von Arbeiterliedern – Empirischer Beitrag mit Bildern und Noten*. Essen: Klartext Essen (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund).

**Ahrens, Heinrich** (1939). *Die deutsche Wandervogelbewegung von den Anfängen bis zum ersten Weltkrieg*. Hamburg.

**Allen, Heribert** (1995). *Chorwesen in Deutschland. Statistik, Entwicklung,*

*Bedeutung*. Viersen: VDKC (Schriftenreihe des Verbandes Deutscher KonzertChöre, 6).

**Allen, Heribert** (2003). "Vokales Laienmusizieren". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Allen, Heribert** (2003). "Zur Geschichte des Chorgesangs in Essen". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Band, Lothar** (1926). "Männerchorwesen – Männerchorunwesen". In: Cunz, Rolf (Ed.). *Deutsches Musikjahrbuch*. Essen.

**Bautz, Julius** (1890). *Geschichte des deutschen Maennergesanges in uebersichtlicher Darstellung*. Frankfurt a.M.: Steyl & Thomas.

**Blochmann, Elisabeth** (1950). "Das volkstümliche Singen im achtzehnten Jahrhundert". *Die Sammlung. Zeitschrift für Kultur und Erziehung* 5.

**Blum, Klaus** (1961/69). *In Lied und Tat. Deutschsprachiges Laienchorwesen zwischen Französischer Revolution und Zweitem Weltkrieg*. Bremen. Unpublished manuscript.

**Brednich, Rolf Wilhelm** (1993). "Lieder als Lebensschule: Gesang als Vermittler von Volksbildung an der Wende vom 18. zum 19. Jahrhundert". In: Habla, Bernhard (Ed.). *Festschrift zum 60. Geburtstag von Wolfgang Suppan*. Tutzing: Hans Schneider.

**Breitsameter, Sabine** (1985). "Der Bürger als Dilettant: Ideengrundlagen der Chorbewegung zu Beginn des 19. Jahrhunderts". In: Ederer, Walter; Przytarski, Joachim (Eds.). *Singen im Chor ist mehr: Peter Schwarz und die Berliner Cappella*. Berlin: Berliner Capella.

- Brinkman, James M.** (1966). *The German male chorus: Its role and significance from 1800–1850*. Ph.D. University of Illinois.
- Brinkman, James M.** (1970). “The German male chorus of the early nineteenth century”. *Journal of research in music education* 18:1.
- Brümmel, Gesa** (2007). “Die Neugestaltung des Kantorats im norddeutsch-hanseatischen Bildungssystem des 18. Jahrhunderts”. In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Brusniak, Friedhelm** (1989). “Deutschlands Liederkrone: Das schwäbisch-fränkische Archiv für vierstimmigen Männergesang. Eine Bestandsaufnahme der beliebtesten Männerchöre in den Jahren 1842–1848”. In: Brusniak, Friedhelm; Krautwurst, Franz (Eds.). *Quaestiones in musica. Festschrift für Franz Krautwurst zum 65. Geburtstag*. Tutzing: Schneider.
- Brusniak, Friedhelm** (1989). “Über die Macht des Gesanges: Wilhelm Hauff und die Anfänge des schwäbischen Sängewesen”. In: Schmid, Manfred Hermann (Ed.). *Friedrich Silcher 1789–1860: Studien zu Leben und Nachleben*. Tübingen: Kulturamt Tübingen (Beiträge zur Tübinger Geschichte, 3).
- Brusniak, Friedhelm** (1992). “Die coburgischen ‘Landliedertafeln’ 1861/62 zwischen bürgerlicher und Arbeitersängerbewegung”. In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).
- Brusniak, Friedhelm** (1993). “Die Idee der musikalischen Volksbildung beim Stuttgarter ‘Ur Liederkranz’”. *Jahrbuch für Volkskunde* 16.
- Brusniak, Friedhelm** (1994). “Friedrich Rückert und das Sängewesen”. *Editio: Internationales Jahrbuch für Editions-wissenschaft* 8.
- Brusniak, Friedhelm** (1995). “‘Das erste deutsche Gesangsfest – ein in Wahrheit deutsches!’ Das Würzburger Sängerefest von 1845 als Nationalfest. Festvortrag zur Eröffnung der Sonderausstellung im Sängermuseum des Fränkischen Sängerbundes e.V. Feuchtwangen am 15. Juli 1995”. *Das Sängermuseum. Beilage zur Fränkischen Sängerszeitung* 6:2.
- Brusniak, Friedhelm** (1995). “‘Dein Wort ist deutsche Melodie’: Zur Verehrung Friedrich Rückerts durch die deutschen Sänger anlässlich des 75. Geburtstages 1863”. *Neues musikwissenschaftliches Jahrbuch* 4.
- Brusniak, Friedhelm** (1995). “Männerchorwesen und Konfession von 1800 bis in den Vormärz”. In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *‘Heil deutschem Wort und Sang!’ Nationalidentität und Gesangskultur in der deutschen Geschichte – Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).
- Brusniak, Friedhelm** (1996). “Chorgesangwesen, Volksliedpflege und Schulmusikerziehung am Ende der Weimarer Republik: Anmerkungen zum Gedenkblatt ‘Carl Hannemann’ von Carl Hannemann jun.”. *Musikpädagogische Forschungsberichte* 6.
- Brusniak, Friedhelm** (1996). “‘Deutsche Sänger! Strebt solchem Vorbilde nach!’ Zur Gesangspraxis des Berliner Oberkantors Abraham Jakob Lichtenstein (1806–1880)”. In: Ackermann, Peter; Kirsch, Winfried (Eds.). *Festschrift für Winfried Kirsch zum 65. Geburtstag*. Tutzing: Schneider (Frankfurter Beiträge zur Musikwissenschaft, 24).

- Brusniak, Friedhelm** (1998). "Nationalbewegung und Sängerstolz: Das erste deutsche Sängerfest in Würzburg 1845". In: Konrad, Ulrich (Ed.). *Musikpflege und "Musikwissenschaft" in Würzburg um 1800. Symposiumsbericht Würzburg 1997*. Tutzing: Schneider.
- Brusniak, Friedhelm** (1999). "Deutschlands Liederkrone: Ein schwäbisch-fränkisches Sängerprojekt im Vormärz". In: Borst, Otto; Brusniak, Friedhelm (Eds.). *Geschichte als Musik*. Tübingen: Silberburg-Verlag (Stuttgarter Symposium, 7).
- Brusniak, Friedhelm** (2000). "... zum geselligen Vergnügen und zur Beförderung musikalischer Bildung?: Zur Bildung eines 'Männer Chores' in Nördlingen 1826 und Gründung eines der ältesten Männergesangsvereine in Süddeutschland". In: *Rieser Kulturtag [25. April – 24. Mai 1998]*. Nördlingen: Verlag Rieser Kulturtag.
- Brusniak, Friedhelm** (2001). "Der Sängerpaß – eine Erfindung der Magdeburger Liedertafel oder des Schweinfurter Liederkranzes?". In: Reipsch, Brit; Hobohm, Wolf (Eds.). *Zwischen Musikwissenschaft und Musikleben. Festschrift für Wolf Hobohm zum 60. Geburtstag am 8. Januar 1998*. Hildesheim: Olms (Magdeburger Telemann-Studien, 17).
- Brusniak, Friedhelm** (2002). "Laienchorwesen in Franken und Bayerisch-Schwaben: Eine Literaturschau". *Musik in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e.V.* 64.
- Brusniak, Friedhelm** (2002). *Nationalreligiosität in der Sängerbewegung des 19. Jahrhunderts: Das 5. Liederfest des Thüringer Sängerbundes in Eisenach 1847*". In: Niemöller, Klaus Wolfgang; Loos, Helmut; Koch, Klaus-Peter (Eds.). *Musikgeschichte zwischen Ost- und Westeuropa: Kirchenmusik, geistliche Musik, religiöse Musik. Bericht der Konferenz Chemnitz 28.–30. Oktober 1999 anlässlich des 70. Geburtstages von Klaus Wolfgang Niemöller*. Sinzig: Studio.
- Brusniak, Friedhelm** (2004). "Der Deutsche Sängerbund und das Deutsche Lied". In: Loos, Helmut; Keym, Stefan (Eds.). *Nationale Musik im 20. Jahrhundert. Kompositorische und soziokulturelle Aspekte der Musikgeschichte zwischen Ost- und Westeuropa. Konferenzbericht Leipzig 2002*. Leipzig: Schröder.
- Brusniak, Friedhelm** (2007). "Schillergedichte als A-cappella-Chöre: Richard Strauss' 'Der Abend' op. 34, 1 und Hans Pfitzners 'Columbus' op. 16 im Kontext der Chorbewegung um 1900". In: Geyer, Helen; Osthoff, Wolfgang; Stäber, Astrid (Eds.). *Schiller und die Musik*. Köln: Böhlau (Schriftenreihe der Hochschule für Musik Franz Liszt, 4).
- Brusniak, Friedhelm** (2007). "Zur Entwicklung der Chorkultur in Deutschland: Eine Einführung in Institutionen und Organisationsformen". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).
- Brusniak, Friedhelm** (2009). *Aus einem "Haufen singender Menschen" einen "Chor" formen: Der Beitrag Wilhelm Hopfmüllers (1885–1951) zu einer "grundlegenden Neubesinnung des Kirchengesangs"*. Coburg: Fränkischer Sängerbund.
- Brusniak, Friedhelm** (2009). "Keine Sammlung, die die praktische Musikübung der Vereine widerspiegelt – zur Kritik am 'Kaiserliederbuch'". *Querstand. Beiträge zu Kunst und Kultur* 4.
- Brusniak, Friedhelm; Broy, Christian** (1995). "Die kultur- und bildungspolitische Bedeutung des Sängermuseums in Feuchtswanen". *Forum Musikbibliothek: Beiträge und*



*Informationen aus der musikbibliothekarischen Praxis 2.*

**Brusniak**, Friedhelm; **Klenke**, Dietmar (Eds.) (1995). *Heil deutschem Wort und Sang! Nationalidentität und Gesangskultur in der deutschen Geschichte – Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).

**Brusniak**, Friedhelm; **Klenke**, Dietmar (Eds.) (1996). *Kral, Eduard: Taschenbuch für deutsche Sänger: 1864*. Schillingsfürst: Musik und Methodik.

**Brusniak**, Friedhelm; **Klenke**, Dietmar (1999). "Sängerfeste und die Musikpolitik der deutschen Nationalbewegung". *Die Musikforschung* 52:1.

**Brusniak**, Friedhelm; **Krautwurst**, Franz (Eds.) (1989). *Quaestiones in musica. Festschrift für Franz Krautwurst zum 65. Geburtstag*. Tutzing: Schneider.

**Brusniak**, Friedhelm; **Krautwurst**, Franz (Eds.) (1991). *Elben, Otto; Spitta, Philipp: Der volkstümliche deutsche Männergesang*. Wolfenbüttel: Mösel.

**Caldwell**, Alice May (1987). *Music of the Moravian "Liturgische Gesänge" (1791–1823): From oral to written tradition*. Ph.D. New York University.

**Cvetko**, Alexander J. (2006). ... *durch Gesänge lehrten sie ... Johann Gottfried Herder und die Erziehung durch Musik. Mythos – Ideologie – Rezeption*. Frankfurt a.M.: Lang (Beiträge zur Geschichte der Musikpädagogik, 16).

**DeFotis**, Constance (1989). *From the work and writings of Clytus Gottwald, founder and director of the Schola Cantorum Stuttgart*. D.M.A. Ohio: University of Cincinnati.

**Dittrich**, Raymond (2000). "Eines hochwürdigsten, gnädigsten Stiftskapitels unterthänigst gehorsamster Diener...": Über Chorregenten, Musik-Stipendiaten und Choralisten an der Alten Kapelle in Regensburg in der zweiten Hälfte des 19. Jahrhunderts".

*Beiträge zur Geschichte des Bistums Regensburg* 34.

**Düding**, Dieter (1984). *Organisierter gesellschaftlicher Nationalismus in Deutschland (1808–1847): Bedeutung und Funktion der Turner- und Sängervereine für die deutsche Nationalbewegung*. München: Oldenbourg (Studien zur Geschichte des neunzehnten Jahrhunderts).

**Eberle**, Gottfried (1991). *200 Jahre Sing-Akademie zu Berlin: Ein Kunstverein für die heilige Musik*. Berlin: Nicolai Berlin.

**Eckhardt**, Andreas (1977). *Das Männerchorwesen in der Bundesrepublik Deutschland nach 1945. Die Entwicklung des Laien-Männerchorgesanges und seine Eingliederung in den Deutschen Sängerbund (DSB)*. Diss. Mainz.

**Ederer**, Walter; **Przytarski**, Joachim (Eds.) (1985). *Singen im Chor ist mehr: Peter Schwarz und die Berliner Cappella*. Berlin: Berliner Cappella.

**Ehmann**, Wilhelm (1968). "Volkslied und Singbewegung". In: Ehmann, Wilhelm (Ed.). *Musik und Verlag: Karl Vötterle zum 65. Geburtstag am 12. April 1968*. Kassel: Bärenreiter.

**Eisenhardt**, Günther (1979). *Beiträge zur Musikgeschichte der Stadt Dessau: unter besonderer Berücksichtigung führender Musikerpersönlichkeiten und der Entwicklung des Chorwesens (1766–1900)*. Diss. Halle-Wittenberg: Martin-Luther-Universität.

**Elben**, Otto (1855). *Der volkstümliche deutsche Männergesang, seine Geschichte, seine gesellschaftliche und nationale Bedeutung*. Tübingen: Laupp.

**Epstein**, Peter (1929). *Der Schulchor vom 16. Jahrhundert bis zur Gegenwart*. Leipzig: Quelle & Meyer (Musikpädagogische Bibliothek, 5).

**Ermert**, Karl (1999). *Ehrenamt in der Musikkultur. Ergebnisse einer empirischen Untersuchung zu Motiven, Bedingungen und Perspektiven freiwillig gemeinnütziger Tätigkeit im Laienmusikwesen Niedersachsens*. Hannover: IfMpF (Forschungsbericht).

Institut für Musikpädagogische  
Forschung der Hochschule für Musik  
und Theater Hannover, 11).

**Ewens, Franz Josef** (1930). *Das deutsche  
Sängerbuch. Wesen und Wirken des Deutschen  
Sängerbundes in Vergangenheit und  
Gegenwart*. Karlsruhe; Dortmund: Schille.

**Ewens, Franz Josef** (1930). *Deutsches  
Lied und deutscher Sang; deutsche Sängerkunst  
in Vergangenheit und Gegenwart*. Marburg  
an der Lahn: J. Grüneberg.

**Ewens, Franz Josef** (1954). *Lexikon des  
deutschen Chormesens*. Gladbach: Deutsche  
Sängerzeitung.

**Ewens, Franz Josef** (1958). "Zur  
Wesensbestimmung des Laienchors".  
In: Alf, Julius (Ed.). *112. Niederrheinisches  
Musikfest Duisburg. Jahrbuch 1958*.  
Duisburg: Kuratorium des  
Niederrheinischen Musikfestes.

**Fellerer, Karl Gustav** (1963). *Soziologie  
der Kirchenmusik. Materialien zur Musik-  
und Religionssoziologie*. Köln, Opladen:  
Westdeutscher Verlag (Kunst und  
Kommunikation, 9).

**Fischer, Axel** (2007). "Die 'eigentlichen  
Cantorgesäfte' – Johann Nikolaus  
Forkels Beitrag zur  
kirchenmusikalischen  
Reformdiskussion". In: Kremer,  
Joachim; Werbeck, Walter (Eds.). *Das  
Kantorat des Ostseeraums im 18. Jahrhundert.  
Bewahrung, Ausweitung und Auflösung eines  
kirchenmusikalischen Amtes*. Berlin: Frank  
& Timme (Greifswalder Beiträge zur  
Musikwissenschaft, 15).

**Fischer, Robert** (1925). *Deutsches  
Chormeisterbuch*. Ludwigsburg.

**Fleckenstein, Franz** (Ed.) (1974). *Gloria  
Deo-pax hominibus. Festschrift zum  
hundertjährigen Bestehen der  
Kirchenmusikschule Regensburg*. Bonn:  
Allgemeiner Cäcilien-Verband  
(Schriftenreihe des Allgemeinen  
Cäcilien-Verbandes für die Länder der  
Deutschen Sprache, 9).

**Flügel, Annemarie** (1931).

*Jugendbewegung und Jugendmusik. Kurz  
gefaßte Einführung in die Entwicklung der  
Jugendbewegung und Jugendmusik, mit Angabe  
der einschlägigen Bücher, Fachzeitschriften und  
Liedersammlungen*. Moers: Steiger.

**Focht, Josef** (2000). "Das Chorwesen –  
die Musikkultur der bürgerlichen  
Gesellschaft". In: Focht, Josef; Heigl,  
Evi (Eds.). *Musik in Mittelschwaben – einst  
und jetzt. Ausstellungskatalog*.  
Gessertshausen: Museumsdirektion des  
Bezirks Schwaben, Schwäbisches  
Volkskundemuseum Oberschönenfeld.

**Friedrich, Annette** (1961). *Beiträge zur  
Geschichte des weltlichen Frauenchores im 19.  
Jahrhundert in Deutschland*. Regensburg:  
Bosse (Kölner Beiträge zur  
Musikforschung, 18).

**Friedrich, Lothar** (1995). "Das  
kirchliche Chorwesen in Württemberg".  
In: Käser, Lothar (Ed.). *Wort und Klang:  
Martin Gotthard Schneider zum 65.  
Geburtstag*. Bonn: Verlag für Kultur und  
Wissenschaft.

**Frühauf, Horst** (1984). *Die Thüringer  
Arbeitersängerbewegung von 1918 bis zu ihrer  
Auflösung im Jahre 1933*. Diss. Halle-  
Wittenberg: Martin-Luther-Universität.

**Gleissner, Walter** (1991). "Zur  
Entwicklung des Chorwesens an den  
Stadtpfarrkirchen von Aschaffenburg im  
19. Jahrhundert". *Kirchenmusikalisches  
Jahrbuch* 74.

**Glöckner, Andreas; Thomas, Sabine**  
(2009). "Alumni and externals in the  
choirs of the Thomas school during  
Bach's time". *BACH: Journal of the  
Riemenschneider Bach Institute* 40:1.

**Grotjahn, Rebecca** (Ed.) (2009). *Deutsche  
Frauen, deutscher Sang; Musik in der  
deutschen Kulturnation. Vorträge der  
Ringvorlesung am Musikwissenschaftlichen  
Seminar Detmold/Paderborn*. München:  
Allitera-Verlag (Beiträge zur  
Kulturgeschichte der Musik).

- Günther, Georg** (1994). "Politisch' Lied – kein garstig' Lied: Die schwäbische Sängerbewegung im frühen 19. Jahrhundert bis zur Gründung des schwäbischen Sängerbundes". *Musik in Baden-Württemberg* 1.
- Günther, Georg** (1998). "Ad chorum bonacellensem: Zur Musikpflege im Zisterzienserinnenkloster Gutenzell gegen Ende des 18. Jahrhunderts". *Cistercienser Chronik: Forum für Geschichte, Kunst, Literatur und Spiritualität des Mönchtums* 105:3.
- Harzmann, Friedrich** (1924). *In dulci júbilo. Nun singet und seid froh! Aus der Naturgeschichte des deutschen Kommersbuches*. München: Parcus (Akademische Bucherei, 8/9).
- Hauser-Hauswirth, Angelika; Balle, Theo; Schneider, Walter, et al.** (Eds.) (1999). *150 Jahre Schwäbischer Sängerbund 1849 e.V.: Vergangenheit – Gegenwart – Zukunft*. Tübingen: Silberburg.
- Heemann, Annegret** (1992). *Männergesangvereine im 19. und frühen 20. Jahrhundert. Ein Beitrag zur städtischen Musikgeschichte Münsters*. Frankfurt a.M./New York: Lang (Europäische Hochschulschriften. Reihe 36, Musikwissenschaft, 74).
- Heidrich, Jürgen** (2007). "Johann Adam Hiller und das Leipziger Thomaskantorat im späten 18. und frühen 19. Jahrhundert". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Heinisch, Georg Friedrich** (1848). *Der Gemeindegang in der evangelischen Kirche von der Zeit der Reformation bis auf unsre Tage: eine Kritik des rhythmischen Chorals, wie er in unseren evangelischen Kirchen und Schulen eingeführt*. Bayreuth: Verlag der Buchner'schen Buchhandlung.
- Heller, Karl** (2007). "Die 'grosse oder sogenannte Stapelsche PassionsMusic' von 1722 und die Tradition der Passionsaufführungen in Rostock". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Hennecke, Hans-Jörg** (1992). "Arbeitersängerbewegung in Hannover-Linden". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).
- Herl, Joseph** (2000). *Congregational singing in the German Lutheran Church, 1523–1780*. Ph.D. Urbana-Champaign: University of Illinois.
- Herl, Joseph** (2004). *Worship wars in early Lutheranism: Choir, congregation and three centuries of conflict*. New York: Oxford University Press.
- Hille, Richard** (1927). *System und Praxis der Eitzschen Tonwortlehre nebst einigen Kapiteln über Musikgeschichte und Musikpflege im Schulunterricht*. Osterwieck: Zickfeldt.
- Hoffmann, Winfried** (1985). "Was hat Johann Sebastian Bach dem Arbeitersänger zu sagen? – Zur Bachrezeption der Arbeitersängerbewegung in der Weimar Republik". *Beiträge zur Bachforschung* 4.
- Holst, Jon D.** (2006). *The impact of the Lutheran Reformation on German sacred music in the Renaissance and early Baroque*. M.A. Dominguez Hills: California State University.
- Hölzen, Hannelore** (1959). *Die methodisch-pädagogischen Grundsätze deutscher Gesangskultur im 19. Jahrhundert, dargestellt an ihrer Abgrenzung zu Italien und Frankreich*. Diss. Münster.

- Hönig**, Otto (1926). "Vom Männerchorwesen und seiner Stellung im Berliner Musikleben". In: Ebel, Arnold (Ed.). *Berliner Musikjahrbuch 1926*. Berlin/Leipzig.
- Hornauer**, Uwe (1985). *Laienspiel und Massenchor. Das Arbeitertheater der Kultursozialisten in der Weimarer Republik*. Köln: Prometh-Verlag (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund. Reihe 2. Forschungen zur Arbeiterliteratur, 2).
- Inoue**, Tokiko (2002). *19-seiki Dorēsuden no gasshō kyōkai kenkyū: Gasshō katsudō no motsu shakaiteki sokumen ni kansuru kōsatsu*. [The choral society in 19th-century Dresden: An examination of the social aspects of the choral activities]. Ph.D. Ochanomizu Joshi Daigaku.
- Inoue**, Tokiko (2003). "19-seiki Dorēsuden no gasshō kyōkai niokeru repātōri keisei: 'Ongaku no kanon' to 'chi'iki no ongakuka' o megutte". [The formation of the repertory of the choral societies in 19th-c. Dresden: 'Musical canons' and 'regional musicians']. *Ochanomizu ongaku ronshū* 5.
- Janota**, Johannes (1998). "Zur Funktion der Gesänge in der hessischen Passionsspielgruppe". In: Siller, Max (Ed.). *Osterspiele. Texte und Musik. Akten des 2. Symposiums der Sterzinger Osterspiele (12.–16. April 1992)*. Innsbruck: Wagner (Schlern-Schriften, 293).
- Jöde**, Fritz (1926). "Wege zur Polyphonie in der Erziehung". In: *Bericht über den I. musikwissenschaftlichen Kongress der Deutschen Musikgesellschaft in Leipzig*. Wiesbaden: Breitkopf & Härtel.
- Johns**, Susanne (1989). "Musikalische Volksbildung durch Gesang: Hans Georg Nägelis Gesangbildungslehre nach pestalozzischen Grundsätzen (Zürich 1810) und Friedrich Silchers Kurzgefasste Gesanglehre für Volksschulen und Singchöre (Tübingen 1845)". In: Schmid, Manfred Hermann (Ed.). *Friedrich Silcher 1789–1860: Studien zu Leben und Nachleben*. Tübingen: Kulturamt Tübingen (Beiträge zur Tübinger Geschichte, 3).
- Kammertöns**, Karl-Heinz (1992). "Verbote und Zensur gegen Arbeitergesangvereine vom 'Sozialistengesetz' bis zur NS-Zeit am Beispiel des Ruhrgebiets". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).
- Karger**, Inge (2000). *Politische Musik und naive Musiktherapie. Eine Untersuchung zum Erleben politischer Konzerte in den 80er Jahren am Beispiel von Aufführungen des szenischen Oratoriums "Proletenpassion" der Polit-Rock-Gruppe "Schmetterlinge"*. Diss. Universität Oldenburg.
- Käser**, Lothar (Ed.) (1995). *Wort und Klang: Martin Gotthard Schneider zum 65. Geburtstag*. Bonn: Verlag für Kultur und Wissenschaft.
- Keden**, Helmke Jan (2003). *Zwischen "Singender Mannschaft" und "Stäblicher Romantik"*. Stuttgart; Weimar: Metzler.
- Keller-Steegmann**, Annegret (1992). "Gewerkschaftlich und politisch engagierte Chöre seit 1970". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).
- Kift**, Dagmar (2007). "Karl Stege und seine Chöre: bergmännisches Konzertleben im Ruhrrevier von den 1920er Jahren bis zur Kohlenkrise 1958". In: Bödeker, Hans Erich; Veit, Patrice (Eds.). *Les sociétés de musique en Europe 1700–1920. Structures, pratiques musicales, sociabilités*. Berlin: Berliner Wissenschafts-Verlag (Musical life in Europe 1600–1900, 5).

- Klauder**, Karl (1964). "Lehren der deutschen Arbeitersängerbewegung für die heutige Chorpraxis". *Beiträge zur Musikwissenschaft* 6:4.
- Klek**, Konrad (2002). "Württembergers Eifer für die Deutsche Einheit im Singen: Zur Bedeutung der Württemberger im Evangelischen Kirchengesangverein für Deutschland". *Württembergische Blätter für Kirchenmusik* 69:2.
- Klenke**, Dietmar (1994). "Gesangsveredelung und Schlägermensur im Zeichen der Nation: Zum Widerstreit von Kunst und Mannhaftigkeit in den akademischen Sängerverbindungen des Deutschen Kaiserreichs". *Neues musikwissenschaftliches Jahrbuch* 3.
- Klenke**, Dietmar (1995). "Das nationalheroische Charisma der deutschen Sängerkulte am Vorabend der Einigungskriege". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *Heil deutschem Wort und Sang! Nationalidentität und Gesangskultur in der deutschen Geschichte – Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).
- Klenke**, Dietmar (1998). *Der singende 'deutsche Mann': Gesangsvereine und deutsches Nationalbewußtsein von Napoleon bis Hitler*. Münster: Waxmann.
- Klenke**, Dietmar (1998). "Volksschullehrer und Gesangsverein: Über das außerschulische Engagement in der Vereinskultur vom Deutschen Kaiserreich bis in die 1980er Jahre". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *Volksschullehrer und außerschulische Musikkultur*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).
- Klenke**, Dietmar (1999). "'Empor zum Licht!' Kampfmusik der deutschen Arbeitersänger". In: Borst, Otto; Brusniak, Friedhelm (Eds.). *Geschichte als Musik*. Tübingen: Silberburg-Verlag (Stuttgarter Symposium, 7).
- Klenke**, Dietmar (2003). "Chorwettbewerbe und der moderne Individualismus". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.
- Klusen**, Ernst (1967). "Das Gruppenlied als Gegenstand". *Jahrbuch für Volksliedforschung* 12.
- Klusen**, Ernst (1975). *Zur Situation des Singens in der Bundesrepublik Deutschland. II: Die Lieder*. Köln: Hans Gerig.
- Klusen**, Ernst; **Karbusický**, Vladimír; **Schepping**, Wilhelm (1974). *Zur Situation des Singens in der Bundesrepublik Deutschland. I: Der Umgang mit dem Lied*. Köln: Hans Gerig (Musikalische Volkskunde).
- Knepler**, Georg; **Werkmeister**, Frank (1964). "Bericht der Tagung zu Fragen der Arbeiterliedforschung". *Beiträge zur Musikwissenschaft* 6:4.
- Knick**, Bernhard (1963). *St. Thomas zu Leipzig. Schule und Chor: Stätte des Wirkens von Johann Sebastian Bach. Bilder und Dokumente zur Geschichte der Thomasschule und des Thomanerchores mit ihren zeitgeschichtlichen Beziehungen*. Wiesbaden: Breitkopf & Härtel.
- Koch**, Rüdiger (2005). "'Funkisches' Singen: Rundfunkchor-Entwicklung vor 1945". *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 53:7–8.
- Koehler**, William Sterling (2000). *"The politics of song": The German Workers' Choral Association as a cultural and sociopolitical entity in comparative perspective, 1918–1933*. Ph.D. Massachusetts: Brandeis University.
- Koetzschke**, Richard (1927). *Geschichte des deutschen Männergesanges hauptsächlich des Vereinswesens*. Dresden: Limpert.

- Kolland**, Dorothea (1992). "Sängerkrieg: Arbeiterchöre in Berlin-Neukölln von 1882–1945". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).
- Kramer**, Wilhelm (1981). *Praxis des Musikunterrichts in historischen Beispielen. Von den Elementen des Gesanges zur elementaren Musikerziehung*. Regensburg: Bosse.
- Kranzhoff**, Ferdinand Wilhelm (1934). *Die Entwicklung des Männergesanges in Westfalen im 19. Jahrhundert, seine musikalische, gesellschaftliche und kulturelle Bedeutung*. Diss. Borna: Noske.
- Krautwurst**, Franz; **Brusniak**, Friedhelm (1983). "Das Laienchorwesen des 19. Jahrhunderts in Bayerisch-Schwaben". *Jahrbuch der Universität Augsburg* 51.
- Kretschmar**, Hermann (1879). *Chorgesang, Sängerchöre und Chorvereine*. Leipzig: Breitkopf & Härtel (Sammlung musikalischer Vorträge, 12).
- Krickeberg**, Dieter (1965). *Das protestantische Kantorat im 17. Jahrhundert: Studien zum Amt des deutschen Kantors*. Berlin: Merseburger (Berliner Studien zur Musikwissenschaft).
- Kross**, Siegfried (1989). *Geschichte des deutschen Liedes*. Darmstadt: Wissenschaftliche Buchgesellschaft.
- Kube**, Michael (2007). "Strukturwandel und Reformen – Über das Ende des Kantorats an der Kieler Nikolaikirche". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Künneke**, Burkhard (1978). *Der Deutsche Sängerbund. Entstehung, Entwicklung und Stellung in der heutigen Gesellschaft*. Frankfurt a.M.: Haag und Herchen.
- Lammel**, Inge (1972). "Einige Gedanken zu theoretischen und praktischen Aspekten des Arbeiterliedes". *Musik in der Schule* 23:11.
- Lammel**, Inge (1984). *Arbeitermusik-kultur in Deutschland: 1844–1945*. Leipzig: VEB Deutscher Verlag für Musik (Veröffentlichungen der Akademie der Künste der DDR).
- Lammel**, Inge (2002). *Arbeiterlied – Arbeitergesang. Hundert Jahre Arbeitermusik-kultur in Deutschland. Aufsätze und Vorträge aus 40 Jahren 1959–1998*. Teetz: Hentrich & Hentrich.
- Lang**, Raimund (1992). *Intonas: Von studentischen Texten und Weisen*. Wien: Österreichischer Verein für Studentengeschichte.
- Lang**, Raimund (Ed.) (2001). *Ergo cantemus! Texte und Materialien zum Studentenlied*. Köln: SH-Verlag (GDS-Archiv für Hochschul- und Studentengeschichte: Beiheft).
- Lange**, Carsten; **Reipsch**, Brit; **Hobohm**, Wolf (Eds.) (1997). *Struktur, Funktion, und Bedeutung des deutschen protestantischen Kantorats im 16. bis 18. Jahrhundert*. Oschersleben: Ziethen.
- Lange**, Kristian (1973). "Chormusik und Chorwesen". In: Blaukopf, Kurt; Goslich, Siegfried; Scheib, Wilfried (Eds.). *50 Jahre Musik im Hörfunk. Beiträge und Berichte. Herausgegeben aus Anlaß des 9. Internationalen IMZ-Kongresses*. Wien/München.
- Langewiesche**, Dieter (1993). "Die schwäbische Sängerbewegung in der Gesellschaft des 19. Jahrhunderts: Ein Beitrag zur kulturellen Nationsbildung". *Zeitschrift für württembergische Landesgeschichte* 52.
- Leipold**, Bruno (1909). *Der Volksgesangverein, sein Wesen und seine Pflege. Unter besonderer Berücksichtigung des deutschen Männergesangs in Stadt und Land*.

Berlin: Deutsche Landbuchhandlung (Handreichungen für Volks- und Familien-Abende, 9).

**Leitner, Klaus Peter** (1994). "Fritz Jöde und Walther Hensel: Zwei Wege der Jugendmusikbewegung – Eine Untersuchung zur Ausbreitung der Singbewegung in Württemberg unter Berücksichtigung der Singtreffen von Hans Grischkat". *Musik in Baden-Württemberg* 1.

**Lengová, Jana** (2007). "Das deutsche Chorgesangswesen in Preßburg am Beispiel der 'Preßburger Liedertafel': nationale und regionale Identität". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Lesle, Lutz** (2003). "...da waren's nur noch neun! Zur gegenwärtigen Situation professioneller Chöre in Deutschland". *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 51:5.

**Liedtke, Max** (1998). "Der Lehrergesangverein Nürnberg: Ein Beitrag zur Geschichte der Chormusik in Nürnberg". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *Volksschullehrer und außerschulische Musikkultur*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).

**Liliencron, Rochus von** (1893). *Liturgisch-musikalische Geschichte der evangelischen Gottesdienste von 1523 bis 1700*. Schleswig.

**Lilje, Peter; Klenke, Dietmar; Walter, Franz** (1992). *Arbeiterversänger und Volksbühnen in der Weimarer Republik*. Bonn: Dietz (Politik und Gesellschaftsgeschichte).

**Linner, Maria Margarete** (2009). *Lied und Singen in der konfessionellen Jugendbewegung des frühen 20. Jahrhunderts*.

Diss. Frankfurt a.M.: Lang (Beiträge zur Geschichte der Musikpädagogik, 18).

**Lipp, Carola** (2007). "Eine Mikroanalyse sozialpolitischer Differenzierung und verwandtschaftlicher Substrukturen in württembergischen Gesangvereinen des Vormärz und der Revolution 1848–49". In: Bödeker, Hans Erich; Veit, Patrice (Eds.). *Les sociétés de musique en Europe 1700–1920. Structures, pratiques musicales, sociabilités*. Berlin: Berliner Wissenschafts-Verlag (Musical life in Europe 1600–1900, 5).

**Löbmann, Hugo** (1916). *Volkslied und musikalische Volkerziehung*. Leipzig.

**Lönnecker, Harald** (1998). "Lehrer und akademische Sängerschaft: Zur Entwicklung und Bildungsfunktion akademischer Gesangvereine im 19. und frühen 20. Jahrhundert". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *Volksschullehrer und außerschulische Musikkultur*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).

**Lönnecker, Harald** (2003). "Unzufriedenheit mit den bestehenden Regierungen unter dem Volke zu verbreiten?: Politische Lieder der Burschenschaften aus der Zeit zwischen 1820 und 1850". *Lied und populäre Kultur. Jahrbuch des Deutschen Volksliedarchivs Freiburg* 48.

**Lönnecker, Harald** (2006). "O Aula, herzlich sinnen mein! Die Akademische Gesellschafts-Aula zu München (1829–1831)". *Musik in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e.V.* 71.

**Loos, Helmut** (2004). "Gesangvereinswesen in Leipzig". In: Kuret, Primož (Ed.). *Choral music and choral societies, and their role in the development of the national musical cultures. Symposium*. Ljubljana.

**Mager, Inge** (1986). "Lied und Reformation: Beobachtungen zur

reformatorischen Singbewegung in norddeutschen Städten". In: Killy, Walther; Dürr, Alfred (Eds.). *Das protestantische Kirchenlied im 16. und 17. Jahrhundert: Text-, musik- und theologiegeschichtliche Probleme*. Wiesbaden.: Harrassowitz (Wolfenbütteler Forschungen, 31).

**Menzel**, Wilhelm (1970). "Das geistige Erbe im Lied. Über die Ostdeutsche Singbewegung der zwanziger Jahre". *Schlesische Studien*.

**Mikusi**, Balázs (2006). "Stvorena tradicija' za 'imaginarno društvo': Muški horovi u Nemačkoj u 19. veku". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Minor**, Ryan (2005). *National memory, public music: Commemoration and consecration in nineteenth-century German choral music*. Ph.D. Illinois: The University of Chicago.

**Mühl**, Gunter (1992). "Das Verhältnis der Arbeiter-Sänger zum bürgerlichen Gesangsvereinswesen bis 1933". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).

**Neufeld**, Matthias (2005). *Das Bild der Kirche im Singen der Gemeinde: Überlegungen zur Bedeutung des gesungenen Wortes für das Selbstverständnis der Kirche anhand ausgewählter Lieder des 'Evangelischen Gesangbuchs'*. Freiburg im Breisgau: Rombach.

**Noack**, Viktor (1911). *Der Deutsche Arbeiter-Sängerbund. Eine Materialsammlung des Bundes-Vorstandes*. Berlin: Verlag des Deutschen Arbeiter-Sängerbundes.

**Ochs**, Siegfried (Ed.) (1923). *Der deutsche Gesangsverein für gemischten Chor*. Berlin: Hesse.

**Pach**, Paul (1987). *Arbeitergesangsvereine in der Provinz: 'Vorwärts' Pirkensee und 'Volkschor' Maxhütte*. Berlin: Tesdorpf Berlin (Regensburger Schriften zur Volkskunde).

**Pfaff**, Maurus (1974). "Die Regensburger Kirchenmusikschule und der cantus gregorianus im 19. und 20. Jahrhundert". In: Fleckenstein, Franz (Ed.). *Gloria Deo-pax hominibus. Festschrift zum hundertjährigen Bestehen der Kirchenmusikschule Regensburg*. Bonn: Allgemeiner Cäcilien-Verband (Schriftenreihe des Allgemeinen Cäcilien-Verbandes für die Länder der Deutschen Sprache, 9).

**Preussner**, Eberhard (1924). "Die Methode im Schulgesang der evangelischen Lateinschulen des 17. Jahrhunderts". *Archiv für Musikwissenschaft* 6.

**Rebmann**, Martina (2004). "Sie war eine Haupttriebfeder jener musikalischen Ereignisse": Emilie Zumsteeg (1796–1857) und das Stuttgarter Chorwesen in der ersten Hälfte des 19. Jahrhunderts". In: Rebmann, Martina; Nägele, Reiner (Eds.). *Klangwelten, Lebenswelten. Komponistinnen in Südwestdeutschland*. Stuttgart: Württembergische Landesbibliothek.

**Rectanus**, Hans (1983). "Chöre in unserer Gemeinde: Menschen singen im Chor". In: Ehrenforth, Karl Heinrich (Ed.). *Schulische Musikerziehung und Musikkultur*. Mainz: Schott.

**Reimers**, Gerd (1992). "Regensburg: kyrkomusik och tusenåriga körtraditioner". *Musikrevy* 47.

**Reul**, Barbara M. (2000). "Neuerkenntnisse zu Aufführungen von Kantatenzyklen in der Anhalt-Zerbster Schloßkirche nach 1743". In: Eberl,



- Kathrin; Ruf, Wolfgang (Eds.). *Musikkonzepte – Konzepte der Musikwissenschaft. Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung Halle (Saale) 1998*. Kassel: Bärenreiter.
- Roentz**, Wilhelm (1930). *C. F. Zelter und die Zeit seines akademischen Singkollegiums 1830–32*. Wittingen Hannover: Neef.
- Ruebben**, Hermannjosef (1972). *Chor im Gespräch. Über 100 Persönlichkeiten aus Kultur, Wirtschaft und Politik äußern sich im Gespräch mit Hermannjosef Rübber zum heutigen Chorwesen*. Remscheid: Ziegler.
- Salmen**, Walter (2009). "Chorisches Singen in privaten Zirkeln um 1800". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).
- Sauer**, Angela (1986). "Pastorale Bemühungen im Bistum Regensburg um den Gemeindegesang in der Messfeier im 20. Jahrhundert". *Beiträge zur Geschichte des Bistums Regensburg* 20.
- Scheitler**, Irmgard (Ed.) (2000). *Geistliches Lied und Kirchenlied im 19. Jahrhundert: Theologische, musikologische, und literaturwissenschaftliche Aspekte*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).
- Schepping**, Wilhelm (1974). "Die 'Purifizierung' des geistlichen Liedes im 19. Jahrhundert aus der Sicht der Musikalischen Volkskunde. I". *Jahrbuch für Volksliedforschung* 19.
- Schিপke**, Max (1913). *Der deutsche Schulgesang von Johann Adam Hiller bis zu den Falkschen Allgemeinen Bestimmungen (1775–1875)*. Berlin: Union Deutsche Verlagsgesellschaft.
- Schlage**, Karl-Hermann (1997). *Geistliche Chormusik im Mannheimer Musikleben des 19. Jahrhunderts (1800–1918)*. Frankfurt a.M.; Berlin: Lang (Quellen und Studien zur Musikgeschichte von der Antike bis in die Gegenwart, 35).
- Schlage**, Karl-Hermann (1999). "Von den Anfängen der evangelischen Kirchenmusik in Mannheim". *Musik in Baden-Württemberg* 6.
- Schmoll**, Friedemann (1995). "Individualdenkmal, Sängerbewegung und Nationalbewußtsein in Württemberg: Zum Funktionswandel bürgerlicher Erinnerungskultur zwischen Vormärz und Kaiserreich". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *'Heil deutschem Wort und Sang!' Nationalidentität und Gesangskultur in der deutschen Geschichte – Tagungsbericht Feuchtwangen 1994*. Augsburg: Wißner Augsburg (Feuchtwanger Beiträge zur Musikforschung).
- Schüler**, Nico (1996). "Über nationale Identität und Chorsingen: Einige Aspekte aus ostdeutscher Sicht". In: Ochs, Ekkehard (Ed.). *Musica Baltica. Interregionale musikkulturelle Beziehungen im Ostseeraum*. Frankfurt a.M.: Lang (Greifswalder Beiträge zur Musikwissenschaft, 4).
- Schweisthal**, Christofer (1994). "Die Wiederaufnahme des A-cappella-Gesangs in das Chorrepertoire der Regensburger Stiftskirchen (Dom, Alte Kapelle, St. Johann) im 19. Jahrhundert". In: Chrobak, Werner (Ed.). *Musica divina. Ausstellung in der Bischöflichen Zentralbibliothek Regensburg, 4. November 1994 bis 3. Februar 1995*. Regensburg: Schnell & Steiner (Kataloge und Schriften. Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg, 11).
- Seibt**, Ilsabe (1998). "Der Einfluß Schleiermachers auf den Gemeindegesang". *Musik und Kirche* 68:2.
- Spitta**, Friedrich (1889). *Ueber Chorgesang*. Strassburg: Schmidt.

- Stegmann, Monica** (Ed.) (1978). *Musik und Industrie. Beiträge zur Entwicklung der Werkschöre und Werksorkester*. Regensburg: Gustav Bosse (Beiträge zur Musikgeschichte der Stadt und des Kreises Erkelenz, 54).
- Steiner, Stefanie** (2001). *Zwischen Kirche, Bühne und Konzertsaal. Vokalmusik von Haydns "Schöpfung" bis zu Beethovens "Neunter"*. Kassel: Bärenreiter.
- Traber, Habakuk** (2001). *Stimmen der Großstadt. Chöre zwischen Kunst, Geselligkeit und Politik*. Berlin: Parthas.
- Ungewitter, Otto** (1865). *Kurzgefasste Geschichte des evangelischen Kirchengesanges, vorzugsweise des Chorals, von der Reformation bis auf unsere Zeiten. Ein Handbuch für Geistliche, Organisten und Lehrer*. Tilsit: J. Reyländer.
- Valentin, Erich** (1968). "Chormusik". In: Baum, Richard; Rehm, Wolfgang (Eds.). *Musik und Verlag. Karl Vötterle zum 65. Geburtstag am 12. April 1968*. Kassel.
- Vötterle, Karl** (1974). "Begegnung der Singbewegung mit der Kirchenmusik". In: Schuhmacher, Gerhard (Ed.). *Traditionen und Reformen in der Kirchenmusik. Festschrift für Konrad Ameln zum 75. Geburtstag am 6. Juli 1974*. Kassel: Bärenreiter.
- Waczkat, Andreas** (2007). "Bekanntlich ist die Besorgung des Chors und des ganzen musikalischen Fachs für den H: Cantor, als Schulmann betrachtet, eine sehr lästige und unpassende Beschäftigung": Johann Friedrich Besser und das Güstrower Domkantorat im ausgehenden 18. Jahrhundert". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).
- Walter, Rudolf** (1995). "Chor und Chorgesang in der heutigen Gemeinde". In: Schlager, Karlheinz (Ed.). *Kirchenmusikalisches Erbe und Liturgie. Internationales wissenschaftliches Symposium an der Katholischen Universität Eichstätt am 18. – 20. September 1989*. Tutzing: Schneider (Eichstätter Abhandlungen zur Musikwissenschaft, 10).
- Wecker, Hartmut** (1997). "Chorwesen im Landkreis Waldeck-Frankenberg". In: Aumüller, Gerhard; Brusniak, Friedhelm; Wecker, Hartmut; Trinkaus, Eckhard (Eds.). *Musik in Waldeck-Frankenberg. Musikgeschichte des Landkreises*. Korbach: Bing.
- Weissbach, Rüdiger** (1984). "Erlebt und vergessen: Die Geschichte der Arbeiterchorbewegung". *Neue Zeitschrift für Musik* 145:4.
- Werner, Arno** (1902). *Geschichte der Kantorei-Gesellschaften im Gebiete des ehemaligen Kurfürstentums Sachsen*. Leipzig (Publ. der Intern. Musikgesellschaft, Beiheft IX).
- Werner, Michael** (1996). "Das Fest unserer Zeit: Händel-Inszenierungen in den 1920er Jahren und ihre Implikationen für das nationalsozialistische Thingspiel". In: Kühnel, Jürgen; Csobádi, Peter; Gruber, Gernot (Eds.). *'Und jedermann erwartet sich ein Fest': Fest, Theater, Festspiele – Gesammelte Vorträge des Salzburger Symposions 1995*. Anif-Salzburg: Müller-Speiser (Wort und Musik: Salzburger Akademische Beiträge, 31).
- Wilson, Betty Karol Fairchilds** (1995). *Choral pedagogy: Crossroads of theory and practice in sixteenth-century Germany*. Ph.D. Massachusetts: Boston University.
- Winkler, Lutz** (2007). "Kantoren und Stadtmusici in der zweiten Hälfte des 18. Jahrhunderts in Greifswald". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

**Wittelsberger, Elke** (1999). *In Freud und Leid zum Lied bereit? Das Oberwesterwälder Chorwesen im Wandel der Zeit*. Ph.D. Mainz: Johannes Gutenberg-Universität.

**Wolf, Johannes** (1928). "Die Aufgaben des evangelischen Kirchenmusikers in geschichtlicher Beleuchtung". In: *Bericht über den Deutschen Kongress für Kirchenmusik*. Kassel: Bärenreiter.

**Zentralinstitut für Erziehung und Unterricht in Berlin** (Ed.) (1930). *Schulmusik und Chorgesang. Vorträge der 8. Reichsschulmusikwoche in Hannover*. Leipzig: Quelle & Meyer.

**Zywietz, Michael** (1996). *Adolf Bernhard Marx und das Oratorium in Berlin*. Diss. Eisenach: Verlag der Musikalienhandlung Wagner (Schriften zur Musikwissenschaft aus Münster, 9).

### ● Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS

*150 Jahre Männergesang in Regensburg. Liederverein Regensburg-Stadtamhof von 1848 e.V. Heimatverein "Statt am Hoff"*. (1998). Regensburg: Manz.

**Birkenseer, Karl** (2009). *Die Regensburger Domschatzen. Zur Ehre Gottes und zur Freude für die Menschen: der berühmte Knabenchor in Geschichte und Gegenwart*. Regensburg: Buchverlag.

**Bollert, Werner** (Ed.) (1966). *Sing-Akademie zu Berlin. Festschrift zum 175-jährigen Bestehen*. Berlin: Rembrandt.

**Bornemann, Wilhelm** (1851). *Die Zeltersche Liedertafel in Berlin*. Berlin: Decker.

**Danler, Karl-Robert** (1986). "Der Philharmonische Chor: Die Ära Rudolf Lamy: 1946 bis 1962". In: *Direktion der Münchner Philharmoniker* (Ed.). *Jahrbuch der Münchner Philharmoniker 1985/86*. München: C. Wolf.

**Eberle, Gottfried** (2000). "Thr weich geschaffnen Seelen?: Die Religiosität und Ästhetik der Sing-Akademie zu Berlin im 19. Jahrhundert". In: Scheitler, Irmgard (Ed.). *Geistliches Lied und Kirchenlied im 19. Jahrhundert: Theologische, musikologische, und literaturwissenschaftliche Aspekte*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

**Eckhardt, Josef** (1978). "Arbeiterchöre und der Deutsche Arbeiter-Sängerbund". In: Steegmann, Monica (Ed.). *Musik und Industrie. Beiträge zur Entwicklung der Werkschöre und Werksorkester*. Regensburg: Gustav Bosse (Beiträge zur Musikgeschichte der Stadt und des Kreises Erkelenz, 54).

**Ederer, Walter; Przytarski, Joachim** (Eds.) (1985). *Singen im Chor ist mehr: Peter Schwarz und die Berliner Cappella*. Berlin: Berliner Capella.

**Eller, Walter** (Ed.) (2000). *Talar und Skateboard. Die Stuttgarter Hymnus-Chorknaben. Geschichte – Arbeit – Perspektiven*. Weinstadt-Endersbach: Kuppinger.

**Fink, Hans-Peter** (1997). "Brahms' Chor in Detmold". *Lippische Mitteilungen aus der Geschichte und Landeskunde* 66.

**Fröde, Christine** (1984). "Zu einer Kritik des Thomanerchores von 1749". *Bach-Jahrbuch* 70.

**Heinemann, Michael** (Ed.) (1996). *Musik zwischen Leipzig und Dresden. Zur Geschichte der Kantoreigesellschaft Mägeln 1571–1996*. Oschersleben: Ziethen (Schriftenreihe zur mitteldeutschen Musikgeschichte. Serie 2, Forschungsbeiträge, 2).

**Hoffmann, Christina; Niemann, Franz** (1974). "Über die Arbeit des Hanns-Eisler-Chores Westberlin". In: *Hanns Eisler heute: Berichte – Probleme – Beobachtungen*. Akademie der Künste der DDR Berlin (Arbeitshefte,

Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

**Klenke, Dietmar; Walter, Franz** (1992). "Der Deutsche Arbeiter-Sängerbund bis 1933". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).

**Koetzschke, Richard** (1922). *Geschichte der Universitäts-Sängerschaft zu St. Pauli in Leipzig, 1822–1922*. Leipzig: A. Hahn.

**Koetzschke, Richard** (1939). *100 Jahre Dresdner Liedertafel 1839–1939*. Dresden.

**Kotsch, Petra; Liedtke, Max; Tusjak, Anne** (1993). *Zur pädagogischen Situation des Windsbacher Knabenchores. Skizziert an Hand einer Erhebung bei Chormitgliedern und Lehrern. Eine Pilotstudie*. Augsburg: Wißner (Forum Musikpädagogik).

**Kremer, Joachim** (2001). "Kirchenmusik im Zeichen der Restauration? Zur Gründung eines Kirchenmusikchores in Hamburg zwischen 1822 und 1890". *Hamburger Jahrbuch für Musikwissenschaft* 18.

**Kuhlo, Hermann** (1909). *Geschichte der Zelterschen Liedertafel von 1809 bis 1909, dargestellt nach den Tafelakten von Prof. Hermann Kuhlo*. Berlin: Sing-Akademie.

**Langer, Paul** (1902). *Chronik der Leipziger Singakademie*. Hrsg. zur 100-jährigen Jubelfeier am 14.–16. Febr. 1902. Leipzig: Klinkhardt.

**Langner, Wolfgang** (2005). *Der Gewandhauschor zu Leipzig*. Beucha: Sax-Verlag.

**Musketa, Konstanze** (1991). *Der Städtische Singschor als ein "Annexum" der Frankeschen Stiftungen zu Halle. Ein Beitrag zur Geschichte des Chores in der Zeit von 1808 bis 1946, dargestellt an Dokumenten aus den Archiven der Frankeschen Stiftungen*. Halle an der Saale (Schriften des Händel-Hauses in Halle, 7).

**Neuhaus, Fritz** (1992). "Der DAS von 1945 bis heute". In: Noltenius, Rainer (Ed.). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).

**Niermann, Franz** (1974). "Bericht über die Arbeit des Hanns-Eisler-Chores Westberlin". In: *Hanns Eisler heute: Berichte – Probleme – Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

**Noltenius, Rainer** (Ed.) (1992). *Illustrierte Geschichte der Arbeiterchöre*. Essen: Klartext (Schriften des Fritz-Hüser-Instituts für Deutsche und Ausländische Arbeiterliteratur der Stadt Dortmund, 1:8).

**Oehlmann, Werner** (1977). "Der Philharmonische Chor Berlin. Tradition und schöpferische Erneuerung". In: *Hans Chemin-Petit. Betrachtungen einer Lebensleistung. Festschrift zum 75. Geburtstag am 24. Juli 1977*. Berlin: Stapp.

**Osteneck, Renate; Osteneck, Volker** (Eds.) (2001). *50 Jahre Motettenchor Stuttgart unter Günter Graulich 1951–2001, fünf Jahrzehnte Chormusik*. Festschrift zum Jubiläum. Stuttgart: Carus-Verlag.

**Pasdzierny, Rolf** (1996). "Die Arbeitsgemeinschaft Deutscher Chorverbände – ein Bericht über ihre Ziele und Aufgaben". In: Noll, Günther (Ed.). *Musikalische Volkskultur als soziale Chance. Laienmusik und Singtradition als sozialintegratives Feld*. Essen: Die Blaue Eule (Musikalische Volkskunde, 13).

**Preyer, Klaus** (2005). *Hundert Jahre Flensburger Bach-Chor: 1906–2006*. Heide: Holstein Boyens.

**Prinz, Ulrich** (2001). *Der Oratorien-Verein Esslingen. Ein Beitrag zur Esslinger Kultur- und Sozialgeschichte*. Esslingen am Neckar (Esslinger Studien: Jahrbuch für

Geschichte der oberdeutschen Reichsstädte).

**Rifkin**, Joshua (2000). "Zelenkas Chor: Der Blick von 1725". In: Linde, Hans-Martin; Rapp, Regula (Eds.). *Provokation und Tradition. Erfahrungen mit der Alten Musik*. Stuttgart: Metzler.

**Schmidt**, Friedrich (1932). *Hundert Jahre Darmstädter Musikverein. Eine Geschichte seiner Vorläufer, seines Werdens und seiner Entwicklung. Festschrift zum 100jährigen Vereinsjubiläum*. Darmstadt: Bergsträßer.

**Schmoll-Barthel**, Jutta (1989). "Der Tübinger Oratorienverein: Ein Beitrag zur Organisation bürgerlicher Konzertvereine im 19. Jahrhundert". In: Schmid, Manfred Hermann (Ed.). *Friedrich Silcher 1789–1860: Studien zu Leben und Nachleben*. Tübingen: Kulturamt Tübingen (Beiträge zur Tübinger Geschichte, 3).

**Schott**, Dorothea; **Bornath**, Thomas (2003). *50 Jahre Universitätschor Rostock 1953–2003*. Rostock: Universität (Beiträge zur Geschichte der Universität Rostock, 26).

**Traber**, Habakuk (2010). *Aufbruch als Devise. 125 Jahre Philharmonischer Chor Berlin. Zur Geschichte des Philharmonischen Chors Berlin*. Berlin: Verlag für Berlin-Brandenburg.

**Traber**, Habakuk; Hinke, Roman; Zimmermann, Peter (1998). *Stimmungswandel. Ein Porträt des RLAS-Kammerchors*. Berlin: ROC.

**Weber**, Michael. "Nicht Chorsingen! Inhalt vermitteln!": Nikolaus Harnoncourt und der 'Arnold Schoenberg Chor'". *Ereignis Klangrede* 2009.

## ● DDR GDR

**Andert**, Peter (1987). "Rosebery d'Arguto: Versuche zur Erneuerung des proletarischen Chorgesangs". In: Kändler, Klaus; Karolewski, Helga;

Siebert, Ilse (Eds.). *Berliner Begegnungen. Ausländische Künstler in Berlin 1918 bis 1933. Aufsätze – Bilder – Dokumente*. Berlin (Akademie der Künste der Deutschen Demokratischen Republik. Veröffentlichung der Nationalen Forschungs- und Gedenkstätten der DDR für deutsche Kunst und Literatur des 20. Jahrhunderts).

**Damm**, Andreas (1986). *Zu einigen Problemen der Herausbildung des proletarisch-revolutionären Funktionsverständnisses von Musik in der Arbeitermusikbewegung der Weimarer Republik*. Diss. Akademie für Gesellschaftswissenschaften.

*Das Massenlied – Studien zu seiner Entwicklung und Bedeutung in der Deutschen Demokratischen Republik* (1966). Leipzig: Institut für Volkskunstforschung beim Zentralhaus für Kulturarbeit.

**Haake**, Claus (1971). *Der Beitrag des Chorsingens zur ästhetischen Erziehung und Bildung der Arbeiterklasse in der Deutschen Demokratischen Republik*. Diss. Halle-Wittenberg: Martin-Luther-Universität.

**Haake**, Claus (1976). "Händelpflege im Chor des Kombinats VEB Chemische Werke Buna". In: Siegmund-Schultze, Walther (Ed.). *25. Händelfestspiele der Deutschen Demokratischen Republik*. Leipzig: Kreutzmann.

**Haake**, Claus (1977). *Über die Arbeit mit dem Chor eines sozialistischen Grossbetriebes*. Berlin: Akademie der Künste.

**Haake**, Claus (1984). *Georg Friedrich Händel, Chorsätze aus Opern, Oratorien, Oden und anderen Chorwerken: Empfehlungen zur Repertoire- und Programmgestaltung der Chöre des künstlerischen Volksschaffens der DDR*. Leipzig: Zentralhaus-Publikation.

**Haake**, Claus (1989). "Zur Arbeit des Chores des Kombinats VEB Chemische Werke Buna mit dem Werk Hanns Eislers". In: Thom, Eitelfriedrich (Ed.). *Musik und Gedanke: Hanns-Eisler-Kolloquium zu Ehren des 90. Geburtstages*. Blankenburg: Kultur- und

Forschungsstätte Michaelstein  
(Sonderbeiträge zu den Studien zur  
Aufführungspraxis und Interpretation  
der Musik des 18. Jahrhunderts, 8).

**Hoffmann**, Winfried (1969).  
“Untersuchungen zur Singebewegung”.  
In: Brockhaus, Heinz Alfred Niemann  
Konrad (Ed.). *Sammelbände zur  
Musikgeschichte der Deutschen  
Demokratischen Republik, Band 1*. Berlin:  
Neue Musik.

**Hoffmann**, Winfried (1972).  
“Fünfundzwanzig Jahre sozialistische  
Singebewegung”. In: Brennecke,  
Dietrich; Hansen, Mathias (Eds.). *Forum:  
Musik in der DDR*. Berlin: Henschel  
(Arbeitshefte, Schriftenreihe des  
Prasidiums der Akademie der Künste  
der DDR, 9).

**Hoffmann**, Winfried (1974). “Einige  
Aspekte des Liedschaffens der  
Singebewegung”. *Musik in der Schule*  
25:1.

**Jahn**, Hagen (2002). “Jugend, Musik  
und Ideologie. Zur Geschichte der FDJ-  
Singebewegung”. In: *Hallische Beiträge zur  
Zeitgeschichte* 12. Halle.

**Kaden**, Werner (1992). “Zur Geschichte  
der Chorbewegung in der DDR”. In:  
Noltenius, Rainer (Ed.). *Illustrierte  
Geschichte der Arbeiterchöre*. Essen:  
Klartext (Schriften des Fritz-Hüser-  
Instituts für Deutsche und Ausländische  
Arbeiterliteratur der Stadt Dortmund,  
1:8).

**Kirchenwitz**, Lutz (Ed.) (1982). *Lieder  
und Leute: Die Singebewegung der FDJ*.  
Berlin: Neues Leben.

**Köppe**, Regine (1986). “Gesellschaft-  
liche Formen der qualitativen Förderung  
von Kinderchören in der DDR”. In:  
Bimberg, Siegfried (Ed.). *Musikrezeption  
und kulturelles Anspruchsniveau in der Schule*.  
Halle an der Saale: Martin-Luther-  
Universität.

**Kühling**, Karl (2002). *Musische Bildung  
und Gotteslob. Die Arbeit der Werk-*

*gemeinschaft Musik seit 1946 im Spiegel  
musikpädagogischer Tendenzen*. Kassel:  
Bosse (Perspektiven zur Musik-  
pädagogik und Musikwissenschaft, 28).

**Lammel**, Inge (1972). “Traditionen des  
Arbeiterliedes”. In: Brennecke, Dietrich;  
Hansen, Mathias (Eds.). *Forum: Musik in  
der DDR*. Berlin: Henschel (Arbeitshefte,  
Schriftenreihe des Prasidiums der  
Akademie der Künste der DDR, 9).

**Neumann**, Christel (1987). “Von  
Chören und Chorgesang in der DDR:  
Stellenwert, Ansprüche, Wirksamkeit”.  
*Bulletin des Musikerates der DDR* 24:1.

**Schaefer**, Hansjürgen (1969). “‘Ändere  
die Welt, sie braucht es!’ Notizen zum  
vokalsinfonischen Schaffen in der  
DDR”. *Musik und Gesellschaft* 19:8.

**Schmidt**, Anne-Kristin (2009). *Musik als  
Werkzeug der Indoktrination*. Mainz: Are  
Ed. (Musik im Metrum der Macht).

**Sell**, Rüdiger; **Fauser**, Peter (1988).  
*Kleine Liedkunde*. Berlin: Volk und  
Wissen.

**Tosch**, Heinz (1975). *Politisches  
Liedschaffen und Persönlichkeitsbildung in der  
Singebewegung der Freien Deutschen Jugend:  
unter besonderen Berücksichtigung der  
Thematik ‘DDR-Konkret’*. Ph.D. Berlin:  
Institut für Gesellschaftswissenschaften  
beim Zentralkomitee der SED.

**Tosch**, Heinz; **Schubert**, Lothar (1974).  
“Zur musikalischen Bildung und  
Erziehung der Arbeiterjugend”. In:  
*Forum: Musik in der DDR. Arbeiterklasse  
und Musik. Theoretische Positionen in der  
deutschen Arbeiterklasse zur Musikkultur vor  
1945. Eine Dokumentation des  
Arbeiterliedarchivs*. Berlin: Akademie der  
Künste der DDR (Arbeitshefte,  
Schriftenreihe des Präsidiums der  
Akademie der Künste der DDR  
(Sektion Musik), 15).

● **Nationalism**  
**NATIONAL SOCIALISM**

**Brade**, Anna-Christine (1991). *Das völkische Lied. Eine annotierte Quellensammlung zur NS-politischen Indoktrination der Jugend durch Musik*. Bielefeld: Oberstufen-Kolleg (AMBOS-Diskussions-Papiere, 22).

**Brade**, Anna-Christine (1999). "BDM-Identität zwischen Kampflied und Wiegenlied: Eine Betrachtung des Repertoires im BDM-Liederbuch *Wir Mädels singen*". In: Niedhart, Gottfried (Ed.). *Lieder in Politik und Alltag des Nationalsozialismus*. Frankfurt a.M.: Lang.

**Brunck**, Helma (1996). *Die Entwicklung der Deutschen Burschenschaft in der Weimarer Republik und im Nationalsozialismus: eine Analyse*. Diss. Darmstadt.

**Brusniak**, Friedhelm (2001). "Der Deutsche Sängerbund und die Rolle der Musikforschung in der Zeit des Nationalsozialismus". In: Foerster, Isolde von (Ed.). *Musikforschung – Faschismus – Nationalsozialismus. Referate der Tagung Schloß Engers, (8. bis 11. März 2000)*. Mainz: Are-Ed. (Musik im Metrum der Macht, 1).

**Graham**, Lisa Evelyn (2001). *Musik macht frei: Choral music composed and performed in the Nazi concentration camps, 1938–1944*. D.M.A. University of Southern California.

**Harper**, Todd Jere (2008). *Hugo Distler and the Renewal Movement in Nazi Germany*. D.M.A. University of Southern California.

**Hodek**, Johannes (1977). *Musikalisch-pädagogische Bewegung zwischen Demokratie und Faschismus. Zur Konkretisierung der Faschismus-Kritik Th. W. Adornos*. Weinheim: Beltz (Beltz-Monographien, Erziehungswissenschaft).

**Keden**, Helmke Jan (1999). "Kommst du auch zum Kaffeeklatsch? Ein Beitrag zur 'Arbeitersängerbewegung' im

Nationalsozialismus". *International journal of musicology* 8.

**Keden**, Helmke Jan (2001). "Kulturfassade und irrationale Ästhetik: Die Gleichschaltung des Chorwesens im Nationalsozialismus". In: Müßgens, Bernhard; Sonntag, Brunhilde (Eds.). *Musik im Spektrum von Kultur und Gesellschaft. Festschrift für Brunhilde Sonntag*. Osnabrück: epOs Music (Osnabrücker Beiträge zur Musik und Musikerziehung, 1).

**Keden**, Helmke Jan (2007). "Deutsche Sänger sind Soldaten des deutschen Liedes". Das Sendungsbewusstsein des "Deutschen Sängerbundes" im Dritten Reich gen Osten". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Keden**, Helmke Jan (2007). *Kas tulemas on stiilituse stiil?: Mõtteid saksa meestelaulu repertuaarikaanonist Kolmanda Riigi ajal?*. ["Will it be a style of stylelessness?": Thoughts on the repertoire canon of German men's choral song during the Third Reich]. In: Lippus, Urve (Ed.). *Meeskoor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Kew**, Carole (1999). "From Weimar movement choir to Nazi community dance: The rise and fall of Rudolf Laban's Festkultur". *Dance research: The journal of the Society for Dance Research* 17:2.

**Koegler**, Horst (1980). "Vom Ausdruckstanz zum 'Bewegungschor' des deutschen Volkes: Rudolf von Laban". In: Corino, Karl (Ed.). *Intellektuelle im Bann des Nationalsozialismus*. Hamburg: Hoffmann und Campe.

**Körndle**, Franz (2002). "Warum sich Himmler für den Gregorianischen Choral interessierte". In: Mahling,

Christoph-Hellmut; Pfarr, Kristina (Eds.). *Aspekte historischer und systematischer Musikforschung. Zur Symphonie im 19. Jahrhundert, zu Fragen der Musiktheorie, der Wahrnehmung von Musik und anderes*. Mainz: Are-Ed. (Schriften zur Musikwissenschaft, 5).

**Lemmermann, Dirk** (1997). "Singen macht deutscher": Anmerkungen zum "Fest der deutschen Chormusik" und zur Uraufführung des Mörike-Liederbuches (Hugo Distler)". In: Lemmermann, Dirk (Ed.). *Hugo Distler im Dritten Reich*. Osnabrück: Rasch.

**Metz, Franz** (2004). "Das Chorwesen in Südosteuropa in der Zeit 1920–1945: Auswirkungen des Nationalsozialismus auf die Musikkultur Deutscher Minderheiten". In: Kuret, Primož (Ed.). *Zborovska glasba i pevška društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Niedhart, Gottfried** (Ed.) (1999). *Lieder in Politik und Alltag des Nationalsozialismus*. Frankfurt a.M.: Lang.

**Potter, Pamela Maxine** (1995). "Did Himmler really like gregorian chant? The SS and musicological research". *Modernism/modernity* 2:3.

**Roth, Alfred** (1993). *Das nationalsozialistische Massenlied. Untersuchungen zur Genese, Ideologie und Funktion*. Diss. Würzburg: Königshausen und Neumann (Epistemata: Würzburger wissenschaftliche Schriften. Reihe Literaturwissenschaft, 112).

**Schinköth, Thomas** (1997). "Chöre und Chormusik". In: Schinköth, Thomas (Ed.). *Musikstadt Leipzig im NS-Staat. Beiträge zu einem verdrängten Thema*. Altenburg: Kamprad.

**Schünemann, Georg** (1941). *Die Singakademie zu Berlin 1791–1941*. Regensburg.

## ◆ Ungern *HUNGARY*

**Baross, Gábor** (2006). "Umetnost amaterskog horskog pevanja u Mađarskoj". [The amateur art of choral singing in Hungary]. In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Barrett, Aubrey Wayne** (1992). *A study of the choral music tradition in Hungarian Baptist churches: Its history, leadership, literature, personnel, and practice, including an anthology of representative choral works*. D.M.A. University of Iowa.

**Dobszay, László** (1994). "A gregorián mozgalom harminc éve Magyarországon". [Thirty years of the plainchant singing movement in Hungary]. *Magyar egyházzene* 1:4.

**Domokos, Pál Péter** (1991). "A magyar népzene és énekkari műveltségünk". In: Záhony, Éva (Ed.). *Hitel: Kolozsvár, 1935–1944*. Budapest: Bethlen.

**Fekete, Csaba** (1996). "Éneklés tilalma?". [Ban on singing?]. *Magyar egyházzene* 4:3.

**Gupcsó, Ágnes** (1995). "Musikunterricht und Chorgesangpraxis in den reformierten Kollegien". In: Lengová, Jana (Ed.). *Duchovná hudba v 19. storocí. Zborník príspevkov z Medzinárodnej Muzikologickej Konferencie, Banská Bystrica, 19–22. október 1994*. Banská Bystrica: Nadácia Jána Levoslava Bellu (Bibliotheca musicae neosoliensis, 2).

**Hubert, Gabriella H.** (1999). "Lelki éneklésről régi magyarok: A XVI–XVII. századi protestáns éneklés adattára". [Sacred song in old Hungary: Protestant singing in the 16th and 17th century]. *Magyar egyházzene* 7:3.

**Hubert, Gabriella H.** (2004). *A régi magyar gyülekezeti ének*. [Old Hungarian



congregational singing]. Budapest: Universitas (Historia litteraria).

**Ittész, Mihály** (2000). "Kodály nyomdokain? Az énekkar a 20. századi magyar zeneszerzésben és zenei életben". [In the footsteps of Kodály? The chorus in 20th-century Hungarian music and musical life]. *Magyar zene: Zenetudományi folyóirat* 38:2.

**Jobbágy, István** (1993). "A magyarországi baptista gyülekezeti és kóruséneklés múltja és jelene". [Past and present of Baptist congregational and choral singing in Hungary]. *Magyar egyházzene* 1:1.

**Kálmán, Lajos** (1999). "Zeneanyanyelvi 'kondicionáltság' a reformátusság köz-éneklési gyakorlatában – az utóbbi 80–100 év folyamán". [The 'conditioning' of musical character in the communal singing of Protestants during the last 80–100 years]. In: Pozsony, Ferenc (Ed.). *Népzenei tanulmányok: A Torockón 1997. október 24–25-én szervezett népzenei találkozó előadásai*. [Studies in traditional music: Papers of the ethnomusicology meeting held 24–25 October 1997 in Rimetea]. Kriza János Néprajzi Társaság Cluj-Napoca.

**Oláh, Gábor** (2000). "Gyülekezeti éneklés a magyarországi baptista gyülekezetek istentiszteletén". [Congregational singing at the services of Hungarian Baptist communities]. *Baptista Teológiai Akadémia Kutatóintézetének évkönyve*.

#### ◆ **Ukraina** *UKRAINE*

**Antonovyč, Myroslav** (1959). "Participation des fidèles d'Ukraine aux chants liturgiques". In: *Perspectives de la musique sacrée à la lumière de l'encyclique Musicae sacrae disciplina*. Paris: Editions du Congrès.

**Borovyk, Mykola** (1989). "Chorovyj koncert i joho tvorci". In: Hordijcuk,

Mykola M. (Ed.). *Istorija ukrains'koï muzyky*. Kyïv: Naukova Dumka.

**Borovyk, Mykola** (1989). "Stanovlennja bahatoholosnoho chorovoho spivu". In: Hordijcuk, Mykola M. (Ed.). *Istorija ukrains'koï muzyky*. Kyïv: Naukova Dumka.

**Bulat, Tamara** (1989). "Chorovi obrobky narodnych pisen". In: Hordijcuk, Mykola M. (Ed.). *Istorija ukrains'koï muzyky*. Kyïv: Naukova Dumka.

**Filz, Bohdana** (1992). "Obrobky narodnych pisen' dla choru". In: *Istorija ukrains'koï muzyky 1917–1941*. Kiev.

**Herasymova-Persydska, Nina** (1974). "Rol' zvjazkiv chorovoï muzyky 18 stolittja z tohočasnym teatrom u demokratyzacii muzyčnoho mystežtva". *Ukrains'ke muzykoznavstvo* 9.

**Heraszmova-Persydska, Nina** (1978). *Chorovyj koncert na Ukraïni v 17–18 stolitti*. Kiev.

**Kyjanovska, Luba** (2007). "Soziokulturelle Funktionen der ukrainischen nationalen Chorbewegung in Galizien nach 1867". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Rožok, Volodimir I.** (2007). "Deutsche Elemente in der Geschichte der ukrainischen Chorkultur und die Perspektiven der gegenwärtigen Beziehungen". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

● **Körer, föreningar och organisationer CHOIRS, SOCIETIES AND ORGANISATIONS**

**Parchomenko, Lju** (1984). "Do istorii choru Kyïvs'koho universytetu". In: *Ukrains'ke muzykoznavstvo*. Kiev.

○ **KÖRSOCIOLOGI CHORAL SOCIOLOGY**

**Adorno, Theodor W.** (1956). *Dissonanzen. Musik in der verwalteten Welt*. Göttingen: Vandenhoeck & Ruprecht.

**Adorno, Theodor W.** (1968/1984). "Chormusik und falsches Bewusstsein". In: Tiedemann, Rolf; Schultz, Klaus (Eds.). *Theodor W. Adorno. Gesammelte Schriften Band 18. Musikalische Schriften V*. Frankfurt a.M.: Suhrkamp.

**Bailey, Betty A.** (2004). *Singing out of tune and in tune: An investigation of the effects of amateur group singing from diverse socio-economic and cultural perspectives*. Ph.D. University of Sheffield.

**Bowers, Judy K.** (1998). "Effects of an intergenerational choir for community-based seniors and college students on age-related attitudes". *Journal of music therapy* 35:1.

**Gumpłowicz, Philippe** (1985). "Le dossier 'orphéon': Musique et sociabilités". In: Rancière, Jacques (Ed.). *Esthétiques du peuple*. Paris: Éd. La Découverte (Cahiers libres, 396).

**Hall, Patricia Anne** (2008). *Taking ownership: How urban high school choral music students took responsibility for their own learning and changed their lives*. M.M. Oakland University.

**Hänel, Dagmar** (2007). "Chorgesang und Identität: Kulturanthropologisch-volkskundliche Anmerkungen zu einem interdisziplinären Projekt". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart:

Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Hawn, C. Michael** (2009). "Christian song in a global church: The role of musical structure in community formation". *International journal of community music* 2:1.

**Hickok, Stephen Clyde** (2009). *The relationships of parental involvement, motivating factors, and socioeconomic status to high school all-state choir and band membership*. Ph.D. Alabama: Auburn University.

**Hirschfelder, Gunther** (2007). "Chorgesang im Spannungsfeld von Mentalität, Identität und Raum: volkskundliche Perspektiven auf Musikkultur". In: Fischer, Erich; Kürsten, Annelie (Eds.). *Chorgesang als Medium von Interkulturalität: Formen, Kanäle, Diskurse*. Stuttgart: Steiner (Berichte des interkulturellen Forschungsprojekts "Deutsche Musikkultur im östlichen Europa", 3).

**Horne, Camilla Joy** (2007). *Recruitment, participation and retention of African Americans in high school choral ensembles*. Ph.D. University of Minnesota.

**Joyce, Victoria Moon** (2005). "The 'subject' is singing: Singing as social practice". *International journal of community music* 2:1.

**Knardal, Solgunn E.** (2007). *I songen vi møtest: ein tekst om pensjonister som syng i kor, basert på medlemmene sine egne forteljingar*. Oslo: S.E. Knardal.

**Lipp, Wolfgang** (2003). "Musik, besonders Chormusik – Soziale Funktionen". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Mahling, Christoph-Hellmut** (1966). "Zur Soziologie des Chorwesens". In: Wiora, Walter (Ed.). *Zum 70. Geburtstag von Joseph Müller-Blattau*. Kassel:

Bärenreiter (Saarbrücker Studien zur Musikwissenschaft, 1).

**McDonald**, Thomas John (1993). *The reason we sing: A choral based strategy for music ministry in the 90's*. Ph.D. Ohio: The Union Institute.

**Morton**, Charlene (2002). "Singing in unison, singing in harmony: Civic mentorship and choral communities". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.

**Potter**, John (1993). *Singing as social practice*. Ph.D. Open University.

**Reiter**, Herwig (1994). "Singen im Chor: Gestern, heute, morgen". In: Fürst, Paul Walter (Ed.). *Zur Situation der Musiker in Österreich: Referate der Musik-Symposien im Schloß Schloßhof 1989–1993*. Wien: Institut für Wiener Klangstil (Schriftenreihe des Instituts für Wiener Klangstil, 2).

**Romey**, Kathy Saltzman (2009). "Building Bridges: Chorus Engaging Communities". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**Rose**, Leslie Paige (2007). "The Freedom Singers of the civil rights movement: Music functioning for freedom". *Update: Applications of research in music education* 25:2.

**Schünemann**, Georg (1992). "Zur Soziologie des Chorgesangs (1929)". *Musikpädagogische Forschungsberichte*.

**Silber**, Laya (2005). "Bars behind bars: The impact of a women's prison choir on social harmony". *Music education research* 7:2.

**Smith**, Arlette Miller (2005). *Speaking the song, spreading the word, lifting the people: The reimagination of community through vocal music activism*. Ph.D. Buffalo: State University of New York.

**Smith**, James A. (1984). "Choral music and copyright: Are you educated?". *Choral journal* 25:4.

**Stolterman**, Maria (2000). *Körsång för fred och rättvisa*. Piteå: Luleå tekniska universitet.

**Thorsén**, Stig-Magnus (1980). *Ande skön kom till mig. En musiksociologisk analys av musiken i Götene Filadelfiaförsamling*. Diss. Göteborgs universitet.

**Titcomb**, Teri Jeanne (2000). *The social context of informal adult learning: An ethnography of a church choir*. Ph.D. Pennsylvania: Temple University.

**Weismann**, Anabella (2003). "Jugendchöre als Sozialisationsagentur im Wandel der Zeit". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Willingham**, T. Lee (2001). *A community of voices: A qualitative study of the effects of being a member of the Bell'Arte Singers*. Ph.D. University of Toronto.

**Zipp**, Friedrich (1971). "Die Bedeutung des Laienchors heute". *Der Evangelische Kirchenchor* 76:1.

### ► **Körpsykologi, -perception, -kognition och -reception** **CHORAL PSYCHOLOGY, PERCEPTION, COGNITION AND RECEPTION**

**Arasi**, Melissa T. (2006). *Adult reflections on a high school choral music program: Perceptions of meaning and lifelong influence*. Ph.D. Georgia State University.

**Bailey**, Betty A.; **Davidson**, Jane W. (2002). "Adaptive characteristics of group singing: Perceptions from members of a choir for homeless men". *Musicae scientia: The journal of the European Society for the Cognitive Sciences of Music* 6:2.

**Bailey**, Betty A.; **Davidson**, Jane W. (2002). "Emotional, social, and cognitive

enrichment through participation in group singing: Interviews with members of a choir for homeless men". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.

**Bailey, Betty A.; Davidson, Jane W.** (2005). "Effects of group singing and performance for marginalized and middle-class singers". *Psychology of music* 33:3.

**Baird, Maureen Jaymin** (2008). *Perceived benefits of choral singing: Social, intellectual, and emotional aspects of group singing*. M.A. McGill University.

**Beck, Robert J.; Cesario, T. C.; Yousefi, A.; Enamoto, H.** (2000). "Choral singing, performance perception, and immune system changes in Salivary immunoglobulin A and cortisol". *Music perception. An interdisciplinary journal* 18:1.

**Behne, Klaus-Ernst** (2003). "Zur (Sozial-)Psychologie des Chorsingens". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Bengtsson, Kjell** (1982). *Människan i kören: handledning i körpsykologi*. Stockholm: Gehrman's musikförlag.

**Bertilsson, Mats** (2005). "Att hitta koristens inneboende förmåga". *Kyrkomusikernas tidning* 71:3.

**Boman, Hans** (1991). *Sång i kör: stimulerande stämningsfull samhörighet*. Examensuppsats. Uppsala universitet.

**Broomhead, Gordon Paul** (1999). *Individual expressive performance achievement in the choral ensemble: Its relationship to ensemble achievement, technical achievement, and musical background*. Ph.D. University of Washington.

**Bruenger, Susan Dill** (1999). *The relationship of selected personal investment behaviors to the meaning of non-select choir*

*members attach to their choral experience*. Ph.D. University of North Texas.

**Buchanan, Scott Robert** (1998). *Factors motivating non-music majors to participate in collegiate choral ensembles*. Ph.D. Kansas City: University of Missouri.

**Carlow, Regina** (2004). *Hearing others' voices: An exploration of the musical experiences of immigrant students who sing in high school choir*. Ph.D. College Park: University of Maryland.

**Chinn, B.J.** (1997). "Vocal self-identification, singing style, and singing range in relationship to a measure of cultural mistrust in African-American adolescent females". *Journal of Research in Music Education* 45.

**Chuang, Pi-Hua** (2005). *The conductor and the ensemble: From a psychological aspect*. D.M.A. College Park: University of Maryland.

**Clements, Ann Callistro** (2002). *The importance of selected variables in predicting student participation in junior high choir*. Ph.D. University of Washington.

**Clift, Stephen; Hancox, Grenville; Morrison, Ian; Hess, Bärbel; Kreutz, Gunter; Stewart, Don** (2007). "Choral singing and psychological wellbeing: Findings from English choirs in a crossnational survey using the WHOQOL-BREF". In: Williamon, Aaron (Ed.). *Proceedings of the International Symposium on Performance Science 2007*. Utrecht: Ass. Européenne des Conservatoires.

**Conway, Colleen M.; Hodgman, Thomas M.** (2008). "College and community choir member experiences in a collaborative intergenerational performance project". *Journal of research in music education* 56:3.

**Cox, Roland** (1992). "Hans Boman, körpsykolog: 'Körsångaren är en social teaterapa'". *Sångaren* 79:3.

**Darrow, Alice-Ann Johnson; Ollenberger, Christopher M.; Miller,**

- Texanna; **Meeker**, Anne (2001). "The Effect of an intergenerational choir performance on audience members' attitudinal statements toward teens and older persons". *International journal of music education* 38.
- Daugherty**, James Franklin (1996). *Spacing, formation, and choral sound: Preferences and perceptions of auditors and choristers*. Ph.D. The Florida State University.
- Del'Olio**, Christine Ann (1993). *The meaning of the choral experience for seventh- and eighth-grade participants in required and elective choruses*. M.M. Lowell: University of Massachusetts.
- Demorest**, Steven M. (2000). "Encouraging male participation in chorus". *Music educators journal* 86:4.
- Dunn**, Dwayne E. (1995). *The effect of structured task presentations and reinforcement on attention, achievement, and attitude of selected high school choirs*. Ph.D. Louisiana State University and Agricultural & Mechanical College.
- Durrant**, Colin (2005). "Shaping identity through choral activity: Singers' and conductors' perceptions". *Research Studies in Music Education* 24.
- Durrant**, Colin; **Himonides**, Evangelos (1998). "What makes people sing together? Socio-Psychological and Cross-Cultural Perspectives on the Choral Phenomenon". *International journal of music education* 32.
- Eklund**, Stina (1996). *Är sångaren någonting för kören? Är kören någonting för sångaren?* Examensarbete. Piteå: Musikhögskolan i Piteå.
- Engström**, Lina; **Gustafsson**, Anneli (2007). "Jag älskar att sjunga, det är det bästa jag vet": en studie om varför högstadieelever sjunger i skolkören. C-uppsats. Luleå: Luleå tekniska universitet.
- Faivre Ransom**, Judy Lynn (2001). *An investigation of factors that influence adult participation in music ensembles based on various behavioral theories: A case study of the Norfolk Chorale*. D.M.A. Virginia: Shenandoah University.
- Fangel**, Helga Henriette (2003). *Thi vil vi alle sjunge! Fællessangsoplevelsen, eksemplificeret ved Højskolesangen, set med optikken fra musikvidenskabens, psykologiens og sociologiens verden*. Specialeafhandling. Aarhus universitet.
- Fannon**, L. (2007). *A song for the dying: Phenomenologies of calling in the Threshold Choir*. Psy.D. California Institute of Integral Studies.
- Farmer**, William Dale (2009). *Relationships of dimensions of the meaning of the choral experience to high school students' preferences for concert vs show choir*. Ph.D. Alabama: Auburn University.
- Gangi**, Robyn Joseph (1998). *A longitudinal case study of the musical/aesthetic experience of adolescent choral musicians*. Ed.D. New York: Columbia University Teachers College.
- Giulini**, Carlo Maria; **Castarède**, Marie-France (1989). *Le miroir sonore: Essai sur le chœur*. Lyon: Césura (Psychanalyse).
- Green**, Verna Barbara (1998). *Enhanced musical literacy through participation in the adult amateur/volunteer chorus: A descriptive study*. Ed.D. New York: Columbia University Teachers College.
- Gumm**, Alan (2004). "The effect of choral student learning style and motivation for music on perception of music teaching style". *Bulletin of the Council for Research in Music Education* 159.
- Hammarberg**, Nina (1997). *Ambitioner hos körsångare och körledare: en undersökning kring målsättningar, önskemål om medbestämmande och sångteknisk medvetenhet i tre körer*. Uppsala universitet.
- Harris**, Christopher Merrill (2002). *The effects of information and discussion presentation techniques on high school students' initial preference for recorded choral excerpts*.

- M.M.E. Kansas City: University of Missouri.
- Hedden**, Debra Gordon (2007). "Differences between elementary student participants and nonparticipants in a choral festival". *Update: Applications of research in music education* 25:2.
- Hollen**, Maria A. (2010). *Sang som felleskap [sic] og læring: motivasjonsfaktorer for å synge i kor*. Hamar: M.A. Hollen.
- Holmquist**, Solveig P. (1995). *A study of community choir members' school experiences*. D.M.A. University of Oregon.
- Homburg**, Andrew Heath (2008). *The effect of lecture-based instruction versus performance preparation on high school students' self-reported preference and aesthetic/emotional response to choral music excerpts using the Continuous Response Digital Interface*. Ph.D. Kansas City: University of Missouri.
- Hörstrand**, Kristina (1997). *Körsångarens syn på budskapet och publiken*. Jönköping. HLK.
- Howard**, David M.; **Barlow**, Christopher; **Szymanski**, John; **Welch**, Graham F. (2000). "Vocal production and listener perception of trained English cathedral girl and boy choristers". *Bulletin of the Council for Research in Music Education* 147.
- Hylton**, John Baker (1980). *The meaning of high school choral experience and its relationship to selected variables*. D.Ed. The Pennsylvania State University.
- Johnson**, Beverly Yvonne (1994). *Vocal self-identification, singing style, and singing range in relationship to a measure of cultural mistrust in African American adolescent females*. Ph.D. University of North Texas.
- Jones**, Johnny Ray (1996). *The effect of positive and negative visual stimuli on choral conductors' and choral singers' ratings of selected elements in the choral evaluative process*. D.M.A. Kansas City: University of Missouri.
- Kennedy**, Mary A. (2002). "It's cool because we like to sing": Junior high school boys' experience of choral music as an elective". *Research Studies in Music Education* 18.
- Kernel**, Leon (2003). "Cerkveni pevski zbor kot skupina". [Church chorus as a group]. *Cerkveni glasbenik: Revija za cerkevno glasbo* 95:11–12.
- Kernel**, Leon (2003). "Cerkveni pevski zbor. II: Odprtost zborovodje in zbora; III: Odprtost zborovodje in zbora ter organizacija dela zbora". [Church choir. II: Openness of the choral director and chorus; III: Openness of the choral director and chorus, and the organization of choral activities]. *Cerkveni glasbenik: Revija za cerkevno glasbo* 95:1–2.
- Klusen**, Ernst (1979). "Singen – ein Prozess. Notizen aus der Wirklichkeit". *Musica* 33:4.
- Knotzinger**, Günter (1993). "Singt man heute im Chor anders?". *Musikerziehung: Zeitschrift der Musikerzieher Österreichs* 46:4.
- Knutsson**, Ingrid (2001). *Kyrkokörens identitet och mål: en jämförande studie utifrån körsångares perspektiv*. Examensarbete: Lunds universitet.
- Levin**, Emelie; **Lansfors**, Åsa (2010). "Hur man sjunger utan att man sjunger": En studie om körsångares tankar och upplevelser i samband med körsång. Uppsats. Örebro universitet.
- Luderer**, Hans-Jürgen (1989). "Der Chor und sein Leiter: Anmerkungen zur Chorpsychologie". *Gottesdienst und Kirchenmusik*.
- Lunt**, Richard A (2000). *An examination of teacher and student perceptions and practices related to high school show choir*. M.M. Brigham Young University.
- Mathiesen**, Trine (2008). *Subjektivt velbefinnende etter korsang hos amatører og avanserte sangere*. Kandidatuppsats. Mälardalens högskola.

- Merker**, Björn (2001). "Synchronous chorusing and human origins". In: Wallin, Nils Lennart; Merker, Björn; Brown, Steven (Eds.). *The origins of music*. Cambridge, Mass.: MIT.
- Mills**, M. (2008). *The effects of participation in a community children's choir on participants' identity: An ethnographic case study*. Ph.D. Michigan State University.
- Monks**, Susan (2003). "Adolescent singers and perceptions of vocal identity". *British Journal of Music Education* 20:3.
- Mudrick**, Alan William (1997). *Student motivation in four successful high school choral programs in south central Pennsylvania: A qualitative study*. D.M.A. Pennsylvania: Temple University.
- Mulder**, Stephen James (1997). *The identification of the emotional content in choral music: A descriptive study using the Two-Dimensional Continuous Response Digital Interface (2D CRDI)*. Ph.D. The Florida State University.
- Murdock**, Mervin Charles (1991). *An investigation of the relationship between seventh, tenth, and twelfth-graders' participation in school choir and their perceived levels of self-concept and social support*. Ph.D. University of North Texas.
- Myrmel**, Kristin (2007). *Equilibrium: koret som sosialt felt*. Bergen: K. Myrmel.
- Neill**, Sheri Lynn (1998). *Motivating factors for student participation in high school choral programs and vocal enrichment activities*. Ph.D. Kansas City: University of Missouri.
- Openshaw**, Richard Lynn (1995). *The relationships among choral performance quality, choral student emotive and aesthetic perception, and audience reaction*. Ph.D. The University of Utah.
- Parker**, Elizabeth Ann Cassidy (2009). *Understanding the process of social identity development in adolescent high school choral singers: A grounded theory*. Ph.D. Lincoln: The University of Nebraska.
- Peine**, Crystal Lanette (2001). *A study of student evaluations of group performance on the development of musicianship in the middle school choir*. M.S. Shenandoah University.
- Peterson**, Christopher Wayne (2001). *Attitudes and self-perceptions of singing ability and reinforcement for singing behaviors of self-proclaimed singers and nonsingers with a varied church background*. Ph.D. The Florida State University.
- Phillips**, C. Henry (1936). *Psychology and the Choir Trainer*. London: J.M. Dent & Sons.
- Ponce**, Frank Kalani (1994). *Job satisfaction among high school choral music teachers in the state of Ohio*. Ph.D. The Ohio State University.
- Poulter**, Patricia Sue (1997). *A study of the factors which influence collegiate choral ensemble participation by non-music majors at six state-supported universities in Illinois*. Ed.D. Urbana-Champaign: University of Illinois.
- Robinson**, Charles R.; **Parisi**, Joseph (2007). "High-school singers' technical, emotional, and social responses to an all-state chorus experience". *Missouri journal of research in music education* 44.
- Rogers**, Donald Martin (2004). *The level of agreement among adjudicators concerning problems and solutions when analyzing taped examples of choral tone*. Ph.D. University of South Carolina.
- Ryan**, Charlene; **Andrews**, Nicholle (2009). "An investigation into the choral singer's experience of music performance anxiety". *Journal of research in music education* 57:2.
- Ryan**, Katie (2007). *The effect of music, art, and word recognition on the moods of high school chorus students*. M.Ed. Milligan College.
- Sablo**, K. (2008). *Lift every voice and sing: A gospel choir participation experience and the persistence of African American students at a Predominately White university*. D.Ed. Pennsylvania: Indiana University.

- Sateren**, Leland B. (1963). *Criteria for judging choral music and those straight-tone choirs*. Minneapolis: Augsburg Publishing House.
- Schjelderup**, Guro (2005). "Det er gøy!": en undersøkelse om motivet for å synge i kor. Oslo: G. Schjelderup.
- Schneider**, HD (1979). "Die Bedeutung von Altershomogenität in Sekundärgruppen. Das Beispiel der Kirchengesangsvereine". *Aktuelle Gerontologie* 9:3.
- Seago**, Ted (1993). *Motivational factors influencing participation in selected Southern Baptist church choirs*. Ed.D. Texas: University of Houston.
- Sharer**, Timothy Joseph (1994). *An assessment of parental beliefs regarding the perceived and desired outcomes of high school choral music*. Ph.D. Lincoln: The University of Nebraska.
- Sichivitsa**, Veronica O. (2001). *College choir members' motivation to persist in music: Application of the Tinto model*. Ph.D. Alabama: Auburn University.
- Smaltz**, Kyle R (2008). *Examining perceptions of music performance anxiety in graduate level choral conducting students: A case study of three students*. M.A.T. Rider University.
- Stamer**, Rick A. (2004). "Choral student perceptions of the music contest experience". *Update: Applications of research in music education* 22:2.
- Stamer**, Rick A. (2006). "Changes in choral student perceptions of the music contest experience". *Update: Applications of research in music education* 25:1.
- Standerfer**, Stephanie L. (2003). *Perceptions and influences of the National Board for Professional Teacher Certification on secondary choral music teachers: Three case studies*. Ph.D. University of Virginia.
- Stegman**, Sandra Frey (2000). *Student teaching in the choral classroom. An investigation of secondary choral music student teachers' perceptions of instructional successes and problems as they reflect on their music teaching*. Lewiston N.Y.: Edwin Mellen Press (Mellen studies in education, 47).
- Sugden**, Nancy L. (2005). *Meaning of the choral experience and musical self-concept of secondary choral music participants*. D.M.E. Indiana University.
- Svedberg**, Rut (1995). "Må bra i kör". In: Lindström, Anki (Ed.). *Den outhärliga sången*. Hisings Backa: Sveriges kyrkosångsförbundet.
- Sweet**, Bridget (2010). "A case study: Middle school boys' perceptions of singing and participation in choir". *Update: Applications of research in music education* 28:2.
- Sweet**, Bridget Mary (2003). *Personal and environmental factors that influence sixth and seventh grade students' determinations of whether to remain in choir*. M.Mus. Michigan State University.
- Welch**, Graham F. (2005). "Singing as communication". In: Miell, Dorothy (Ed.). *Musical communication*. Oxford: University Press.
- Wolfe**, Ann Catherine (2000). *The impact of participation in a community youth choir on four at-risk adolescent females: A case study*. D.A. Indiana: Ball State University.
- Yarbrough**, Cornelia; **Price**, Harry E. (1981). "Prediction of performer attentiveness based on rehearsal activity and teacher behavior". *Journal of research in music education* 29:3.
- Zhou**, Wenjian (2007). "Tan qingxu yinsu zai hechang zhongde yingxiang he zuoyong". [The influence and function of emotions in chorus]. *Xinghai Yinyue Xueyuan xuebao* 1:106.
- Zoschke**, David N. (1991). *An investigation of intrinsic motivation for volunteer church choir members in relation to the difficulty level of literature*. D.M.A. Kansas City: University of Missouri.



► **Kör och genus** *CHOIR AND GENDER*

- Ashley, Martin** (2002). "The spiritual, the cultural and the religious: What can we learn from a study of boy choristers?". *International Journal of Children's Spirituality* 7:3.
- Ashley, Martin** (2006). "You sing like a girl? An exploration of boyness through the treble voice". *Sex Education: sexuality, society and learning* 6:2.
- Ashley, Martin** (2008). "Boyhood melancholia and the vocal projection of masculinity". *THYMOS Journal of Boyhood Studies* 2:1.
- Ashley, Martin** (2008). *Teaching singing to boys and teenagers. The young male voice and the problem of masculinity*. Lewiston, N.Y.: Edwin Mellen Press.
- Ashley, Martin** (2009). *How high should boys sing? Gender, authenticity and credibility in the young male voice*. Farnham: Ashgate.
- Ashley, Martin** (2010). "Real boys' don't sing, but real boys do: the challenge of constructing and communicating acceptable boyhood". *THYMOS Journal of Boyhood Studies* 4:1.
- Ashley, Martin** (2010). "Slappers who gouge your eyes: vocal performance as exemplification of disturbing inertia in gender equality". *Gender and Education* 22:1.
- Ashley, Martin** (2010). "Widening young male participation in chorus: keeping boys singing?". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.
- Attinello, Paul** (1994). "Authority and freedom. Toward a sociology of the gay choruses". In: Brett, Philip; Wood, Elizabeth Thomas Gary C. (Eds.). *Queering the pitch: The new gay and lesbian musicology*. New York: Routledge.
- Brenneman, Janet Sue** (2007). *Footsteps of my own: Gender issues that influence the formative experiences of exemplary women choral conductors*. Ph.D. Michigan State University.
- Conlon, Joan Catoni** (2009). "Must we sing of women only as men have sung?". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.
- Demorest, Steven M.** (2000). "Encouraging male participation in chorus". *Music educators journal* 86:4.
- Dillon, Lawrence; Jansen, Eric; Newson, Gavin** (2007). *Why we sing! Gay, lesbian and transgender choruses opening hearts and changing lives through song*. Dillonwood Productions.
- Faulkner, Robert; Davidson, Jane W.** (2006). "Men in chorus: Collaboration and competition in homo-social vocal behaviour". *Psychology of music* 34:2.
- Frederickson, Karen** (2002). "To be or not to be: Gender and relationships in a youth choir". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.
- Freer, Patrick Kenneth** (2006). "Hearing the voices of adolescent boys in choral music: A self-story". *Research Studies in Music Education* 27.
- Freer, Patrick Kenneth** (2007). "Between research and practice: How choral music loses boys in the 'middle'". *Music educators journal* 94:2.
- Freer, Patrick Kenneth** (2009). "'I'll sing with my buddies' – Fostering the possible selves of male choral singers". *International journal of music education* 27.
- Gines, Roger Keith** (2000). *Influencing African American males to participate in higher education: Perceptions from the former members of the Boys Choir of Harlem*. Ph.D. Columbia: University of Missouri.
- Grotjahn, Rebecca** (2004). "Frauenberuf Sängerin: Ein Thema

musikwissenschaftlicher Frauen- und Geschlechterforschung". In: Synofzik, Thomas; Rode-Breyman, Susanne (Eds.). *Rheinische Sängereinnen des 20. Jahrhunderts. Eine Dokumentation in Wort und Ton*. Kassel: Merseburger (Edition Merseburger, 1264).

**Grotjahn**, Rebecca (2005). "Die Singstimmen scheiden sich ihrer Natur nach in zwei große Kategorien: Die Konstruktion des Stimmgeschlechts als historischer Prozess". In: Meine, Sabine; Hottmann, Katharina (Eds.). *Puppen, Huren, Roboter. Körper der Moderne in der Musik zwischen 1900 und 1930*. Schliengen: Edition Argus.

**Hansen**, Sharon (2009). "Women, conductors, and the tenure process: what's up in the academy?". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**Hayes**, Casey J. (2005). "Community music and the GLBT chorus". *International journal of community music* 3.

**Hayes**, Casey J. (2009). *Building bridges through song: A qualitative study of educational outreach by the New York City Ambassador Chorus*. Ph.D. New York University.

**Henderson**, Shannon D.; **Hodges**, Stan H. (2007). "Music, song, and the creation of community and community spirit by a gay subculture". *Sociological Spectrum* 27:1.

**Howard**, Patricia (1995). "Embodied voices: representing female vocality in western culture". *The musical times* 136:1826.

**Hvidt**, Eva (2007). "Køn og kor: Mandssang og kvindestemmer i europæisk kortradition". In: Palsmar, Henrik (Ed.). *På elverskud. Strejftog i dansk kormusik. Festskrift DR Radiokoret 75 år*. København: DR.

**Jesudason**, Melba; **Drew**, Sally (1992). "Feminist music and WOMONSONG

Choir of Madison, Wisconsin". *SiPC* 15:1.

**Jorgensen**, Nancy Smirl; **Pfeiler**, Catherine (2008). "Successful single-sex offerings in the choral department". *Music educators journal* 94:5.

**Koza**, Julia Eklund (1993). "Big boys don't cry (or sing): Gender, misogyny, and homophobia in college choral methods texts". *The quarterly journal of music teaching and learning* 4-5:4-1.

**Koza**, Julia Eklund (1994). "Getting a word in edgewise: A feminist critique of choral methods texts". *The quarterly journal of music teaching and learning* 5:3.

**Lawrence**, David Haldane (2009). "Chorus boys: Words, music and Queerness (c.1900-c.1936)". *Studies in Musical Theatre* 3:2.

**Lister**, Michael C. (2009). *Male choristers' perceptions of and preferences for choral formations based on individual singer placement within the ensemble*. D.A. Indiana: Ball State University.

**Lucas**, M. (2007). *Adolescent males' motivations to enroll or not enroll in choir*. Ph.D. The University of Oklahoma.

**Mensel**, Robert (2007). *A music of their own: The impact of affinity compositions on the singers, composers, and conductors of selected gay, lesbian, and feminist choruses*. Ph.D. University of Oregon.

**Moore**, Jenna Lee (2008). "The impact of participation in school choirs on the construction of gender identity: An autobiographical narrative". *G.E.M.S.: Gender, education, music, and society* 5.

**Nelson**, Darolyne Lea (1997). *High-risk adolescent males, self-efficacy, and choral performance: An investigation of affective intervention*. D.M.A. Arizona State University.

**Neumann**, C. (2007). *Children's and conductor's perceptions of leadership behaviors that demonstrate emotional intelligence of female*

*conductors of children's choirs*. M.A.  
Minnesota: University of St. Thomas.

**Odom**, Donald Ray (1991). *The effect of male vocal modeling on the singing skill development of older children's choirs utilizing Southern Baptist curriculum*. D.M.A.  
Louisiana: New Orleans Baptist Theological Seminary.

**O'Toole**, Patricia (1993). "I sing in a choir but I have 'no voice!'". *The quarterly journal of music teaching and learning* 4-5:4-1.

**O'Toole**, Patricia (1998). "A missing chapter from choral methods books: How choirs neglect girls". *The choral journal* 39:5.

**O'Toole**, Patricia (1998). *Redirecting the choral classroom: a feminist poststructural analysis of power relations within three choral settings*. Ph.D. Madison: University of Wisconsin.

**Rao**, Doreen (2009). "Feminine perspectives on conducting and teaching choral music". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**Roma**, Catherine (1992). "Women's choral communities: singing for our lives". *Hot Wire: The Journal of Women's Music and Culture* 8:1.

**Russell**, Christopher John (2001). *An examination of male enrollment in high school choral music programs in the state of Minnesota*. M.A. Minnesota: University of St. Thomas.

**Sherban**, Rosemarie Anne (1995). *Peering through the transparencies of singing, gender and the music classroom*. M.A.  
University of Calgary.

**Stufft**, Monica Eugenia (2008). *Chorus girl collective: Early 20th century American performance communities and urban networking*. Berkeley: University of California.

**Synofzik**, Thomas; **Rode-Breyman**, Susanne (Eds.) (2004). *Rheinische Sängerinnen des 20. Jahrhunderts. Eine Dokumentation in Wort und Ton*. Kassel: Merseburger (Edition Merseburger, 1264).

**van Aken**, K. (2006). *Race and gender in the Broadway chorus*. Pennsylvania: University of Pittsburgh.

**Waage**, Svend; **Otterstad**, Fredrik; **Tjelle**, Terje (1996). *Gutter i kor*. Oslo: Norges barne- og ungdomskorforbund.

**Weber-Lucks**, Theda (2003). "Electroacoustic voices in vocal performance art: A gender issue?". *Organised sound: An international journal of music technology* 8:1.

**Welch**, Graham F.; **Howard**, David M. (2002). "Gendered voice in the cathedral choir". *Psychology of music* 30:1.

### 3 Körpedagogik *CHORAL EDUCATION*

**Amato**, Rita Cássia Fucci de (2007). "O canto coral como prática sócio-cultural e educativo-musical". *OPUS: Revista da Associação Nacional de Pesquisa e Pós-Graduação em Música* 13:1.

**Asper**, Ulrich (1994). *Hans Georg Nägeli. Réflexions sur le chœur populaire, l'éducation artistique et la musique de l'église*. Baden-Baden: Koerner (Collection d'études musicologiques, 86).

**Barkey**, Debra L. (2004). *The relationship between choral all-state audition components and selected teaching methodologies*. M.A.  
Texas Woman's University.

**Belčeva**, Anna C. (1988). *Vzaimodejstvie medzi osnovnité struktúri na muzikálnoto i poetičnoto izrečenie pri plstičnoto modelirane na frazíte v chorovoto izkustvo*. Sofija.

**Beynon**, Carol (2002). "Choral memory over time: An indicator of a healthy learning organization". In: Rose, Andrea

- M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III. St. John's: Memorial University of Newfoundland.*
- Bitz**, Michael (1998). "Rap music and choral education". *Teaching music* 5:5.
- Buchanan**, Heather J.; **Mehaffey**, Matthew; **Abrahams**, Frank, et al. (Eds.) (2005). *Teaching music through performance in choir*. Chicago: GIA Publications.
- Burriss**, Deborah Lorraine (1988). *A systematic and integrated approach to teaching comprehensive musicianship and voice in high school performance oriented choirs*. Ph.D. Carbondale: Southern Illinois University.
- Canaan**, Charles William (1986). *The choral music education curriculum in selected liberal arts colleges of the Christian College Coalition*. D.M.A. Arizona State University.
- Carlow**, Regina (2006). "Diva Irina: An English language learner in high school choir". *Bulletin of the Council for Research in Music Education* 170.
- Carter**, Robert L. (2006). *Listening to the soloists in the choir: A study of the life experience of exemplary K-12 environmental educators*. Ed.D. Northern Illinois University.
- Chia**, Wei-khuan (1993). *A content analysis of articles on vocal pedagogy in the magazine of the National Association of Teachers of Singing, 1944-1992*. D.M.A. University of Cincinnati.
- Choffmann**, Anna Evgenevna (2008). *Fenomen bel'kannto pervoj poloviny XIX veka. Kompozitorskoe tvorcestvo, ispolnitel'noe isskustvo i vokal'naja pedagogika*. Diss. Moskva.
- Christiansen**, F. Melius (1916). *School of choir singing*. Minneapolis.
- Cohen**, Mary L. (2007). *Christopher Small's concept of musicking: Toward a theory of choral singing pedagogy in prison contexts*. Ph.D. University of Kansas.
- Conkling**, Susan Wharton (1994). *A comparison of the effects of learning sequence activities and vocal development exercises on the vocal music achievement of middle level students*. Ph.D. New York: The University of Rochester.
- Cornut**, Guy (Ed.) (2002). *Moyens d'investigation et pédagogie de la voix chantée*. Lyon: Symétrie.
- Council**, Thomas M. (2000). *A study of the relationship between Alabama secondary school choral directors' beliefs regarding selected choral music methods and festival scores earned at Alabama Vocal Association music festivals*. Ph.D. Alabama: Auburn University.
- Dahl**, Tone Bianca (2003). *Körkonst: om sång, körarbete och kommunikation*. Göteborg: Ejeby.
- Darazs**, Arpad (1966). "The Kodaly method for choral training". *Bulletin of the Council for Research in Music Education* 8.
- Dauner**, Daniel J. (1987). *The secondary choral methods course of the 1990s: A Delphi study*. Ed.D. Urbana-Champaign: University of Illinois.
- Dolloff**, Lori-Anne (1994). *Expertise in choral music education: Implications for teacher education*. Ph.D. University of Toronto.
- Drafall**, Lynn Ellen (1991). *The use of developmental clinical supervision with student teachers in secondary choral music: Two case studies*. Ed.D. Urbana-Champaign: University of Illinois.
- Durrant**, Colin (1997). "Building connections: An inter-disciplinary approach to teacher training in choral communication and education". In: Leong, Sam (Ed.). *Music in schools and teacher education. A global perspective*. Nedlands: The University of Western Australia.
- Ėstrina**, Tatjana (1981). *Realizacija navykov, polučennyh v klasse dirižirovanija, v*

*praktičeskoj rabote s horom*. [The application of skills acquired during conducting classes to practical work with a choir]. Kand. Moskva: Gosudarstvennyj Pedagogičeskij Institut imeni V.I. Lenina.

**Ferrell**, Matthew August (2010). *Perspectives on choral and solo singing: Enhancing communication between choral conductors and voice teachers*. D.M.A. University of Miami.

**Fitch**, Harry B. (1960). *Potential educational values of the select high school choir*. Ph.D. New York: Columbia University.

**Funderburk-Galvan**, Janet (1987). *Junior high school choral music teachers' philosophies of vocal mutation, choices of music, and teaching situations*. Ed.D. Greensboro: The University of North Carolina.

**Ganske**, Janelle L. (2010). *Effectively teaching the millennial generation in secondary choral ensembles*. M.M. Belmont University.

**Grace**, Columbus Michael (2002). *A case study of African American students' engagement responses to oral-based literacy instruction: The Oral Narrative Engagement (ONE) approach*. Ph.D. New York: Syracuse University.

**Grant**, J. Walter (1983). *Choral music education programs in five Midwestern collegiate institutions*. Ed.D. Urbana-Champaign: University of Illinois.

**Green**, Stephen James (1993). *Teaching choral music at the community college: A course syllabus*. D.M.A. Arizona State University.

**Grier**, Gene (1991). "Choral resources: A heritage of popular styles". *Music educators journal* 77:8.

**Gruhn**, Wilfried (1993). *Geschichte der Musikerziehung. Eine Kultur- und Sozialgeschichte der Aufklärungspädagogik zu ästhetisch-kultureller Bildung*. Hofheim: Wolke.

**Gruhn**, Wilfried (2005). "Die Bedeutung der Musik im schulischen Bildungsgang: Historische Perspektiven auf die Gegenwart". In: Partsch, Erich Wolfgang (Ed.). *Musik ist eine Bildende Kunst. Bruckner-Symposium im Rahmen des Brucknerfestes Linz 2002, 26.–29. September 2002. Bericht*. Wien: Musikwissenschaftlicher Verlag.

**Gust**, Leighton Wayne (1993). *Choral music programs at selected accredited and non-accredited Bible colleges in Canada and the United States*. D.M.A. Arizona State University.

**Gustafsson**, Stellan (2004). "Nya vägar för körer med lika röster". *Kyrkomusikernas tidning* 70:8.

**Hackworth**, Rhonda S. (2004). "Voluntary versus compulsory upper elementary choir participation: A comparison of performance evaluations". *Missouri journal of research in music education* 41.

**Haywood**, Jennifer Sarah (2005). *Including individuals with special needs in choirs: Implications for creating inclusive environments*. Ph.D. University of Toronto.

**Haywood**, Jennifer Sarah (2006). "You can't be in my choir if you can't stand up: One journey toward inclusion". *Music education research* 8:3.

**Head**, Paul Daniel (2002). *Teaching choral repertoire through score study and performance practice*. D.M.A. The University of Oklahoma.

**Heil**, Leila T. (2005). *The effects of two vocal jazz improvisation methods on high school choir students' attitudes and performance achievement*. Ph.D. Boulder: University of Colorado.

**Hilbert**, Wulf (1989). "Fachlich-pädagogische Anforderungen und Tätigkeiten einer qualifizierten Chor- und Orchesterarbeit mit erwachsenen Laien". In: Holtmeyer, Gert (Ed.). *Musikalische Erwachsenenbildung: Grundzüge*

- *Entwicklungen – Perspektiven*.  
Regensburg: Gustav Bosse (Bosse-  
Musik-Paperback, 36).
- Høgne**, Guro (1998). *Ten Sings betydning for musikalsk og personlig utvikling: et casestudie av et Ten Sing-kor*. Oslo: G. Høgne.
- Holdhusen**, David (2009). "Using choral literature to educate the church choir: How teaching your choir more than pitches and rhythms can help you win the weekly anthem race". *The American organist* 43:10.
- Hollenberg**, Julie (1996). "Auditioning elementary choruses". *Teaching music* 4:1.
- Holt**, Michele Menard (1992). *The application to conducting and choral rehearsal pedagogy of Laban Effort/Shape and its comparative effect upon style in choral performance*. D.M.A. Connecticut: University of Hartford.
- Hopson**, Hal H. (2004). "Ways to improve congregational singing". *The hymn: A journal of congregational song* 55:1.
- Horak**, Vladimír (1968). "Gesangspädagogen zur Frage des Chorgesangs". *Musikerziehung: Zeitschrift der Musikerzieher Österreichs* 22:1.
- Howard**, Cleveland L. (1969). *An experimental study in developing and evaluating musical understandings in a high school choir*. A.Mus.D. Massachusetts: Boston University.
- Huff**, Daniel Maurice (1989). *The impact of interactions with students, community, colleagues and the institution of schooling on the teaching practices of secondary choral music educators: Two case studies*. Ph.D. Madison: The University of Wisconsin.
- Hur**, Benjamin (2000). *The development of a choral pedagogy for a novice community choir*. Mus.M. University of Western Australia.
- Hylton**, John Baker (1995). *Comprehensive choral music education*. Englewood Cliffs, N.J.: Prentice Hall.
- Irmischer**, Johanna (1995). "Kantorale Ausbildung an der Hochschule als Vorbereitung für die kirchenmusikalische Berufspraxis: Chorsingen, eine wesentliche Musiziererfahrung in der Ausbildung". In: Völkl, Helmut (Ed.). *Kirchenmusik als Erbe und Auftrag: Festschrift zum 50jährigen Bestehen der Hochschule für Kirchenmusik Esslingen der Evangelischen Landeskirche in Württemberg*. Stuttgart: Carus.
- Jaffe**, Hildy (1998). *The effects of implementing a curriculum-based service learning program incorporating a choral reading model*. Ed.D. Pennsylvania: Widener University.
- Jarmon**, H. (2008). *An investigation of musical knowledge and transfer of learning to application skills in the middle-school choir*. Ph.D. Minnesota. Capella University.
- Jenema**, Shelly Ann-Marie (2001). *Incorporation of music learning theory in a middle school choral classroom*. M.Mus. Michigan State University.
- Johnson**, Brandon Paige (2003). *Elements of excellence: A study of musical and non-musical factors common within non-conservatory college and university choral programs recognized for excellence*. D.M.A. The University of Arizona.
- Johnston**, Ethel (1987). *The development of a set of criteria for the evaluation of high school choral programmes*. M.Ed. Canada. The University of Manitoba.
- Joubert**, Claude-Henry (1990). "Le chœur et la méthode". *Marysas: Revue de pédagogie musicale et chorégraphique* 13.
- Kaufhold**, Peter (1974). "Stimmliche Erarbeitung von gregorianischen Gesängen". *Musica sacra* 94:3.
- Keenan-Takagi**, Kathleen (2000). "Embedding assessment in choral teaching". *Music educators journal* 86:4.
- Kennedy**, Mary Copland (2009). "Earthsongs: Indigenous ways of teaching and learning". *International journal of music education* 27.

- Koozer, Robin R.** (1987). *A comparison of the evaluative criteria for the choral music student teacher*. D.M.A. Arizona State University.
- Kotora, E. James** (2001). *Assessment practices in the choral music classroom: A survey of Ohio high school choral music teachers and college choral methods teachers*. Ph.D. Ohio: Case Western Reserve University.
- Kraemer, Rudolf-Dieter** (Ed.) (1991). *Musikpädagogik. Unterricht – Forschung – Ausbildung*. Mainz: Schott.
- Kwan, Eva** (2007). *Secondary choral music education in Hong Kong: Relations among motivation to music, meaning of the choral experience, and selected demographic variables*. D.M.E. Indiana University.
- Lamb, Deborah** (2007). "Choral applications in the music classroom for younger singers". *Kodály envoy* 33:4.
- Lamb, Gordon H.** (1974). *Choral techniques*. Dubuque, Iowa: W.C. Brown Co.
- Lamble, Walter** (1982). *The development and evaluation of a model minimum competency testing program in high school choral music*. Ph.D. The University of Iowa.
- Lamble, Walter** (2004). *A handbook for beginning choral educators*. Bloomington: Indiana University Press.
- Latimer, Marvin E.** (2007). "Adjudicator reliability: A comparison of the use of authentic state festival choir and global score audition forms". *Contributions to music education* 34.
- Lee, Morris Franklin** (1983). *Choral teaching practices in Utah Wasatch Front high schools compared with philosophies of music education*. Ph.D. The University of Utah.
- Levi, Robert Michael** (1986). *The relationship of selected variables to successful choral programs*. Ph.D. Buffalo: State University of New York.
- Lindström, Anders** (1986). *Sjung i kör: liten körskola*. Vallentuna: Hagaberg.
- Lindström, Dorota** (2006). *Sjung, sjung för livet!: en studie av körsång som pedagogisk verksamhet och av deltagarnas upplevelse av hälsa och livskvalitet*. Lic.-avhandling. Luleå: Luleå tekniska universitet.
- Linsenmeier, Carol Vincent** (2004). *The impact of music teacher training on the rate and level of involvement of special education students in high school band and choir*. Ph.D. Ohio: Kent State University.
- Mallonee, Richard L.** (1991). *An experimental study of a speech cue rhythmic subdivision design in the remediation of rhythmic performance skills of junior high school mixed choirs*. Ph.D. The Ohio State University.
- Mann, Betty Acheson Alison** (2008). *The effect of vocal modeling on student achievement and attitude*. Ph.D. University of Oregon.
- Manso, Frederico Archer Britto de** (1985). *An examination of music education philosophy and practices in grades one through four of the municipal primary schools in Rio de Janeiro*. Ph.D. Florida: University of Miami.
- Martin, Lindsey E** (2008). *Choral teaching strategies: A self-reflective study of perceived and realized pedagogy*. M.M. Oakland University.
- Mastrogiovanni, Jason Michael** (2007). *Enhancing student learning in undergraduate choral ensembles through the lens of learning communities*. M.S. Central Connecticut State University.
- McCall, Michele Susan** (2006). *Portfolio assessment in middle school chorus: Student and teacher learning*. Ph.D. New York: University of Rochester.
- McClung, Alan Clark** (1996). *A descriptive study of learning assessment and grading practices in the high school choral music performance classroom*. Ph.D. The Florida State University.
- McIntire, Dennis Kean** (1987). *An investigation of philosophical foundations for teacher-derived criteria-based evaluation of high*

*school choral music performance with emphasis on public and private education in Mississippi.* Ph.D. The University of Southern Mississippi.

**Meyer, Xaver** (1996). "Chorgesang: Nebensächliche 'Unverbindliche Übung' oder wesentliches Anliegen der Musikerziehung?". In: Pass, Walter; Würzl, Eberhard (Eds.). *Bekanntnis zur österreichischen Musik in Lehre und Forschung. Eine Festschrift für Eberhard Würzl zum achtzigsten Geburtstag am 1. November 1995.* Wien: Vom Pasqualatihaus.

**Miller, Anne Meecker** (1993). *The effect of middle school student/choral teacher interaction and other factors on enrollment choice of prospective singers.* Ph.D. University of Kansas.

**Mollowitz, Kaete** (1933). *Ueber die Musikerziehung bei Ann Glover und John Curwen. Eine pädagogisch-psychologische Würdigung und Kritik.* Diss. Zeulenroda: Sporn.

**Morrissey, Kevin Earl** (1998). *An implementation plan for Total Quality Management (TQM) principles in the secondary level, performance-based, choral music classroom.* M.M. Michigan State University.

**Moskvičeva, Svetlana Anatolevna** (2008). "K probleme podgotovki specialistov narodno-pesennogo napravleniâ v srednih učebnyh zavedeniâh". [Preparation of folklore singing teachers for general education schools]. In: Vanovskaja, I.N. (Ed.). *Muzyka v sovremennom mire: Nauka, pedagogika, ispolnitel'stvo.* [Music in modern world: Scholarship, pedagogy, performance]. Tambov: Gosudarstvennyj Muzykal'no-Pedagogičeskij Institut imeni S.V. Rahmaninova.

**Nance, Lewis Richard** (1992). *Characteristics of choral music programs at the two-year college.* D.M.A. Arizona State University.

**Nickson, Noël John** (1967). *Education through music.* Brisbane: University of Queensland Press.

**Nordfalk, Birgitta** (1993). *Sjung för livet: en studie av relationerna mellan konstnärliga mål och pedagogiska medel i Musikhögskolans i Stockholm sångundervisning: "Canto – ergo sum!".* C-uppsats. Stockholm: Musikhögskolan i Stockholm.

**Ogden, Pamela Kae** (1981). *An analysis of criteria by which secondary choral teachers select Course Content.* Ed.D. Arizona: Northern Arizona University.

**Panciera, Joel K.** (1998). *Transfer of learning in choral settings.* D.M.A. The University of Oklahoma.

**Pernichief, Robert Yetman** (1964). *The development of the small select choir in the music program of the intermediate grades with suggested choral literature.* Ed.D. New York: Columbia University.

**Petersen, Helen V. Sundling** (2005). *Voksne i en læringsituasjon: arbeid med voksenkor.* Stavanger. H.S. Petersen.

**Peterson, Christopher W.** (2002). "Recruiting for choral ensemble by emphasizing skill and effort". *Music educators journal* 89:2.

**Piekarz, Frank Jeffrey** (2006). *An examination of high school choral music students' perceptions of musical and extramusical outcomes: Implications for advocacy.* Ed.D. Northern Illinois University.

**Reames, Rebecca Rae** (1995). *Literature, music education, and characteristics of selected Virginia beginning high school choirs.* Ph.D. The Florida State University.

**Rensink-Hoff, Rachel** (2009). *Adult community choirs: Toward a balance between leisure participation and musical achievement.* Ph.D. The University of Western Ontario.

**Richardson, Carole** (2006). *Collaborative consonance: Hearing our voices while listening to the choir. A collaborative narrative inquiry*



*into the role of music in the lives of seven preservice teachers.* Ph.D. University of Toronto.

**Richter, Christoph** (2003). "Zu den musikpädagogischen Aufgaben in der Chorarbeit". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert.* Kassel: Bärenreiter.

**Rieck, Alan J.** (2000). *The motivation of routine and its effect upon teacher action within one choral music classroom.* Ph.D. Madison: The University of Wisconsin.

**Roe, Paul F.** (1970). *Choral music education.* Englewood Cliffs, N.J.: Prentice-Hall.

**Rush, Sharon Gail Nelson** (1992). *Leadership and administrative tasks of secondary choral music educators.* Ed.D. East Tennessee State University.

**Sandberg Jurström, Ragnhild** (2001). *Sång i samspel: en studie av körsångares lärande i kör.* Magisteruppsats. Göteborg: Musikhögskolan.

**Scott, Sandra S. Cannon** (1990). *An ethnographic study of choral music education in two selected small school districts of Mississippi.* Ph.D. The University of Southern Mississippi.

**Sell, Karen** (2007). "The disciplines of vocal pedagogy: Towards an holistic approach". *Music educators journal* 94:2.

**Sellers, Crystal Yvonne** (2009). *"I sing because I'm free": Developing a systematic vocal pedagogy for the modern Gospel singer.* D.M.A. The Ohio State University.

**Silvey, Philip Edward** (2002). *Learning music from the inside: The process of coming to know musical works as experienced by four high school choral singers.* Ed.D. Urbana-Champaign: University of Illinois.

**Simpson, Alphonso** (2001). *Shine on me: The teaching and learning strategies of one Afro-American gospel youth choir.* Ph.D. University of Wyoming.

**Skiri, Rannveig Westvik** (2006). *Korarbeid med eldre og godt voksne.* Stavanger: R.W. Skiri.

**Smith, Alwilda C.** (1984). *The perceptions of administrators and teachers regarding administrative support functions for the enhancement of choral music programs with implications for the Birmingham public school system.* Ed.D. Birmingham: The University of Alabama.

**Smith, H. Jeffrey** (1994). *Practices used by exemplary choral directors for successful policy implementation in the high school choral curriculum.* Ed.D. West Virginia University.

**Spaeth, Jeanne** (2000). "Music educators journal: Music and middle school chorus". *Music educators journal* 86:4.

**Spell, Gwynelle Mashburn** (1989). *Motivational factors and selected sociodemographic characteristics of Georgia community chorus participants as measured by the Education Participation Scale, the Community Chorus Participation Scale, and the Personal Inventory Form.* Ed.D. University of Georgia.

**Stegman, Sandra Frey** (1996). *An investigation of secondary choral music student teachers' perceptions of instructional successes and problems as they reflect on their music teaching.* Ph.D. University of Michigan.

**Sweet, Bridget Mary** (2008). *Everybody's somebody in my class: A case study of an exemplary middle school choir teacher.* Ph.D. Michigan State University.

**Taylor, Ouida Oswald** (1995). *Student interpretations of teacher verbal praise in selected seventh and eighth-grade choral classes.* Ph.D. University of North Texas.

**Townsend, Robert Toussaint** (1996). *The music teaching and learning process in an African-American Baptist church.* Ph.D. Urbana-Champaign: University of Illinois.

**Tracy, Linda H.** (2002). *Assessing individual students in the high school choral*

*ensemble: Issues and practices*. Ph.D. The Florida State University.

**Treganza, Jeffrey** (2007). *Professional training of singers and teachers of singing. A comparative study of selected vocal performance and pedagogy programs in the United States of America and the Federal Republic of Germany*. Ph.D. Frankfurt a.M.: Lang (Europäische Hochschulschriften. Reihe 11, Pädagogik, 968).

**Tsisserev, Alex** (1993). *An analysis of the music education methodology of Dmitry Kabalensky and a comparison with those of Zoltan Kodaly and Carl Orff*. M.Ed. The University of Manitoba.

**Tunkkari, Kirsi** (2010). *Lauluyhtyeet Lavalle*. Toukokuu: Keski-Pohjanmaan Ammattikorkeakoulu.

**Whitten, Lynn** (1988). "Integrity in the teaching and performing of choral music". In: Paine, Gordon; Swan, Howard (Eds.). *Five centuries of choral music. Essays in honor of Howard Swan*. Stuyvesant, NY: Pendragon Press (Festschrift series, 6).

**Wright, Gary Kenneth** (1996). *A case study of an exemplary choral program: Non-musical issues of excellence*. Ed.D. California: University of the Pacific.

**Yddal, Gerd Inger Eide** (1988). *Korsangerens behov utfra Maslow's behovshierarki*. Bergen.

**Younse, Stuart** (2004). *Dialogic interactionism: The construction of self in the secondary choral classroom*. Ph.D. University of North Texas.

## ○ KÖRLEDNING CHORAL LEADERSHIP/CONDUCTING

**Adderley, Cecil L.** (2000). "Preparation of future choral directors relative to the National Standards: Goals 2000". *The choral journal* 40:10.

**Åhlén, David** (1943). *Kördirigenten: en handbok i körfostran och kördirigering*. Stockholm.

**Allen, Suzanne Gail** (1988). *Leadership styles of selected successful choral conductors in the United States*. Ed.D. Greensboro: The University of North Carolina.

**Apfelstadt, Hilary** (2009). "Women conductors as leaders and mentors". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**Atherton, Leonard** (1989). *Vertical plane focal point conducting*. Muncie, Ind.: Ball State University (Ball State monograph, 33).

**Axell, Maria** (2003). *Körledarskifte: en konsekvensanalys av möjligheter och problem i samband med byte av körledare*. Examensarbete. Piteå: Musikhögskolan.

**Barnett, Kerry Michael** (1989). *Essential considerations for choral conductors in preparing works for chorus with orchestra, including suggestions for repertoire*. D.M.A. The University of Oklahoma.

**Bartle, Jean Ashworth** (2003). *Sound advice. Becoming a better children's choir conductor*. New York: Oxford University Press.

**Bartley, Mark Allen** (2006). *A model of score preparation for choral conductors with application to selected works from the Texas UIL Prescribed Music List*. D.M.A. Massachusetts: Boston University.

**Battersby, Sharyn** (1994). *The perceived benefits of competitions/contests for choral directors and students in the tri-state area*. Ed.D. New York: Columbia University Teachers College.

**Bauer, Michael James** (1986). *An introduction to the philosophical and psychological foundations of teaching choral conducting and organ*. D.M.A. Ohio: University of Cincinnati.

**Behrmann, Martin** (1984). *Chorleitung*. Neuhausen-Stuttgart: Hänssler.

- Benge**, Timothy John (1996). *Movements utilized by conductors in the stimulation of expression and musicianship*. University of Southern California.
- Bergström**, Anders (2000). "Att nudda musikens själ": om ledarskap, kommunikation och läroprocesser i en kör. D-uppsats. Örebro universitet.
- Bertalot**, John (2002). *How to be a successful choir director*. Stowmarket: Kevin Mayhew.
- Billingham**, Lisa Adalade (2001). *The development of a gestural vocabulary for choral conductors based on the movement theory of Rudolf Laban*. D.M.A. The University of Arizona.
- Bimberg**, Siegfried (1981). *Handbuch der Chorleitung*. Leipzig: Deutscher Verlag für Musik.
- Bonner**, Crystal Yvonne (2009). *Non-verbal language, gesture, and the choral conductor*. D.M.A. California: The Claremont Graduate University.
- Borst**, James David (2002). *The exploration and description of the teaching life of two exemplary choral music teachers: A comparative case study*. Ph.D. Michigan State University.
- Bowen**, José Antonio (2003). *The Cambridge companion to conducting*. Cambridge: Cambridge University Press.
- Brödel**, Christfried; **Schuhenn**, Reiner (2009). *Chor- und Ensembleleitung*. Stuttgart: Carus (Basiswissen Kirchenmusik, 2).
- Brooks**, Marguerite (2009). "Teaching graduate conductors". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.
- Burns**, Samuel Thompson (1946). *Harmonic skills used by selected high school choral leaders*. Ph.D. New York: Columbia University.
- Busch**, Brian R. (1984). *The complete choral conductor. Gesture and method*. New York/London: Schirmer Books; Collier Macmillan.
- Butke**, Marla Ann (2003). *Reflection on practice: A study of five choral educators' reflective journeys*. Ph.D. The Ohio State University.
- Bygdéus**, Pia (2006). *Hur definierar och avgränsar körledare sitt ledarskap ur ett professionsperspektiv?* D-uppsats. Göteborgs universitet.
- Caillat**, Stéphane (1988). "Le geste du chef de chœur: Analyse de sa mise en oeuvre dans l'interprétation d'une chanson a cappella de Debussy: Dieu! qu'il la fait bon regarder!". *Analyse musicale* 10.
- Caldwell**, William McCord (1980). *A time analysis of selected musical elements and leadership behaviors of successful high school choral conductors*. Ph.D. The Florida State University.
- Caplin**, Thomas (1997). *Fra teknikk til musikk: en bok om korledelse*. Oslo: Musikk-husets forlag.
- Caplin**, Thomas (2000). *På slaget! En bok om körledning*. Stockholm: SK-Gehrman (SKS musikböcker).
- Carp**, Randi Sue (2004). *Single gender choral ensembles, attitudes and practices: A survey of southern California high school choir directors*. D.M.A. University of Southern California.
- Cartolano**, Ruy Botti (1968). *Regência (coral – orfeão – percussão)*. São Paulo: Irmãos Vitale.
- Carvalho**, Edson Dias (1997). *Choral students' attentiveness and attitude as related to conductor's score utilization and eye contact*. Ph.D. Columbia: University of Missouri.
- Conlon**, Joan Catoni (Ed.) (2009). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.
- Cox**, Dennis K. (1985). "Suzuki, Chorally Speaking". *Music educators journal* 71:9.

- Dahl**, Tone Bianca; **Smith**, Andrew (2008). *The choir: Singing, leading, communicating*. Stavanger: Cantando.
- Darrow**, Gerald F. (1975). *Four decades of choral training*. Metuchen: Scarecrow Press.
- Davidson**, Brenda Joyce (1995). *Leadership styles of successful male and female college choral directors*. D.M.A. Arizona State University.
- Davis**, Michael R. (2005). *Conductors as leaders: The essential elements of effective leadership demonstrated by Robert Lawson Shaw*. D.A. Indiana: Ball State University.
- Davison**, Archibald T. (1940). *Choral conducting*. Cambridge, Mass.: Harvard University Press.
- Dease**, Joseph Paul (2007). *The effect of differential feedback on closed- versus open-hand conducting position*. Ph.D. The Florida State University.
- Decker**, Harold A.; **Kirk**, Colleen J. (1988). *Choral conducting. Focus on communication*. Englewood Cliffs N.J.: Prentice Hall.
- Depugh**, Dana Lynn (1987). *Characteristics of successful senior high school choral directors in the state of Missouri: A survey of teacher self-perception and student and administrator assessment*. Ph.D. Columbia: University of Missouri.
- Dippel**, Duane (1987). "String bowings for the choral conductor". *Choral journal* 28:5.
- Dmitrieva**, Julija; **Mokšina**, Nina (1995). *Dirižirovanie i praktika raboty s borom: Na materiale čuvaškoj borovoj muzyki*. [Conducting and working with a choir, based on materials from Čuvaš choral music]. Čeboksary: Čuvaškij Gosudarstvennyj Pedagogičeskij Institut.
- Donathan**, David F. (1995). *How does your choir grow?* Nashville: Abingdon Press.
- du Quercy Ahrén**, Thomas (1996). *Kördirigenten: utbildningsaspekter på en yrkesroll*. Stockholm: Stockholms universitet.
- Durrant**, Colin (1996). *Towards a model of effective choral conducting. Implications for music education, musical communication and curriculum development*. Ph.D. University of Surrey.
- Durrant**, Colin (1998). "Developing a choral conducting curriculum". *British Journal of Music Education* 15:3.
- Durrant**, Colin (2003). *Choral conducting: philosophy and practice*. New York: Routledge.
- Durrant**, Colin (2009). "Communicating and accentuating the aesthetic and expressive dimension in choral conducting". *International journal of music education* 27.
- Ehmann**, Wilhelm (1949). *Die Chorführung*. Kassel: Bärenreiter.
- Ericson**, Eric (1976). *Choral conducting*. New York: Walton Music.
- Ericson**, Eric; **Ohlin**, Gösta; **Spångberg**, Lennart (1974). *Kördirigering*. Stockholm: Sveriges körförbunds förlag.
- Figueiredo**, Carlos Alberto (1996). "Regente coral: Entre a pesquisa e o inesperado". In: Ulhôa, Martha Tupinambá de; Neves, José Maria (Eds.). *IX encontro anual da ANPPOM*. Rio de Janeiro: Associação Nacional de Pesquisa e Pós-Graduação em Música.
- Finn**, William Joseph (1939). *The art of the choral conductor*. Boston: Birchard.
- Fischer**, Wilfried; **Bastian**, Hans Günther (2006). *Handbuch der Chorleitung*. Mainz: Schott.
- Fischer-Nielsen**, Werner (2002). *Håndbog for korledere i rytmisk kirkemusik: danske sang musikhåndbog*. Herning: Folkeskolens Musiklærerforening.
- Fuelberth**, Rhonda Jean Vieth (2001). *The effect of conductor gesture on inappropriate*

*vocal tension in individual singers*. Ph.D. Kansas City: University of Missouri.

**Fuller**, Gregory Alan (2000). *Effects of metric conducting patterns, subdivided patterns, managed preparatory gestures, and no conducting on choral singers' precision and expressiveness at phrase punctuation points less than the unit pulse*. Ph.D. Columbia: University of Missouri.

**Garnett**, Liz (2009). *Choral conducting and the construction of meaning. Gesture, voice, identity*. Farnham: Ashgate.

**Garretson**, Robert L. (1961). *Conducting choral music*. Boston: Allyn and Bacon.

**Gibala-Maharidge**, Muriel (2005). *The evolution of the choral conducting profession in the twentieth-century: Conducting methods as written testimonies*. D.M.A. Santa Barbara: University of California.

**Goldbeck**, Frederick (1960). *The perfect conductor: An introduction to his skill and art for musicians and music-lovers*. New York: Pellegrini & Cudahy.

**Grau**, Alberto (2009). *Choral conducting: The forging of the conductor*. GGM Editores.

**Graves**, Daniel Hartford (1984). *The choral conductor's communication of musical interpretation*. Ph.D. The University of Connecticut.

**Green**, Elizabeth A. H.; **Malko**, Nicolai (1961). *The modern conductor. A college text on conducting, based on the principles of Nicolai Malko as set forth in his The conductor and his baton*. Englewood Cliffs, N.J.: Prentice-Hall.

**Grimland**, Fredna Howard (2001). *Characteristics of teacher-directed modeling evidenced in the practices of three experienced high school choral directors*. Ph.D. University of North Texas.

**Guisse**, Paul E. (2002). "Director or leader? How to gain control of the choir (and how to give it away)". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of*

*singing*. III. St. John's: Memorial University of Newfoundland.

**Gustafsson**, Linda (2001). *Konsten att vara körledare: en undersökning av körledares situation i Sverige år 2000*. D-uppsats. Uppsala universitet (Musikvetenskapliga serien).

**Haan**, Keith Alan (2003). *Trends in complimentary recordings distributed by choral music publishers and the use made of these recordings by Missouri school choral directors*. Ph.D. Columbia: University of Missouri.

**Harden**, Matthew Chovine (2000). *The effect of differentiated levels of conductor eye contact on high school choral students' ratings of overall conductor effectiveness*. Ph.D. Kansas City: University of Missouri.

**Hausmann**, Charles Stewart (1984). *A procedural model for the transference of analytical insights into verbal and nonverbal communication in choral music*. D.M.A. Kansas City: University of Missouri.

**Hellerstedt**, Erik (2004). *Körledares utbildning och färdigheter*. C-uppsats. Stockholms universitet.

**Hill**, David; **Ash**, Elizabeth; **Parfitt**, Hilary (1995). *Giving voice. A handbook for choir directors & trainers*. Rattlesden: Kevin Mayhew.

**Holst**, Imogen (1973). *Conducting a choir: A guide for amateurs*. London: Oxford University Press.

**Hopkins**, Jesse Evans (1991). *The effect of four approaches to score study on student conductors' ability to detect errors in the performance of choral music*. Ed.D. Urbana-Champaign: University of Illinois.

**Johansson**, Bo (2003). "Barnkörledare: amatör eller professionell". *Informationsbladet Körledaren* 2.

**Johnson**, Christopher M.; **Price**, Harry E.; **Schroeder**, Linda K. (2009). "Teaching evaluations and comments of pre-service music teachers regarding expert and novice choral conductors". *International journal of music education* 27:1.

- Jonas**, Holly Higgins (Ed.) (2001). *In their own words: Canadian choral conductors*. Toronto: The Durnburn Group.
- Jordan**, James Mark (1996). *Evoking sound. Fundamentals of choral conducting and rehearsing*. Chicago: GIA Publications.
- Junker**, David Bretanha (1990). *Brazilian choral directors' rehearsal conditions and attitudes toward choral methodology: Survey analysis and recommendations*. Ph.D. Columbia: University of Missouri.
- Kendon**, Adam (1990). *Conducting interaction. Patterns of behavior in focused encounters*. Cambridge: Cambridge University Press (Studies in interactional sociolinguistics, 7).
- Klink**, Waldemar (1952). *Der Chormeister. Ein praktisches Handbuch für Chordirigenten*. Mainz: Schott's Söhne.
- Knight**, Victor (2000). *Directing amateur singers*. West Kirby: JUBAL Music Publications.
- Knutson**, Brian Jeffrey (1987). *Interviews with selected choral conductors concerning rationale and practices regarding choral blend*. Ph.D. The Florida State University.
- Krokstad**, Asbjørn (1977). *Å dirigere orkester, korps, kor*. Trondheim: Tapir.
- Krone**, Max Thomas (1945). *The chorus and its conductor*. Chicago: N.A. Kjos.
- Krudop**, Donald W. (2003). *An examination of the use of kinesics in eliciting expressive ensemble response and its application in an undergraduate choral conducting curriculum*. D.M.A. Virginia: Shenandoah University.
- Krüger**, Horst (1980). *Begleitung des Gemeindegesangs. Grundsätzliches zu Vorspielen und Gemeindeliedern. Hinweise und Hilfen für den Organisten aber auch für Chorleiter und Singleiter*. Wuppertal: Singende Gemeinde (Chor und Gemeinde).
- Larsson-Westin**, Eva (2005). "Barnkörledare då och nu". *Informationsbladet Körledaren* 4.
- Leine**, Tanja Irene (1996). *Kordirigenten: En oppgave om dirigentens bevissthet omkring korarbeidet*. Stavanger. T.I. Leine.
- Lindeman**, Trygve (1939). *Lærebok i taktering for kor-dirigenter*. Oslo: Aschehoug.
- Lindholm**, Mao (1991). "Kjell Lönnå om körjobbet, om engagemanget och kommunikationen: 'Mera kött och blod, mindre teknik och grammatik'". *Resonans* 5.
- Lindholm**, Steen (1981). *Kor direktion: kompendium*. Egtved: Musikhøjskolens forlag.
- Lindley**, Rebecca Kay (2003). *Effective secondary choral teacher behaviors: A survey of Oklahoma secondary choral directors*. Ph.D. The University of Oklahoma.
- Litman**, Peter (2006). *The relationship between gesture and sound: A pilot study of choral conducting behaviour in two related settings*. University of London.
- Lizell**, Sven (1924). *Kort handledning för kördirigenter*. Stockholm: Hj. Sundströms boktryckeriet.
- Lopez**, Richard Louis (1982). *A guide to resources for the new choral conductor*. M.A. Long Beach: California State University.
- Luck**, Geoff (2008). "An investigation of conductors' temporal gestures and conductor-musician synchronization, and a first experiment". *Psychology of music* 36:1.
- Lundgren**, Hans (1999). *Klara kören! Om körens organisation och ledning: en handbok för dirigenter och andra körledare*. Stockholm: Gehrman's musikförlag.
- Lyle**, Michael Glenn (2007). *Four twentieth-century American choral conducting methodologies*. M.M. El Paso: The University of Texas.
- MacElheran**, Brock (1966). *Conducting techniques for beginners and professionals*. New York: Oxford University Press.

- Marrin Nakra**, Teresa (2000). *Inside the 'Conductor's Jacket': Analysis, interpretation and musical synthesis of expressive gesture*. Ph.D. Massachusetts Institute of Technology.
- Mayerhoff**, Franz (1922). *Der Chordirigent*. Leipzig (Bücherei praktischer Musiklehre).
- Miller**, Philip L. (2006). *Using MIDI technology to enhance tuning skills for choral conductors*. D.M.A. The University of Oklahoma.
- Moe**, Daniel (1968). *Problems in conducting*. Minneapolis: Augsburg Pub. House.
- Møller**, Niels (1958). *Korledelse*. København: Wilhelm Hansen.
- Morgan**, Ronald G. (1992). *A study of a director's behaviors and his students' perceptions in a high school choral ensemble*. Ph.D. Illinois: Northwestern University.
- Neidig**, Kenneth L.; **Jennings**, John W. (1967). *Choral director's guide*. West Nyack, N.Y.: Parker.
- Nuoranne**, Timo (1997). "Training the choir leaders of the future". *Finnish music quarterly* 1.
- O'Brien**, Elizabeth Ann (1970). *A comparative study of the competencies in music and adult education required of organist-choir directors and an evaluation of their preparation in these competencies*. Ed.D. Massachusetts: Boston University.
- Øhrn**, Konrad M. (2006). *Korledelse: om motivasjon og metode for kordirigenter*. Stavanger: Cantando.
- Opp**, Walter (1999). *Chor und Ensembleleitung*. Kassel: Merseburger (Edition Merseburger, 1534).
- Ovring**, Johannes (1936). *Kordirigenten: en kort veiledning for kordirigenter*. Oslo: Norsk notestik & forlag.
- Patterson**, Russell Saunders (1984). *Conducting gestures used by high school choral directors*. Ed.D. Urbana-Champaign: University of Illinois.
- Phillips**, Kenneth H. (2004). *Directing the choral music program*. Oxford: Oxford University Press.
- Plath**, Johannes (1928). "Die liturgischen Aufgaben des Organisten und Chordirigenten". In: *Bericht über den Deutschen Kongress für Kirchenmusik*. Kassel: Bärenreiter.
- Poloni**, Marc (1985). "Les chefs de chœur: Dis-moi qui tu es?". *Chant choral: Le journal du chant choral* 2:46.
- Pukstad**, Marit (1998). *Makt i kor: en oppgave om det som styrer koret*. Bergen. M. Pukstad.
- Ramlo**, Tove (2007). *Kor i utvikling: en undersøkelse om målsetting, ambisjoner og prestasjoner blant styreledere og dirigenter i Norges Korforbund Sør-Trøndelag*. Trondheim: T. Ramlo-Ystad.
- Rectanus**, Hans (1998). "Lernfeld Chor: Der Laienchorleiter als Chorerzieher". In: Brusniak, Friedhelm; Klenke, Dietmar (Eds.). *Volksschullehrer und außerschulische Musikkultur*. Augsburg: Wißner (Feuchtwanger Beiträge zur Musikforschung).
- Reynolds**, Gordon (1972). *The choirmaster in action*. [S.l.]: Novello.
- Rommereim**, John Christian (1998). "The choir and how to direct it: Pavel Chesnokov's magnum opus". *The choral journal* 38:7.
- Rudolf**, Max (1969). *The grammar of conducting. A practical study of modern baton technique*. New York: Schirmer.
- Safir**, Rachid (1990). "La formation et la statut du chef de chœur: Eléments déterminants d'une politique musicale?". *Marsyas: Revue de pédagogie musicale et chorégraphique* 13.
- Sandberg Jurström**, Ragnhild (2000). *Ledaren – pedagogen – konstnären. En studie av körledares uppfattningar och upplevelser av*

rollen som körledare. C-uppsats. Göteborgs universitet.

**Sandberg Jurström, Ragnhild** (2009). *Att ge form åt musikaliska gestaltningar. En socialsemiotisk studie av körledares multimodala kommunikation i kör*. Diss. Göteborgs universitet.

**Sandberg Jurström, Ragnhild** (2010). "Shaping musical performances – A social semiotic study of choir conductors' multimodal communication in choir". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Saunders, Alan T.** (2005). *The role of motivation in the choral setting: teacher beliefs and their impact on choral conductor behavior and choral student motivation*. Ph.D. The University of Utah.

**Schäfer, Wolfgang** (1996). *Der ideale Chordirigent – eine Utopie?* Frankfurt a.M.: Peters.

**Schmidt, Michael S.** (2008). *The impact of vocal pedagogy on the preparation of a choral conductor: A case study of two conductors*. M.A.T. Rider University.

**Seighman, Gary B.** (2009). *Expanding the choral conductor's horizon: The application of selected literary theories to the process of choral score study*. D.M.A. College Park: University of Maryland.

**Sharlow, David Lee** (2006). *Building common ground: An investigation of choral conductors' definition of community within a choral ensemble*. Ph.D. Kansas City: University of Missouri.

**Simons, Stephen Paul** (1984). *An investigation of the relationship of self concept to selected communication skills of choral conductors*. Ph.D. University of North Texas.

**Skadsem, Julie Ann** (1995). *The effect of conductor verbalization, dynamic markings, conductor gesture, and choir dynamic level on individual singers' dynamic responses*. Ph.D. Kansas City: University of Missouri.

**Smit, Daniel Johannes** (1984). *Koorleiding op sekondêre skoolvlak*. [Choir practice at the secondary level]. M.M. University of Cape Town.

**Stauch, Thomas John** (1986). *An examination of nonverbal communication behaviors of selected collegiate choral directors*. D.M.A. Arizona State University.

**Stewart, Brett Howard** (2006). *Choral composers and conductors Evan Stephens and Mack Wilberg: Their influence on music in the Latter-Day Saints Church*. M.M. Long Beach: California State University.

**Strauser, Matthew Lynn** (2008). *The classification of language of high school choral directors*. D.M.A. University of Oregon.

**Sutherland, Kim** (2001). *Glasshouses built to scale: Conducting a youth choir and commissioning Australian choral music for young people*. M.C.A. University of Newcastle.

**Szabo, Charles Elmer** (1992). *A profile of ten high school choral directors and their activities during one week*. Ph.D. Ohio: Kent State University.

**Tamte-Horan, Michael William** (1989). *The development of instructional materials for training beginning choral conducting students to evaluate tone quality in high school choral music performance*. Ed.D. Urbana-Champaign: University of Illinois.

**Taylor, Beverly** (2009). "Conducting the choral-orchestral work". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**Thomas, Kurt** (1935). *Lehrbuch der Chorleitung*. Wiesbaden: Breitkopf & Härtel.

**Tunving, Katarina** (2005). *Att leda ett levande instrument: kördirigenters tankar om ledarrollen, auktoriteten och mötet i musiken*. Examensarbete. Stockholm: Stockholms universitet.



- Uggla**, Madeleine (1983). *For kor: håndbok for kordirigenter og korsangere*. Tromsø: Nordnorsk musikkforlag.
- van der Horst**, Agnes (2005). "Harry Christophers leert koordirigieren in Stimu-workshop: De fijne kneepjes van Byrd". *Tijdschrift oude muziek* 20:4.
- Volbach**, Fritz (1931). *Der Chormeister. Ein praktisches Handbuch für Chordirigenten mit besonderer Berücksichtigung des Männerchors*. Mainz: Schott.
- Walders**, Patrick Michael (2005). *Vocal pedagogy and applications for conductors not trained in singing*. D.M.A. College Park: University of Maryland.
- Wallin Rundqvist**, Inger (2006). *Hur påverkar ledarskapet resultatet i kören? Specialarbete i körpedagogik*. Göteborg: Höskolan för scen och musik.
- Watkinson**, Gerd (1970). *Singleitung: eine Werkstättlehre*. Heidelberg: Quelle & Meyer (Musikpädagogische Bibliothek).
- Werlé**, Heinrich (1932). *Der Männerchor-Dirigent im Volkslied*. Leipzig: Kistner & Siegel.
- Willis**, Dawn Olmstead (1989). *The nature and value of preprofessional experience in the development of choral conductors*. D.M.A. Arizona State University.
- Wine**, Thomas R. (1994). *A pedagogy for choral conducting based on score miniaturization*. Ph.D. The Florida State University.
- Woodgate**, Leslie (1944). *The chorus master*. [S.l.]: Ascherberg Hopwood and Crew Ltd.
- Woodgate**, Leslie (1949). *The choral conductor*. New York: Chappell.
- Wright**, William B. (2001). *A study of the choral conductor's ear-training process, and the development of an ear-training workbook for choral conductors*. D.M.A. Greensboro: The University of North Carolina.
- Yang**, Li (2007). "Lun hechang zhihui dui xuanlv yindiao cengci buju de chuli (shang)". [On melodic arrangement in choral conducting: I]. *Zhongyang Yinyue Xueyuan xuebao* 3:108.
- Yarbrough**, Cornelia (1973). *The effect of magnitude of conductor behavior on performance, attentiveness, and attitude of students in selected mixed choruses*. Ph.D. Florida State University.
- Yarbrough**, Cornelia; **Orman**, Evelyn K.; **Neill**, Sheri L. (2007). "Time usage by choral directors prior to in sight-singing adjudication". *Update: Applications of research in music education* 25:2.
- Younker**, Betty Anne (2002). "Student choral conductors as reflective musicians: Examining the pedagogy". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.
- Yu**, Sheng-hwa (1999). *Conductor leadership style as a force for choral ensemble success*. Ph.D. Pennsylvania: Temple University.
- Zecchi**, Adone (1965). *Il direttore di coro: teoria e pratica*. Milano: Ricordi (Manuali di didattica musicale).
- Zielke**, Gregory David (1996). *An investigation of leadership styles, professional and musical background, role, duties, and work environment of adult church choir directors in mid-American Protestant churches*. D.M.A. Kansas City: University of Missouri.

► **Enskilda körledare och pedagoger** *INDIVIDUAL CHOIRMASTERS AND EDUCATORS*

**Knight**, Gerald R. (2006). *The music philosophies, choral concepts, and rehearsal practices of two African American choral conductors*. Ph.D. The Florida State University.

**Lebrecht**, Norman (1991). *The maestro myth. Great conductors in pursuit of power*. London: Simon & Schuster.

**Ruthardt**, Adolf (1890). *Chormeister-Büchlein: Eine Sammlung 41 kurzgefasster Biographien*. Leipzig: Verlag von Gebrüder Hug.

**Tobin**, Henrik (2007). "Sing until you die!". *Kyrkomusikernas tidning* 73:9.

**Whittemore**, Joan (2009). "Biographies of selected American women choral conductors". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

◆ A

**Boberg**, Georg (2002). "Carl-Bertil Agnestig: Musikpedagog-körledare". *Årsskrift/Byarums hembygdsförening*.

**Jenwald**, Arne (2001). "Musikpedagogen, körledaren och kompositören Carl-Bertil Agnestig". *Nackaboken* 37.

**Källgård-Samuelsson**, Marie (1994). *Barnklängen är så vacker: man måste vara rädd om den: en porträttstudie av Carl-Bertil Agnestigs körpedagogik för och med barn- och ungdomskörer*. C-uppsats. Stockholm: Kungl. Musikhögskolan.

**O'Neal**, Melinda (2009). "Passion and authenticity: A conversation with Marin Alsop". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

**van Smits Waesberghe**, Joseph (1954). "Guido von Arezzo als Musikerzieher und Musiktheoretiker". In: Brennecke, Wilfried; Kahl, Willi; Steglich, Rudolf (Eds.). *Bericht über den Internationalen musikwissenschaftlichen Kongress*. Kassel: Bärenreiter.

**Wilson**, Carl-Johan (2003). "Anita Andersson, Tomelilla gosskör: Små

gruppen enda sättet att få relation till varje sångare". *Kyrkomusikernas tidning* 69:1.

◆ B

**Bocev**, Bonco (1970). "Working with the children's voices of the Bodra Smjana Chorus". *Hudežestvena Samodejnost* 19:9.

**Joiner**, James Richard; **Battaille**, Charles Amable (1998). *Charles Amable Battaille. Pioneer in vocal science and the teaching of singing*. Lanham, Md.: Scarecrow Press.

**Patterson**, G. (2007). *George W. Bragg and his techniques for training the preadolescent boy's voice as demonstrated through the Texas Boys Choir: 1946–1975*. D.M.A. Urbana-Champaign: University of Illinois.

**Zamer**, Craig (2007). *Gene Brooks and his contributions to the American Choral Directors Association*. Ph.D. The Florida State University.

◆ C

**King**, Deborah Simpkin (1981). *Caro Carapetyan: His choral beliefs and practices*. M.M. University of North Texas.

◆ D

**Gilbert**, Nina (1995). "Choral advocacy, 1926: Advice from Archibald T. Davison". *The choral journal* 36:4.

**Latimer**, Marvin E. (2007). *Harold A. Decker (1914–2003): American choral music educator*. Ph.D. University of Kansas.

**Räisänen**, Juhani (1997). "Suomen kuorolaulun laiskanläksy: Thérèse Decker". [More homework for the enthusiasts of Finnish choir singing: Thérèse Decker]. *Synkooppi* 19:1–2.

◆ E

**Åhlén**, Carl-Gunnar (1996). "Eric Ericson and the Swedish choral tradition". *The classical music of the Nordic and Baltic countries*.

**Con**, Adam Jonathan (2002). *The life and philosophy of choral conductor Rodney Eichenberger, including a detailed analysis and application of his conductor-singer gestures*. Ph.D. The Florida State University.

**Hedlund**, Oscar (1988). *Körkarlen Eric Ericson*. Höganäs: Bra böcker.

**Neiman**, Torbjörn (1990). *Eric Ericson: pedagogen, interpreten, kormästaren*. Examensarbete. Stockholms universitet.

**Osterfinke**, Ingrun; **Stockhecke**, Kerstin (1999). *Mit Posaune, Chor und Taktstock: Wilhelm Ehmann (1904–1989) und die Kirchenmusik*. Bielefeld: Verlag für Regionalgeschichte (Schriften des Landeskirchlichen Archivs der Evangelischen Kirche von Westfalen).

**Peterson**, Hans-Gunnar (1997). "Eric Ericson 50 år med Kammarkören: en intervju". *The Art bin* 12.

**Robinson**, Ray (1984). "Wilhelm Ehmann: His contribution to the choral art". *Choral journal* 25:3.

**Segeren**, Ellen (2007). "Ik ben een echt koorbeest? Richard Egarr en de Matthäus". *Tijdschrift oude muziek* 22:1.

**Tobin**, Henrik (1995). "Möte en face med körprofil". *Kyrkomusikernas tidning* 61:1.

◆ G

**Gates**, J. Terry (1988). "Samuel Gerrish, publisher to the Regular Singing Movement in 1720s New England". *Notes: Quarterly journal of the Music Library Association* 45:1.

**Shields**, Ronald Eugene (1983). *Marjorie Gullan: Speech teacher, Lecturer, Public Reader, and Pioneer in Choral Speaking*.

Ph.D. Louisiana State University and Agricultural & Mechanical College.

**Stephenson**, J.C. (2004). *Portrait of a life's work: George Howell Guest and the choir of Saint John's College, Cambridge University, 1951–1991*. Ph.D. Greensboro: The University of North Carolina.

◆ F

**Bockstiegel**, Heiko (2000). *Ein Oberpfälzer als Botschafter Berliner Geistes und Musiklebens. Karl Forster (1904–1963) und der Chor der St.-Hedwigs-Kathedrale Berlin*. Quakenbrück: Thoben.

◆ H

**Nilsson**, Tomas (1995). "Grabarna tar sig ton". *Fotnoten* 1.

**Pierce**, Edward Eugene (1988). *Julius Herford: His life, teaching, and influence on the choral art in the United States*. D.A. University of Northern Colorado.

**Tylöskog**, Åke (1997). *Daniel Helldén: tonsättare, pedagog, körledare*. Magisteruppsats. Stockholm: Stockholms universitet.

◆ I

**Pitman**, Walter (2008). *Elmer Iseler: Choral visionary*. Toronto: Dundurn Press.

◆ K

**Chandler**, Deborah Lynn (2004). *Colleen Jean Kirk (1918–2004): Her life, career and her influence on American choral music education*. Ph.D. The Florida State University.

**Fontaine**, Susanne; **Mahlert**, Ulrich; **Schenk**, Dietmar, et al. (Eds.) (2008). *Leo Kestenberg: Musikpädagogie und*

*Musikpolitiker in Berlin, Prag und Tel Aviv.*  
Freiburg im Breisgau: Rombach  
(Rombach-Wissenschaften: Reihe  
Litterae).

**Meindl, W.** (1983). "Chorleiter  
Komzák". *Chor aktuell* 2.

**Mihkelson, Immo** (1993). "Koor maa  
ja taeva vahel". [A choir between heaven  
and earth]. *Teater. Muusika. Kino* 6.

**Połczyński, Romuald** (1986).  
"[Koszewski] Traktuje chór jako  
orkiestre głosów ludzkich". [I treat the  
choir like an orchestra of human voices].  
*Ruch muzyczny* 30:8.

**Ruuth, Gustaf** (1997). "Farbror  
Karlberg i Ljungarum: en vän av barn  
och sång". *Gudmundsgilletts årsbok* 53.

◆ J

**Schneider, Reinhard** (1988). "Jödes  
musikphilosophische Anschauungen".  
In: Krützfeldt-Junker, Hildegard (Ed.).  
*Fritz Jöde – ein Beitrag zur Geschichte der  
Musikpädagogik des 20. Jahrhunderts.*  
Kassel.

**Wilson, Doris Louise Jones** (1989). *Eva  
Jessye: Afro-American choral director.* Ed.D.  
Missouri: Washington University.

◆ L

**Carter, Julie Lane** (1993). *Norman Luboff:  
His life, career, and professional choir.*  
D.M.A. Arizona State University.

◆ M

**Hawn, C. Michael** (2005).  
"Congregational singing from down  
under: An interview with Australian  
Robin Mann". *The hymn: A journal of  
congregational song* 56:4.

**Jankowitz, Hendrika Johanna** (1990).  
*Philip McLachlan en die Universiteitskoor*

*Stellenbosch.* M.M. University of  
Stellenbosch.

**Leyman Hofsten, Kerstin** (2005). "En  
sökande konstnär: porträttet: Ingemar  
Månsson". *Tidningen Körsång* 1.

**Nylén, Conny** (2006). "Ingemar  
Månsson: Sveriges snabbaste körledare".  
*Kyrkokörjournalen* 4.

**Samuel, Christopher Bagby** (1998). *A  
biography of Warren Martin: Westminster  
Choir College's professor of music.* D.M.A.  
Arizona State University.

◆ N

**Hunziger, R.** (1938). *Hans Georg Nägeli.*  
Zürich.

**Tobin, Henrik** (2006). "Gospel och  
tulpanlökar: möt Maria Nordenback".  
*Kyrkomusikernas tidning* 72:3.

◆ O

**Lesle, Lutz** (2006). "Zeitgenössisch und  
überkonfessionell Māris Ošlejs,  
Chordirektor und Festivalmanager aus  
Riga". *Musik und Kirche* 76:3.

**Singer, Kurt** (1933). *Siegfried Ochs, der  
Begründer des Philharmonischen Chors.*  
Berlin: Im Werk-Verlag (Schriften zur  
Musik, III).

◆ P

**Le Pelletier, Sébastien** (2006). *Histoire de  
Sébastien Le Pelletier. Prêtre ligueur et maître  
de grammaire des enfants de chœur de la  
cathédrale de Chartres pendant les guerres de la  
Ligue (1579–1592).* Genève: Droz  
(Travaux d'humanisme et renaissance).

**Næslund, Kella** (2002). "Årets  
körledare: Stefan Parkman: en  
telefonintervju". *Informationsbladet  
Körledaren* 3/4.

**Pabst, Reinhard** (1981). *Ad multos annos: Festschrift für Anton-Josef Pabst, zum 25jährigen Chordirigentenjubiläum 1981*. Camberg: R. Pabst (Aufsätze zur Vokalmusik).

**Simons, John Edward** (1999). *Euell Porter, profile of a choral musician: An analysis of his musical philosophies, techniques and leadership style*. D.M.A. Greensboro: The University of North Carolina.

**Stevens, Robin S.** (2000). "Emily Patton: An Australian pioneer of Tonic sol-fa in Japan". *Research Studies in Music Education* 14:1.

**Woods, Timothy Erickson** (1998). *Leonard de Paur's arrangements of spirituals, work songs, and African songs as contributions to choral music: A black choral musician in the mid-twentieth century*. D.M.A. The University of Arizona.

#### ◆ R

**Carpenter, Simon** (1996). *The beat is irrelevant: Barry Rose and the early years of Guildford Cathedral Choir*. Guildford: Guildford Cathedral Old Choristers' Association.

**Duchez, Marie-Elisabeth** (1991). "Jean-Jacques Rousseau, historien de la musique". In: Fauquet, Joël-Marie; Dufourt, Hugues (Eds.). *La musique du théorique au politique*. Paris: Aux Amateurs de Livres (Domaine musicologique, 7).

**Everett, Mary Elizabeth** (2007). *Ray Robinson: An analysis of his contributions to choral music as educator, scholar, and president of Westminster Choir College from 1969 to 1987*. D.M.A. The University of Southern Mississippi.

**Moulton-Gertig, Suzanne C. LeRoy** (2007). *The life and works of Emil Nikolaus von Reznicek, 1860–1945*. Ph.D. Boulder: University of Colorado.

**Strydom, Frikkie** (2008). "Petrus (Pieter) Roos". *Musicus* 36:1.

#### ◆ S

**Ballweg, David Brent** (1987). *The choral artistry of Paul Salamunovich: An emphasis on stylistic philosophies and rehearsal techniques regarding the interpretation and performance of renaissance choral music by the mixed choir*. D.M.A. University of Missouri.

**Dyer, Joseph** (1980). "A thirteenth-century choirmaster: The Scientia artis musicae of Elias Salomon". *The Musical Quarterly* 66:1.

**Petersén, Gunilla** (1998). "Man måste lita och tro på sina korister". *Tidningen Körsång* 71:1.

**Sagvik, Stellan** (2000). "Endast Sverige svenska körer har!". *Tidningen Körsång* 732.

**Schmidt-Görg, Joseph** (1971). "Aachener Musikleben des Vormärz. Beethovens Sekretär Anton Schindler, Städtischer Musikdirektor 1835–1840". *Zeitschrift des Aachener Geschichtsverein* 81.

**Segarre, Irreneu** (1979). "Meine Arbeit mit dem Knabenchor und dem Chor der Mönche des Klosters Montserrat". *Neue Zeitschrift für Musik* 140:2.

**Stark Hesselgren, Monica** (1992). "Körledaren i Västerås domkyrka: "Vi ska inte erbjuda jippon i kyrkan!". *Kyrkomusikernas tidning* 59:8.

**Svensson, Bo** (2007). "Bo Svensson minns från sina 35 år som kantor i Lenhovda". *Lenhovdakerönikan*.

**Tobin, Henrik** (1997). "En körsångens konsul". *Kyrkomusikernas tidning* 63:8.

#### ◆ T

**Musketa, Konstanze** (2002). "Daniel Gottlob Türk als Direktor des Stadtinsingechores". In: Eberl, Kathrin; Traxdorf, Götz; Ruf, Wolfgang; Türk, Daniel Gottlob (Eds.). *Daniel Gottlob Türk. Theoretiker, Komponist, Pädagoge und Musiker*. Halle an der Saale: Händel-

Haus (Schriften des Händel-Hauses in Halle, 18).

**Reinholdsson**, Maria (2005). "Med egna ord". *Kyrkomusikernas tidning* 71:6.

◆ V

**Feisst**, Sabine (2006). "Varèse und seine New Yorker Chöre". In: Meyer, Felix (Ed.). *Edgard Varèse. Komponist, Klangforscher, Visionär*. Mainz: Schott.

◆ W

**Belan**, William (Ed.) (1993). *Choral essays: A tribute to Roger Wagner*. San Carlos: Thomas House.

**Hartweg**, Susanne (1991). *Caroline Wiseneder geb. Schneider: Pädagogin, Chorleiterin, Komponistin, 1807–1868*. Braunschweig: Stadtbibliothek.

**Mountford**, Fritz (1992). *Fred Waring and American choral singing: His career, philosophy, and techniques*. D.M.A. Kansas City: University of Missouri.

**Robinson**, Ray (1981). "John Finley Williamson: His contribution to choral music". *Choral journal* 22:1.

**Scarborough**, Michael Lee (1996). *Portrait of a leading choral conductor: The life and work of Roger Wagner, 1914–1992*. D.M.A. Arizona State University.

○ KÖRSJUNGANDE **CHORAL SINGING**

**Anderson**, Scott Eric (1993). *Choral singers' timbral descriptions and evaluations of recorded choral excerpts using a dark-to-bright vowel hierarchy*. D.M.A. Kansas City: University of Missouri.

**Bacon**, Richard Mackenzie; **Foreman**, Edward (1966). *Elements of vocal science. Being a philosophical enquiry into some of the*

*principles of singing*. Champaign: Pro Musica Press.

**Brödel**, Christfried (2003). "Singen – ein unverzichtbares Humanum". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.

**Castarède**, Marie-France (2002). "Chanter dans un coeur". In: Cornut, Guy; Arom, Simha (Eds.). *Moyens d'investigation et pédagogie de la voix chantée. Actes du colloque tenu les 8, 9 et 10 février 2001 au Conservatoire national de région de Lyon dans le cadre des Rencontres vocales en région Rhône-Alpes*. Lyon: Symétrie.

**Cornut**, Guy; **Arom**, Simha (Eds.) (2002). *Moyens d'investigation et pédagogie de la voix chantée. Actes du colloque tenu les 8, 9 et 10 février 2001 au Conservatoire national de région de Lyon dans le cadre des Rencontres vocales en région Rhône-Alpes*. Lyon: Symétrie.

**Fuchs**, Michael; **Meuret**, Sylvia; **Geister**, Daniela; **Pfohl**, Walter; **Thiel**, Susanne; **Dietz**, Andreas; **Gelbrich**, Götz (2008). "Empirical criteria for establishing a classification of singing activity in children and adolescents". *Journal of voice* 22:6.

**Guy-Kummer**, Elisabeth (1988). "Chant et chant choral". *L'Education Musicale* 44:347.

**Janke**, Hartmut (1988). "Was ist ein Chorsänger? Versuch einer Chorsänger-Typologie". *Zeitschrift für Musikpädagogik* 13:46.

**Johansson**, Kajsa; **Rimås**, Anneli (2006). *Prova en gång och du är fast. En studie om varför man sjunger i kör*. C-uppsats. Musikhögskolan Örebro.

**Limonier**, Florence (2010). "Tout chœur est bon à prendre". *L'Education Musicale* 568: Dossier la Voix.

**Patten**, Lindsay (2007). *A singer's perspective on recruitment, auditioning, and*

*vocal technique in the choral program*. M.M. Columbus State University.

**Silvey**, Philip E. (2002). "Perspectives of aging adult choral musicians: Implications for meaningful lifelong participation in ensemble singing". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.

**Sørensen**, Helge Baun (2007). "At synge i kor: Et musikalsk fænomen nøgternt og kreativt betragtet". In: Palsmar, Henrik (Ed.). *På elverskud. Strejftog i dansk kormusik. Festskrift DR Radiokoret 75 år*. København: DR.

#### ○ KÖRTEKNIK OCH –AKUSTIK *CHORAL TECHNIQUE AND ACOUSTICS*

**Ambrazevičius**, Rytis; **Wiśniewska**, Irena (2008). "Chromaticisms or performance rules? Evidence from traditional singing". *Journal of interdisciplinary music studies* 2:1–2.

**Barreto**, Ceição Barros de (1973). *Canto coral: Organização e técnica de coro*. Petrópolis: Vozes.

**Barrett**, Bradley Thomas (2003). *Chorister placement: The criteria, procedures, and methods used in placing the chorister within the mixed choral ensemble*. D.M.A. The University of Arizona.

**Bostock**, Donald (1966). *Choir mastery. A practical handbook*. London: Epworth Press.

**Corp**, Ronald; **Alden**, Barbara (2000). *The choral singer's companion*. London: Thames Publ.

**Detwiler**, Gwen Coleman (2009). *Solo singing technique & choral singing technique in undergraduate vocal performance majors: A pedagogical discussion*. D.M.A. Ohio: University of Cincinnati.

**Doscher**, Barbara M. (1992). "Teaching singing". *The quarterly journal of music teaching and learning* 3:2.

**Emmons**, Shirlee; **Chase**, Constance (2006). *Prescriptions for choral excellence: Tone, text, dynamic leadership*. Oxford: Oxford University Press.

**Gäbel**, Christian (1976). *Praktische Anleitungen zum richtigen Singen*. Hamburg: Wagner (Schriftenreihe zur Musik, 10).

**Garnett**, Liz (2005). "Choral singing as bodily Regime". *International Review of the Aesthetics and Sociology of Music* 36:2.

**Graham**, Beth I. (1986). *A new age in music education: Sound health in the high school choral classroom*. M.M. Lowell. University of Massachusetts.

**Hansson**, Karl-Johan (1998). "Varför ekar det i kyrkan? Om kyrkorummets som akustiskt instrument och ordlös förkunnelse". *Växjö stifts hembygdskalender* 89.

**Henry**, Joseph Dean (1991). *The effect of a systematic choral warm-up strategy on student pitch-matching skills, knowledge of intonation concepts, and self-reported attitudes toward singing*. D.M.A. Kansas City: University of Missouri.

**Hildre**, Per Oddvar; **Urke**, Arnfinn (1984). *Korboka til Prots: studiebok for korsongarar*. Oslo: Gyldendal.

**Hindermann**, Walter F. (1971). "Die Form der Bachschen Chorfüge nach dem Permutationsprinzip als Grundlage ihrer methodischen Erarbeitung mit dem Chor". *Schweizerische Musikzeitung* 111:1.

**Holland**, Donald Huron (2003). *The use of state-adopted textbooks by high school choral teachers in South Carolina*. Ph.D. University of South Carolina.

**Horstmann**, Sabine (2009). *Choral vocal technique*. Chicago: GIA Publications.

**Huber**, Walter Simon (1948). *Kleiner Ratgeber für die Chorarbeit*. Zürich.

- Inzenga**, Andrew (1999). *Learning to read music cooperatively in a choral setting: A case study*. Ph.D. University of New Hampshire.
- Jentoftsen**, Lill Rebekka (1998). *Motivasjon i kor*. Stavanger: L. Jentoftsen.
- Johnson**, Daniel C. (2008). "Shape-note singing: An American tradition with Kodály applications". *Kodály envoy* 35:1.
- Jordan**, Carol Morgan (2003). *The design and evaluation of a tutorial program for teaching the correct production of English vowels to beginning chorus students in a multicultural situation*. Ph.D. University of Georgia.
- Kardos**, Pál (1969). *Kórusnevelés, kórushangzás*. [How to train a choir]. Budapest: Zeneműkiadó.
- Kardos**, Pál; **Kontra**, Zsuzsanna (2005). *Intonation and vocal training in choir: Three studies*. Kecskemét: Kodály Intézet.
- Keating**, Bevan T. (2004). *A choral organizational structure for the developing male singer*. D.M.A. The Ohio State University.
- Kennedy**, Mary Copland (2004). "It's a metamorphosis?: Guiding the voice change at the American Boychoir School". *Journal of research in music education* 52:3.
- Keyne**, Lori Valerie (1992). *Choral seating arrangements and their effects on musical and social elements*. A.Mus.D. The University of Arizona.
- Kötter**, Gerd (2000). "Musik leibhaftig erfahren: Wegweisungen zu einer anderen Chorarbeit". *Musik und Kirche* 70:4.
- Lamartine**, Nicole Christopher (2003). *A curriculum of voice pedagogy for choral conductors: The effect of solo voice exercises on individual singer technique, choral tone, and choral literature*. D.M.A. The University of Arizona.
- Lorenz**, Steven Robert (2002). *Performance anxiety within the secondary choral classroom: Effects of the Alexander technique on tension in performance*. M.Mus. Michigan State University.
- Lupica**, Anthony James (1996). *Vocal training in the choral setting*. D.M.A. University of Southern California.
- Madsen**, Katia (2009). "Effect of aural and visual presentation modes on Argentine and US musicians' evaluations of conducting and choral performance". *International journal of music education* 27.
- Malde**, Melissa; **Allen**, MaryJean; **Zeller**, Kurt Alexander (2009). *What every singer needs to know about the body*. San Diego, CA: Plural Pub.
- Marshall**, Harvey T. (1950). *Techniques for teaching high school A capella choir: A study of six groups rated by ten judges from recordings made under controlled conditions after ten weeks of classroom observation with conclusions affecting teaching procedure*. Ph.D. California: Stanford University.
- May**, John Amos (1993). *A description of current practices in the teaching of choral melody reading in the high schools of Texas*. Ed.D. Texas: University of Houston.
- McNaught**, W.G. (1914/1915). "Choral technique". *Proceedings of the Musical Association* 41.
- Meyer**, Xaver (1977). *Wiener Chorschule*. Wien: Universal Edition (Rote Reihe).
- Milligan**, Thomas B. (1968). "Factors affecting phrase structure in choral music". *Choral journal* 9:1.
- Mitchell**, Helen F.; **Kenny**, Dianna T. (2008). "The tertiary singing audition: Perceptual and acoustic differences between successful and unsuccessful candidates". *Journal of interdisciplinary music studies* 2:1–2.
- Molnar**, J. W. (1950). "The selection and placement of choir voices". *Music educators journal* 36.
- Mowrer**, Tony A. (1996). *Tonal memory as an audition factor for choral ensembles*. Ph.D. Pennsylvania: Temple University.



- Nesheim**, Paul Jonathan (1991). *Vocalises for choir: A collection of vocal exercises with a study of their value and of principles for their effective use*. A.Mus.D. The University of Arizona.
- Nicholson**, Sydney H. (1977). *Practical methods in choir training*. Croydon: Royal School of Church Music (Handbooks. Royal School of Church Music, 2).
- Nolet**, M. (2008). *Toward musical independence: Metacognitive strategies employed by young choristers engaged in notational reading tasks*. M.A. University of Victoria.
- Olson**, Margaret (2010). *The solo singer in the choral setting: A handbook for achieving vocal health*. Lanham Md: Scarecrow Press.
- Pan**, Yu-Wen (1997). *The effect of phonetic instruction on performance of liturgical Latin diction for middle school mixed choirs*. Ph.D. The Ohio State University.
- Parks**, Sarah Sjolie (2006). *The effect of a ten-week individual and class voice program on the range, breath and overall vocal performance of singers over the age of sixty*. Ph.D. University of Minnesota.
- Pazitka-Munroe**, Wendolin Lee (2002). *The construction and validation of an audition instrument to measure the vocal performance of college singers auditioning for choral ensembles*. D.M.E. Indiana University.
- Pearson**, Kathy Shay (2009). *The Alexander Technique and body mapping: A strategy for voice teachers and choral directors*. M.M.E. Stevens Point: University of Wisconsin.
- Peterson**, Paul; et al. (1970). "The solo voice and choral singing". *Choral journal* 11:4.
- Pfautsch**, Lloyd (1994). *Choral therapy. Techniques and exercises for the church choir*. Nashville: Abingdon Press.
- Poellein**, John Alfred (1974). *Recent choral techniques: A study of selected works*. D.M.A. University of Illinois.
- Potter**, John (1998). *Vocal authority. Singing style and ideology*. New York: Cambridge University Press.
- Raaby**, Ingrid Haking; **Idar**, Ingegerd (1980). *Korsangere, ta tonen: riktig tone på riktig måte. Tonedannelse, notelesning*. Oslo: Musikk-husets forlag.
- Raby**, Johanne; **Chagnon**, Françoise P. (2005). *Chanter de tout son corps*. Eastman: Berger.
- Ranney**, Todd Edward (2009). *Vocal preparation for the high school male*. D.M.A. The Ohio State University.
- Reid**, Katherine L. P.; **Davis**, Pamela J.; **Oates**, Jennifer M.; **Cabrera**, Densil; **Ternström**, Sten; **Black**, Michael; **Chapman**, Janice (2007). "The acoustic characteristics of professional opera singers performing in chorus versus solo mode". *Journal of voice* 21:1.
- Robinson**, Ray; **Winold**, Allen (1976). *The choral experience*. New York: Harper & Row.
- Russell**, Daniel Dean (1979). *A study of the effect of single part and vocal score formats as used in two high school choirs*. Ph.D. University of Oregon.
- Ryder**, Christopher Osie (2004). *The use of Internet-based teaching strategies in teaching vocal anatomy, function, and health to high school choral music students, and its effect on student attitudes and achievement*. D.M.A. Virginia: Shenandoah University.
- Scheu**, Josef (1982). "Gesangstechnische Fragen". *Chormagazin: Mitteilungsblatt des Österreichischen Arbeitersängerbundes* 2–3.
- Schubert**, Dietrich (2005). "Singt umeinander": Mehrchörigkeit und Klangregie in Kirchenräumen". *Musik und Kirche* 75:5.
- Scott**, Charles Kennedy (1933). *Word and tone. An English method of vocal technique for solo singers and choralists*. London: J.M. Dent & Sons.

- Simpson**, Elaine Hicks (1996). *The effects of technology-assisted visual/aural feedback upon pitch accuracy of senior high school choral singing*. D.M.A. Connecticut: University of Hartford.
- Slusher**, Hugh Douglas (1991). *A comparison of the perspectives of college choral directors, voice teachers, and voice students concerning solo and choral singing*. Ph.D. The Ohio State University.
- Spiecker-Henke**, Marianne; **Stolze**, Heinz; **Langosz**, Heribert (2000). "Computergestützte Untersuchungen zum Chorsingen und zielgerichtetes Training". In: Geißner, Hellmut; Gundermann, Horst (Eds.). *Stimmen hören. 2. Stuttgarter Stimmtage*. St. Ingbert: Röhrig.
- Spiecker-Henke**, Marianne; **Stolze**, Heinz; **Langosz**, Heribert (2000). "Demonstration eines computergestützten Trainingsplatzes für Chorsänger". In: Geißner, Hellmut; Gundermann, Horst (Eds.). *Stimmen hören. 2. Stuttgarter Stimmtage*. St. Ingbert: Röhrig.
- Suppli**, Ingelise (1992). *Koropsyngning og stemmedannelse*. Copenhagen: Wilhelm Hansen.
- Tchamkerten**, Jacques (2000). *Emile Jaques-Dalcroze: Catalogue thématique des mélodies, chansons, choeurs et rondes enfantines*. Genève: Papillon.
- Tour**, Peter van (2001). "Diminution för körsångare: när bör man och hur gör man?". *Tidig musik* 2.
- Vasconcellos**, Helena Maria de (2002). *The effect of choral performers' body movement on performance ratings assigned by high school choral students and college music majors*. Ph.D. University of Missouri.
- Voth**, Ellen Gilson (2006). *An investigation of the use of the keyboard and moveable do solfege in American high school choral instruction*. D.M.A. Connecticut: University of Hartford.
- Wang**, Wei-Chun (2007). *The effect of seating arrangements on the mixed choral ensemble*. D.M.A. University of Oregon.
- Westerbeck**, Jenelle Louise (2005). *Sacred harp singing in practice: A bridge to choral performance*. D.M.A. University of Southern California.
- Whitman**, Georann Gale (2001). *The effects of vocal improvisation on attitudes, aural identification skills, knowledge of music theory, and pitch accuracy in sight-reading of high school choral singers*. M.M.E. Kansas City: University of Missouri.
- Wiest-Parthun**, Karen Jane (1998). *The audition procedure of select community choral ensembles in the Greater Phoenix area*. D.M.A. Arizona State University.
- Wilson**, Pat H.; **Lee**, Kerrie; **Callaghan**, Jean; **Thorpe**, C. William (2008). "Learning to sing in tune: Does real-time visual feedback help?". *Journal of interdisciplinary music studies* 2:1–2.
- Wyrick**, Ginger G. (1997). *The Choir member's companion*. Nashville: Abingdon Press.
- Young**, Percy M. (1953). *A handbook of choral technique*. London: Dobson (The student's music library).
- Zabriskie**, Alan (2009). *Foundations of choral tone: A proactive and healthy approach to vocal technique and choral tone*. Tallahassee: USingers Publishers.
- Zadig**, Sverker (2010). "Musical learning – learning in a choir. How do singers in a choir cooperate, learn together and learn from each other?". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

## ► Fysiologi *PHYSIOLOGY*

- Arcier**, André-François (2008). "Les risques du choriste". *Médecine des arts: Approche médicale et scientifique des pratiques artistiques* 63.

- Company, Joan; Manasero, María Antonia; Tolosa, Ferrán** (1996). "Análisis de patrones vocales en un coro amateur: Salud, diagnóstico y prevención vocal". *Kantuz* 29.
- Cottrell, Duane Coles** (2009). *Increasing glottal closure in an untrained male chorus by integrating historical, scientific, and clinical practice into choral voice building exercises*. D.M.A. University of North Texas.
- Grape, Christina** (2009). "Choir singing and fibrinogen. VEGF, cholecystokinin and motilin in IBS patients". *Medical hypotheses* 72:2.
- Grape, Christina** (2010). "Comparison between choir singing and group discussion in irritable bowel syndrome patients over one year: saliva testosterone increases in new choir singers". *Psychotherapy and psychosomatics* 79:3.
- Isley-Farmer, Christine** (2005). "Legs to sing on: A practical guide for singers and voice teachers". *Journal of singing: The official journal of the National Association of Teachers of Singing* 61:3.
- Jorgensen, C. E.; Merati, Albert L.** (2005). "The singer as a surgical patient: What the choral director should know". *The choral journal* 45:10.
- Luck, Geoff; Toivainen, Petri** (2008). "Exploring relationships between the kinematics of a singer's body movement and the quality of their voice". *Journal of interdisciplinary music studies* 2:1–2.
- Riis, Kristian; Bonde-Petersen, Flemming** (1976). "The function of the body during singing". *Musik & forskning* 2.
- Smith-Vaughn, Beverly Joyce** (2007). *The impact of singing styles on tension in the adolescent voice*. Ph.D. Greensboro: The University of North Carolina.
- Sundberg, Johan** (1987). *The science of the singing voice*. DeKalb, Ill.: Northern Illinois Univ. Press.
- Sundberg, Johan** (1997). *Die Wissenschaft von der Singstimme*. Bonn: Orpheus-Verlag (Orpheus-Schriftenreihe zu Grundfragen der Musik, 86).
- Tarvainen, Anne** (2008). "Elämyksestä analyysiin: Laulajan ilmaisun kuuntelemisen kehollisia ja liikkeellisiä ulottuvuuksia". [From experience to analysis: The bodily and motion-based aspects of listening to a singer's experience]. *Musiikki* 38:1.
- **Rösten** *THE VOICE*
- Atkinson, Debra Sue** (2006). *The effect of choir formation on the acoustical attributes of the singing voice*. D.A. The University of Mississippi.
- Budde, Elmar** (1993). "Die menschliche Stimme und der Gesang: Ein historischer Abriss". In: Hackenbracht, Elisabeth; Härtling, Peter (Eds.). *Von Dichtung und Musik. "Peter Härtling"; eine Veröffentlichung der Internationalen Hugo-Wolf-Akademie für Gesang, Dichtung, Liedkunst e.V., Stuttgart*. Tutzing: Schneider.
- Butler, Abby; Lind, Vicki R.; van Weelden, Kimberly** (2002). "Research on the aging voice: Strategies and techniques for healthy choral singing". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III*. St. John's: Memorial University of Newfoundland.
- Carter, Brian Barker** (2007). *An acoustic comparison of voice use in solo and choral singing in undergraduate and graduate student singers*. D.M.A. Austin: The University of Texas.
- Christiansen, Erik Paul** (1988). *Spectral analysis of choral singing involving oral manipulation and maintenance of vowel intelligibility*. D.M.A. Arizona State University.

- Cleall**, Charles (1970). *Voice production in choral technique*. M.A. Sevenoaks: Bangor University.
- Cook-Koenig**, Carol Ann (1995). *Vocal fatigue in choral singing: Causes and suggestions for prevention voiced by prominent choral directors*. Ph.D. The Florida State University.
- Cottrell**, Duane (2009). "Voice science in the choral rehearsal: Examining glottal onset". *The Choral Scholar. The Online Journal of the National Collegiate Choral Organization* 1:1.
- Davis**, Dolly Caywood (2000). *A study of the effects of two kinds of vocal exercises on selected parameters in the singing voices of women over age fifty*. Ph.D. The University of Iowa.
- Eaton**, Renee Lanette (1994). *A study of the relationships among voice timbre models, voice classification stage, and pitch-matching ability in male adolescent choral students*. Ph.D. University of Florida.
- Emge**, Steven Wayne (1996). *The adolescent male: Vocal registers as affecting vocal range, register competence and comfort in singing*. Ph.D. The University of Iowa.
- Ernstbrunner**, Pia (2002). "Vocis enim factor [...] ab anima movetur: Die menschliche Stimme im Fachschrifttum des Spätmittelalters". *Basler Jahrbuch für historische Musikpraxis* 26.
- Faure**, Jean-Baptiste; **Keeping**, Francis; **Prada**, Roberta (2006). "The voice and singing". *Opera news* 71:4.
- Ferguson**, Heather (1999). *The purpose of the voice as presented as a choir in the symphonic genre during the nineteenth century*. B.A. Griffith University.
- Greenwood**, Kenneth M.; **Phyland**, Debra J.; **Oates**, Jennifer M. (1999). "Self-reported voice problems among three groups of professional singers". *Journal of voice* 13:4.
- Grillet**, Marie-Pierre (2005). "La voix chorale". In: Lécroart, Pascal; Toudoire-Surlapierre, Frédérique (Eds.). *Eclats de voix. L'expression de la voix en littérature et en musique*. Paris: Improviste (Les aéronautes de l'esprit).
- Hanssen**, Terje H.; **Slettevoll**, Magne (1996). *Kor og stemmebruk: grunnbok*. Fjellhamar: Danor forlag.
- Henrich**, Nathalie; **Bézar**, Pascal; **Expert**, Robert; **Garnier**, Maëva; **Guerin**, Christian; **Pillot**, Claire et al. (2008). "Towards a common terminology to describe voice quality in Western lyrical singing: Contribution of a multidisciplinary research group". *Journal of interdisciplinary music studies* 2:1–2.
- Heyl**, Bettina (1996). "Goethes und Zelters Reflexionen über die menschliche Stimme". *Jahrbuch der Deutschen Schillergesellschaft* 40.
- Horstmann**, Sabine (2006). *Chorische Stimmgebung*. Berlin: Merseburger (Edition Merseburger, 1159).
- Howard**, David M.; **Welch**, Graham F. (2002). "Female chorister voice development: A longitudinal study at Wells, UK". *Bulletin of the Council for Research in Music Education* 153/154.
- Howard**, Francis Edward (1898). *The child-voice in singing, treated from a physiological and a practical standpoint, and especially adapted to schools and boy choirs*. New York: Novello, Ewer & co.
- Johansson**, Bo (1994). "Allas röst har lika värde". *Röstläget*.
- LaPine**, Peter R. (2008). "The relationship between the physical aspects of voice production and optimal vocal health". *Music educators journal* 94:3.
- Lécroart**, Pascal; **Toudoire-Surlapierre**, Frédérique (Eds.) (2005). *Eclats de voix. L'expression de la voix en littérature et en musique*. Paris: Improviste (Les aéronautes de l'esprit).
- Łętowski**, Tomasz; **Zimak**, Lidia; **Ciołkosz-Łupinowa**, Halina (1988).

- “Timbre differences of an individual voice in solo and in choral singing”. *Archives of Acoustics* 13:1/2.
- Lindblad**, Per (1999). *Rösten*. Lund: Studentlitteratur.
- Lindestad**, Per-Åke (1994). *Electromyographic and laryngoscopic studies of normal and disturbed voice function*. D.Med. Stockholm: Karolinska Institutet.
- McElderry**, Suzanne Elizabeth (2005). *Lessons on healthy vocal production for the high school choral classroom*. M.A. Long Beach: California State University.
- Meyer**, Xaver (1981). “Individuelle Stimmbildung – Chorstimmbildung”. *Musikerziehung: Zeitschrift der Musikerzieher Österreichs* 34.
- Mollø-Christensen**, Helga (1958). *Køn kor klang*. København: Wilhelm Hansen.
- Neumann**, Paul (1936). *Die stimmliche Erziehung des Chores*. Regensburg: F. Pustet (Kirchenmusikalische Reihe, 1).
- Novello**, Sabilla (1859). “Voice and vocal art”. *The Musical Times and Singing Class Circular* 8:191.
- Novello**, Sabilla (1859). “Voice and vocal art. A treatise written for the use of teachers and students of singing (Continued)”. *The Musical Times and Singing Class Circular* 8:192.
- Oates**, Jennifer M.; **Bain**, Belinda; **Davis**, Pamela J.; **Chapman**, Janice; **Kenny**, Dianna T. (2006). “Development of an auditory-perceptual rating instrument for the operatic singing voice”. *Journal of voice* 20:1.
- Olwage**, Grant (2004). “The class and colour of tone: An essay on the social history of vocal timbre”. *Ethnomusicology forum* 13:2.
- Orr**, John Robert (2008). *The effect of vocal function exercises on objective and subjective measures of the singing voices of amateur choral singers over the age of fifty*. D.M.A. The University of Alabama.
- Paulk**, Jason D. (2005). *Preparing choral voices for historically guided vocalism in the Renaissance, Baroque, Classical, Romantic, and Contemporary styles*. D.M.A. The University of Oklahoma.
- Peterson**, Hans-Gunnar (1996). “Finns det ett ‘vi’ i musiken? Den rena rösten a cappella”. *The Art bin* 10.
- Quist**, Amanda Renee (2008). *Choral resonance: Re-examining concepts of tone and unification*. D.M.A. University of North Texas.
- Regier**, Marvin Paul (1996). *The haute-contre voice: Tessitura and timbre*. D.M.A. University of Oregon.
- Reneau**, April Christine (2008). *Determining basic voice classification of high school choir students*. M.M. El Paso: The University of Texas.
- Richardson**, Alfred Madeley (1899). *Choir training based on voice production*. London: Vincent music Co.
- Sataloff**, Robert Thayer (1991). “Medical care of the professional voice: The conductor’s responsibility”. *Journal of the Conductors Guild* 12:1–2.
- Schwartz**, Sandra M. (2006). *Vocal health of middle school and high school choral directors*. Ph.D. Florida: University of Miami.
- Schwartz**, Sandra M. (2009). “Voice range profiles of middle school and high school choral directors”. *Journal of research in music education* 56:4.
- Scott**, Paul B. (2007). *The impact of listening on the high school choir student’s voice*. M.A.E. Washington: Pacific Lutheran University.
- Shewan**, Robert (1973). *Voice training for the high school chorus*. West Nyack: Parker.
- Stenlund**, Dan-Olof (1993). ”Röstdiagnostik i körsammanhang”. *Röstläget*.
- Suchanek**, Alojzy (1993). “Rola kształcenia głosu w chórze”. [The role

of voice training in the choir]. In: Danel-Bohrzyk, Helena (Ed.). *Zagadnienia pedagogiki muzycznej*. Katowice: Uniwersytet Śląski (Prace naukowe Uniwersytetu Śląskiego w Katowicach Seria Publikacje Filii Uniwersytetu Śląskiego w Cieszynie, 1343).

**Sundberg, Johan** (1993). "Phonatory control in male singing: A study of the effects of subglottal pressure, fundamental frequency, and mode of phonation on the voice source". *Journal of voice* 7.

**Thurman, Leon** (1988). "Voice health and choral singing: When voice classifications limit singing ability". *Choral journal* 28:10.

**Thurman, Leon; Welch, Graham** (2000). *Bodymind & voice: Foundations of voice education*. Collegeville, Minnesota: VoiceCare Network.

**Tonkinson, Steven E.** (1990). *The Lombard effect in choral singing*. D.M.A. Kansas City: University of Missouri.

**Toole, Georgiann Hinchcliffe** (2003). *The female singing voice from childhood through adolescence*. Ph.D. Greensboro: The University of North Carolina.

**Trollinger, Valerie L.** (2007). "Pediatric vocal development and voice science: Implications for teaching singing". *General music today* 20:3.

**Ugglå, Madeleine** (1960). *Sångröstens behandling: grundläggande studier och övningar för solist- och körsångare*. Stockholm: Gehrman.

**Valentine, James Milfred** (1980). *An investigation of black- versus white-teachers' voice quality preference for black versus white high school choral students in Mississippi*. Ph.D. The University of Southern Mississippi.

**Weber, Steven Todd** (1992). *An investigation of intensity differences between vibrato and straight tone singing*. D.M.A. Arizona State University.

**Welch, Graham F.; White, Peta J.** (1993). "The developing voice: Education and vocal efficiency – A physical perspective". *Bulletin of the Council for Research in Music Education* 119.

**Woodruff, Neal Wayne** (2002). *The acoustic interaction of voices in ensemble: An inquiry into the phenomenon of voice matching and the perception of unaltered vocal process*. D.M.A. The University of Oklahoma.

**Zacharias, Agnete** (1934). "Stemmedannelsens betydning for korarbejdet, I". *Dansk Musik Tidsskrift* 7.

**Zacharias, Agnete** (1934). "Stemmedannelsens betydning for korarbejdet, II". *Dansk Musik Tidsskrift* 9.

**Zervas, Perry Peter** (1996). *Effects of prolonged singing on selected measures of vocal function in trained and untrained singers*. M.A. Long Beach: California State University.

#### ◆ Målbrott VOICE CHANGE

**Adcock, Eva** (1987). "The changing voice: The middle junior high challenge". *Choral journal* 28:3.

**Bayerkohler, Carolyn Esther** (2002). *Suitable vocal range and tessitura of the male changing voice in the published cambiata choral music and the author's original cambiata choral composition*. M.S.E. Minnesota: Southwest State University.

**Chapman, Ronald Thomas** (1989). *Training the male adolescent singing voice prior to, during, and following voice mutation using the "Vocal Behavior Training" methodology of Dr. Raymond Smolover*. Ph.D. New York University.

**Diehl, Kristen Elizabeth** (2009). *The adolescent female voice: A teacher resource guide of vocalists and related explanatory information for the development of the changing voice in the middle school choral rehearsal*. M.M.E. Annville PA: Lebanon Valley College.

- Freer**, Patrick Kenneth (2008). "Boys' changing voices in the first century of MENC journals". *Music educators journal* 95:1.
- Friar**, Kendra Kay (1999). "Changing voices, changing times". *Music educators journal* 86:3.
- Hansen**, Timothy M. (2009). *Choral participation and attitudes of males prior to or during the voice change as a predictor of future choral participation*. M.M.E. Indiana University.
- Hook**, Sally (2005). *Vocal agility in the male adolescent changing voice*. Ph.D. Columbia: University of Missouri.
- Killian**, J.N. (1997). "Perceptions of the voice-change process: Male adult versus adolescent musicians and nonmusicians". *Journal of Research in Music Education* 45.
- Killian**, J.N. (1999). "A description of vocal maturation among fifth- and sixth-grade boys". *Journal of Research in Music Education* 48.
- Luck**, James Thomas (1957). *A study relating to the boy's changing voice in intermediate church choirs of the Southern Baptist Convention*. Ed.D. The Florida State University.
- McKenzie**, Duncan (1956). *Training the boy's changing voice*. New Brunswick, N.J.: Rutgers, University Press.
- Mecke**, Ann-Christine (2007). *Mutantenstadl. Der Stimmwechsel und die deutsche Chorpraxis im 18. und 19. Jahrhundert*. Berlin: Wissenschaftlicher Verlag.
- Skadsem**, Julie A. (2007). "Singing through the voice change". *General music today* 21:1.
- Stewart**, Elizabeth Katherine (1999). *The national standards for arts education: A selected application to representative quality choral literature for boys' changing voices*. M.A. Eastern Michigan University.
- Stupple**, Caroline M. (2007). "The male changing voice: The student's experience". *Teaching music* 15:1.
- Taylor**, Shawn (2009). *Choosing choral literature to accommodate the boy's changing voice*. M.A. Long Beach: California State University.
- Usher**, Ann L. (2005). *Tracking the adolescent male voice mutation: Public middle school choral teachers' preparation, practices, and success*. Ph.D. Ohio: Kent State University.
- White**, Christopher D.; **White**, Dona K. (2001). "Commonsense training for changing male voices". *Music educators journal* 87:6.
- Willis**, Elizabeth C.; **Kenny**, Dianna T. (2008). "Effect of voice change on singing pitch accuracy in young male singers". *Journal of interdisciplinary music studies* 2:1–2.

## ► Tonbildning och intonation *TONE FORMATION AND INTONATION*

- Akamine**, Brian Totsuo (1991). *The effects of a choral voice building method on pitch matching skills in high school students*. M.A. Fullerton: California State University.
- Alldahl**, Per-Gunnar (2004). *Intonation i körsång*. Stockholm: Gehrman musikförlag (Sensus musikböcker).
- Alldahl**, Per-Gunnar (2008). *Choral intonation*. Stockholm: Gehrman Musikförlag.
- Bolkovac**, Edward Anthony (1993). *An edited translation and critical analysis of Pal Kardos' "Korusneveles-Korusbangzas" [Choral Training, choral Tone]*. D.M.A. California: Stanford University.
- Boullion**, Linda J. (2007). *The effect of diction instruction on the intelligibility of college-age singers*. Ed.D. University of South Dakota.

- Christensen, Helga** (1960). *Sjung vackert: tonbildning i teori och praktik*. Stockholm: Nordiska musikförlaget.
- Devaney, Johanna; Ellis, Daniel P. W.** (2008). "An empirical approach to studying intonation tendencies in polyphonic vocal performances". *Journal of interdisciplinary music studies* 2:1–2.
- Ford, Joseph Kevin** (1999). *The preference for strong or weak singer's formant resonance in choral tone quality*. Ph.D. The Florida State University.
- Grant, Joe W.** (1987). "Improving pitch and intonation". *Choral journal* 28:5.
- Gratzki, Bettina** (1993). *Die reine Intonation im Chorgesang*. Bonn: Verlag für Systematische Musikwissenschaft (Orpheus-Schriftenreihe zu Grundfragen der Musik).
- Haking Raaby, Ingrid** (1980). *Körsångare, ta ton, rätt ton på rätt sätt: tonbildning/ notläsning*. Stockholm: Gehrman's musikförlag.
- Hedden, Debra Gordon; Johnson, Christopher M.** (2008). "The effect of teaching experience on time and accuracy of assessing young singers' pitch accuracy". *Bulletin of the Council for Research in Music Education* 178.
- Höchel, Lothar** (1968). "Zur Entwicklung des Intonationsgehörs im Chor". *Musik in der Schule* 19.
- Höchel, Lothar** (1970). "Zur Entwicklung des Intonationsgehörs im Bereich der Mehrstimmigkeit". In: Dahlhaus, Carl; Kluge, Reiner; Meyer, Ernst Hermann; Wiora, Walter (Eds.). *Gesellschaft für Musikforschung. Bericht über den Internationalen Musikwissenschaftlichen Kongress, Leipzig 1966*. Kassel: Bärenreiter.
- Hofbauer, Kurt** (1978). *Praxis der chorischen Stimmbildung*. Mainz: Schott (Bausteine für Musikerziehung und Musikpflege, 33).
- Jordan, James M.** (1987). "The pedagogy of choral intonation: Efficient pedagogy of approach – an old problem". *Choral journal* 27:9.
- Limbach, Albert** (1980). *Die Kunst reiner Intonation. Studien zu unbegleitetem Solo- und Chorgesang in Oper und Konzert*. Wiesbaden: Breitkopf & Härtel.
- Lindahl, Allan** (1951). *Kurs i tonbildning för blandad kör*. Stockholm: Sveriges kyrkliga studie-förlag (Allmän studieplan/Sveriges kyrkliga studieförbund, 40).
- Lorentzen, Bent** (1971). *Lydförning, kordramatik*. København: Wilhelm Hansen.
- Mayer, Fred C.** (1964). "The relationship of blend and intonation in the choral art". *Music educators journal* 51:1.
- Meseck, Siegfried** (2006). *Stimmbildung im Chor: Anregungen, Einsichten, Übungen*. Augsburg: Wißner Augsburg (Forum Musikpädagogik).
- Müller, Matthias** (1995). "‘Aber bitte schön leise!’ Das Spannungsfeld zwischen ’chorischer Stimmbildung’ und ’individuellem Gesangsunterricht’ im Umfeld der kirchenmusikalischen Ausbildung". In: Vökl, Helmut (Ed.). *Kirchenmusik als Erbe und Auftrag: Festschrift zum 50jährigen Bestehen der Hochschule für Kirchenmusik Esslingen der Evangelischen Landeskirche in Württemberg*. Stuttgart: Carus.
- Roush, Clark A.** (1995). *The effects of imagerial and anatomical/ imagerial approaches to resonance training and choral experience on high school students' vocal tone quality*. Ph.D. Lincoln: The University of Nebraska.
- Schipke, Max** (1903). *Die Technik des tonalen Treffens für Chordirigenten, Gesang' und Musiklehrer unter besonderer Berücksichtigung des Gesang-Unterrichts an öffentlichen Lebranstalten*. Berlin: C. Habel.
- Sherman, Joy; Brown, Lawrence R.** (1995). "Singing passaggi: Modern



application of a centuries-old technique". *The choral journal* 36:1.

**Søraas**, Lars (1946). *Tonedanning og korskang*. Bergen: Tonikakursene.

**Steinsbø**, Nils Erik (1998). *Det finnes ikke sure kor, bare sure dirigenter: om intonasjon i kor*. Stavanger: N. Steinsbø.

**Stenlund**, Dan-Olof (1994). "Riktig fungerande konsonanter har positiv inverkan på vokalklangen". *Körlivet* 67:1.

**Swann**, Richard Alan (1999). *An investigation into the harmonic intonation discrimination and tuning preferences of choral musicians*. Ph.D. The Florida State University.

**Ternström**, Sten; **Sundberg**, Johan (1989). "Formant frequencies of choir singers". *Journal of the Acoustical Society of America* 86:2.

**Thornfield**, E.; **Tofft**, Alfred (1916). *Tunge- og læbe-øvelser: sproglig del for solo- og kor-sangere, skuespillere, talere, samt til skolebrug. En ny teknik for akkurat og tydelig ordfrembringelse*. København: Pio.

**White**, Ernest George (1950). *Science and singing. A consideration of the capabilities of the vocal cords and their work in the art of tone production*. London: Dent.

### ► **Andning** *BREATHING*

**Boardman**, Susan D. (1996). "Breathing your way to a better chorus". *Music educators journal* 82:6.

**Breckenridge**, Cynthia C (2008). *Positive breathing techniques for vocal health in the high school choral curriculum*. M.S. Farmville. Longwood University.

**Collins**, Ginger Ellen Blackburn (2000). *Breath-management instruction: Effects on the vocal accuracy and attitudes toward singing of sixth-grade choral students*. Ph.D. Greensboro: The University of North Carolina.

**Conable**, Barbara H (2000). *The structures and movement of breathing: A primer for choirs and choruses*. Chicago: GIA Publications.

**Doscher**, Barbara M. (1987). "Breathing: The motor of the singing voice". *Choral journal* 27:8.

**Gackle**, Martha Lynne (1987). *The effect of selected vocal techniques for breath management, resonance, and vowel unification on tone production in the junior high school female voice*. Ph.D. Florida: University of Miami.

**Tian**, Chunsheng (1999). "Ruhe zai hechang zhong zhengque zhangwo hu yu xi". [How to control the breath in chorus singing]. *Jiaoxiang: Xi'an Yinyue Xueyuan xuebao* 2:84.

### ► **Körakustik och körklang** *CHORAL ACOUSTICS AND SOUND*

**Anderson**, Gary L. (2002). "Den svenska klangen". *Tidningen Körsång* 1.

**Berndtsson**, Gunilla (1995). *Systems for synthesising singing and for enhancing the acoustics of music rooms: Two aspects of shaping musical sounds*. Ph.D. Stockholm: Kungliga Tekniska Högskolan.

**Bodin Carlson**, Lillemor (2003). *Härmapa eller sångfågel? Körklangen i flickkören*. Uppsats. Umeå universitet.

**Cardoso**, J. Lellis (1938). "A fonofotografia e a fonética". In: *Anais do Primeiro Congresso da Língua Nacional Cantada*. São Paulo: Departamento Municipal de Cultura.

**Daugherty**, James F. (1999). "Spacing, formation, and choral sound: Preferences and perceptions of auditors and choristers". *Journal of research in music education* 47:3.

**Daugherty**, James F. (2000). "Choir spacing and choral sound". In: Roberts, Brian A.; Rose, Andrea (Eds.). *Sharing the Voices: The Phenomenon of singing*. St.

Johns: Memorial University of Newfoundland.

**Diercks**, Louis H. (1967). "The individual in the choral situation...with mathematical justifications by E. Milton Boone". *Choral journal* 7:4.

**Dupere**, George Henry (1993). *Acoustical properties of preferred choral performance rooms in Illinois, Iowa, Minnesota, and Wisconsin*. D.M.A. Arizona State University.

**Ekholm**, Elizabeth (1999). *The effect of singing mode and seating arrangement on choral blend and overall choral sound*. Ph.D. McGill University.

**Fagnan**, Laurier (2005). *The acoustical effects of the core principles of the bel canto method on choral singing*. D.Mus. University of Alberta.

**Fauls**, Brenda Kaye Scoggins (2008). *A choral conductor's reference guide to acoustic choral music measurement: 1885 to 2007*. Ph.D. The Florida State University.

**Folger**, William Michael (2002). *Unifying the choral sound through voice matching: An empirical study of the adjustments in vibrato frequency modulation and amplitude modulation*. D.M.A. Greensboro: The University of North Carolina.

**Gäbel**, Christian (1976). "Die Register der menschlichen Stimme und der homogene Chorklang". *Lied und Chor* 68:11.

**Giardiniere**, David Carmine (1991). *Voice matching: An investigation of vocal matches, their effect on choral sound, and procedures of inquiry conducted by Weston Noble*. Ph.D. New York University.

**Grell**, Anke; **Sundberg**, Johan; **Ternström**, Sten; **Ptok**, Martin; **Altenmüller**, Eckart (2009). "Rapid Pitch Correction in Choir singers". *Journal of the Acoustical Society of America* 126:1.

**Hedell**, Kia (2009). "Klang i kör. Uppfattningar om körsång och klang i efterkrigstidens Sverige". *STM-Online* 12.

**Howard**, Deborah; **Moretti**, Laura (2009). *Sound and space in Renaissance Venice. Architecture, music, acoustics*. New Haven: Yale University Press.

**Jers**, Harald (1998). *Untersuchung der Realisierungsmöglichkeiten verteilter Quellen für die raumakustische Computersimulation am Beispiel des Chores*. Diplomarbeit. Aachen: RWTH.

**Jers**, Harald; **Kob**, Malte (1999). "Nachbildung eines Chores für raumakustische und musikalische Untersuchungen". In: Dickreiter, Michael (Ed.). *Bericht. Vom 20. bis 23. November 1998*. München: Saur.

**Jers**, Harald; **Ternström**, Sten (2004). "Intonation analysis of a multi-channel choir recording". In: *Baltic-Nordic Acoustics Meeting 2004. On-line Proceedings*. Mariehamn.

**Kahlin**, D. (1999). "The chorus effect revisited: Experiments in frequency-domain analysis and simulation of ensemble sounds". In: *Proceedings, 25th Euromicro Conference*.

**Lambson**, Athur Ray (1958). *An evaluation of various seating plans used in choral singing*. Ph.D. University of Utah.

**Lyons**, Lisanne Elizabeth (2009). *Strategies for developing a jazz and contemporary vocal ensemble sound for the traditional chamber choir*. D.M.A. Florida: University of Miami.

**Neufeld**, Charles Warren (1999). *Relationships among choral tone and intensity and the spectra of bass singing voices*. D.M.A. Arizona State University.

**Oldham**, Granville Murl (1994). *Achieving choral blend through vowel uniformity*. M.A. California: San Jose State University.

**Rodgers**, J.A. (1912). "An analysis of choral tone". *The musical times* 53:833.

**Rossing**, Thomas D.; **Sundberg**, Johan; **Ternström**, Sten (1987/09). "Acoustic comparison of soprano solo and choir singing". *Journal of the Acoustical Society of America* 82:3.

**Sneed**, Jason David (2002). *Interviews with selected choral conductors concerning rationales and practices regarding seating arrangement and its effect on choral blend*. M.A. Texas Woman's University.

**Ternström**, Sten (Eds.) (1986). *Acoustics for choir and orchestra: papers given at a seminar*. Stockholm: Akademien (Publications issued by the Royal Swedish Academy of Music, 52).

**Ternström**, Sten (1987). *Körakustik*. Stockholm: Gehrman (SKS musikböcker).

**Ternström**, Sten (1989). *Acoustical aspects of choir singing*. Ph.D. Stockholm. Kungliga Tekniska Högskolan.

**Ternström**, Sten (1991). "Physical and acoustic factors that interact with the singer to produce the choral sound". *Journal of voice* 5.

**Ternström**, Sten (1991). "Perceptual evaluations of voice scatter in unison choir sounds". *Quarterly progress and status report*.

**Ternström**, Sten (1994). "Vad är körakustik". *Röstläget*.

**Ternström**, Sten (1994). "Hearing myself with the others: sound levels in choral performance measured with separation of the own voice from the rest of the choir". *Journal of voice* 8:4.

**Ternström**, Sten (1994). "What can we learn from the acoustical study of choir singing?". In: Friberg, Anders (Ed.). *SMAC 93. Proceedings of the Stockholm Music Acoustics Conference: July 28–August 1, 1993*. Stockholm: Royal Swedish Academy of Music.

**Ternström**, Sten (1995). "Self-to-other ratios measures in choral performance".

*Proceedings of 15th International congress on acoustics (ICA '95)*.

**Ternström**, Sten (1999). "Preferred self-to-other ratios in choir singing". *Journal of the Acoustical Society of America* 105:6.

**Ternström**, Sten (2002). "Choir". In: Parncutt, Richard; McPherson, Gary E. (Eds.). *The science & psychology of music performance: Creative strategies for teaching and learning*. Oxford: Oxford University Press.

**Ternström**, Sten (2003). "Choir acoustics: An overview of scientific research published to date". *International Journal of Research in Choral Singing* 1:1.

**Thuerauf**, Jeffrey Paul (2010). *Articulation in choral ensembles: Attack synchronization*. D.M.A. Arizona State University.

**Tocheff**, Robert Dale (1990). *Acoustical placement of voices in choral formations*. Ph.D. The Ohio State University.

**Yang**, Eun Ho (2004). *The study of seating arrangement effect on choral blend: Positioning singers in three seating arrangements according to individual volume*. D.M.A. University of Washington.

**Xie**, Zongkun (1997). "Lun hechang yinxiang de junheng". [The balance of sound in a chorus]. *Qilu yiyuan: Shandong Yishu Xueyuan xuebao* 3:51.

## ► **Körrepetition** *CHORAL REHEARSAL*

**Adderley**, Cecil L. (2003). "Does the hour of the day affect student selection for an honor choir?". *The choral journal* 44:1.

**Andrews**, Frances M. (1948). *The development of a rehearsal technique for a secondary school choral group based on the use of the magnetic tape recording machine as a tool for the choral director*. Ed.D. The Pennsylvania State University.

- Armendariz**, Fernando R. (2005). *Improving participation during choral responding*. Ph.D. The University of Arizona.
- Arthur**, Judy Russell (2002). *Experienced teachers use of time in choral rehearsals of beginning and advanced choirs*. Ph.D. The Florida State University.
- Becker**, Jane (2003). *Vocal aging: Considerations for the solo vocal studio and the choral rehearsal setting*. D.M.A. Texas: University of Houston.
- Bell**, Cindy Lauren (2000). *An examination of adult amateur community chorus and choral conductor rehearsal behavior, with implications for music education*. Ed.D. New York: Columbia University Teachers College.
- Bell**, Cindy Lauren (2004). "Harmonizing and improvising in the choral rehearsal: A sequential approach". *Music educators journal* 90:4.
- Boyd**, Jack (1971). *Rehearsal guide for the choral director*. New York.
- Brendell**, Janna Kay (1992). *An analysis of time usage, rehearsal activity, and student off-task behavior during the initial minutes of high school choral rehearsals*. Ph.D. The Florida State University.
- Broomhead**, Paul (2006). "A study of instructional strategies for teaching expressive performance in the choral rehearsal". *Bulletin of the Council for Research in Music Education* 167.
- Campbell**, Jayne E. (2008). *A comparison of a hierarchical vocal function warm-up regimen and a routine calisthenic warm-up procedure in the choral ensemble rehearsal*. D.M.A. University of Southern California.
- Carr**, Deborah Louise (1996). *Concept mapping as an assessment tool: Accessing learning in a choral ensemble*. Ph.D. Columbia: University of Missouri.
- Castensson**, Reinhold (2005). "Gör musiklivets vardag synligare: så mycket tid lägger koristerna och vi ned". *Informationsbladet Körledaren* 4.
- Castiglione**, Anita L. (2002). *Choral accompanying: Identification and effective use of important skills and attributes in choral rehearsal*. D.M.A. Florida: University of Miami.
- Chagnon**, Richard Donald (2001). *A comparison of five choral directors' use of movement to facilitate learning in rehearsals*. D.M.A. Arizona State University.
- Corbin**, Lynn Ann (1982). *Vocal pedagogy in the choral rehearsal: The influence of selected concepts on choral tone quality, student understanding of the singing process, and student attitudes toward choir participation*. Ph.D. The Ohio State University.
- Corbin**, Lynn Ann (2001). "Enhancing learning in the choral rehearsal". *Music educators journal* 88:2.
- Cornelius**, Jeffrey M. (1982). "The use of metaphor in the choral rehearsal". *The choral journal* 23.
- Cottrell**, Duane (2009). "Voice science in the choral rehearsal: Examining glottal onset". *The Choral Scholar. The Online Journal of the National Collegiate Choral Organization* 1:1.
- Cox**, James William (1987). *The rehearsal organizational structures used by successful Ohio high school choral directors and their corresponding relationships*. Ph.D. Ohio: Kent State University.
- Creasy**, Kathleen Denise (1997). *The effects of experiential activities designed to heighten aesthetic responsiveness on the aesthetic experiences of college choral ensemble members*. Ph.D. Lincoln: The University of Nebraska.
- Davis**, Anita Pearl (1993). *Performance ratings and analysis of teaching during choral rehearsals*. Ph.D. The Florida State University.
- Demorest**, Steven M. (2001). *Building choral excellence: teaching sight-singing in the*

*choral rehearsal*. Oxford: Oxford University Press.

**Derby**, Sandra Elizabeth (2001). *Rehearsal of repertoire in elementary, middle, and high school choirs: How teachers effect change in student performance*. Ph.D. Austin: The University of Texas.

**Dunn**, Dwayne E. (1997). "Effect of rehearsal hierarchy and reinforcement on attention, achievement, and attitude of selected choirs". *Journal of research in music education* 45:4.

**Durrant**, Colin (2000). "Making choral rehearsing seductive: Implications for practice and choral education". *Research Studies in Music Education* 15.

**Edwards**, Malcolm V. (2002). "The choral rehearsal and the singing experience as a conserving activity". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing*. III. St. John's: Memorial University of Newfoundland.

**Field**, Sandra Truitt (1997). *Critical thinking skills and the secondary school choral music curriculum*. Ed.D. New York: Columbia University Teachers College.

**Figueiredo**, Sergio Luiz Ferreira de (1989). "A função do ensaio coral: Treinamento ou aprendizagem?". *OPUS: Revista da Associação Nacional de Pesquisa e Pós-Graduação em Música* 1:1.

**Figueiredo**, Sérgio Luiz Ferreira de (1990). *O ensaio coral como momento de aprendizagem: A prática coral numa perspectiva de educação musical*. Universidade Federal do Rio Grande do Sul.

**Fiocca**, Pamela Dayle Hopton (1986). *A descriptive analysis of the rehearsal behaviors of selected exemplary junior high and middle school choir directors*. Ph.D. The Ohio State University.

**Freer**, Patrick Kenneth (2003). *Rehearsal discourse of choral conductors: Meeting the needs of young adolescents*. Ed.D. New York: Columbia University Teachers College.

**Freer**, Patrick Kenneth (2008). "Teacher instructional language and student experience in middle school choral rehearsals". *Music education research* 10:1.

**Funk**, Gary Duane (1982). *Verbal imagery: Illuminator of the expressive content in choral music*. D.M.A. Arizona State University.

**Garrett**, Matthew L. (2009). *An examination of critical thinking skills in the high school choral rehearsal*. Ph.D. The Florida State University.

**Giersch**, Davis Philip (1993). *Choral diagnostic evaluation model: A self-administered and self-scored instrument for high school choral teachers to evaluate their skills in identifying and solving rehearsal problems*. D.M.A. Pennsylvania: Temple University.

**Gordon**, Lewis Woodruff (1980). *The analysis of music within the secondary school choral rehearsal based upon La Rue's "Guidelines for style analysis"*. D.M.A. Pennsylvania: Temple University.

**Gordon**, Lewis Woodruff (1989). *Choral director's rehearsal and performance guide*. West Nyack, N.Y.: Parker Pub. Co.

**Guo**, Lina (2009). *University choral rehearsals in China and Canada: a comparative case study*. British Columbia. University of Victoria.

**Henry**, Robert Alphonso (1965). *A comparative study of english choir rehearsal theories and practices*. Ph.D. Indiana University.

**Hibbard**, Therees Tkach (1994). *The use of movement as an instructional technique in choral rehearsals*. D.M.A. University of Oregon.

**Irwin**, Donna Rice (2006). *The rehearsal frame as an instructional tool in choral music education: A comparison of expert and novice choral conductors' perception of effective teaching*. Ph.D. University of Kentucky.

**Jacobsen**, Lesa Lynn (2004). *Verbal imagery used in rehearsals by experienced high*

*school choral directors: An investigation into types and intent of use.* D.M.A. University of Oregon.

**Jansson, Henrik** (1958). *Tio körrepetitioner: i kyrkans ungdomskör.* Stockholm: Studiebokförlag (Allmän studieplan/Sveriges kyrkliga studieförbund).

**Jaros, Marc David** (2008). *Optimal experience in the choral rehearsal: A study of flow and affect among singers.* Ph.D. University of Minnesota.

**Jenkins, Bonnie L.** (2005). *Beautiful choral tone quality rehearsal techniques of a successful high school choral director.* Ph.D. Columbia: University of Missouri.

**Jordan, James Mark; O'Regan, Tarik; Corporon, Eugene** (2007). *The choral rehearsal.* Chicago: GIA Publications.

**Kaptain, Laurence D.** (1987). "Motivation takes form in the choral rehearsal". *Choral journal* 28:4.

**Kassler, David J.** (2001). "Journal sheets in the choral rehearsal". *Teaching music* 8:5.

**Kayan, Heather A.** (2008). *Enacting social justice in the middle school choral rehearsal: Three case studies.* M.A.T. Rider University.

**Keenan-Takagi, Kathleen** (1995). *The effect of mental rehearsal during observational learning in the high school chorus rehearsal.* Ph.D. Buffalo: State University of New York.

**Lamb, Christina** (2005). "Ten steps to a more productive choral rehearsal". *Teaching music* 12:5.

**Lebas, Leonardo C.** (2009). *Choral, orchestral, and choral-orchestral rehearsal techniques to optimize choral-orchestral renditions.* D.M.A. Lincoln: The University of Nebraska.

**Lind, Robin Anna-Karin** (1998). *Two-part species counterpoint as an instructional tool for developing the musical knowledge of high*

*school choral students within the choral rehearsal.* Ph.D. The University of Utah.

**Mathews, Christopher Wayne** (2004). *Rehearsing toward music literacy: A systematic approach within the choral rehearsal utilizing literature selected for performance.* D.M.A. University of Kentucky.

**McCarthy, Marta** (2002). "Using gesture and imagery: Enhancing musical understanding in the choral classroom". In: Hanley, Betty; Goolsby, Thomas W. (Eds.). *Musical understanding. Perspectives in theory and practice.* [S.l.]: Canadian Music Educators Association.

**McCoy, Claire Wehr** (1986). *The effects of movement as a rehearsal technique on performance, meter discrimination ability, and attitude of members of high school choral ensembles.* Ph.D. The University of Iowa.

**Meeks, Michael Wayne** (1999). *Initial presentation of repertoire: Rehearsal behaviors in selected secondary school choirs.* Ed.D. The University of Alabama.

**Moore, Rager Harrell** (1995). *Aspects of choral ensemble: Definitions and applications of selected outstanding university choral conductors.* D.M.A. Kansas City: University of Missouri.

**Mount, Timothy Alan** (1982). *Pitch and rhythm error identification and its relevance in the use of choral sectional rehearsals.* D.M.A. University of Southern California.

**Nápoles, Jessica** (2006). *The effect of duration of teacher talk on the attitude, attentiveness, and performance achievement of high school choral students.* Ph.D. The Florida State University.

**Nápoles, Jessica; Bowers, Judy K.** (2010). "Differential effects of instructor feedback vs. self-observation analysis on music education majors' increase of specific reinforcement in choral rehearsals". *Bulletin of the Council for Research in Music Education* 183.

**O'Toole, Patricia Ann** (1994). *Redirecting the choral classroom: A feminist poststructural analysis of power relations within three choral*

- settings*. Ph.D. Madison: The University of Wisconsin.
- Overturf**, Marilyn Sherman (1985). *Implementing concepts of vocal sound: Rehearsal approaches of four conductors of outstanding high school choirs*. Ph.D. The Florida State University.
- Parent**, Karen Augusta (2007). *Applying Alexander Technique in the high school choral rehearsal*. M.A. University of British Columbia.
- Peterson**, Christopher W. (2000). "Moving musical experiences in chorus". *Music educators journal* 86:6.
- Petty**, Robert Allen (1987). *Evaluation of procedures to develop selected choral rehearsal skills with undergraduate choral methods students*. Ph.D. The Ohio State University.
- Rayfield**, William W (2007). *Integrating vocal and musical techniques in the choral rehearsal*. M.M. Columbus State University.
- Rhoads**, Mark Durward (1990). *Decision-making in the choral rehearsal: A study of five outstanding high school choral directors using stimulated recall*. D.M.A. University of Oregon.
- Rhodes**, Leslie Robertson (2000). *The effectiveness of rehearsal journals on communication and critical thinking skills in an advanced high school jazz choir*. M.I.T. Whitworth College.
- Rohwer**, Mark Edward (1997). *Talking within music: An ethnographic study of choral instruction, verbal interactions and the resulting ensemble sounds within a high school choral rehearsal*. Ph.D. The Ohio State University.
- Root**, Rachel Lorraine (2001). *Choral rehearsal memory techniques*. D.M.A. University of Washington.
- Sherrill**, Munro Hunting (1986). *An analytical study of videotaped rehearsal and conducting techniques of selected junior and senior high school band conductors*. D.M.A. New York: The University of Rochester.
- Skoog**, William (2004). "Use of image and metaphor in developing vocal technique in choirs". *Music educators journal* 90:5.
- Snow**, Sandra Lea (1998). *Rehearsing in the choral context: A qualitative examination of undergraduate conductor/ teacher planning processes and relationships to emergent pedagogical knowledge evidenced in teaching*. Ph.D. Michigan State University.
- Stamer**, Rick A. (1999). "Motivation in the choral rehearsal". *Music educators journal* 85:5.
- Stollak**, Mary Alice; **Alexander**, Lois (1998). "The use of analogy in the rehearsal". *Music educators journal* 84:6.
- Stevens**, Harvey Morris (2001). *A teacher/ action research study of student reflective thinking in the choral music rehearsal*. Ph.D. Austin: The University of Texas.
- Strand**, Katherine (2003). "Teaching musical interpretations through choral rehearsals". *Music educators journal* 90:1.
- Studer**, James Leonard (1995). *Rehearsal and performance considerations for three multicultural choral sets*. M.M. Reno: University of Nevada.
- Thoburn**, Crawford (1970). "Some additional thoughts on choral vocalizing". *American choral review* 12:3.
- Tipton**, Denice Granger (1996). *The use of sequential patterns in select children's, youth, and adult Southern Baptist choir rehearsals*. Ed.D. The University of Alabama.
- Tyson**, Thomas Lamon (1988). *A descriptive case study of a master teacher's verbal behavior in a high school choral rehearsal*. Ed.D. Urbana-Champaign: University of Illinois.
- van Slyke**, Dana H. (2001). *An examination of movement as a rehearsal technique for a high school choir: A descriptive study*. M.S. Shenandoah University.

- Warner**, David Lee (1986). *An investigation of patterns of motivation in rehearsal construction of selected high school choral conductors*. D.M.E. University of Northern Colorado.
- Watkins**, Richard Eugene (1986). *A descriptive study of high school choral directors' use of modeling, metaphorical language, and musical/technical language related to student attentiveness (rehearsal, verbalization)*. Ph.D. Austin: The University of Texas.
- Webb**, Jeffrey L. (2007). "Promoting vocal health in the choral rehearsal". *Music educators journal* 93:5.
- Weiss**, John Richard (2001). *Vocal health in the choral rehearsal: Common ground for operatically trained singers, studio voice teachers and choral conductors*. D.M.A. The University of Arizona.
- Whitlock**, Ruth Hendricks Summers (1981). *The design and evaluation of study materials for integrating musical information into the choral rehearsal*. Ph.D. University of North Texas.
- Willetts**, Sandra (2000). *Beyond the downbeat. Choral rehearsal skills and techniques*. Nashville: Abingdon Press.
- Williamson**, Sue (2009). "Artistry through improvisation in the choral rehearsal". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications, 281–304.
- Wis**, Ramona M. (1993). *Gesture and body movement as physical metaphor to facilitate learning and to enhance musical experience in the choral rehearsal*. Ph.D. Illinois: Northwestern University.
- Wis**, Ramona M. (1999). "Physical metaphor in the choral rehearsal: A gesture-based approach to developing vocal skill and musical understanding". *The choral journal* 40:3.
- Worthington**, Joanne Layton (1992). *A descriptive study of teachers' interactive decision-making in the high school choral music rehearsal classroom*. Ph.D. College Park: University of Maryland.
- Yao**, Lili (1997). "Qiantan qunzhong hechang de pailian". [On public chorus rehearsals]. *Jiaoxiang: Xi'an Yinyue Xueyuan xuebao* 2:76.
- Yarbrough**, Cornelia; **Dunn**, Dwayne E.; **Baird**, Sara Lynn (1996). "A longitudinal study of teaching in a choral rehearsal". *Southeastern journal of music education* 8.
- Yarbrough**, Cornelia; **Henley**, Paul (1999). "The effect of observation focus on evaluations of choral rehearsal excerpts". *Journal of research in music education* 47:4.
- Yarbrough**, Cornelia; **Madsen**, Katia (1998). "The evaluation of teaching in choral rehearsals". *Journal of research in music education* 46:4.

## ► Notläsning *SIGHT-SINGING*

- Anderson**, Thomas Lee (1989). *An analysis of the content and applications of selected sight singing texts for junior high school choirs*. D.M.A. Kansas City: University of Missouri.
- Antinone**, Patrick M. (2000). *The effect of Movable-Do versus Fixed-Do sight reading systems on beginning choral students' melodic sight-reading accuracy*. M.A. Texas Woman's University.
- Baer**, Jeffrey Scott (2010). *The relationship of multiple intelligence instruction to sight singing achievement of middle school choral students*. Ed.D. Walden University.
- Bathe**, William; **Karnes**, Kevin (2005). *A brief introduction to the skill of song*. Aldershot: Ashgate.
- Benton**, Carol Wright (2002). *A study of the effects of metacognition on sight-singing achievement and attitudes among students in a middle school choral music program*. D.M.A. Virginia: Shenandoah University.



- Byars, Ronald Chris** (1996). *A comparative review of six choral sight-singing manuals*. M.M.E. Kentucky: University of Louisville.
- Daniels, Rose Dwiggin** (1985). *Relationships among selected factors and the sight-reading ability of high school mixed choirs*. Ph.D. University of South Carolina.
- Demorest, S.M.** (1998). "Improving sight-singing performance in the choral ensemble: The effect of individual testing". *Journal of Research in Music Education* 46.
- Demorest, S.M.** (1998). "Sightsinging in the secondary choral ensemble: A review of the research". *Bulletin of the Council for Research in Music Education* 137.
- Ewers, Marla Sue** (2004). *Computer-assisted music instruction as supplemental sight-singing instruction in the high school choir*. Ed.D. Urbana-Champaign: University of Illinois.
- Ferrante, Joseph David** (2010). *An investigation of the effects of regularly employed melodic dictation tasks on the sight-singing skills of high school choral students*. D.M.A. Boston University.
- Fisher, K. Claire** (2009). *The relationship between sight-reading skills and sight-singing achievement in high school choral students*. M.Ed. Milligan College.
- Floyd, Eva; Bradley, Kelly** (2006). "Teaching strategies related to successful sight-singing in Kentucky choral ensembles". *Update: Applications of research in music education* 25:1.
- Folkerts, Patti DeWitt** (1998). *A systematic analysis of choral sightreading materials adopted for use in Texas middle schools from 1988–1999 and a suggested original program of study*. D.M.A. Texas: University of Houston.
- Furby, Victoria J.** (2008). *Process and product: The sight-singing backgrounds and behaviors of first-year undergraduate students*. Ph.D. The Ohio State University.
- Graves, David Lee** (1980). *The development of an objective sight-singing achievement test employing electronic measurement apparatus*. D.B.A. University of Georgia.
- Henry, Michele L.** (2008). "The use of specific practice and performance strategies in sight-singing instruction". *Update: Applications of research in music education* 26:2.
- Henry, Michele Len** (1999). *The development of an individual vocal sight-reading inventory*. Ph.D. University of Minnesota.
- Henry, Michele Len** (2004). "The use of targeted pitch skills for sight-singing instruction in the choral rehearsal". *Journal of research in music education* 52:3.
- Johnson, Greta J. Bredemeier** (1987). *A descriptive study of the pitch-reading methods and the amount of time utilized to teach sight-singing by high school choral teachers in the north central region of the American Choral Directors Association*. M.Ed. Lincoln: The University of Nebraska.
- Kampen, Kurt Edward von** (2003). *An examination of factors influencing Nebraska high school choral directors' decisions to use sight-singing instruction*. Ed.D. Lincoln: The University of Nebraska.
- Kuehne, Jane M.** (2007). "A survey of sight-singing instructional practices in Florida middle-school choral programs". *Journal of research in music education* 55:2.
- Kuehne, Jane Marie** (2000). *Organization and sequence in the development of a sightreading method for beginning middle school treble choir students*. M.M.E. San Antonio: University of Texas.
- Kuehne, Jane Marie** (2003). *A survey of sight-singing instructional practices in Florida middle school choral programs*. Ph.D. The Florida State University.
- Lånkan, Tove** (1984). *Noter og unoter i nord-trønderkor: en studie av status i notekunnskap hos nord-trønderske korsangere, samt utprøving av et systematisk program for*

*læring av noter i et vanlig blandakor.*  
Trondheim.

**Lescat**, Philippe (1988). "De la main harmonique au solfège: L'apprentissage de la lecture chantée". *Vibrations* 6.

**Lucas**, Keitha Victoria (1991). *The effect of contextual condition on the sight singing achievement of middle school choral music students*. Ph.D. Florida: University of Miami.

**Mosher**, Raymond Mylar (1972). *A study of the group method of measurement of sight-singing*. New York: AMS Press (Columbia university. Teachers college. Contributions to education, 194).

**Munn**, Vivian Carole (1990). *A sequence of materials for developing sight-singing skills in high school choirs*. D.M.A. The University of Oklahoma.

**Myers**, Gerald C. (2008). *Sight-singing instruction in the undergraduate choral ensembles of colleges and universities in the Southern Division of the American Choral Directors Association: Teacher preparation, pedagogical practices and assessed results*. D.M.A. Greensboro: The University of North Carolina.

**Nolker**, David Brett (2001). *Individual sight-singing success: Effects of testing condition, large ensemble sight-singing rating, school size, and selected background factors*. Ph.D. Columbia: University of Missouri.

**Norris**, Charles E. (2004). "A nationwide overview of sight-singing requirements in large-group choral festivals". *Journal of research in music education* 52:1.

**Parker**, Nancy Reimers (2007). *A team-based learning model to improve sight-singing in the choral music classroom*. Ph.D. University of Minnesota.

**Platte**, Jay Daniel (1981). *The effects of a microcomputer-assisted instructional program on the ability of college choral ensemble members to sing melodic configurations at sight*. D.A. Indiana: Ball State University.

**Potgieter**, Paul Stephanus (2004). *South African unit standards for sight-singing, realised in a multiple-media study package*. D.Mus. University of Pretoria.

**Prasso**, Nina Marlene (1997). *An examination of the effect of writing melodies, using a computer-based song-writing program, on high school students' individual learning of sight-singing skills*. Ed.D. New York: Columbia University Teachers College.

**Ross**, Margaret Ann (1990). *The development, implementation and evaluation of a program to develop vocal music reading skills in the college choral ensemble*. Ph.D. Pennsylvania: University of Pittsburgh.

**Scofield**, William Rodney (1980). *The construction and validation of a method for the measurement of the sight-singing abilities of high school and college students*. Ph.D. Michigan State University.

**Scott**, Tina Bull (1996). *The construction of a holistic, criterion-referenced sight-singing test for high school sopranos based on the voluntary national standards for music education*. Ph.D. Urbana-Champaign: University of Illinois.

**Smith**, Susan April (1998). *Sight singing in the high school choral rehearsal: Pedagogical practices, teacher attitudes and university preparation*. Ph.D. The Florida State University.

**Snider**, Mark Timothy (2007). *Choral sightsinging strategies in 1A, 3A, 4A, and 6A Kansas high schools: Instructional time allotted, teacher strategies, and materials used*. M.M. Kansas: Emporia State University.

**Stewart**, Erin E. (2007). *The effect of awareness and practice of phonemic elements on individual sight-singing at the junior high level*. M.M.E. University of Kansas.

**Sunderland**, Martin R. (1994). *A description of selected Ohio secondary choral ensembles with particular attention to sightreading skills. (Volumes I and II)*. D.M.E. Ohio: University of Cincinnati.

**White**, Adam G. (2009). *Relationships among high school choir teachers' self described*

*teaching practices and sight-singing scores from a district/all-state audition event.* M.M.E. University of Kansas.

**Winnick, William** (1987). "Hybrid methods in sight singing". *Choral journal* 28:1.

**Yarbrough, Cornelia; Orman, Evelyn K.; Neill, Sheri L.** (2007). "Time usage by choral directors prior to in sight-singing adjudication". *Update: Applications of research in music education* 25:2.

**Yarbrough, Cornelia; Orman, Evelyn K.; Neill, Sheri L.; Whitaker, Jennifer A.** (2007). "Time usage of middle and high school band directors in sight-reading adjudication". *Update: Applications of research in music education* 25:2.

### ► Körrepertoar **CHORAL** **REPERTOIRE**

**Bolt, Gerald Roger** (1983). *Choral repertoire selection competency development in undergraduate music education curricula.* Ed.D. Arizona State University.

**Brusniak, Friedhelm** (2003). "Repertoirebildung und -pflege bei Chorvereinen". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert.* Kassel: Bärenreiter.

**Canfield, Jennifer Leigh Kirkland** (2009). *Middle and junior high school choral repertoire: Directors' criteria for selection, quality, and appropriateness.* Ph.D. Alabama: Auburn University.

**Dahlman, Henry Nicholas** (1991). *The effect of choral program size, teacher experience, and teacher education level on the selection of high school choral music literature.* D.M.A. University of Missouri.

**Devore, Deborah Marko** (1989). *Choral music repertoire selection in the Ohio Music Education Association Large group high school*

*contests.* Ph.D. Ohio: Kent State University.

**Diddle, Laura Dawn** (2005). *The repertoire selection practices and skills of beginning choral music educators.* Ph.D. University of South Carolina.

**Dobbs, Jack P. B.** (1952). "Choir training and repertory". In: Routley, Erik (Ed.). *The organist and the congregation: Lectures and a sermon delivered at the first conference of congregational organists.* London: Independent Press.

**Forbes, Guy Wayne** (1998). *The repertoire selection practices of public high school choral directors in Florida, Georgia, South Carolina, North Carolina, and Virginia.* Ph.D. University of Florida.

**Gerow, Maurice** (1964). "Criteria of choral concert program building as related to an analysis of the elements of musical structure". *Journal of research in music education* 12:2.

**Hammar, Russell Alfred** (1961). *The principles and practices in developing a volunteer church choir program.* Ph.D. New York: Columbia University.

**Høybye, John** (2004). "Pædagogisk kormusik". In: Palsmar, Henrik (Ed.). *For Skolen og for Livet: Om korsang, dannelse og læreprocesser – Festskrift 75 år. Sangskolen på Sankt Annæ Gymnasium.* København: Danmarks Pædagogiske Universitets Forlag.

**Hunsaker, Tracy Caldwell** (2007). *Processes and criteria of nationally recognized high school choral directors in the selection of performance literature.* Ph.D. University of Florida.

**Krones, Hartmut** (2003). "Gesangsvereine und Neue Musik". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert.* Kassel: Bärenreiter.

**Patton, Patrick E.K.** (1993). *Differentiated preferences for choral program order among choral directors, choir participants, and choir*

*nonparticipants*. D.M.A. Kansas City: University of Missouri.

**Raspberry**, James Roland (1985). *A dimensional approach to twentieth century choral literature for the high school choral director*. Ed.D. Missouri: Washington University.

**Reames**, Rebecca R. (2001). "High school choral directors' description of appropriate literature for beginning high school choirs". *Journal of research in music education* 49:2.

**Shrock**, Dennis (2009). *Choral repertoire*. Oxford: Oxford University Press.

### ► Kör och text *CHOIR AND TEXT*

**Ambrazevičius**, Rytis; **Leskauskaitė**, Asta (2008). "The effect of the spoken dialect on the singing dialect: The example of Lithuanian". *Journal of interdisciplinary music studies* 2:1–2.

**Blackstone**, Dara Ellen (1996). *A perceptual examination of the effect of select languages on the pronunciation of sung Latin*. Ph.D. The University of Connecticut.

**Ellis**, Wendy Annette (2009). *The impact of C-PEP (choral reading, partner reading, echo reading, and performance of text) on third grade fluency and comprehension development*. Ed.D. Tennessee: The University of Memphis.

**Epp**, Garrett Wayne (1993). *Relationships among selected director characteristics and secondary choral directors' use of non-English texts*. D.M.A. Kansas City: University of Missouri.

**Fabbri**, Franco (1998). "Don't bore us – Get to the chorus?: Serve la noia alle canzoni?". In: Stefani, Gino (Ed.). *La significazione musicale, tra retorica e pragmatica*. Bologna: CLUEB (Acta semiotica Fennica, 6).

**Fisher**, Robert Edward (1989). *Development of a rationale and methodology for*

*a standardized approach to English diction in choral performance*. Ph.D. University of Kansas.

**Jeffers**, Ron; **Paine**, Gordon (1988). *Translations and annotations of choral repertoire*. Corvallis, Or.: Earthsongs.

**Leclair**, Francois-Hugues (2002). *Parole et musique: Une exploration de leurs relations multiples dans la composition de trois oeuvres*. D.Mus. Université de Montreal.

**Lewin**, David (2006). *Studies in music with text*. Oxford: Oxford University Press (Oxford studies in music theory).

**Marsh Chase**, Shannon Maxine (2002). *Secondary choral music educators' training, experience and current teaching practice concerning foreign language diction and world musics repertoire*. Ph.D. The Florida State University.

**Peterson**, Craig Charles (2005). *Translations and transliterations of nineteenth- and twentieth-century choral literature with French texts*. D.M.A. Arizona State University.

**Simons**, Harriet (1972). "The demise of the text in modern choral music". *Choral journal* 13:4.

**Uggla**, Madeleine (1991). "Ord och ton – en helhet". *Musiklivet: Vår sång* 64:2.

### ► Interpretation

**Bartels**, William H. (1972). "Problems of choral interpretation and technique". *Choral journal* 13:1.

**Berger**, Jean (1967). "Interpretation of 20th-century choral music". *Choral journal* 7:4.

**Bermingham**, Gudrun A. (2006). *Teaching choral music by German-Austrian 18th and 19th century composers: Standard-based lessons and materials for seven pieces of the high school repertoire*. Ph.D. University of Florida.

**Broomhead**, Paul (2009). "An individualized problem solving approach for teaching choral phrase shaping: An experimental study". *Update: Applications of research in music education* 27:2.

**Clark**, Albert E. (1993). *Stylistic, dramatic, and musical considerations in the preparation of abridged performances of the oratorios of G. F. Handel*. D.M.A. Austin: The University of Texas.

**Coward**, Henry (1914). *Choral technique and interpretation*. [S.l.]: Novello (Handbooks for musicians).

**Peed**, John H. (1980). "The interpretive process in choral music". *Choral journal* 21:1.

**Skadsem**, Julie A. (1996). "The effect of verbal, written, gestural, and choral stimuli on singers' performance responses to dynamic changes in music". *Missouri journal of research in music education* 33.

**Swann**, Mona (1964). *An approach to choral speech*. London: Macmillan.

**Theodorou**, Philemon Demetrius (1998). *Baroque and classical interpretation for secondary school choral music conductors: A guide for performance*. D.M.A. The University of Oklahoma.

**Turning**, Svend (1946). "Korsang og foredragskunst Del 1". *Dansk Musik Tidsskrift* 8.

**Turning**, Svend (1946). "Korsang og foredragskunst Del 2". *Dansk Musik Tidsskrift* 9.

### ► Tonic sol-fa

**Benedik**, Frank (1926). "Tonwort und Musikerziehung". In: *Bericht über den I. musikwissenschaftlichen Kongress der Deutschen Musikgesellschaft in Leipzig*. Wiesbaden: Breitkopf & Härtel.

**Byrnes**, Suzanne Rita (1996). "Comparison of an activity- versus non-activity-based approach for teaching

youth choir solfege classes". *Missouri journal of research in music education* 33.

**Glover**, Sarah Ann (1838). *Guide to Sol-fa-ing; containing German Canons, also Psalm Tunes, according with all the measures employed by Brady & Tate*. Norwich: Jarrold and Sons.

**Hundoegger**, Agnes (1897). *Leitfaden der Tonika-Do-Lehre*. Hannover.

**Stevens**, Robin S. (2006). "Tonic sol-fa in non-Western cultures: The case for its continued use in choral music making". In: Sims, Wendy L.; Tahir, Ramona (Eds.). *Sentuhan: Proceedings of the 27th World Conference of the International Society for Music Education, 16–21 July, 2006, Kuala Lumpur, Malaysia*. Nedlands.

**Stevens**, Robin S.; **Akrofi**, Eric A. (2004). "Tonic Sol-fa in South Africa - A case study of endogenous musical practice". In: Australian Association for Research in Music Education (Ed.). *Proceedings of the XXVth annual conference, 25–28 September 2004, Southern Cross University, Tweed-Gold Coast Campus, Tweed Heads*. Melbourne Vic.: AARME.

**Teixeira Dos Santos**, Regina Antunes Del-Ben Luciana (2010). "Quantitative and qualitative assessment of solfege in a Brazilian higher educational context". *International journal of music education* 28.

### ○ KÖRPRAXIS CHORAL PRACTICE

**Balsnes**, Anne Haugland (2009). *Å lære i kor: Belcanto som praksisfelleskap*. Oslo. Norges musikkhøgskole.

**Balsnes**, Anne Haugland (2010). "Learning in choirs – Belcanto as a community of practice. Summary of a research-Ph.D. project". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.

**Bauer**, Markus (2001). "Zeitgemäße Auftrittformen von Chören im

außerliturgischen Rahmen”. *Forum Kirchenmusik* 52:2.

**Costa, Patricia** (2009). “A expressão cênica como elemento facilitador da performance no coro juvenil”. *Per musi: Revista acadêmica de música* 19.

**Fernandes, Angelo José; Kayama, Adriana Giarola; Östergren, Eduardo Augusto** (2006). “O regente moderno e a prática coral na atualidade: Sonoridade e técnica”. *Per musi: Revista acadêmica de música* 13.

**Figueiredo, Sérgio Luiz Ferreira de** (1990). “A aprendizagem de conceitos musicais através da prática coral”. *Em pauta: Revista do curso de pós-graduação mestrado em música* 1:2.

**Flummerfelt, Joseph** (2005). “Does it sing?”. In: Buchanan, Heather J.; Mehaffey, Matthew; et al. (Eds.). *Teaching music through performance in choir*. Chicago: GIA Publications.

**Glossner, Herbert** (2000). “Inszenierte Kirchenmusik: Wie große Chorwerke Bühnengestalt annehmen”. *Musik & Kirche* 70:3.

**Hällstig, Britta** (2005). *Dom bara sjunger: en studie av musikeorins roll i amatörkör*. C-uppsats. Luleå: Luleå tekniska universitet/Musikhögskolan.

**Hawkins, Kenneth Neil** (1991). *An analytic comparison of performing competence among east Tennessee high school choirs that are prepared to sing without benefit of a conductor to choirs performing with a conductor*. Ed.D. The University of Southern Mississippi.

**Johnson, Terrence Alan** (1993). *The choral accompanist: Perceptions of competencies and attributes*. Ph.D. The Florida State University.

**Kaiser, Thomas** (1995). “Orgel, Bläser, Chor: Gedanken zur musikalischen Rollenverteilung in einer Landkirchengemeinde”. In: Völkl, Helmut (Ed.). *Kirchenmusik als Erbe und Auftrag: Festschrift zum 50jährigen Bestehen der Hochschule für Kirchenmusik Esslingen der*

*Evangelischen Landeskirche in Württemberg*. Stuttgart: Carus.

**Krüger, Helmut** (1988). *Kleiner Chor – ganz groß*. Berlin: Evangelische Verlags-Anstalt.

**Lind, Vicki Rae** (1997). *The relationship between Hispanic enrollment and the classroom environment in secondary choral music programs*. Ph.D. The University of Arizona.

**Paede, Henrike** (2004). “Die Knilche von der letzten Bank: Arbeitsplatz Chor”. *Das Orchester: Zeitschrift für Orchesterkultur und Rundfunk-Chorwesen* 52:2.

**Sherman, Louis Leroy** (1976). *An analysis of participation in selected protestant adult church choirs in Madison, Wisconsin*. Ph.D. Madison: The University of Wisconsin.

**Volp, Rainer** (1995). “Grenzgänge im Klangkörper Raum: Ein szenisches Oratorium und die Orte der Chormusik”. *Kunst und Kirche: Ökumenische Zeitschrift für Architektur und Kunst* 1.

### ► Uppförandepraxis **CHORAL PERFORMANCE/PRACTICE**

**Abrahams, Frank** (2005). “Meeting national standards for music education through choral performance”. In: Buchanan, Heather J.; Mehaffey, Matthew; Abrahams, Frank; Armstrong, Anton; Flummerfelt, Joseph; Morton, Graeme; Noble, Weston (Eds.). *Teaching music through performance in choir*. Chicago: GIA Publications.

**Aštaeva, Olga P.** (Ed.) (2000). *Sovremennye tendencii vokal'no-borovogo ispolnitel'stva*. [Contemporary practices of vocal-choral performing]. Ulan-Ude: Vostočno-Sibirskaja Gosudarstvennaja Akademija Kultury i Iskusstva.

- Baker**, Teresa P. (2003). *"The Sacred Harp" in a choral setting*. M.A. San Jose State University.
- Bassani**, Florian (2009). "Erkenntnisse zur mehrhörigen Aufführungspraxis nach römischen Vorbildern. I". *Das Magazin für Alte Musik* 26:226.
- Bikkembergs**, Kurt (1998). "Programmatie voor koor". *Even aanzoemen: Tweemaandelijks tijdschrift van het Algemeen Nederlands Zangverbond* 26:1.
- Boerger**, Kristina Gisele (2000). *Whose music is it, anyway? Black vocal ensemble traditions and the Feminist choral movement: Performance practice as politics*. A.Mus.D. Urbana-Champaign: University of Illinois.
- Brilleslyper**, MaryAnn (1997). *The choral programming practices of selected professional American symphony orchestras: 1994–1997*. D.M.A. Arizona State University.
- Byrnes**, Suzanne Rita; **Darrow**, Alice-Ann; **Fredrickson**, William Elwood (1999). "Sign language and choral performance: An exploratory study of performer and audience attitude and recall". *Missouri journal of research in music education* 36.
- Cannady**, G. (1989). *Performing a Johann Sebastian Bach cantata with a high school choir*. M.A. University of Wyoming.
- Cheek**, Jimmy Alexander, II (2007). *The effect of race and racial perception on adjudicators' ratings of choral performances attributed to racially homogeneous and racially heterogeneous groups*. Ph.D. Greensboro: The University of North Carolina.
- Cherland**, Carl Marcus (1991). *Current choral music practices of the Evangelical Lutheran Church in Canada*. D.M.A. Arizona State University.
- Collins**, Walter S. (1971). "What is a good edition?". *Choral journal* 12:3.
- Conlon**, Joan Catoni (1979). "Early instruments and choral music". *Choral journal* 20:1.
- Cooksey**, John M. (1977). "A facet-factorial approach to rating high school choral music performance". *Journal of research in music education* 25:2.
- Costa**, Patricia (2009). "A expressão cênica como elemento facilitador da performance no coro juvenil". *Per musi: Revista acadêmica de música* 19.
- Counsell**, Colin (2004). "Dancing to utopia: Modernity, community and the movement choir". *Dance research: The journal of the Society for Dance Research* 22:2.
- Davis**, John Lawton (1994). *An analysis of serial technique in Webern's Cantata Number Two and Stravinsky's "Canticum Sacrum" with implications for performance*. D.M.A. University of Georgia.
- Delorenzo**, Joseph (1985). *The chorus in American musical theater: Emphasis on choral performance*. Ph.D. New York University.
- Duchan**, Joshua Samuel (2007). *Powerful voices: Performance and interaction in contemporary collegiate a cappella*. Ph.D. University of Michigan.
- Elliott**, Martha (2008). "Singing in style: A guide to vocal performance practices". *Music & letters* 89:3.
- Ford**, Julie (2006). *A comparison of related performance practices of late Renaissance Italian madrigals and twentieth century choral jazz ballads*. D.M.A. The University of Oklahoma.
- Gebhard**, Hans; **Allen**, Heribert (2007). *Chorsinfonik-Werkkunde. Aufführungstechnische Grundlagen von 230 Chorwerken*. Weimar: Verband Deutscher KonzertChöre (Schriftenreihe des Verbandes Deutscher KonzertChöre, 3).
- Green**, Daniel Joseph (1983). *The movement of choral groups during performance: choralography*. M.A. Long Beach: California State University.
- Grittner**, Michael Curtis (1999). *Contemporary directing approaches to the classical Athenian chorus: The blood of Atreus*. M.A. The University of Arizona.

- Gustafsson, Stellan** (2005). "Coro femminile: tankar om en återupptäckt körpraxis". *Tidig musik* 1.
- Howerton, George R.** (1950). *A comparative study of performance-style in choral literature: from the renaissance to the modern period*. Ph.D. Illinois: Northwestern University.
- Human, René** (2006). *Contextualizing African music in choral performance through the process of translation as negotiation*. M.Mus. University of Pretoria.
- Kolet, Aviva** (2007). *Choral performance practice: Conducting Western art music in a contemporary, Canadian context*. M.A. Canada. York University.
- Krones, Hartmut** (1983). *Vokale und allgemeine Aufführungspraxis*. Wien: Böhlau.
- Krones, Hartmut** (Ed.) (2008). *Multikulturelle und internationale Konzepte in der Neuen Musik*. Wien: Böhlau (Wiener Schriften zur Stilkunde und Aufführungspraxis Sonderreihe Symposien zu Wien Modern, 4).
- Lambert, Kevin J.** (1996). "Performance practice of early American choral music: A reassessment". *The choral journal* 37:2.
- Larkin, Michael Howard** (1985). *The construction and validation of rating scales for the objective measurement of five dimensions of achievement in choral music performance*. D.M.A. Pennsylvania: Temple University.
- Leaver, Robin** (2009). "Performing Bach: One or many?". *The Choral Scholar. The Online Journal of the National Collegiate Choral Organization* 1:1.
- Lennards, Joseph** (1968). "Möglichkeiten und Grenzen des Volksgesanges in der Praxis". In: Overath, Johannes (Ed.). *Musica sacra und Liturgiereform nach dem II. Vatikanischen Konzil*. Regensburg: F. Pustet.
- Major, James Edward** (1976). *The effect of rhythmic subdivision activity upon rhythmic performance skills subjects in high school mixed choirs*. Ph.D. Madison: The University of Wisconsin.
- Maxwell, Charles Everett** (2001). *Aural, visual, and mental processes of music performance*. Ph.D. Georgia State University.
- Moses, Don V.** (1987). *Face to face with an orchestra: A handbook for choral conductors performing Handel's Messiah, Bach's Magnificat, Vivaldi's Gloria, and other works*. Princeton, N.J.: Prestige Publications.
- Murphy, Michael Troy** (2008). *Performance practice of Johann Sebastian Bach's "Passio Secundum Johannem": A study of 25 years of recorded history (1982–2007) as influenced by events surrounding the Historically informed performance movement*. Ph.D. The Florida State University.
- Nagoski, Amelia** (2006). "Mode and method: A choral conductor's guide to concert performance practices of Sacred harp". *The choral journal* 47:4.
- Nápoles, Jessica** (2009). "The effects of score use on musicians' ratings of choral performances". *Journal of research in music education* 57:3.
- Palmer, Anthony J.** (1999). "Ethnic musics in choral performance: A perspective on problems". *The choral journal* 40:5.
- Reeves, Anthony R.** (2001). *Understanding French Baroque performance practice via a modern edition of Jean-Philippe Rameau's "In convertendo"*. D.M.A. The University of Arizona.
- Robinson, Charles Rufus** (1988). *Differentiated modes of choral performance evaluation using traditional procedures and a continuous response digital interface device*. Ph.D. The Florida State University.
- Root, Timothy J.** (2001). *A modern edition and conductor's performance guide to Felix Mendelssohn's oratorio "Elijah"*. D.M.A. University of Washington.



**Scherr**, Vera U.G.; **Rilling**, Helmuth (1991). *Aufführungspraxis Vokalmusik. Handbuch der lateinischen Aussprache – Klassisch, Italienisch, Deutsch, mit ausführlicher Phonetik des Italienischen: Ein Handbuch für Dirigenten, Sänger und Sprecher*. Kassel: Bärenreiter.

**Shanklin**, James Barton (2000). *Memorized versus nonmemorized choral performance*. D.M.A. Arizona State University.

**Stutheit**, Sue Ann (1994). *Adjudicators', choral directors' and choral students' hierarchies of musical elements used in the preparation and evaluation of high school choral contest performance*. D.M.A. Kansas City: University of Missouri.

**Turner**, Kelly J. (2009). *Balancing chorus and orchestra in performance: Problems and solutions for conductors of the nineteenth century and today*. D.M.A. Greensboro: The University of North Carolina.

**Tveit**, Sigvald (2003). "Singing in conservative Protestant congregations: Hymns and their performance practice as a component of identity". In: Kück, Cornelia; Kurzke, Hermann (Eds.). *Kirchenlied und nationale Identität: Internationale und interkulturelle Beiträge*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

**Verkerk**, Henrik (1999). "Ralph Vaughan Williams führt Bachs Chormusik auf". In: Schult, Wolfgang (Ed.). *Bach & Schubert. Beiträge zur Musikforschung: Jahrbuch der Bachwochen Dill 1999*. München: Musikverlag Katzbichler.

#### ◆ historisk *HISTORICAL*

**Bomm**, Urbanus (1952). "Historismus und gregorianischer Vortragstil". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Carlson**, Jon O. (1974). "The performance of choral music in America from 1852 to 1872". *Choral journal* 14:8.

**Demaree**, Robert William; **Moses**, Don V. (1987). "Articulation in late Baroque choral music". *Choral journal* 27:10.

**Fernandes**, Angelo José; **Kayama**, Adriana Giarola (2008). "A sonoridade vocal e a prática coral no Barroco: Subsídios para a performance barroca nos dias atuais". *Per musi: Revista acadêmica de música* 18.

**Fisher**, Gary (1987). *The Munich Kapelle of Orlando di Lasso (1563–1594): A model for renaissance choral performance practice*. D.M.A. The University of Oklahoma.

**Gutknecht**, Dieter (Ed.) (2007). *Freiheit oder Gesetz? Aufführungspraktische Erkenntnisse aus Telemanns Handschriften, zeitgenössischen Abschriften, musiktheoretischen Publikationen und ihre Anwendung. Bericht über die internationale wissenschaftliche Konferenz Magdeburg, 15. bis 17. März 2000, anlässlich der 15. Magdeburger Telemann-Festtage*. Hildesheim: Olms (Telemann-Konferenzberichte, 15).

**Hall**, Barbara (1986). "The Missa Pange lingua of Josquin des Prez: An approach to Renaissance performance practice". *Choral journal* 26:7.

**Héliot**, Pierre (1966). "L'emplacement des choristes et les tribunes dans les églises du Moyen age". *Revue de musicologie* 52:1.

**Hoffmann-Axthelm**, Dagmar (Ed.) (2003). *Singen und Gesangspraxis in der Alten Musik*. Winterthur: Amadeus (Basler Jahrbuch für historische Musikpraxis, 26).

**Huglo**, Michel (1992). "Notated performance practices in Parisian chant manuscripts of the thirteenth century". In: Kelly, Thomas Forrest (Ed.). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press

(Cambridge Studies in performance practice, 2).

**Hunt, Robert E.** (2006). *A pedagogical approach to the embellishment of renaissance choral music*. D.M.A. Texas: University of Houston.

**Igoe, James Thomas** (1971). *Performance practices in the polyphonic mass of the early fifteenth century*. Ph.D. University of North Carolina.

**Jones, A. Elizabeth Howard. N.** (1984). *An examination of expressive rhythm and articulation practices in the baroque period with suggestions for their application to the duet choruses of "Messiah"*. D.M.A. The University of Iowa.

**Kim, Soonjung** (2005). *Performance practice in the early Italian madrigal (1520–1550): Guidelines for choral performance*. D.M.A. University of Southern California.

**Mayhall, Ronald Bruce** (1990). *Tempo fluctuation in the romantic era as revealed by nineteenth century sources and applied to selected choral compositions*. D.M.A. The University of Oklahoma.

**Neumann, Christel** (1968). "Aufführungspraktische Prinzipien bei der Interpretation des deutschen Chorliedes um 1600". *Wissenschaftliche Zeitschrift der Universität Halle: Gesellschaft- und Sprachwissenschaftliche Reihe G* 8:1.

**Ochs, Siegfried** (1924). *Die Aufführungspraxis bei Schütz, Händel und Bach, erläutert an einer Reihe für diesen Zweck ausgewählter Werke der drei Meister*. Berlin: Hesse (Hesses Handbücher der Musik, 79).

**Ochs, Siegfried** (1926). *Die Aufführungspraxis bei Haydn, Beethoven und Bruckner erklärt an Beispielen aus Werken dieser Meister*. Berlin: Hesse (Hesses Handbücher der Musik, 80).

**Ochs, Siegfried** (1928). *Über die Aufführungspraxis bei Berlioz, Liszt, Mendelssohn, Schumann, Hugo Wolf, Max*

*Reger*. Berlin: Hesse (Hesses Handbücher der Musik, 81).

**Page, Christopher** (1997). "Listening to the trouvères". *Early music* 25:4.

**Phillips, Peter** (1978). "Performance practice in sixteenth-century English choral music". *Early music* 6:2.

**Phillips, Peter** (2006). "The cult of the conductor". *Sacred music* 133:3.

**Plank, Steven Eric** (2004). *Choral performance. A guide to historical practice*. Lanham Md.: Scarecrow Press.

**Poe, Frances R.** (1994). *Teaching and performing renaissance choral music: A guide for conductors and performers*. Metuchen, N.J. London: Scarecrow.

**Rosewall, Michael Paul** (1992). *Sacred polyphony in New Spain: Performance issues in the choral music of Mexico, 1550–1650*. D.M.A. California: Stanford University.

**Sadie, Stanley; Brown, Howard Mayer** (Eds.) (1989). *Performance practice: Music before 1600*. Basingstoke: Macmillan Basingstoke (The new Grove handbooks in music).

**Schulze, Hans-Joachim** (1983). "Zur Aufführungsgeschichte von Bachs Johannes-Passion". *Bach-Jahrbuch* 69.

**Sherr, Richard** (1992). "The performance of chant in the Renaissance and its interactions with polyphony". In: Kelly, Thomas Forrest (Ed.). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

**Siegmund-Schultze, Walther** (1989). "Wissenschaftliches Kolloquium zu Fragen der Aufführungspraxis des Händelschen Oratoriums". *Händel-Jahrbuch* 35.

**Swack, Jeanne** (2007). "'Telemanns Chor': Aufführungspraxis und Stimmensätze in Telemanns Frankfurter Kantaten". In: Gutknecht, Dieter (Ed.). *Freiheit oder Gesetz? Aufführungspraktische Erkenntnisse aus Telemanns Handschriften,*

*zeitgenössischen Abschriften, musiktheoretischen Publikationen und ihre Anwendung.* Hildesheim: Olms (Telemann-Konferenzberichte, 15).

**Szeskus, Reinhard** (1991). "Die soziale Schichtung des Hörerkreises in Kantatenaufführungen unter Bachs Leitung". *Bach-Studien* 10.

**Tolin, Craig** (1986). "An outline of performance practices in late fifteenth- and early sixteenth-century sacred choral music". *Choral journal* 27:3.

**Wild, Jonathan; Schubert, Peter** (2008). "Historically informed retuning of polyphonic vocal performance". *Journal of interdisciplinary music studies* 2:1–2.

**Woodhall, Dennis Robert** (1981). "The stylistic interpretation of early baroque music: Some guidelines for the modern choral conductor". *Choral journal* 22:2.

**Yan, Baolin** (2000). "Guanyu zhihui dui baluoke shiqi hechang fengge bawode yanjiu". [Research on the conducting style of Baroque choral works]. *Tianjin Yinyue Xueyuan xuebao (Tianlai)* 1:58.

## ○ KÖR OCH SKOLA *CHOIR AND SCHOOL*

**Bain, Wilfred Conwell** (1938). *The status and function of a cappella choirs in colleges and universities in the United States.* Ed.D. New York University.

**Barresi, Anthony L.** (2000). "The successful middle school choral teacher". *Music educators journal* 86:4.

**Baselt, Bernd** (1997). "Zur Stellung der Musik im Schulsystem August Hermann Franckes". In: Lange, Carsten; Reipsch, Brit; Hobohm, Wolf (Eds.). *Struktur, Funktion, und Bedeutung des deutschen protestantischen Kantorats im 16. bis 18. Jahrhundert.* Oschersleben: Ziethen.

**Bergh, Mattias** (2007). *Körsång i skolan – självklart eller inte? En undersökning i*

*Malmö högskolekolor.* Kandidatuppsats. Lund.

**Crocker, Emily** (2000). "Choosing music for middle school choirs". *Music educators journal* 86:4.

**Demorest, Steven M.** (2000). "The challenge of the middle school chorus". *Music educators journal* 86:4.

**Dunaway, James** (1987). "Characteristics of successful high school choral programs". *Choral journal* 28:2.

**Ehrenforth, Karl Heinrich** (Ed.) (1983). *Schulische Musikerziehung und Musikkultur.* Mainz: Schott.

**Engström, Bengt Olof** (1967). "Körsången i skolan". *Musiklivet: Vår sång* 1.

**Evarts-Kittock, Claudia Jean** (1986). *Perceptions of teachers, students, and an observer in selected choral classrooms.* Ph.D. University of Minnesota.

**Farmer, Ann Dolorita** (2004). *A study of elementary music teachers' use of research-based practices in teaching first- and second-grade students to sing.* D.M.A. Shenandoah University.

**Figgers, Michael S.** (2003). *A description of how teacher behaviors, school funding, and teacher training influence the inclusion of world music in middle school choral curricula.* Ph.D. The Florida State University.

**Grossmann, Elayne Robinson** (1986). *An anthology of selected choral music of the Jewish people for developing musicianship in grades 9 through 12.* Ed.D. New York University.

**Hansen, Erich** (1980). "Halleluja-Chor aus Der Messias von G.F. Händel im Musikunterricht eines 4. Schuljahres". *Musik & Bildung: Praxis Musikerziehung* 12:3.

**Höchel, Lothar** (1980). "Untersuchungskonzeption zur Entwicklung der Singefähigkeit der Schüler". In: Klein, Helmut (Ed.). 150

*Jahre Musikwissenschaft an der Humboldt-Universität zu Berlin.* (Wissenschaftliche Zeitschrift der Humboldt Universität, 165).

**Holben, Regina A** (2010). *Clashing expectations: Learning to negotiate cultural difference in a middle school choral music classroom.* M.M. Oakland University.

**Jacques, Reginald** (1963). *Voice-training and conducting in schools.* London: Oxford University Press.

**Jurado Luque, Javier** (1993). "Formación coral en educación primaria". *Música y educación: Revista trimestral de pedagogía musical* 6:3:15.

**Kalmer, Stefan; Kohler, Anne** (2002). "A cappella & unplugged? Rock und Pop im Schulchor". *Musik & Bildung: Praxis Musikunterricht* 34:3.

**Lee, Pamela Sue** (1992). *An analysis of selected choral repertory with pedagogical applications for secondary school mixed choirs.* Ed.D. Texas: University of Houston.

**Mays-Jackson, Debra Lynette** (2005). *The quality of choral music programs in the Jackson Public School District as perceived by choral directors and school administrators.* Ph.D. Mississippi State University.

**Mirabal, Lori Brown** (2008). *Singing sacred songs in public schools: Perspectives of primary school students.* Ed.D. New York: Columbia University.

**Pomazkina, Marija** (2000). "Ansambl narodnoj pesni v obščeobrazovatel'noj škole". [A folk chorus in school]. In: *Fol'klor: Tradicii i sovremennost'*. Sfinks, Taganrog.

**Stenbäck, Helena** (2001). *Lärande i kör: en studie av körsång i gymnasium och folkhögskola.* Piteå: Musikhögskolan i Piteå.

**Thomas, M. P.** (2007). *Effects of team teaching in the massed secondary choral setting.* Ed.D. Minnesota. Walden University.

**Tyler-Bynum, Ann Yvette** (2002). *Musical background experiences of grade eight*

*choral students.* Ed.D. University of Central Florida.

**Wang, Tao** (2005). *Choral response in two six-grade mathematics classrooms in China: From discourse, pedagogical, and cultural perspectives.* Ed.D. Massachusetts: Harvard University.

**Welch, Graham F.; Himonides, Evangelos; Papageorgi, Ioulia; Saunders, Jane; Rinta, Tiija; Preti, Costanza et al.** (2009). "The national singing programme for primary schools in England: An initial baseline study". *Music education research* 11:1.

**Wilson, Shirley W.** (2003). "The young elementary school chorus: An introduction to choral singing". *Music educators journal* 89:5.

#### ○ **BARNKÖR CHILDREN'S CHOIR**

**Bolton, Cheryl Denise** (1982). *An evaluative examination of present-day selected denominational children's choirs in churches of Southern California.* M.A. California State University.

**Bourne, Patricia Anne Smith** (1990). *Instructional techniques for children's choirs: A curricular model.* Ed.D. Arizona State University.

**Bowen, Toni Waylor** (1996). *The effectiveness of choral responding on the learning of preschool-aged children in an integrated group.* Ph.D. Georgia State University.

**Bredenbach, Ingo** (1997). "Der Kinderchor: Betrachtungen und Erfahrungen". *Musik und Kirche* 67:3.

**Bridges, Madeline Smith** (1996). *A case study of the Alabama Boychoir: Effort, success, self-worth, and competence within a climate of excellence.* Ed.D. The University of Alabama.

**Broeker, Angela** (2000). "Developing a children's choir concert". *Music educators journal* 87:1.

- Brown**, Deloris Wallace Bennett (2006). *The founding and evolution of a school for the Boys Choir of Harlem: Choir Academy of Harlem*. Ed.D. Fordham University.
- Brünger**, Peter (2003). "Forschungsprojekt: Singen im Kindergarten". In: Brusniak, Friedhelm (Ed.). *Chor – Visionen in Musik. Essener Thesen zum Chorsingen im 21. Jahrhundert*. Kassel: Bärenreiter.
- Cassidy**, Jane W.; **Sims**, Wendy L. (1991). "Effects of special education labels on peers' and adults' evaluations of a handicapped youth choir". *Journal of research in music education* 39:1.
- Enevold**, Margrete; **Marstal**, Inge (1990). *Vejviser til børnekor*. København: Wilhelm Hansen.
- Ernsteen**, Evy (1990). *Vi starter barnekor*. Oslo: Landslaget (Landslaget Musikk i skolens musikkpedagogiske serie, 4).
- Eyck**, Stephen Gary ten (1984). *The effect of programmed materials on the vocal development of selected children's choruses*. Ph.D. The Florida State University.
- Fagius**, Gunnel (2001). *Hur sjunger barnen i barnkören? sångsätt, repertoar och pedagogisk ansikt i inspelningar med en barnkör 1953 under ledning av John Norrman*. D-uppsats. Uppsala universitet (Musikvetenskapliga serien).
- Fagius**, Gunnel (2003). "Hur sjunger barnen i barnkören?". In: Svenska unescorådet (Ed.). *Amatörkultur. Vetenskap och verklighet: seminarierapport*. Stockholm: Svenska unescorådet (Svenska unescorådets skriftserie, 2002:1:I).
- Fagius**, Gunnel; **Larsson**, Eva-Katharina (1990). *Barn i kör: idéer och metoder för barnkörledare*. Stockholm: Verbum.
- Fagius**, Gunnel (Ed.) (2007). *Barn och sång: om rösten, sångerna och vägen dit*. Lund: Studentlitteratur.
- Farrior**, Christine Bordeaux (1993). *Body, mind, spirit, voice: Helen Kemp and the development of the children's choir movement*. Ed.D. Greensboro: The University of North Carolina.
- Fernández Poncela**, Anna M. (2005). *Canción infantil, discurso y mensajes*. Barcelona: Anthropos.
- Freudenhammer**, Wibke; **Kreutz**, Gunter (2009). "Development of vocal performance in 5th grade children: A longitudinal study of choral class singing". In: Louhivuori, Jukka; Eerola, Tuomas; Saarikallio, Suri; Himberg, Tommi; Eerola, Päivi-Sisko (Eds.). *Proceedings of the 7th Triennial Conference of European Society for the Cognitive Sciences of Music (ESCOM 2009)*. Jyväskylä.
- Granum**, Doris Greer Rightmyer (2000). *A study of selected community children's choruses*. Ed.D. University of Georgia.
- Grindland**, Berit (1998). "Det komme' bare dettane ove' meg": *humorskaping i pedagogisk ledelse av barnekor*. Trondheim: B. Grindland.
- Hedden**, Debra Gordon; **Daugherty**, James F. (2009). "Community-based children's choirs: Selected literature and material culture in printed programs". *Bulletin of the Council for Research in Music Education* 179.
- Hertz**, Odette (1959). "Pour que tous nos enfants apprennent à l'école comment chanter à l'église". In: *Perspectives de la musique sacrée à la lumière de l'encyclique Musicae sacrae disciplina*. Paris: Editions du Congrès.
- Hoffman**, Nan (1989). "Making music for kids, with kids: The rationale and logistics of using a sixty-voice children's chorus in recording an album for children". *Echology* 3.
- Høimyr**, Guro Cornelia Almenningen (2009). "Vær åpen!" *Om å inkludere barn med spesielle behov i kor*. Oslo: G.C. Almenningen Høimyr.

- Jacobs, Ruth Krehbiel** (1958). *The children's choir*. Rock Island.
- Kerley, Marilyn Alicia** (1995). *An investigation of the decision-making processes, the leadership style and behavior, and the musicality of two master teachers of elementary-aged children's choirs*. Ph.D. Canada. University of Alberta.
- Krämer, Gotthold** (1995). "Der Kinderchor in der Kirchenmusiker-ausbildung". In: Völkl, Helmut (Ed.). *Kirchenmusik als Erbe und Auftrag: Festschrift zum 50jährigen Bestehen der Hochschule für Kirchenmusik Esslingen der Evangelischen Landeskirche in Württemberg*. Stuttgart: Carus.
- Krause, Dennis Warren** (1983). *The positive use of conducting stance and motion to affect vocal production and to assist musicality in the training of children's choirs*. D.M.A. University of Southern California.
- Langness, Anna Peter** (1992). *A descriptive study of teacher responses during the teaching of singing to children*. Ph.D. Boulder: University of Colorado.
- Larsson-Westin, Eva** (2005). *Vad händer med barnkörerna? Enkätundersökning riktad till kyrkomusikerna i Uppsala stift*. C-uppsats. Uppsala universitet.
- Laufer, Daniela** (1995). "Pueri cantores – Der Kinder- und Jugendchor: Das Musikerleben beim Kinde. Konsequenzen für die Kinderchorarbeit". *Musica sacra: Cäcilien-Verbands-Organ Deutschen Diözesen im Dienste des kirchenmusikalischen Apostolats* 115:5.
- Liao, Mei-Ying** (2008). "The effects of gesture use on young children's pitch accuracy for singing tonal patterns". *International journal of music education* 26:3.
- Lindholm, Steen** (2003). "Children's choir: A serious medium". *Nordic sounds* 4.
- Martin, G. C.** (2001). *Art of training choir boys*. [S.l.]: Best Books.
- Meligkopoulou, Maria E.** (2009). *Ī paidikēi scholikēi chorōdia sto systima mousikēs ekpaideusīs mesa sto plaisio tīs Ellinikēs pragmatikotitas: Sygchrones taseis kai apotelesmatikes efarmoges*. [The school children choir within the music education system in the context of Greek practicalities: Modern tendencies and effective implementations]. Ph.D. Ionio Panepistīmio: Tmīma Mousikōn Spoudōn.
- Meyer-Tödten, Friedrich** (1958). "Wider die Kinderchorromantik". In: Alf, Julius (Ed.). *112. Niederrheinisches Musikfest Duisburg. Jahrbuch 1958*. Duisburg: Kuratorium des Niederrheinischen Musikfestes.
- Mizener, Charlotte Lynn Pearson** (1990). *Attitudes of third- through sixth-grade children toward singing and choir participation and assessed singing skill*. Ph.D. Austin: The University of Texas.
- Moody, Charles H.** (1923). *The choir-boy in the making. A practical and concise treatise on the training of choristers*. London & New York: H. Milford/Oxford University Press.
- Münden, Gerd-Peter** (2000). "Kinderchorarbeit als Beitrag zur Gemeindeentwicklung in einer säkularen Gesellschaft". *Musik und Kirche* 70:2.
- Nydal, Rut Solveig** (1983). *Barnekor*. Stavanger: Høgskolen.
- Ottobre, Alfonso** (1995). "Il coro di voci bianche e la musica del Novecento". *Nuova rivista musicale italiana* 29:2.
- Porter, Cecelia H.** (1996). "Gosskör i ett historiskt perspektiv". *Kyrkomusikernas tidning* 62:17.
- Redko, A.M.** (2010). "Horovoj detskij teatr". [Choral children's theater]. *Muzyka i vremā: Ežemesáčnyj naučnyj kritiko-publicističeskij žurnal* 3.
- Rieker, Martin** (2001). "Von Martin bis Nikolaus: Was man mit Heiligen im

Kinderchor anstellen kann". *Musik und Kirche* 71:4.

**Rinde**, Anne-Berit (1992). "Er det rom for oss?": Om barnekoret sin plass i Gudstenesta. Stavanger: A-B. Rinde.

**Rootham**, Cyril Bradley (1912). "Choir-boy training". In: Maclean, Charles (Ed.). *Report of the fourth congress of the International Musical Society*. London: Novello.

**Roussel**, Gaston (1952). "Les maîtrises d'enfants et les Offices liturgiques". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Schmidt-Gaden**, Gerhard (1988). "Methodische aspecten bij stemvorming in een kinderkoor". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 24:2.

**Skelton**, Dennis Lane (1988). *The implementation of a model program of computer-assisted instruction for children's choirs in a church setting*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

**Smith**, Rosalynd (2000). "Inaudible dischords: Ordinary children and choral singing". In: Taylor, Marlene (Ed.). *Music of the Spheres. Conference proceedings. ISME 2000 World Conference, July 17–22, 2000 Edmonton, Canada*. [S.l.]: ISME.

**Stulova**, G. P. (1988). *Chorovoj klass: Teorija i praktika vokal. raboty v det. chore*. Moskva: Prosvěšćenie.

**Sundin**, Bertil (1978). *Barns musikaliska utveckling*. Lund: LiberLäromedel.

**Sundkvist**, Alfons (1980). "Bolidenbarn i EFS-kör". *Barn och kultur* 4.

**Trehörning**, Pär (2002). "Sjunga – det är som att flyga". *Tidningen Körsång* 3.

**van Aswegen**, Hendrika Johanna (2005). *Repertoire for children's choirs: A South African perspective*. D.Mus. University of Pretoria.

**Verster**, Huibrecht (2008). *Choral techniques for children's choirs: A qualitative approach*. Ph.D. University of the Free State.

**Wallace**, Barbara Lynn (1992). *A humanistic educational philosophy applied through holistic teaching methods for the building of self-esteem and improvement of intonation in a youth choir*. M.M.E. Kentucky: University of Louisville.

**Washburn**, Seaton Alfred (1973). *Activity teaching in younger children's church choirs*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

## ○ KÖR OCH HÄLSA *CHOIR AND HEALTH*

**Ashley**, Martin (2002). "Singing, gender and health: Perspectives from boys singing in a church choir". *Health Education* 102:4.

**Bailey**, Betty A.; **Davidson**, Jane W. (2003). "Amateur group singing as a therapeutic instrument". *Nordic Journal of Music Therapy* 12:1.

**Cammarota**, Giovanni; et al. (2007). "Reflux symptoms in professional opera choristers". *Gastroenterology* 132:3.

**Chor-Verband NRW** (Ed.) (2009). *Vokales Musizieren mit Menschen im dritten Lebensabschnitt in Theorie und Praxis Kompendium. Eine Initiative des ChorVerbandes NRW zur Förderung des gemeinschaftlichen Singens von älteren*. Duisburg: ChorVerband NRW.

**Darrough**, Galen Paul (1990). *Older adult participants in selected retirement community choruses*. D.M.A. Arizona State University.

**Eyerly**, Heather Erin (2007). *Choral singing and health: The impact of Circle of Sound Voice Education(c) and choral singing on salivary immunoglobulin A of children and youth*. Ph.D. University of Toronto.

**Georgsson, Katarina** (2007). *Körsång som fritidsaktivitet: en källa till välbefinnande*. Uppsats. Stockholms universitet.

**Gow, Merrilyn Louise** (1999). "Modifying phonation interval distributions during solo and chorus reading: The effect on stuttering". *DAIB* 60:3.

**Håpnes, Odd** (2009). *Et skapende frirom: perspektiver på korsang, livsverden og helse*. Trondheim.

**Klein, Pia** (2004). *En kvalitativ studie om deltagande i seniorkörsång: implikationer för hälsa och välbefinnande*. D-uppsats. Solna: Karolinska institutet.

**Klusen, Ernst** (1988). "Adorno und das Singen". *Zeitschrift für Musikpädagogik* 13:46.

**Kreutz, Gunter; Bongard, Stephan; Rohrmann, Sonja; Hodapp, Volker; Grebe, Dorothee** (2004). "Effects of choir singing or listening on secretory Immunoglobulin A, Cortisol, and emotional state". *Journal of Behavioral Medicine* 27:6.

**Longueville, J. M.** (1997). "Le risque auditif chez les choristes". *Médecine des arts: Approche médicale et scientifique des pratiques artistiques* 21.

**Norman, Hanna** (2007). *Sjung i kör och håll dig frisk! En studie om hur körsång kan påverka körsångares emotionella och fysiska hälsa*. Kandidatuppsats. Lunds universitet.

**Ochsner Ridder, Hanne Mette; Daniels Beck, Bolette; Lærke-Engelschmidt, Manuela; Hyldgaard, Susi** (2009). "MusikRgodt – Erfaringer fra en pilotundersøgelse af korsangsindflydelse på trivsel og humør". *Dansk Musikterapi* 2.

**Philp, Colleen Eleanor** (2000). "Vocal misuse and abuse in singers". *Musicus* 28:2.

**Summers, Susan Gail** (1999). *A tapestry of voices: Community building with a geriatric*

*choir reflected in a music therapy model of practise*. M.A. British Columbia Open University.

**Theorell, Töres** (2009). *Noter om musik och hälsa*. Stockholm: Karolinska Institutet University Press.

**VanWeelden, Kimberly; Whipple, Jennifer** (2004). "Effect of field experiences on music therapy students' perceptions of choral music for geriatric wellness programs". *Journal of music therapy* 41:4.

## 4 KÖRMUSIK *CHORAL* *MUSIC*

**Anhalt, István** (1984). *Alternative voices. Essays on contemporary vocal and choral composition*. Toronto: University of Toronto Press.

**Beer, Rudolf de** (2002). *The sound body of the African choir. A comparison between the Scandinavian and African sound body in choral music*. Universitetet i Oslo.

**Blyth, Alan** (1991). *Choral music on record*. Cambridge: Cambridge University Press.

**Brough, Ronald Paul** (1997). *Choral music with percussion accompaniment: Addressing the choral conductor's needs*. D.A. University of Northern Colorado.

**Busarow, L.** (2007). *Selected Baroque compositions with instrumental accompaniment for amateur choir*. The Ohio State University.

**Collins, Walter S.** (1971). "What is a good edition?". *Choral journal* 12:3.

**Dunsby, Jonathan M.** (2004). *Making words sing: Nineteenth- and twentieth-century song*. Cambridge: Cambridge University Press.

**Edlund, Lars** (1983). *Körstudier = Chorstudien = Choral studies*. Stockholm: Nordiska musikförlaget.



- Ekelund, Rolf** (1971). *Körbeats för körer, studiecirkel och skolor*. Stockholm.
- Garretson, Robert L.** (1993). *Choral music. History, style, and performance practice*. Englewood Cliffs N.J.: Prentice Hall.
- Gruber, Gernot; Schmidhofer, August; Weber, Michael** (Eds.) (2005). *Mehrstimmigkeit und Heterophonie: Bericht zur Tagung in Wien, 11. bis 12. Dezember 1999*. Frankfurt a.M.: Lang (Vergleichende Musikwissenschaft).
- Halaburda, Maria** (1999). *Fortuna in weltlichen mehrstimmigen Kompositionen des 14. und frühen 15. Jahrhunderts*. Diss. Holzgerlingen: Hänssler.
- Honegger, Marc; Prévost, Paul** (1998). *Dictionnaire de la musique vocale*. Paris: Larousse.
- Hrčková, Nada** (2003). *Dejiny hudby. I: Európsky stredovek*. [History of music. I: European Middle Ages]. Bratislava: ORMAN.
- Jacobs, Arthur** (1966). *Choral music: A symposium*. Harmondsworth: Penguin Books.
- Jacobs, Arthur** (Ed.) (1978). *Choral music: A symposium*. Harmondsworth: Penguin.
- Jacobs, Arthur; Martín Triana, José María** (1986). *La música coral*. Madrid: Taurus.
- Jumeau-Lafond, Jean-David** (1997). "Le chœur sans paroles, ou Les voix du sublime". *Revue de musicologie* 83:2.
- Kelley, Carolyn Joan** (1996). *Post-1960 music for treble voices using avant-garde and unconventional musical, vocal and choral techniques*. Ph.D. Ann Arbor: UMI.
- Kenyon, Nicholas** (2004). *The BBC Proms guide to great choral works*. London: Faber and Faber.
- Libbert, Jürgen** (1998). "Die Gitarre in der Chormusik: Notate zu einer musikalischen Gegenkultur in Geschichte und Gegenwart". In: 150 *Jahre Männergesang in Regensburg. Liederverein Regensburg-Stadtambhof von 1848 e.V. Heimatverein "Statt am Hoff"*. Regensburg: Manz.
- Luhring, Alan** (1990). "A mnemonic for nineteenth-century concerted choral music". *The choral journal* 31:1.
- Mabry, Sharon** (2002). *Exploring twentieth-century vocal music. A practical guide to innovations in performance and repertoire*. Oxford: Oxford University Press.
- Paduano, Andrea** (2007). "Sutartines, polifonie lontane". *Polifonie: Storia e teoria della coralità* 7:1.
- Sternfeld, Frederick W.** (1973). *Music from the Middle Ages to the Renaissance*. New York: Praeger.
- Unger, Melvin Peter** (2010). *Historical dictionary of choral music*. Lanham, Md: Scarecrow Press (Historical dictionaries of literature and the arts, 40).
- White, Robert T.** (1909). "The difficulties of modern choral music". *The musical times* 50:800.
- Young, Percy Marshall** (1962). *The choral tradition. An historical and analytical survey from the sixteenth century to the present day*. M.A. New York: Norton.
- Zimmermann, Heinz Werner** (2005). "Stilistische Entwicklungen in der Chormusik des 20. Jahrhunderts". In: Zimmermann, Heinz Werner; Brusniak, Friedhelm (Eds.). *Komposition und Reflexion. Neue Überlegungen und Untersuchungen zu Musikästhetik und Musiktheorie*. Tutzing: Schneider.

○ **BIBLIOGRAFIER OCH  
 KATALOGER *BIBLIOGRAPHIES*  
 AND CATALOGUES**

**Alexander, Brent J.** (2007). *An annotated bibliography of selected choral works set to the text of Robert Frost*. D.M.A. West Virginia University.

- Anderson**, Michael J. (1990). *A classified index of American doctoral dissertations and dissertation projects on choral music completed or currently in progress through 1989*. Lawton, Oklahoma: American Choral Directors Association.
- Brown**, Teddye Jayne (1993). *An annotated bibliography of treble chorus music on Grade V University Interscholastic League of Texas Prescribed music List*. M.A. Texas Woman's University.
- Fallows**, David (1999). *A catalogue of polyphonic songs, 1415–1480*. Oxford: Oxford University Press.
- Fuller**, Jeanne Christina (1994). *An annotated bibliography of suggested repertoire for high school treble chorus*. M.A. Texas Woman's University.
- Garcia**, William Burres (1974). "Church music by black composers: A bibliography of choral music". *The black perspective in music* 2.
- Gebhard**, Hans (Ed.) (1999). *Harenberg-Chormusikführer: vom Kammerchor bis zum Oratorium*. Dortmund: Harenberg.
- Green**, Franklin Pasco (2000). *Choral music performed at Northwest Division Conventions of the American Choral Directors Association (1976–1998): An index with an annotated bibliography of selected works*. D.M.A. University of Georgia.
- Grundy Fanelli**, Jean (1998). *A chronology of operas, oratorios, operettas, cantatas and miscellaneous stage works with music performed in Pistoia 1606–1943*. Bologna: Ed. Pendragon.
- Harris**, Jerry Weseley (1966). *An analytical inventory of selected contemporary S.A.T.B. choral compositions for high school choirs (Volumes I and II)*. D.Ed. University of Oregon.
- Helms**, Siegmund; **Schneider**, Reinhard (1994). *Große Chorwerke*. Kassel: Bosse (Bosse-Musik-Paperback, 52).
- Henzel**, Christoph (2002). "Die Musikalien der Sing-Akademie zu Berlin und die Berliner Graun-Überlieferung". *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* 60.
- Hooper**, William John (1988). *An analytical annotation of twentieth century choral works selected from ACDA national convention programs*. D.M.A. Arizona State University.
- Jacobson**, Joshua R. (1979). "A selective list of choral music in Hebrew". *Choral journal* 20:2.
- Jennemann**, Gerhard (Ed.) (2001). *Texte zur Chormusik: Festschrift zum zehnjährigen Jubiläum des Internationalen Chor Forums ICF*. Stuttgart: Carus.
- Jones**, William Darryl (1988). *An index of choral music performed during National Conventions of the American Choral Directors Association (1960–1987)*. Ph.D. The Florida State University.
- Kinder**, Keith; **Ticheli**, Frank (2005). *Best music for chorus and winds*. Brooklyn: Manhattan Beach Music.
- Klusen**, Ernst; **Weiler**, Klaus (1968). *Rheinische Volkslieder in mehrstimmigen Sätzen. Eine Zusammenstellung von Volksliedbearbeitungen*. Köln: Rheinischer Heimatbund (Schriftenreihe des Rheinischen Heimatbundes).
- Laster**, James H. (1983). *Catalogue of choral music arranged in Biblical order*. Metuchen, N.J.: Scarecrow Press.
- Lütolf**, Max (2004). *Die geistlichen Gesänge des deutschen Mittelalters: Melodien und Texte handschriftlicher Überlieferung bis um 1530. VI: Kritischer Bericht zu Gesänge A–H (Nr. 1–330)*. Kassel: Bärenreiter (Das Deutsche Kirchenlied: Kritische Gesamtausgabe der Melodien, 2).
- May**, James D. (1977). *Avant-garde choral music: An annotated selected bibliography*. Metuchen, N.J.: Scarecrow Press.

- Nardone**, Thomas R.; **Nye**, James H. (1974). *Choral music in print*. Philadelphia: Musicdata.
- Ochs**, Michael (1970). *An index to Das Chorwerk, v. 1–110*. Ann Arbor: Music Library Association.
- Oehlmann**, Werner (1965). *Chormusikführer*. Stuttgart: Reclam (Reclams Universal-Bibliothek).
- Oliver**, Ronald Dale (1996). *An anthology of Renaissance vocal literature suitable for high school choirs*. Ph.D. Texas Tech University.
- Robinson**, Ray (Ed.) (1978). *Choral music. A Norton historical anthology*. New York: W.W. Norton.
- Roman Catholic Church** (1985). *Éneklő egyház: Római katolikus népénektár liturgikus énekekkel és imádságokkal*. [Singing church: An anthology of Roman Catholic traditional chant with liturgical songs and prayers]. Budapest: Szent István Társulat.
- Romza**, Patricia-Andrea (1997). *Female-choir music by French composers: An annotated bibliography of selected works*. D.M.A. University of Georgia.
- Rosewall**, Michael (2007). *Directory of choral-orchestral music*. New York: Routledge.
- Sharp**, Avery T. (1990). *Choral music reviews index, 1986–1988*. New York: General Music Publishing Co.
- Snyder**, Robert E. (1984). “An annotated inventory of easy choral music of the Classical period”. *Choral journal* 24:10.
- Steinberg**, Michael (2005). *Choral masterworks: A listener’s guide*. New York: Oxford University Press.
- Strimple**, Nick (2002). *Choral music in the twentieth century*. Portland, Or.: Amadeus Press.
- Strimple**, Nick (2008). *Choral music in the nineteenth century*. New York: Amadeus.
- Summer**, Robert J. (2007). *Choral masterworks from Bach to Britten: Reflections of a conductor*. Lanham, Md: Scarecrow Press.
- Tortolano**, William (1981). *Original music for men’s voices: a selected bibliography*. Metuchen, N.J.: Scarecrow Press.
- Tovey**, Donald Francis (1981). *Essays in musical analysis. Concertos and choral works*. London.
- Ulrich**, Homer (1973). *A survey of choral music*. New York: Harcourt Brace Jovanovich.
- Valentin**, Erich (1953). *Handbuch der Chormusik*. Regensburg: Bosse.
- Wasson**, Weyburn; **Bloesch**, Richard J. (1997). *Twentieth-century choral music: An annotated bibliography of music appropriate for college and university choirs*. Lawton, Oklahoma: American Choral Directors Association.
- White**, Evelyn Davidson (1981). *Choral music by Afro-American composers. A selected, annotated bibliography*. Metuchen, N.J.: Scarecrow Press.
- White**, J. Perry (1990). *Twentieth-century choral music. An annotated bibliography of music suitable for use by high school choirs*. Metuchen, N.J.: Scarecrow.
- Whitten**, Lynn (1982). *A classified annotated bibliography of articles related to choral music in five major periodicals through 1980*. Lawton, Oklahoma: American Choral Directors Association.
- Young**, Percy M. (1969). *Choral music of the world*. London: Abelard-Schuman.
- Young**, Percy M. (1971). *The choral tradition: An historical and analytical survey from the sixteenth century to the present day*. New York: W.W. Norton.
- Zemp**, Hugo (1996). *Les voix du monde: Une anthologie des expressions vocales*. Paris: Musée de l’Homme (Collection CNRS).

○ **KÖRKOMPOSITION OCH  
KÖRANALYS CHORAL  
COMPOSITION AND CHORAL  
ANALYSIS**

**Ades**, Hawley (1983). *Choral arranging*. Delaware Water Gap, Pa.: Shawnee press.

**Beery**, Lon Scott (1994). *Establishing and utilizing criteria for selecting and composing appropriate choral literature for middle school mixed ensembles*. Ph.D. The Ohio State University.

**Boursy**, Richard (1994). *Historicism and composition: Giuseppe Baini, the Sistine Chapel Choir, and stile antico music in the first half of the nineteenth century*. Ph.D. Connecticut: Yale University.

**Bower**, David Norman (2008). *Constructivism in music education technology: Creating an environment for choral composition in the fourth and fifth grades*. Ph.D. New York University.

**Christy**, Van Ambrose (1948). *Evaluation of choral music. Methods of appraising the practical value of choral compositions with reference to music generally available in the United States*. New York: Columbia University.

**Dai**, Mingyu (1992). "Lun xiandai hechang yinyue de chuangzuo wenti". [Talking about modern choral composition]. *Jiaoxiang: Xi'an Yinyue Xueyuan xuebao/Jiaoxiang: Journal of the Xi'an Conservatory of Music* 1.

**Dailey**, William Albert (1965). *Techniques of composition used in contemporary works for chorus and orchestra on religious texts as important representative works of the period from 1952 through 1962. The following works will be considered: 'Canticum Sacrum' – Stravinsky; 'Prayers of Kierkegaard' – Barber; 'Magnificat' – Hovhaness*. Ph.D. Columbia: The Catholic University of America.

**Daniel**, Thomas (2002). *Kontrapunkt. Eine Satzlehre zur Vokalpolyphonie des 16. Jahrhunderts*. Köln: Dohr.

**Davis**, Charles Kirk (1985). *A study of choral compositions by the author and selected composers from the renaissance through the twentieth century: A conductor's perspective*. M.A. Long Beach: California State University.

**Davison**, Archibald T. (1945). *The technique of choral composition*. Cambridge, Mass.: Harvard University Press.

**Entsminger**, Deen Edward (1987). *Development and evaluation of programmed instructional materials designed to teach fundamentals of choral arranging*. Ph.D. The Florida State University.

**Evgrafov**, Jurij A. (2005). *Chorovaja muzyka kompozitorov Moskvy*. Moskva: Kompozitor.

**Hines**, Robert Stephan (2001). *Choral composition: A handbook for composers, arrangers, conductors, and singers*. Westport, Conn.: Greenwood Press.

**Hopkins**, Stephen Morris (1992). *Choral notation: An expanded notational system dealing with the articulations of expressive choral singing in English*. D.M.A. Austin: The University of Texas.

**Illing**, Carl-Heinz (1936). *Zur Technik der Magnificat-Komposition des 16. Jahrhunderts*. Diss. Wolfenbüttel: Kallmeyer (Kieler Beiträge zur Musikwissenschaft. Schriften des Musikwissenschaftlichen Instituts der Universität Kiel, 3).

**Imig**, Warner Louis (1942). *A study of choral technique for the secondary school choir including a catalogue of two hundred twenty-five choral numbers of varied schools of composition*. Yankton College.

**Jacobson**, Joshua R. (1984). *Choral compositions in the "Eastern Mediterranean" style*. D.M.A. Ohio: University of Cincinnati.

**Jones**, Ann Howard (2009). "Analysing the choral-orchestral score". In: Conlon, Joan Catoni (Ed.). *Wisdom, wit and will. Women choral conductors on their art*. Chicago: GIA Publications.

- Kaschub**, Michele E. (1997). "Composition in the choral rehearsal". *Music educators journal* 84:1.
- Kopytman**, Mark (1971). *Chorovoe pismo: uceb. posobie dlja kompozitorskich fak. i dirizersko-chorovykh odt-nij vuzov*. Moskau: Sov. kompozitor.
- Larson**, Brook Carter (2000). *The application of Schenkerian analysis to choral performance*. D.M.A. Arizona State University.
- Martin**, Edward Lee (1987). *A comparative study of non-traditional vocal compositional techniques which have been incorporated into selected dramatic choral works by composers of the United States of America*. D.M.A. Kansas City: University of Missouri.
- Moerk**, Alice (1975). "The musicologist looks at style in the interpretation of choral music". *Choral journal* 15:1.
- Pooler**, Frank; **Pierce**, Brent (1973). *New choral notation (a handbook)*. New York: Walton Music.
- Poos**, Heinrich (Ed.) (1997). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.
- Riemann**, Hugo (1921). *Handbuch der Gesangskomposition. Lied, Chorlied, Duett, Motette usw.* Berlin: Max Hesses Verlag (Max Hesses illustrierte Handbücher, 20).
- Schalk**, Carl (1996). "Some thoughts on the writing of hymn tunes". *Cross accent: Journal of the Association of Lutheran Church Musicians* 7.
- Schröder**, Gesine (2002). "Chorsätze für Frauen und für Männer: Kompositionstechnisch-ästhetische Marginalien zu den Gattungen". In: Grotjahn, Rebecca; Hoffmann, Freia (Eds.). *Geschlechterpolaritäten in der Musikgeschichte des 18. bis 20. Jahrhunderts*. Herbolzheim: Centaurus-Verlag (Beiträge zur Kultur- und Sozialgeschichte der Musik, 3).
- Shore**, S. Royle (1919). "A new form of choral composition". *The musical times* 60:916.
- Siltman**, Bobby (1978). "Arranging for the boys' chorus: Only half the challenge". *Choral journal* 19:4.
- Turner**, Michael Wayne (1981). *The two-part framework in selected choral works as a harmonic and stylistic determinant*. M.M. University of North Texas.
- Umanec**, B. A. (1971). *Pesennoe i chorovoe tvorčestvo ukrainskich sovetskich kompozitorov: Massovye pesni, chory malych form*. Diss. Kiev.
- Walker**, Robert (1997). "Visual metaphors as music notation for sung vowel spectra in different cultures". *Journal of new music research* 26:4.
- Wine**, Tom (2007). *Composers on composing for choir*. Chicago: GIA Publications.
- Zimmermann**, Heinz Werner; **Brusniak**, Friedhelm (Eds.) (2005). *Komposition und Reflexion. Neue Überlegungen und Untersuchungen zu Musikästhetik und Musiktheorie*. Tutzing: Schneider.

○ **KÖR- OCH KÖRMUSIKGENRER**  
**CHOIR AND CHORAL MUSIC**  
**GENRES**

**Ammann**, Raymond (1993). "Pic-eine'rkin: Throat singing on the Chukchi Peninsula". *Études inuit* 17:2.

**Anderberg**, Karin (1992). "Personalkör med goda förutsättningar". *Musiklivet: Vår sång* 65:4.

**Braw**, Anna (2005). "Musik för diskantkör: arvet från Venedigs flickvirtuoser". *Tidig musik* 1.

**Dusella**, Reinhold (1997). "Die Chorballade 'Die Walpurgisnacht' op. 25 und die Kantate 'Die Hochzeit der Thetis' op. 120a als mögliche

Gattungsbindeglieder von Solo-Ballade und Oratorium, nebst Anmerkungen zum Begriff 'balladisches Oratorium' bei Philipp Spitta". In: Musketa, Konstanze (Ed.). *Carl Loewe 1796–1869. Bericht über die wissenschaftliche Konferenz anlässlich seines 200. Geburtstages vom 26. bis 28. September 1996 im Händel-Haus Halle*. Halle an der Saale: Händel-Haus (Schriften des Händel-Hauses in Halle, 13).

**Geck, Martin** (1967). *Die Wiederentdeckung der Matthäuspassion im 19. Jahrhundert. Die zeitgenössischen Dokumente und ihre ideengeschichtliche Deutung*. Regensburg: Bosse (Studien zur Musikgeschichte des 19. Jahrhunderts, 9).

**Gottwald, Clytus** (1993). "Choral music and the avant-garde". In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (Eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.

**Jarczyk, Michael** (1978). *Die Chorballade im 19. Jahrhundert: Studien zu ihrer Form, Entstehung und Verbreitung*. München, Salzburg: Musikverlag Katzbichler.

**Kelly, Thomas Forrest** (1992). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

**Malinowski, Wladyslaw; Hirszenberg, Beatrysa** (1991). "Zum Problem der Form in der mehrhörigen Musik: Ein Beitrag zur Analyse von Musik des 16. und 17. Jahrhunderts". *Musiktheorie* 6:1.

**Nilsson, Anders** (1985). "Den 'vokala orkestern': Finns den?". *Nutida musik* 3.

**Parchomenko, Lju** (1969). "Žanrovi riznovydy chorovykh tvoriv (sproba systematyzazii ta klasyfikazii)". In: *Problemy ukrains'koï radjans'koï muzyky*. Kiev.

**Poss, Leslie Sue** (1996). *The development of the European partsong genre beginning in the sixteenth century and culminating with the*

*"Mehrstimmige Gesaenge" of Joseph Haydn*. D.M.A. The University of Alabama.

**Routley, Erik** (1958). *The English carol*. London.

**Rusconi, Angelo** (2003). "La polifonia semplice: Alcune osservazioni". *Musica e storia* 11:1.

**Studwell, William Emmett** (1985). *Christmas carols. A reference guide*. New York: Garland.

### ► Blandad kör MIXED CHOIRS

**Alme, Kristofer** (1947). *Blanda kor*. Sogndal: O.J. Skjeldestad.

**Hanken, Kåre** (2005). *Norwegian choral music: 1905–2005. A selection of famous choral pieces for mixed choir*. Oslo: Norsk Musikforlag.

**Hofer, Samuel** (†1874). *Pilgerharfe oder christlicher Glaube in Liedern für gemischten Chor*. Basel.

**Lamb, Christina Gail** (1997). *A study of the collegiate non-auditioned, mixed choral ensemble: Its purpose, its peculiarities, and its potential*. D.A. Indiana: Ball State University.

**Nystedt, Knut** (2005). *Sacred choral music: A selection of famous sacred choral pieces for mixed choir*. Oslo: Norsk Musikforlag.

### ► Damkör WOMEN'S CHOIR

**Armstrong, Donald Jan** (1968). *A study of some important twentieth century secular compositions for women's chorus with a preliminary discussion of secular choral music from a historical and philosophical viewpoint*. Ph.D. Austin: University of Texas.

**Burnsworth, Charles C.** (1968). *Choral music for women's voices. An annotated bibliography of recommended works*. Metuchen, NJ: The Scarecrow Press.

**Crews, Thomas Leonard** (1987). *American choral music for women's chorus*

since 1960. D.M.A. University of Washington.

**Meredith**, Victoria (1997). "The pivotal role of Brahms and Schubert in the development of the women's choir". *The choral journal* 37:7.

**Petersén**, Gunilla (1998). "Kvinnlig körsång: kvinnokören ett lika originellt instrument som manskören". *Tidningen Körsång* 71:3.

**Wahl**, Shelbie L. (2009). *By women, for women: Choral works for women's voices composed and texted by women, with an annotated repertoire list*. D.A. Indiana: Ball State University.

### ► **Manskör och studentsång** **MALE CHOIRS AND STUDENT CHOIRS**

**Bobéth**, Marek (2002). "Heinrich Poos und der Männerchor: Anmerkungen aus der Sicht des Interpreten". In: Fürbeth, Oliver; Poos, Heinrich (Eds.). *Musikalische Struktur und Geschichte. Zum Werk des Komponisten und Musikwissenschaftlers Heinrich Poos*. Mainz: Schott (Beiträge zur mittelhessischen Musikgeschichte, 37).

**Bohlin**, Folke (1993). *En "folklig" manskörskoral från 1800-talet*". In: Andersson, Greger (Ed.). *Koral i Norden: 10 koralexperter från ett symposium i anslutning till Harald Göranssons disputation om 1697 års koralpsalmbok söndagen den 17 maj 1992*. Uppsala universitet.

**Coyle**, Patrick O. (2006). *Significant male voice repertory commissioned by American gay men's choruses*. D.M.A. Ohio: University of Cincinnati.

**Eckhardt**, Andreas (1977). *Männerchor, Organisation und Chorliteratur nach 1945*. Mainz. Schott.

**Harborg**, Martin (1997). *Manskör: Pånyttfödelsen: några ideer och tankar*.

Examensarbete. Piteå: Luleå tekniska universitet.

**Hölcke**, Theodor (1990). *Vom deutschen Studentenlied*. Gießen: Selbstverlag der Studentengeschichtlichen Vereinigung (Historia academica: Schriftenreihe der Studentengeschichtlichen Vereinigung des CC, 29/30).

**J.**, H.M.; **Callaway**, W.F. (1872). "Comment on songs for men's voices". *The Musical Times and Singing Class Circular* 15:353.

**Lang**, Raimund (2001). "800 Jahre studentischer Gesang: Geschichte in Liedern – Lieder in der Geschichte". In: Lang, Raimund (Ed.). *Ergo cantemus! Texte und Materialien zum Studentenlied*. Köln: SH-Verlag (GDS-Archiv für Hochschul- und Studentengeschichte: Beiheft).

**Lang**, Raimund (2001). "Student und Wein: Eine Betrachtung über den Wein im studentischen Lied und Ritual". In: Lang, Raimund (Ed.). *Ergo cantemus! Texte und Materialien zum Studentenlied*. Köln: SH-Verlag (GDS-Archiv für Hochschul- und Studentengeschichte: Beiheft).

**Larsén**, Carlhåkan (2009). "Låt oss en visa sjunga! Intervju med Robert Sund om manskörrepertoarens utveckling". In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrman musikförlag.

**Lippus**, Urve (Ed.) (2007). *Meeskoor ja meestelanl.* [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Lundberg**, John William (1976). *Twentieth century male choral music suitable for protestant worship*. D.M.A. University of Southern California.

**Mälhammar**, Åsa (1996). "Manskör". *Tidningen Körsång* 69:1.

**Reimann**, Reinhold (2001). "Hinaus, mein Herz, in freie Luft!": Das

Studentenlied – ein ‘Pflegefall’ für die Sängerschaft?”. In: Lang, Raimund (Ed.). *Ergo cantemus! Texte und Materialien zum Studentenlied*. Köln: SH-Verlag (GDS-Archiv für Hochschul- und Studentengeschichte: Beiheft).

**Reimers, Lennart** (1991). “Manskörens egenart värd att bevara”. *Sångartidningen* 78:3.

**Roberts, Kenneth Creighton** (1970). *A checklist of twentieth-century choral music for male voices*. Detroit: Information Coordinators.

**Trame, Richard H.** (1993). “The male chorus, medium of art and entertainment: Its history and literature”. In: Belan, William (Ed.). *Choral essays: A tribute to Roger Wagner*. San Carlos: Thomas House.

**Wolf-Watz, Jan** (1969). *Svensk manskörsång 1808–1833: en repertoarstudie*. Examensarbete. Uppsala universitet.

### ► Talkör *SPEAKING CHOIR*

**ABF:s teaterkommitté** (Ed.) (1932). *Talkören*. Stockholm: Bonnier.

**Bergman, A. Gunnar** (1932). “Talkören. Ett genmäle till Sven Stål”. *Ridå: tidning för folklig scenkonst* 2:1.

**Bergman, Gösta M.** (1932). *Något om talkören*. Stockholm.

**Bergman, Gösta M.** (1932). “Talkören”. *Arbetarteatern*.

**Bergman, Gösta M.** (1932). “Talkören”. *Studiekamraten* 14:23/24.

**Fjellander, Sture** (1935). “Talkören och ungdomskretsen”. *Sveriges ungdom* 32.

**Johannesson, Adolf** (1931). “Talkören”. *Ridå: tidning för folklig scenkonst* 1:1.

**Reiner, Karel** (1970). “O voicebandu”. [The ‘voice band’]. *Hudební věda* 7:1.

*Vad den är och vill. En handbok för den finlandssvenska talkören* (1934). Borgå (Borgåbladets teaterbibliotek, 48).

### ► A cappella

**Clark, J. Bunker** (1969). “The a cappella myth”. *Choral journal* 9:4.

**Grainger, Percy** (1999). “The culturizing possibilities of the instrumentally supplemented ‘a cappella’ choir”. In: Gillies, Malcolm (Ed.). *Grainger on music*. Oxford: Oxford University Press.

**Handschin, Jacques** (1929). “Grundlagen des A-cappella-Stils”. In: Häusermann, Hans; Jelmoli, Hans (Eds.). *Hans Häusermann und der Häusermannsche Privatchor*. Zürich: Hug.

**Jerold, Beverly** (2000). “Why most a cappella music could not have been sung unaccompanied”. *The choral journal* 40:7.

**Kegerreis, Richard Irl** (1964). *History of the high school A capella choir*. Ph.D. University of Michigan.

**Kroyer, Theodor** (1934). “Das A-cappella-Ideal”. *Acta musicologica* 6.

**Maes, Francis** (1993). *Onbegeleide koorkompositie als bijzondere compositorische problematiek sedert de 19de eeuw: Een genrestudie van de onbegeleide koormusiek vanaf de 19de eeuw aan de hand van haar geschiedenis in Midden-Europa*. Ph.D. Universiteit Gent.

**Mann, Alfred** (1991). “The twentieth-century renewal of Protestant a cappella art”. *American choral review* 33:2.

**Mohr, Clemens** (1996). *Schwedische a capella Chormusik nach 1945: Überblick und Vertiefung anhand ausgewählter Beispiele*. Köln: Musikhochschule Köln.

**Ryner, Elin** (1998). *Okonventionell notation: en studie av okonventionell notation i svensk körmusik a capella under andra hälften*



av 1900-talet. C-uppsats. Stockholm: Stockholms universitet.

**Slutsky, Corey Brian** (2005). *Music without instruments: The growth and explosion of a cappella music over the last 10 to 15 years*. M.A. University of Southern California.

**Wallner, Bo** (1987). "Körlivet: ett obearbetat forskningsområde. [Del 2], De stora a capellasatserna". *Informationsbladet Körledaren* 2/3.

**Wallner, Bo** (1993). "The great unaccompanied choral setting". In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (Eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.

## ► Gospel

**Ahrens, Petra-Angela** (2009). *BeGeisterung durch Gospelsingen: Erste bundesweite Befragung von Gospelchören*. Hannover: Evangelische Kirche in Deutschland.

**Allgood, B. Dexter** (1984). *A study of selected black gospel choirs in the Metropolitan New York area*. Ph.D. New York University.

**Butts-Bhanji, Baomi** (2005). *"Kicking Up Dust": Black women and gospel music*. Ph.D. Ohio: Union Institute and University.

**Doering, Wolfgang** (1999). *Gospel. Musik der Guten Nachricht und Musik der Hoffnung*. Neukirchen-Vluyn: AUSAAT-Verlag.

**Holmes, Michael** (1998). *The music of the St. Brigid Catholic Church Choir: African-American gospel in a Catholic liturgy*. Ph.D. Los Angeles: University of California.

**Kinchen, James Benjamin** (1986). "Black gospel music and its impact on traditional choral singing at historically black institutions of higher learning". *Choral journal* 27:1.

**Lindqvist, Mattias** (1994). *Gospelns lilla röda*. Examensarbete. Piteå: Musikhögskolan.

**Lorenz, Ellen Jane** (1994). "Chorus, refrain, burden". *The hymn: A journal of congregational song* 45:1.

**Mallory, Lloyd Benjamin** (2006). *The choral singing of the Negro spiritual versus the singing of contemporary gospel without harming the vocal apparatus: A choral concept*. D.M.A. Los Angeles: University of California.

**McNair, D.** (2007). *Memphis gospel choir music, 1990–2006*. Ph.D. Tennessee: The University of Memphis.

**Nerdal, Arvid** (2001). *Tre svenska gospelkörers sound och uttryckssätt i förhållande till den afro-amerikanska gospeltraditionen*. C-uppsats. Uppsala universitet.

**Ojo, Matthews** (1998). "Indigenous gospel music and social reconstruction in modern Nigeria". *Missionalia* 26.

**Powell, William Clayton** (1993). *Performance and literature of African American gospel music as observed in gospel choirs of universities and four-year colleges in Alabama, Florida, and Georgia*. Ph.D. The Florida State University.

**Turner, Patrice E.** (2008). "Getting gospel going". *Music educators journal* 95:2.

## ► Jazz

**Becker, Matthias** (1992). *Chormusik im Jazz*. Diss. Idstein: Schulz-Kirchner (Wissenschaftliche Schriften. Reihe 13, Musikwissenschaftliche Beiträge, 101).

**Cruse, Susan Rhea** (1999). *The status of vocal jazz ensembles in Texas high schools and the impact of vocal jazz instruction on the overall choral program*. D.M.A. Texas: University of Houston.

**Regin, James Edward Hamilton** (2003). *Toward a more comprehensive textbook on choral jazz arranging*. M.A. California: San Jose State University.

**Schönherr**, Christoph (1986). "Der Chor im Jazz und der jazzverwandten Musik: Seine Bedeutung in der Musiklehrerausbildung und in der Schulwirklichkeit". *Musik & Bildung: Praxis Musikerziehung* 18:7–8.

### ► **Kantat CANTATA**

**Bolton**, Jacklin Talmage (1964). *Religious influences on American secular cantatas, 1850–1930*. Ph.D. University of Michigan.

**Curtis**, John (1999). "Bach and Graupner: The audition cantatas". *The choral journal* 39:7.

**Dox**, Thurston J. (1986). *American oratorios and cantatas: A catalog of works written in the United States from colonial times to 1985*. Metuchen: Scarecrow Press.

**Hedwall**, Lennart (1994). "Kantater beställda av universitetet". *Alfvéniana* 2.

**Konold**, Wulf (1975). *Weltliche Kantaten im 20. Jahrhundert. Beitrag zu einer Theorie der funktionalen Musik*. Diss. Wolfenbüttel: Mösel.

**La Jacquet Guerre**, Élisabeth-Claude de (1997). *Cantates françaises sur des sujets tirés de l'Écriture. I*. Saint-Arroman, Jean; Lescat, Philippe (Eds.). Courlay: J.M. Fuzeau (La musique française classique de 1650 à 1800).

**La Jacquet Guerre**, Élisabeth-Claude de (1998). *Cantates françaises sur des sujets tirés de l'Écriture. II*. Saint-Arroman, Jean; Lescat, Philippe (Eds.). Courlay: J.M. Fuzeau (La musique française classique de 1650 à 1800).

**Schwanbeck**, Günter (1938). *Die dramatische Chorkantate der Romantik in Deutschland*. Diss. Düsseldorf: Dissertations-verlag G.H. Nolte.

**Sturk**, Stephen (2009). *Development of the German Protestant cantata from 1648 to 1722*. D.M.A. North Dakota State University.

### ► **Madrigal**

**Arias**, Enrique Alberto (2003). "Maps and music: How the bounding confidence of the Elizabethan age was celebrated in a madrigal by Thomas Weelkes". *Early music America* 9:4.

**Assenza**, Concetta (1989). *Giovan Ferretti tra canzonetta e madrigale: con l'edizione critica del quinto libro di canzoni alla napolitana a cinque voci (1585)*. Firenze: Olschki (Historiae musicae cultores. Biblioteca, 56).

**Di Sandro**, Massimo (2005). *Il madrigale*. Napoli: Arte Tipografica.

**Einstein**, Alfred; **Illiano**, Antonio; **Krappe**, Alexander Haggerty (1971). *The Italian madrigal*. Princeton, N.J.: Princeton University Press.

**Fabbri**, Paolo (1988). *Il madrigale tra Cinque e Seicento*. Bologna: Soc. Ed. Il Mulino (Problemi e prospettive. Serie di musica e spettacolo).

**Fenlon**, Iain; **Haar**, James (1988). *The Italian madrigal in the early sixteenth century. Sources and interpretation*. Cambridge: Cambridge University Press.

**Gambassi**, Osvaldo (1996). "Domenico Maria Ferrabosco e un suo celebre madrigale affrescato nella fortezza di Sorano". *Nuova rivista musicale italiana* 30:3–4.

**Gargiulo**, Piero (1991). *Luca Bati: madrigalista fiorentino: con l'edizione moderna del Secondo libro de madrigali a cinque voci (1598)*. Firenze: Olschki (Historiae musicae cultores. Biblioteca, 60).

**Gozzi**, Marco (2004). "Sul rapporto testo-musica nel Trecento italiano: Il caso del madrigale petrarchesco Non al so amante intonato da Jacopo da Bologna". *Polifonie: Storia e teoria della corallità* 4:3.

**Kroyer**, Theodor (1902). *Die Anfänge der Chromatik im italienischen Madrigal des*

XVI. Jahrhunderts. Diss. Leipzig:  
 Breitkopf & Härtel.

**Lincoln**, Harry B. (Ed.) (1968). *The madrigal collection L'Amorosa Ero (Brescia, 1588)*. Albany: State University of New York Press.

**Myers**, Patricia Ann (1971). *An analytical study of the Italian cyclic madrigals published by composers working in Rome ca. 1540–1614*. Ph.D. University of Illinois.

**Newcomb**, Anthony (1980). *The madrigal at Ferrara 1579–1597*. Princeton, NJ: Princeton University Press (The Princeton studies in music).

**Opheim**, Vernon Holman (1971). *The English romantic madrigal*. Urbana-Champaign: University of Illinois.

**Roche**, Jerome (1972). *The madrigal*. London: Hutchinson.

**Schick**, Hartmut (1998). *Musikalische Einheit im Madrigal von Rore bis Monteverdi. Phänomene, Formen und Entwicklungslinien*. Tutzing: Schneider (Tübinger Beiträge zur Musikwissenschaft, 18).

**Scott**, Charles Kennedy (<sup>2</sup>1931). *Madrigal singing: A few remarks on the study of madrigal music with an explanation of the modes and a note on their relation to polyphony*. London.

**Tsugami**, Motomi (1983). *Igirisu Madrigal ni okeru Madrigalism: Juyō to ben'yō*. [Madrigalism in the English madrigal: Importation and transformation]. Tokyo Geijutsu Daigaku.

## ► Spiritual

**Brafford**, Clyde Benjamin (2002). *The origins, performance, and dissemination of the African-American spiritual: Personal papers, scores, and media in special collections of selected libraries in Chapel Hill, Durham, and Salisbury, North Carolina*. D.M.A. Greensboro: The University of North Carolina.

**Burns**, Pamela Teresa (1993). *The Negro spiritual: From the southern plantations to the concert stages of America*. D.M.A. The University of Alabama.

**Clency**, Cleveland Charles (1999). *European classical influences in modern choral settings of the African-American spiritual*. D.M.A. Florida: University of Miami.

**Cloud**, Lee V.; **Curtis**, Marvin V. (1991). "The African-American spiritual: Traditions and performance practices". *The choral journal* 32:4.

**Evans**, Arthur Lee (1972). *The development of the Negro Spiritual as choral art music by Afro-American composers with an annotated guide to the performance of selected spirituals*. Diss. Coral Gables: University of Miami.

**Knolle-Hicks**, Flois (2001). "Vom Gemeindegesang zum Programmkonzert: Die Spirituals auf dem Weg aus der Sklaverei". *Kirchenmusikalische Nachrichten* 52:1.

**Mallory**, Lloyd Benjamin (2006). *The choral singing of the Negro spiritual versus the singing of contemporary gospel without harming the vocal apparatus: A choral concept*. D.M.A. Los Angeles: University of California.

**Paulson**, David W (2008). *A comparative study of African American spiritual arrangements as choral art*. M.M. St. Cloud State University.

**Reed-Walker**, Rosalynd Patricia (2008). *Preserving the Negro spiritual: An examination of contemporary practices*. Ed.D. Delaware: Wilmington University.

**Simmonds**, Kevin Manasseh (2005). *Jubilee: The place of Negro spirituals as perceived by choir directors at historically black colleges and universities*. Ph.D. University of South Carolina.

**Trice**, Patricia J. (1994). "Unaccompanied choral arrangements of African-American spirituals: The 'signifying' tradition continues". *The choral journal* 34:7.

**Trice, Patricia J.** (1996). "Choral arrangements of spirituals: Birth and perpetuation of a genre". *The choral journal* 37:1.

► **Kyrko- och församlingssång,  
liturgi CHURCH AND  
CONGREGATIONAL MUSIC,  
LITURGY**

**Åberg, Lars** (1995). "Hela församlingens kyrkomusiker". In: Lindström, Anki (Ed.). *Den oundgängliga sången*. Hisings Backa: Sveriges kyrkosångsförbundet.

**Abrahamsen, Erik** (1919). *Liturgisk musik i den danske kirke efter reformationen*. København: Levin & Munksgaard.

**Abravanel, Claude** (1979). "A manuscript of synagogal compositions". *Tatzlil/Chord* 10:19.

**Adamov, Norbert** (2006). "Staré versus nové: Konfrontácia na poli slovenskej liturgickej hudby v 90. rokoch 20. storočia". [The old versus new: A confrontation in Slovak liturgical music of the 1990s]. *Musicologica slovacica et europaea* 24.

**Adnams, Gordon Alban** (2008). *The experience of congregational singing. An ethnophenomenological approach*. Ph.D. University of Alberta.

**Agustoni, Luigi** (1959). "Culte chrétien et chant populaire". In: *Perspectives de la musique sacrée à la lumière de l'encyclique Musicae sacrae disciplina*.

**Albrecht, Christoph** (1982). *Interpretationsfragen. Probleme der kirchenmusikalischen Aufführungspraxis von Johann Walter bis Max Reger (1524–1916)*. Göttingen: Vandenhoeck & Ruprecht.

**Andersson, Lennart** (1997). *Kyrkokören och 130 års körverksamhet i Gustafs: en historik*: L. Andersson.

**Attridge, Harold W.** (Ed.) (2003). *Psalms in community. Jewish and Christian textual*

*liturgical, and artistic traditions*. Atlanta: Society of Biblical Literature (Society of Biblical Literature symposium series, 25).

**Bartkowski, Boleslaw** (1995). "Polnische Kirchenlieder in der katholischen Liturgie". In: Schlager, Karlheinz (Ed.). *Kirchenmusikalisches Erbe und Liturgie. Internationales wissenschaftliches Symposium an der Katholischen Universität Eichstätt am 18.–20. September 1989*. Tutzing: Schneider (Eichstätter Abhandlungen zur Musikwissenschaft, 10).

**Belean, Nicolae** (2003). "Religiöse Chormusik der orthodoxen Kirche im Banat". In: Metz, Franz (Ed.). *Die Kirchenmusik in Südosteuropa. Historische und typologische Studien zur Musikgeschichte südosteuropäischer Regionen*. Tutzing: Schneider (Donauschwäbisches Archivreihe 3, 106).

**Bell, John L.** (2000). *The singing thing: A case for congregational song*. Glasgow: Wild Goose Glasgow.

**Bentley, Brian Richard** (1999). *The philosophical foundations and practical use of choral music in the Church of Jesus Christ of Latter-Day Saints in the twentieth century, focusing on the music of Robert Cundick, with emphasis on his sacred service, "The Redeemer"*. D.M.A. Ohio: University of Cincinnati.

**Bittel, Hermann** (1950). *Der Cantus firmus in der zeitgenössischen geistlichen Chormusik. Ein Beitrag zur Stiluntersuchung der neuen a cappella-Kirchenmusik*. Diss. Ms. München.

**Blume, Friedrich** (1974). *Protestant church music. A history*. New York: W.W. Norton.

**Bódiss, Tamás** (2007). "Liturgia és gyülekezeti éneklés". [Liturgy and congregational singing]. *Magyar egyházzene* 15:2.

**Bon, Gerrit** (1929). "Kerkmusiek". *Die Nuwe Brandwag* 1:2.

- Bond, Gilbert I.** (2003). "Psalms in a contemporary African American church". In: Attridge, Harold W. (Ed.). *Psalms in community. Jewish and Christian textual liturgical, and artistic traditions*. Atlanta: Society of Biblical Literature (Society of Biblical Literature symposium series, 25).
- Burkhardt, Friedemann W.** (1996). "Kirchengesang und Kirchenlied der wesleyanischen Gemeinschaften in Württemberg." In: Nägele, Reiner; Zwink, Eberhard (Eds.). '...das heilige Evangelion in Schwang zu bringen': *Das Gesangbuch – Geschichte, Gestalt, Gebrauch*. Stuttgart: Württembergische Landesbibliothek.
- Bynum, William B.** (1996). "The genuine Presbyterian whine": Presbyterian worship in the eighteenth century". *American Presbyterians* 74:3.
- Cadrin, Paul; Routhier, Gilles** (Eds.) (2007). *La liturgie en quête de sa musique*. Montréal: Médiaspaul.
- Caldwell, Alice M.** (2008). "Moravian sacred vocal music". In: Knouse, Nola Reed (Ed.). *The music of the Moravian Church in America*. Rochester, NY: Univ. of Rochester Press (Eastman studies in music, 49).
- Čapalija Ljubomirov, Nikola** (2000). "Liturgijske i paraliturgijske pobožnosti i crkveno pjevanje u župi Drvenik kroz povijest do danas". In: Pažanin, Ivan (Ed.). *Zbornik otoka Drvenika*. [Collection of essays about the island of Drvenik]. Drvenik: Župa Sv. Jurja Mučenika.
- Caron, Sylvain** (2007). "L'essence du chant liturgique repose sur le dialogue". In: Cadrin, Paul; Routhier, Gilles (Eds.). *La liturgie en quête de sa musique*. Montréal: Médiaspaul.
- Cattin, Giulio; Gallo, F. Alberto** (Eds.) (2002). *Un millennio di polifonia liturgica tra oralità e scrittura*. Bologna: Società editrice il Mulino Bologna (Quaderni di musica e storia).
- Chung, Hee Won** (2004). *A conductor's guide to the Roman Liturgy*. D.M.A. University of Washington.
- Dombrowski, Thomas** (2002). "Synagogenmusik im 19. Jahrhundert zwischen Reform und Wiederbesinnung". In: Czernin, Martin; Pass, Walter (Eds.). *Gedenkschrift für Walter Pass*. Tutzing: Schneider.
- Dugal, Hélène** (1994). "Le progrès du chant de l'assemblée". In: Cadrin, Paul (Ed.). *Chant et musique liturgiques en pays francophones*. Ste-Foy: Université Laval.
- Duncan, Stephen Frederick** (1991). *Christian bhajans: A study of the uses of indigenous music in the rites of the Catholic Church on the subcontinent of India since the Second Vatican Council with particular attention to bhajan and kirtan*. D.M.A. Memphis State University.
- Eslinger, Gary S.; Daugherty, F. Mark** (1997). *The sacred choral sourcebook*. Philadelphia: Musicdata.
- Etherington, Charles L.** (1978). *Protestant worship music. Its history and practice*. Westport: Greenwood Press.
- Etter, David Dean** (1994). *A conductor's study of sacred choral music accompanied by wind ensemble by Ned Rorem and William P. Latham*. D.M.A. Texas: Southwestern Baptist Theological Seminary.
- Facchin, Francesco; Ruini, Cesarino; Rusconi, Angelo; Vildera, Anna** (2004). *Canto liturgico monodico e polifonie semplici: Un'antologia*. Gozzi, Marco; Milanese, Guido (Eds.). Arezzo: Fondazione Guido d'Arezzo (Quaderni di Polifonie).
- Ferguson, Everett** (1972). *A capella music in the public worship of the church*. Abilene (The way of life, 125).
- Fleischer, Ezra** (1974). "Iyyûnîm be-ħaşpa'at hay-yesôdot ham-maqhelatiyyîm 'al 'zûvam ve-hitpatteħûtam šel sùgey hap-piyyût". [The influence of choral elements on the formation and development of the

- piyyût genres]. *Yuval: Studies of the Jewish Music Research Center* 3.
- Ford**, Clifford (1989). "Sacred choral music. II". *American music: A quarterly journal devoted to all aspects of American music and music in America* 7:2.
- Foy**, Janice Ann (1990). *Croatian sacred musical tradition in Los Angeles: History, style, and meaning*. Ph.D. Los Angeles: University of California.
- Friedman**, Allan Mitchell (2005). *The sacred choral works of three composers of the St. Petersburg Society for Jewish Folk Music: Theoretical analysis and historical context*. D.M.A. Massachusetts: Boston University.
- Fubini**, Enrico (1997). "Is there such a thing as Jewish polyphony?". In: Belkin, Ahuva (Ed.). *Leone de' Sommi and the performing arts*. Tel-'abyb: Tel Aviv University.
- Galindo Garcia**, Angel (Ed.) (1992). *La música en la iglesia: De ayer a hoy*. Salamanca: Universidad Pontificia Salamanca, Spain (Biblioteca salmanticensis).
- Galles**, Duane L. C. M. (2000). "The question of a choral Sanctus after Vatican II: A canon lawyer's opinion". *Sacred music* 127:3.
- Gelineau**, Joseph (1959). "La valeur catéchétique du chant populaire". In: *Perspectives de la musique sacrée à la lumière de l'encyclique Musicae sacrae disciplina*. Paris: Editions du Congrès.
- Gelineau**, Joseph (1962). *Chant et musique dans le culte chrétien. Principes, lois et applications*. Paris: Éd. Fleurus.
- Göller**, Gottfried (1967). "Strukturprobleme der missa cantata". *Musica sacra* 88:5.
- Gottwald**, Clytus (1996). "Chormusik seit 1970". *Württembergische Blätter für Kirchenmusik* 63:1; 2 (1/2; 3/4).
- Gozzi**, Marco (2002). "Repertori trascurati di canto liturgico". *Polifonie: Storia e teoria della corallità* 2:1.
- Gray**, Judith (2006). "When in our music God is glorified": Singing and singing about singing in a congregational church." In: Marty, Martin E. (Ed.). *Music in American religious experience*. New York: Oxford University Press.
- Gross**, Werner (1996). "Der katholische Gemeindegesang." In: Nägele, Reiner; Zwink, Eberhard (Eds.). '...das heilige Evangelion in Schwang zu bringen': *Das Gesangbuch – Geschichte, Gestalt, Gebrauch*. Stuttgart: Württembergische Landesbibliothek.
- Hambraeus**, Bengt; Bäck, Sven-Erik (1971). "Fragment ur ett samtal om kyrkomusik". *Svenska musikperspektiv*.
- Howe**, Mark (1996). "Join the great throng": Populism, elitism and choral music in the liturgy". *Journal of the Association of Anglican Musicians* 5:6.
- Hsieh**, Fang-Lan; **Runnels**, Jason M. (2003). *An annotated bibliography of church music*. Lewiston, N.Y.: Edwin Mellen Press.
- Hume**, Paul (1957). *Catholic Church music*. New York: Dodd, Mead & Co.
- Kaelin**, Pierre (1959). "Qualité musicale et chant populaire". In: *Perspectives de la musique sacrée à la lumière de l'encyclique Musicae sacrae disciplina*. Paris: Editions du Congrès.
- Kernel**, Leon (2002). "Cerkveni pevski zbor. I". [Church choir. I]. *Cerkveni glasbenik: Revija za cerkevno glasbo* 95:9–12.
- Kernel**, Leon (2002). "Maša in jaz". *Cerkveni glasbenik* 95:3–4.
- Kernel**, Leon (2003). "Cerkveni pevski zbori in duhovnost". [Church choirs and spirituality]. *Cerkveni glasbenik* 96.
- Kim**, Patricia Costa (1997). "Transmission of music in the Hebrew tradition: Learning from the songs of

the synagogue". *Bulletin of historical research in music education* 19:1.

**Kleinig, John W.** (1993). *The Lord's song. The basis, function and significance of choral music in chronicles*. Sheffield: Sheffield Academic Press (Journal for the study of the Old Testament, 156).

**Klek, Konrad** (2000). "Das Gemeindelied als Kristallisationsmoment liturgischer Erneuerung im evangelischen Gottesdienst bei Friedrich Spitta und Julius Smend". In: Scheitler, Irmgard (Ed.). *Geistliches Lied und Kirchenlied im 19. Jahrhundert: Theologische, musikologische, und literaturwissenschaftliche Aspekte*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

**Koza, John David** (2000). *Choral settings of Psalm 150 of the twentieth century: An annotated list*. M.A. California: San Jose State University.

**Kreuels, Matthias** (1997). "Singet dem Herrn ein neues Lied? Der Kirchenchor und sein liturgie-musikalisches Repertoire". In: Mohn, Barbara; Ryschawy, Hans (Eds.). *Cari amici: Festschrift 25 Jahre Carus-Verlag*. Stuttgart: Carus-Verlag.

**Kreyssig, Peter** (1993). *Auskunft über den Glauben: Predigten 1965–1993 – Chronik der Kantatengottesdienste an der Gedächtniskirche Stuttgart und der Gottesdienste im Rahmen der Bachakademie*. Kassel: Bärenreiter (Schriftenreihe der Internationalen Bachakademie Stuttgart).

**Kruger, Daleen** (1999). "Ecclesia reformata versus musica reformata? Gedagtes oor funksionaliteit van die laat twintigste eeuse kerklied". In: Grové, Izak J. (Ed.). *Proceedings of the 25th Annual Congress of the Musicological Society of Southern Africa*. Pretoria: Musicological Society of Southern Africa.

**Kück, Cornelia; Kurzke, Hermann** (Eds.) (2003). *Kirchenlied und nationale Identität: Internationale und interkulturelle*

*Beiträge*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

**La Fage, Adrien de; Ortigue, Joseph d'; Pelletier, Victor** (1862). *Congrès pour la restauration du plain-chant et de la musique d'église*. Paris: De Mourgues.

**Laster, James** (2002). *Catalogue of choral music arranged in Biblical order, Supplement*. Lanham, Md.: Scarecrow Press.

**Lathan, Mark J.** (2001). *Emotional progression in sacred choral music: How three twentieth century masterworks depict grief in time of war, and, Song of Hope, a cantata for chorus and orchestra*. Ph.D. Los Angeles: University of California.

**Leafblad, Bruce H.** (1998). "An Apostolic norm for congregational song". In: Music, David W. (Ed.). *We'll shout and sing Hosanna: Essays on church music in honor of William J. Reynolds*. Fort Worth: Southwestern Baptist Theological Seminary.

**Lefferts, Peter M.** (1988). "Cantilena and antiphon: Music for Marian services in late medieval England". *Current musicology*.

**Leipold, Bruno** (1917). *Kurze Einführung in Theorie und Praxis der Musik besonders der geistlichen Chormusik. Ein Abecedarium für christliche Dirigenten und Sänger von Bruno Leipold, Kantor*. Pforzheim: Zutavern.

**Lenti, Vincent A.** (1999). "O sing unto the Lord a new song: Congregational psalm singing in christian worship. I–II". *Pastoral music* 23:6.

**Lenti, Vincent A.** (2000). "O sing unto the Lord a new song: Congregational psalm singing in christian worship. III". *Pastoral music* 24:2.

**Liemohn, Edwin** (1968). *Organ and choir in Protestant worship*. Philadelphia: Fortress Press.

**Lovelace, Austin C.; Rice, William** (1976). *Music and worship in the Church*. Nashville: Abingdon.

- Lundberg**, Camilla (1995). "När Gud sjunger". *Allt om böcker* 2.
- Luth**, Jan Roelof (2002). "The music of the Dutch Reformed Church in Sweelinck's time". In: Dirksen, Pieter (Ed.). *Sweelinck studies. Proceedings of the International Sweelinck Symposium, Utrecht 1999*. Utrecht: STIMU Foundation for Historical Performance Practice.
- Marti**, Andreas (1982). "Kunst und Kitsch als Problem der Hymnologie". *Jahrbuch für Liturgik und Hymnologie* 36.
- Marti**, Andreas (2000). "Weg und Raum als Metaphern von Liturgie und Gemeindegesang". *Jahrbuch für Liturgik und Hymnologie* 39.
- McCalister**, Lonnie Kent (1987). *Developing aesthetic standards for choral music in the evangelical church*. D.M.A. The University of Oklahoma.
- Meini**, Bruno (1992). "Il canto dell'assemblea nelle celebrazioni liturgiche: Riflessioni e proposte d'un ascoltatore curioso". *Rivista internazionale di musica sacra* 13:3–4.
- Močnik**, Damijan (2009). "Nedelovanje otroškega zbora je prvi alarm za dolgoročno popolno izumrtje ljudskega petja". [Absence of children's choir is the first sign of extinction of traditional singing]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 102:4.
- Mossler**, Friedemann (1967). "Die selbständigen Aufgaben des Sängerschors im Sinne der Instruktion 'Musicam sacram'". *Musik und Altar* 19.
- Musikwissenschaftliche Kommission des Allgemeiner Cäcilien-Verband** (1968). "Neue Musik und liturgischer Volksgesang". In: Overath, Johannes (Ed.). *Musica sacra und Liturgiereform nach dem II. Vatikanischen Konzil*. Regensburg: F. Pustet.
- Neiss**, Benoît (1995). "Pour une réforme de l'art choral". In: Saulnier, Daniel; Claire, Jean (Eds.). *Requirentes modos musicos. Mélanges offerts à Dom Jean Claire, à l'occasion de son 75e anniversaire, de ses 50 ans de profession monastique et de ses 25 ans comme Maître de chœur à Solesmes*. Solesmes: Éditions de Solesmes.
- Nystrom**, Richard (1968). "Choral music in the liturgy: New directions". *American choral review* 11:1.
- Ochs**, Ekkehard (2004). *Das geistliche Lied im Ostseeraum*. Frankfurt a.M.: Lang (Greifswalder Beiträge zur Musikwissenschaft, 13).
- Oražem**, France (1979). "Vloga ljudskega petja v bogoslužju". [The role of congregational singing in liturgy]. *Cerkveni glasbenik* 72:7–9.
- Overath**, Johannes (1977). "Urheberrecht und gottesdienstlicher Volksgesang". In: Stein, Franz A. (Ed.). *Festschrift Ferdinand Haberl zum 70. Geburtstag. Sacerdos et cantus gregoriani magister*. Regensburg: Gustav Bosse.
- Pajamo**, Reijo; **Andersén**, Harald (Eds.) (1979). *Chorus et psalmus: jublakirja Harald Andersénille 4.4.1979: festskrift till Harald Andersén*. Helsingfors: Sibelius-Akademien.
- Patenaude**, Gilbert (2007). "Le chant choral dans la liturgie après Vatican II: L'expérience des Petits Chanteurs du Mont-Royal". In: Cadrin, Paul; Routhier, Gilles (Eds.). *La liturgie en quête de sa musique*. Montréal: Médiaspaul.
- Pérez Millán**, Juan (1954). "Consideraciones acerca del canto popular religioso". In: Vacchiano García, Hipólito (Ed.). *V Congreso Nacional de Música Sagrada*. Madrid: Gráficas Dos de Mayo.
- Phillips**, Charles Henry; **Hutchings**, Arthur (1968). *The singing church: An outline history of the music sung by choir and people*. London: Faber and Faber.
- Podstenšek**, Matej (2009). "Cerkveno ljudsko petje včeraj, danes, jutri". [Traditional church singing yesterday, today, and tomorrow]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 102:1.



- Price**, Milburn (1993). "The impact of popular culture on congregational song". *The hymn: A journal of congregational song* 44:1.
- Quantz**, Donald Eric (2003). *Contemporary Christian music and post-secondary choral education: Culture, canon, and curriculum*. Ph.D. University of Calgary.
- Qyrš**, Hayym (1961). "Šyrat hašbwr bemenyney nŵ'ar". [Congregational singing in youth congregations]. *Dwkan* 3.
- Ramos**, Elisa (2001). "Del primitivo canto cristiano a la polifonía. I: El canto como expresividad religiosa". *Filomusica: Revista de música culta* 17.
- Rau**, Stefan (2001). "Wieviel Chor braucht die Liturgie oder: Wieviel Liturgie braucht der Chor?". In: Klöckner, Stefan; Bretschneider, Wolfgang (Eds.). *Brückenschlag. Wolfgang Bretschneider zum 60. Geburtstag*. Regensburg: ConBrio-Verlags-Gesellschaft.
- Riedel**, Johannes (1967). *The Lutheran chorale, its basic traditions*. Minneapolis: Augsburg Publishing House.
- Ripollés Pérez**, Vicente (1930). "Importancia de la polifonía en la liturgia y poder expresivo". In: *Crónica del IV Congreso Nacional de Música Sagrada*. Imprenta del Montepío Diocesano Vitoria-Gasteiz.
- Rogal**, Samuel J. (1991). *A general introduction to hymnody and congregational song*. Metuchen: Scarecrow Press (American Theological Library Association monograph).
- Saliers**, Don E. (2006). "Aesthetics and theology in Congregational song: A hymnal intervenes". In: Bohlman, Philip Vilas; Blumhofer, Edith Waldvogel; Chow, Maria M. (Eds.). *Music in American religious experience*. New York: Oxford University Press.
- Schalk**, Carl (1978). *Key words in church music. Definition essays on concepts, practices, and movements of thought in church music*. St. Louis: Concordia Publ. House.
- Schinköth**, Thomas (1988). "Bemerkungen zur Entwicklung der Chormusik zwischen 1918 bis 1933. III: Liturgische Gebrauchsmusik; IV: (Schluß) 'Gebet zum Volk' – Neukompositionen für Arbeiterchöre". *Musikforum: Referate und Information des Deutschen Musikrates* 33:2.
- Schuberth**, Dietrich (1977). "Ziele und Möglichkeiten des Gemeindegesanges". *Musik und Kirche* 47:6.
- Schulz**, Frieder (1993). "Psalmgesang in der Gemeinde nach lutherischer Tradition: Geistlich, musikalisch, liturgisch". *Musik und Kirche* 63:1.
- Schulz**, Frieder (1995). "Die Seligpreisungen als Gemeindegesang". In: Käser, Lothar (Ed.). *Wort und Klang: Martin Gotthard Schneider zum 65. Geburtstag*. Bonn: Verlag für Kultur und Wissenschaft.
- Seidel**, Hans (1999). "Gemeindegesang in der christlichen Urgemeinde". In: Kähler, Christoph; Vogler, Werner (Eds.). *Gedenkt an das Wort. Festschrift für Werner Vogler zum 65. Geburtstag*. Leipzig: Evangelische Verlags-Anstalt.
- Seiler-Schmidt**, Beate (2001). "Die Aufgaben des Kirchenchores im Gottesdienst". *Württembergische Blätter für Kirchenmusik* 68:1.
- Sharp**, Avery Thomas (1978). *A descriptive catalog of selected, published eighteenth- through twentieth-century Stabat Mater settings for mixed voices with a discussion of the history of the text*. The University of Iowa.
- Stefani**, Gino (1967). *L'acclamation de tout un peuple. Les diverses expressions vocales et chorales de la célébration liturgique*. Paris: Éditions Fleurus (Kinnor).
- Strinnholm Lagergren**, Karin (2009). *Ordet blev sång. Liturgisk sång i katolska*

*kloster 2005–2007*. Diss. Göteborgs universitet.

**Svirac, Manda; Jerković, Josip** (2003). "A church folk song in Slavonija". In: Svirac, Manda (Ed.). *Smotra Crkvenog Pjevanja: Iz narodne baštine hrvatskih krajeva, Đakovo (7. svibnja do 4. lipnja 2003)*. [Smotra Crkvenog Pjevanja: From the folklore heritage of the Croatian regions, Đakovo (7 May to 4 June 2003)]. Zagreb: Družina: Čuvari Tradicije Hrvatskih Obiteljskih Zadruga.

**Timme, Traugott** (1978). "Zur Begleitung des Gemeindegesanges". *Musik und Kirche* 48:3.

**Tončeva, Elena** (2001). "Isonpraktikata v carkovната muzyka na iztočnopravoslavniya balkanski region: Idejata za mnogoglasie". [Ison practice in Eastern ecclesiastical chant of the Orthodox Balkan region: The idea of polyphony]. *B'lgarsko muzikoznanie* 25:3.

**van Baest, Arjan** (2003). "Om ontmoeting: Ordinariumgezangen tussen vernieuwing en traditie". *Gregoriusblad: Tijdschrift tot bevordering van liturgische muziek* 127:3.

**Vandewalle, Charles** (1923). "La schola paroissiale et le chant collectif". In: *Congrès régional de liturgie et de musique sacrée*. Moselle Guénange: Orphelins-Apprentis.

**Vollmer Mateus, Katharina** (2005). "Bewusster Umgang mit Gemeindegesang: Beobachtungen zur Rezeption zweier Ostergesänge im Gespräch mit der Gemeinde – Ein Arbeitsbericht". *Jahrbuch für Liturgik und Hymnologie* 44.

**Vollmer Mateus, Katharina** (2006). *Wenn nur noch der Pfarrer singt: Zum Rezeptionsprozess von Gemeindegesang*. Zürich: Theologischer Verlag.

**Weber, Édith** (1981). "Chants des églises protestantes et expression populaire". *Ethnologie française* 3.

**Werner, Eric** (1952). "The common ground in the chant of church and

synagogue". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Werner, Eric** (1968). "Zum Problem 'Liturgischer Volksgesang und Kunstgesang'". In: Overath, Johannes (Ed.). *Musica sacra und Liturgiereform nach dem II. Vatikanischen Konzil*. Regensburg: F. Pustet.

**Westermeyer, Paul** (1995). "The future of congregational song". *The hymn: A journal of congregational song* 46:1.

**Westermeyer, Paul** (2001). *The heart of the matter: Church music as praise, prayer, proclamation, story and gift*. Chicago: G.I.A. Publications.

**Wienandt, Elwyn Arthur** (1965). *Choral music of the church*. New York: Free Press.

**Wilson-Dickson, Andrew** (1992). *The story of Christian music: From Gregorian chant to black gospel – An authoritative illustrated guide to all the major traditions of music for worship*. Oxford: Lion.

**Wilson-Dickson, Andrew; Heizmann, Klaus; Trebing, Barbara; Zintarra, Ute** (1994). *Geistliche Musik: Ihre grossen Traditionen – Vom Psalmengesang zum Gospel*. Gießen: Brunnen.

**Witvliet, John D.; Stam, Carl** (1998). "Worship transformed: A time of change for choral musicians in Christian churches". *Choral journal* 38:8.

**Yee, Russell M.** (1997). "Shared meaning and significance in congregational singing". *The hymn: A journal of congregational song* 48:2.

**Zemin, Chen** (1997). "Recent developments in congregational singing in mainland China". *The hymn: A journal of congregational song* 48:3.

#### ◆ Före 1800 *BEFORE 1800*

**Ackermann, Peter** (1994). "Zur Frühgeschichte der Palestrinarezeption: Die zwölfstimmige Missa Cantantibus

organis und die Compagnia dei Musici di Roma". *Kirchenmusikalisches Jahrbuch* 78.

**Agee**, Richard J. (2007). "The printed dissemination of the Roman gradual in Italy during the early modern period". *Notes: Quarterly journal of the Music Library Association* 64:1.

**Alviani**, Henry Anthony (1993). *Transcription and analysis of Latin choral church music from Tenbury MSS 354–8 by Robert Johnson and Robert Parsons*. D.M.A. Arizona State University.

**Ameln**, Konrad (1968). "Das handschriftliche Choralbuch des Organisten C.I. Engel vorn Jahre 1775". *Jahrbuch für Liturgik und Hymnologie* 12.

**Asper**, Ulrich (1985). *Aspekte zum Werden der deutschen Liedsätze in Johann Walters "Geistlichem Gesangbüchlein"*. Baden-Baden: Koerner.

**Beckmann-Collier**, Aimee (1991). "Sacred choral music in the Classical era". *The choral journal* 31:9.

**Bergsagel**, John (1976). "Liturgical relations between England and Scandinavia: As seen in selected musical fragments from the 12th and 13th centuries". In: Helsingin Yliopisto (Ed.). *Nordiskt Kollokvium III. I latinska liturgiforskning*. Helsinki: Institutionen för Praktisk Teologi vid Helsingfors Universitet (Käytännöllisen teologian julkaisu).

**Bisson**, Noel (1998). *English polyphony for the Virgin Mary: The votive antiphon, 1430–1500*. Ph.D. Massachusetts: Harvard University.

**Bowers**, Roger (1995). "To chorus from quartet: The performing resource for English church polyphony, 1390–1559". In: Morehen, John (Ed.). *English choral practice 1400–1650*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 5).

**Bowers**, Roger (Ed.) (1999). *English church polyphony. Singers and sources from the*

*14th to the 17th century*. Aldershot: Ashgate (Variorum collected studies series, 633).

**Brauner**, Mitchell Paul (1998). "Traditions in the repertory of the papal choir in the fifteenth and sixteenth centuries". In: Sherr, Richard (Ed.). *Papal music and musicians in late medieval and Renaissance Rome*. Oxford: Clarendon Press.

**Buckaja**, Svetlana (1992). "Principy obrazovaniya mnogogolosija v partesnyh garmonizacijah vtoroj poloviny XVII–načala XVIII veka". In: Gerasimova-Persidskaâ, Nina Aleksandrovna (Ed.). *Iz istorii duhovnoj muzyki*. Rostovskij Pedagogičeskij Institut Rostov-na-Donu.

**Bukofzer**, Manfred F. (1946). "The beginnings of polyphonic choral music". In: Reese, Gustave (Ed.). *Papers of the American Musicological Society*. Philadelphia: American Musicological Society.

**Busse Berger**, Anna Maria (1998). "Gedächtniskunst und frühe Mehrstimmigkeit: Mündlichkeit in der Überlieferung des Notre Dame Repertoires". In: Danuser, Hermann (Ed.). *Musik als Text. Bericht über den internationalen Kongreß der Gesellschaft für Musikforschung Freiburg im Breisgau 1993*. Kassel, Basel, London, New York, Prag: Bärenreiter.

**Caldwell**, John (1992). "Plainsong and polyphony 1250–1550". In: Kelly, Thomas Forrest (Ed.). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

**Carver**, Anthony F. (1980). *The development of sacred polychoral music to 1580*. Ph.D. University of Birmingham.

**Carver**, Anthony F. (1988). *Cori spezzati. Vol. 1, The development of sacred polychoral music to the time of Schütz*. Cambridge: Cambridge University Press.

- Conomos, Dimitri E.** (1980). "Change in early Christian and Byzantine liturgical chant". *Studies in music from the University of Western Ontario* 5.
- Conomos, Dimitri E.** (1980). "Communion chants in Magna Graeca and Byzantium". *Journal of the American Musicological Society* 33:2.
- Conomos, Dimitri E.** (1982). "Experimental polyphony 'according to the...Latins', in late Byzantine psalmody". *Early music history: Studies in medieval and early modern music* 2.
- Conomos, Dimitri E.** (1984). *Byzantine hymnography and Byzantine chant*. Brookline: Hellenic College.
- Da Costa Rodrigues, José** (1985). "Les répercussions humanistes sur le plainchant. I". *Chant choral: Le journal du chant choral* 47.
- Daniel, Ralph T.; Friedland, Bea** (1979). *The Anthem in New England before 1800*. New York: Da Capo Press (Da Capo Press Music Reprint Series).
- Davidson, Audrey Ekdahl** (1981). *The quasi-dramatic St. John Passions from Scandinavia and their medieval background*. Kalamazoo Michigan: Medieval Institute Publications Western Michigan University (Early drama, art, and music monograph series, 3).
- Di Salvo, Bartolomeo** (1952). "La tradizione orale dei canti liturgici delle colonie italo-albanesi di Sicilia comparata con quella dei codici antichi bizantini". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.
- Ekenberg, Anders** (1985). *Cur cantatur? Funktionen des liturgischen Gesanges nach Autoren der Karolingerzeit*. Uppsala: Uppsala universitet.
- Fellerer, Karl Gustav** (1928). *Die Deklamationsrhythmik in der vokalen Polyphonie des 16. Jahrhunderts*. Düsseldorf: Schwann.
- Ficker, Rudolf von** (1952). "Der Choral als symbolische Idee in der mittelalterlichen Mehrstimmigkeit". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.
- Flotzinger, Rudolf** (1990). "Unā voce: Die Ausführung des Chorals und das Problem der frühen Ein- und Mehrstimmigkeit". In: Petersen, Peter; Floros, Constantin (Eds.). *Musikkulturgeschichte. Festschrift für Constantin Floros zum 60. Geburtstag*. Wiesbaden: Breitkopf & Härtel.
- Gallagher, Sean; Haar, James; Nádas, John; et al.** (Eds.) (2003). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot: Ashgate.
- Gancarczyk, Paweł** (2000). "Nieznanne źródła polifonii choralowej w Polsce XV wieku". [Unknown sources of chant polyphony in 15th-century Poland]. *Muzyka: Kwartalnik poświęcony historii i teorii muzyki* 45:2.
- Gastoué, Amédée** (1923). "L'Alarme de Grimache (vers 1380–1390) et les chansons polyphoniques du Moyen Âge". In: Michel, André Paul Charles (Ed.). *Actes du Congrès d'histoire de l'art*. Paris: Presses Universitaires de France.
- Göllner, Theodor** (1969). *Die mehrstimmigen liturgischen Lesungen. I: Edition. II: Studie: Untersuchungen zur Lektionsvertonung von der frühen Mehrstimmigkeit bis zu Heinrich Schütz*. Tutzing: Hans Schneider.
- Göllner, Theodor** (1971). "Frühe Mehrstimmigkeit in Choralnotation". In: Georgiades, Thrasymbulos G. (Ed.). *Musikalische Edition im Wandel des historischen Bewusstseins*. Kassel: Bärenreiter (Musikwissenschaftliche Arbeiten, 23).
- Hughes, Andrew** (1987). "Memory and the composition of late medieval Office chant: Antiphons". In: Pérès, Marcel

(Ed.). *L'enseignement de la musique au Moyen-Âge et à la Renaissance*. Royaumont: Fondation Royaumont.

**Hughes**, Andrew (1988). "Chants in the rhymed Office of St Thomas of Canterbury". *Early music* 16:2.

**Hughes**, Andrew (2001). "Late medieval plainchant for the Divine Office". In: Strohm, Reinhard (Ed.). *Music as concept and practice in the late Middle Ages*. Oxford: Oxford University Press (The new Oxford history of music, 3,1).

**Huglo**, Michel (1988). "Chant liturgique et chanson profane au Moyen Âge". In: Vanhulst, Henri; Haine, Malou; Wangermée, Robert (Eds.). *Musique et société. Hommages à Robert Wangermée*. Bruxelles: Université de Bruxelles (Faculté de Philosophie et Lettres Art et archéologie, 101).

**Jeffery**, Peter (2003). "Monastic reading and the emerging Roman chant repertory". In: Gallagher, Sean; Haar, James; Nádas, John; Striplin, Timothy (Eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music*. Aldershot: Ashgate.

**Jensen**, Jørgen I. (Ed.) (2004). *Modepunkter: Teologi – Kultur – Musik*. Frederiksberg: Anis.

**Kelly**, Thomas Forrest (Ed.) (1992). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

**Killy**, Walther; **Dürr**, Alfred (Eds.) (1986). *Das protestantische Kirchenlied im 16. und 17. Jahrhundert: Text-, musik- und theologisches historische Probleme*. Wiesbaden: Harrassowitz (Wolfenbütteler Forschungen, 31).

**La Fernández Cuesta**, Ismael de (1988). "Quelques remarques paléographiques et littéraires à propos du déchant polyphonique dans la liturgie vieille-hispanique". In: Patier,

Dominique; Le Vot, Gérard (Eds.). *La notation des musiques polyphoniques aux XI–XIIIe siècles*. Poitiers.

**La Fernández Cuesta**, Ismael de (2000). "Spanish plainchant publications to 1601". *Inter-American music review* 16:2.

**Le Vot**, Gérard (1988). "La notation et l'oralité des musiques polyphoniques aux XIIe et XIIIe siècles". In: Patier, Dominique; Le Vot, Gérard (Eds.). *La notation des musiques polyphoniques aux XI–XIIIe siècles*. Poitiers.

**Matsumura**, Reiko (1998). "Runesansu no gasshō ongaku: Dōsei gasshō no jissen o tōshite". [Choral music of the Renaissance: As experienced through practice in a women's choir]. In: Minagawa, Tatsuo; Sensei, Koki; Kinen, Ronbunshū; Henshū, Iinkai (Eds.). *Ongaku no uchū: Minagawa Tatsuo sensei koki kinen ronbunshū*. [Musical universe: Articles to celebrate the 70th birthday of Professor Tatsuo Minagawa]. Tōkyō: Ongaku no Tomo-sha.

**Patier**, Dominique; **Le Vot**, Gérard (Eds.) (1988). *La notation des musiques polyphoniques aux XI–XIIIe siècles*. Poitiers.

**Perez**, Marcel (1988). "L'interprétation des polyphonies vocales du XIIe siècle et les limites de la paléographie et de la sémiologie". In: Patier, Dominique; Le Vot, Gérard (Eds.). *La notation des musiques polyphoniques aux XI–XIIIe siècles*. Poitiers.

**Petzoldt**, Martin (1989). "Gesang als Mittler zwischen Gott und Gemeinde: Müntzers Leistung für die evangelische Liturgie". *Musik und Gesellschaft* 39:12.

**Riegel**, F.; **Schoeberlein**, L. (1865). *Schatz des liturgischen Chor- und Gemeindegangs nebst den Altarweisen in der deutschen evangelischen Kirche aus den Quellen vornehmlich des 16. und 17. Jahrhunderts geschöpft*. Göttingen: Vandenhoeck & Ruprecht.

**Robertson**, Alec (1970). *The interpretation of plainchant; a preliminary study*. Westport: Greenwood.

**Steinmüller**, Heinz (2000). *Musica antiqua: Von den antiken Hochkulturen bis zum neuromischen Choral und der frühen Mehrstimmigkeit des 9. Jahrhunderts*. Berlin: Pegasus.

**Sun**, Weiquan (2004). "Ouzhou duoshengbu yinyue de zaoqi fazhan: Jianlun zhongguo duoshengbu yinyue meiyou chongfen fazhan de yuanyin". [The early stages of development in European polyphonic music]. *Huangzhong: Zhongguo Wubao Yinyue Xueyuan xuebao* 16.

**Troelsgård**, Christian (1992). "Den beneventanske sang: En før-gregoriansk sangtradition fra grænseområdet mellem Byzans og Vesteuropa". *Musik & forskning* 18.

**van der Werf**, Hendrik (1993). "L'état le plus ancien de la polyphonie occidentale". In: Meyer, Christian (Ed.). *Polyphonies de tradition orale – Histoire et traditions vivantes: Actes du colloque de Royaumont, 1990*. Paris: Créaphis (Rencontres à Royaumont, 6).

**van Smits Waesberghe**, Joseph (1969). "Einleitung zu einer Kausalitätserklärung der Evolution der Kirchenmusik im Mittelalter (von etwa 800 bis 1400)". *Archiv für Musikwissenschaft* 26:4.

**Wattenbarger**, Jonathan Roy (1986). *Choral settings of principal hymns of the Feast of Corpus Christi to 1600*. Ph.D. University of Southern California.

**Westermeyer**, Paul (1996). "The breach repair'd". *The hymn: A journal of congregational song* 47:1.

**Wolfram**, Gerda (Ed.) (2008). *Tradition and innovation in late- and postbyzantine liturgical chant. Acta of the congress held at Hernen Castle, the Netherlands, in April 2005*. Leuven: Peeters (Eastern Christian studies A series of the Institute of Eastern Christian Studies, 8).

**Yavuz**, Şebnem (2002). "Elemente zur Rekonstruktion der boethianischen Gesänge". *Schriften zur Gregorianik-Forschung* 1.

## ● Gregorianik **GREGORIAN CHANT**

**Aguirre**, M. Dolores (2008). "Gregorianischer Choral als Gesang der Gemeinde?". *Beiträge zur Gregorianik* 46.

**Agustoni**, Luigi (1963). *Gregorianischer Choral. Elemente und Vortragslehre mit besonderer Berücksichtigung der Neumenkunde*. Freiburg: Herder.

**Agustoni**, Luigi; **Mosseri**, Elisabeth (1969). *Le chant grégorien: mot et neume*. Rome: Herder.

**Altisent**, Miguel (1952). "Las melodias gregorianas para los Propios nuevos". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

**Bargilliat**, Michael (1923). "Du chant grégorien et de la musique religieuse dans les collèges et les séminaires". In: *Congrès régional de liturgie et de musique sacrée*. Moselle Guénange: Orphelins-Apprentis.

**Basch**, Peter J. (2004). "The restoration of Gregorian chant". *The American organist* 38:1.

**Bexell**, Monica (1987). "Gregoriansk sång är först och främst en bön". *Kyrkomusikernas tidning* 53.

**Clendenin**, William Ritchie (1977). "On the determination of mode in Gregorian chant". *Musicology at the University of Colorado* 12.

*Congrès International de Chant Grégorien, 1985, at Paris* (1985). Paris (La revue musicale, 200).

**Corbin**, Solange (1961). "Note sur l'ornementation dans le plain-chant grégorien". In: LaRue, Jan (Ed.). *Report of the Eighth Congress of the International*

*Musicological Society. I: Papers.* Kassel: Bärenreiter.

**Da Costa Rodrigues, José** (1985). "Les répercussions humanistes sur le plainchant." *Chant choral: Le journal du chant choral* 47.

**Demolliere, Christian-Jacques** (Ed.) (2004). *L'art du chantré carolingien: Découvrir l'esthétique premier du chant grégorien.* Metz: Serpenoise.

**Dobszay, László** (1994). "A gregorián mozgalom harminc éve Magyarországon". [Thirty years of the plainchant singing movement in Hungary]. *Magyar egyházzene* 1:4.

**Dobszay, László** (2003). "Concerning a chronology for chant". In: Gallagher, Sean; Haar, James; Nádas, John; Striplin, Timothy (Eds.). *Western plainchant in the first millennium. Studies in the medieval liturgy and its music.* Aldershot: Ashgate.

**Ekenberg, Anders** (1998). *Den gregorianska sången: teori, historia, praxis.* Stockholm: Gehrmans musikförlag (SKS musikböcker, 13).

**Elemans, Jacqueline** (2007). "Gregoriaans zingen". *Tijdschrift voor Gregoriaans: Contactorgaan van de Stichting Amici Cantus Gregoriani* 32:1.

**Fellerer, Karl Gustav** (1936). *Der gregorianische Choral im Wandel der Jahrhunderte.* Regensburg: Pustet (Kirchenmusikalische Reihe, 3).

**Fellerer, Karl Gustav; Tack, Franz** (2005). *Der Gregorianische Choral.* Neuausgabe. Laaber: Laaber-Verlag (Das Musikwerk: Eine Beispielsammlung zur Musikgeschichte, 7).

**Fowells, Robert M.** (1992). "A new look at Gregorian chant". *The choral journal* 33:5.

**Gagnepain, Bernard** (1985). "Permanence de la conception monodique: Le chant grégorien dans la polyphonie". In: *Congrès International de*

*Chant Grégorien, 1985, at Paris.* Paris (La revue musicale, 200).

**Gerhards, Albert** (2001). "Liturgiewissenschaftliche Perspektiven auf den gregorianischen Choral". *Kirchenmusikalisches Jahrbuch* 85.

**Gindele, Corbinian** (1956). *Gregorianisches Chordirigieren.* Regensburg.

**González Valle, José Vicente** (2000). "Relación música/texto en el canto gregoriano y en la polifonía y el concepto humanista de ritmo musical". *Anuario musical: Revista de musicología del C.S.I.C.* 55.

**Gräf, Dietmar; Gregorius** (1994). *Der Choral Gregors des Grossen: ein Beitrag zur Didaktik des Gregorianischen Chorals.* Frankfurt a.M.: Lang.

**Harrison, Frank Llewellyn** (1993). "Plainsong into polyphony: Repertories and structures circa 1270–circa 1420". In: Rankin, Susan; Hiley, David (Eds.). *Music in the medieval English liturgy: Plainsong & Mediaeval Music Society centennial essays.* Oxford: Clarendon.

**Hedwall, Lennart** (2005). "Den antika sången: Oscar Byström, gregorianiken och den folkliga koralen". In: Björnberg, Alf (Ed.). *Frispel: Festskrift till Olle Edström.* Göteborgs universitet.

**Heerings, Arnoud** (2001). "De Renaissance-polyfonie en het gregoriaans". *Tijdschrift voor Gregoriaans: Contactorgaan van de Stichting Amici Cantus Gregoriani* 26:1.

**Hochradner, Thomas** (1996). *Gregorianik. Studien zu Notation und Aufführungspraxis.* Wien: Musikwissenschaftlicher Verlag (Musicologica Austriaca: Jahresschrift der Österreichischen Gesellschaft für Musikwissenschaft, 14/15).

**Hodes, Karlheinrich** (1974). *Der Gregorianische Choral: eine Einführung.* Darmstadt: Wissenschaftliche Buchgesellschaft.

- Jeffery**, Peter (1992). *Re-envisioning past musical cultures: Ethnomusicology in the study of Gregorian chant*. Chicago: University of Chicago Press (Chicago studies in ethnomusicology).
- Johner**, Dominikus (1924). *Der gregorianische Choral: sein Wesen, Werden, Wert und Vortrag*. Stuttgart.
- Jürns**, J.F. (1789). *Grondig ondernys in de Gregoriaansche choorzang of choraal, nevens eenige aanmerkingen over de zangkonst, bestaande in dertien lessen, ten dienste der beminnaars en beminnaressen deezes gezangs, en wel byzonderlyk der organisten*. Amsterdam: F.J. van Tetroode.
- Kaufhold**, Peter (1973). "Alternativ-Singen mit gregorianischem Choral". *Musica sacra: Cäcilien-Verbands-Organ Deutschen Diözesen im Dienste des kirchenmusikalischen Apostolats* 93:5.
- Kirchrath**, Reiner (1961). *Theatrum musicae choralis das ist Kurze und gründlich erklärte Verfassung der aretinischer und gregorianischer Singkunst*. Köln: Volk (Beiträge zur rheinischen Musikgeschichte, 46).
- Klusen**, Ernst (1959). "Gregorianischer Choral und frühprotestantisches Kirchenlied: Neue Gesichtspunkte zur Beurteilung ihrer gegenseitigen Beziehungen". In: Abraham, Gerald; Clercx-Lejeune, Suzanne; Federhofer, Hellmut; Pfannkuch, Wilhelm (Eds.). *Bericht über den siebenten internationalen musikwissenschaftlichen Kongress*. Kassel: Bärenreiter.
- Kohlhaas**, Emmanuela (2000). "Dialog oder Rückzug ins Ghetto? Gregorianische Semiologie und Musikwissenschaft – Einige Anmerkungen". *Beiträge zur Gregorianik: Forschung und Praxis* 30.
- Kohlhaas**, Emmanuela (2001). "Methodische Zugänge zur Analyse gregorianischer Gesänge. Möglichkeiten und Grenzen". *Kirchenmusikalisches Jahrbuch* 85.
- Kohlhaas**, Emmanuela (2001). *Musik und Sprache im gregorianischen Gesang*. Stuttgart: Steiner (Beihefte zum Archiv für Musikwissenschaft, 49).
- Kohlhaas**, Emmanuela (2007). "Zwischen Fakten und Mythen: Eine Einführung in das Verständnis und die Geschichte des Gregorianischen Chorals". In: Bönig, Winfried; Bretschneider, Wolfgang (Eds.). *Musik im Raum der Kirche. Fragen und Perspektiven – Ein ökumenisches Handbuch zur Kirchenmusik*. Stuttgart: Carus-Verlag.
- Kohlhase**, Thomas; **Paucker**, Günther Michael (1990). *Bibliographie Gregorianischer Choral*. Regensburg: Gustav Bosse.
- Kowalczyk**, Teofil (1913). *Choral gregoriański-watykański*. Warszawa: Nakład K. Treptego.
- Kuret**, Stojan (2005). "Tone Potočnik: O gregorijanskem koralu". *Naši zbori* 55:2–3.
- La Fernández Cuesta**, Ismael de (1999). "El canto llano toledano: Estrato musical en la polifonía sacra de la catedral de Las Palmas y otras iglesias de España". *El Museo Canario: Revista publicada por la Sociedad del mismo nombre de Las Palmas de Gran Canaria* 54:1.
- LaManna**, Peter (2000). "On promoting Gregorian chant". *Sacred music* 127:1.
- Lara Lara**, Francisco Javier (2004). "Los teóricos españoles y la interpretación medida del canto llano". *Nassarre: Revista aragonesa de musicología* 20.
- Lara Lara**, Francisco Javier (2006). "El canto llano en la catedral de Córdoba: Los libros corales de la misa". *Revista de musicología* 29:1.
- Leterrier**, Sophie-Anne (1999). "L'archéologie musicale: La 'restauration du chant grégorien' – Entre liturgie et histoire". In: Quéniart, Jean (Ed.). *Le chant, acteur de l'histoire. Actes du colloque à*



Rennes du 9 au 11 septembre 1998. Rennes: Presses Universitaires.

**Mahrt**, William P. (1975). "Gregorian chant as a fundamentum of Western musical culture". *Sacred music* 102:1.

**Marti**, Andreas (1999). "Gregorianik im neuen Reformierten Gesangbuch". In: Bruggisser-Lanker, Therese; Bannwart, Roman (Eds.). *Congaudent angelorum chori. P. Roman Bannwart OSB zum 80. Geburtstag. Festschrift*. Luzern: Raeber (Schriftenreihe der Musikhochschule Luzern, 1).

**Messner**, Reinhard (2007). "Cantus liturgiae romanae proprius: die Bedeutung des Gregorianischen Choral für die Klanggestalt volkssprachiger Liturgie". *Beiträge zur Gregorianik* 44.

**Milanese**, Guido (2001). "Alcuino, i grammatici e la trasmissione del repertorio gregoriano". *Polifonie: Storia e teoria della corallità* 1:2.

**Møller**, Dag Monrad (1986). "Finn Viderø og gregoriansk sang på dansk". In: Krogh, Ingeborg; Eriksen, Hans Thomas; Bøggild, Kai Ole (Eds.). *Festskrift til Finn Viderø: 1906–15 august–1986*. Herning: Kristensen.

**Novello**, J. Alfred (1848). "A concise Eexplanation of the Gregorian note, compiled from various authorities". *The Musical Times and Singing Class Circular* 3:49.

**Peters**, Ton (2003). "Het Gregoriaans in de liturgie sinds Vaticanum II". *Tijdschrift voor Gregoriaans: Contactorgaan van de Stichting Amici Cantus Gregoriani* 28:2.

**Pinson**, Jean-Pierre (2007). "Les restaurations du chant grégorien à travers l'histoire". In: Cadrin, Paul; Routhier, Gilles (Eds.). *La liturgie en quête de sa musique*. Montréal: Médiaspaul.

**Quéniart**, Jean (Ed.) (1999). *Le chant, acteur de l'histoire. Actes du colloque à Rennes du 9 au 11 septembre 1998*. Rennes: Presses Universitaires.

**Rajeczky**, Benjamin (1967). "Le chant grégorien est-il mesuré?". *Études grégoriennes* 8.

**Rajeczky**, Benjamin (1985). "Gregorianische Gesänge in der ungarischen Volkstradition". *Studia musicologica Academiae Scientiarum Hungaricae* 27:1–4.

**Rusconi**, Angelo (2005). "La revisione delle melodie gregoriane nei teorici del XVI secolo". *Polifonie: Storia e teoria della corallità* 5:3.

**Rybarič**, Richard (1969). "Primitívna polyfónia a gregoriánsky chorál". [The soo-called 'primitive' polyphony and Gregorian chant]. *Musicologica slovacca* 1:2.

**Sabel**, Hans (1965). *Der Gregorianische Choral*. Wolfenbüttel: Mösel Verlag.

**Schafhäutl**, Karl Emil von (1978). *Der achte gregorianische Choral in seiner Entwicklung bis zur Kirchenmusik unserer Zeit: ein Versuch zur Vermittlung in der Streitfrage: Welche ist die wahre katholische Kirchenmusik*. Walluf: Sändig.

**Schousboe**, Torben (1972). "Gregoriansk sang på modersmål. Om mål og midler ved indstuderingsarbejdet". In: Schiørring, Nils; Glahn, Henrik; Hatting, Carsten E. (Eds.). *Festskrift Jens Peter Larsen. 1902–14. VI–1972. Studier udgivet af Musikvidenskabeligt Institut ved Kobenhavns Universitet*. København: Edition Wilhelm Hansen.

**Schrems**, Theobald (1930). *Die Geschichte des gregorianischen Gesanges in den protestantischen Gottesdiensten*. Freiburg (Veröffentlichung der Gregorianischen Akademie zu Freiburg in der Schweiz, 15).

**Servatius**, Viveca (1997). "Gregoriansk semiologi och rytmfrågen". *Svensk tidskrift för musikforskning* 79:2.

**Sierra Pérez**, José (2001). "La interpretación alternatium del canto gregoriano y la polifonía según un libro polifónico del Monasterio de San Lorenzo del Escorial (siglos XVI–

XVII)". In: Lolo, Begoña (Ed.). *Campos interdisciplinares de la musicología. V Congreso de la Sociedad Española de Musicología*. Madrid: Sociedad Española de Musicología (Publicaciones de la Sociedad Española de Musicología Sección B, Catálogo y documentación, 9).

**Snoj**, Jurij (1999). *Gregorijanski koral: Glasboslovni prikaz*. [Gregorian chant: Musicological survey]. Ljubljana: Slovenska Akademija Znanosti in Umetnosti.

**Špralja**, Izak (1978). "Gregorijanski koral u Sv. Ceciliji". [Gregorian chant in Sv. Cecilija]. *Sveta Cecilija: Časopis za duhovnu glazbu* 48:2–3.

**Stäblein**, Bruno (1967). "Kann der gregorianische Choral im Frankenreich entstanden sein?". *Archiv für Musikwissenschaft* 24:3.

**Stäblein**, Bruno (1970). "Nochmals zur angeblichen Entstehung des gregorianischen Chorals im Frankenreich". *Archiv für Musikwissenschaft* 27:2.

**Szendrei**, Janka; **Dobszay**, László; **Rajeczky**, Benjamin (Eds.) (1982). *Magyar Gregoriánium (többeszólamú tételkelek)*. [Gregorian chants from Hungary (with polyphonic movements)]. Budapest: Editio Musica.

**Traub**, Andreas (1996). "Der Gregorianische Choral und die Musiktheorie im 9. Jahrhundert". *Musicologica austriaca: Jahresschrift der Österreichischen Gesellschaft für Musikwissenschaft* 14–15.

**Traub**, Andreas (2001). "Der gregorianische Choral als Gegenstand der Musikwissenschaft". *Kirchenmusikalisches Jahrbuch* 85.

**Tresch**, Johann B. (1891). *Das Notwendigste und Wichtigste über und vom gregorianischen Choral: ein Handbüchlein*. Eichstätt: Brönnner'sche Buchhandlung.

**Valenčič**, Rafko (2007). "Gregorijanski koral: Priporočila novejših cerkvenih dokumentov". [The Gregorian chant: Recommendations in newer church documents]. *Cerkveni glasbenik: Revija za cerkveno glasbo* 100:6.

**Venhoda**, Miroslav (1946). *Úvod do studia Gregoriánskébo chorálu*. V Praze: Nakladatelství Vyšehrad (Příručky studia chrámové hudby, 1).

**Wagner**, Peter (1928). "Ästhetik des gregorianischen Gesanges". In: *Bericht über den Deutschen Kongreß für Kirchenmusik*. Kassel: Bärenreiter.

**Weber**, Erich (1974). "Gregorianischer Choral als Gemeindegesang". *Musica sacra: Cäcilien-Verbands-Organ Deutschen Diözesen im Dienste des kirchenmusikalischen Apostolats* 94:2.

#### ◆ Oratorio

**Arnold**, Denis; **Arnold**, Elsie (1986). *The oratorio in Venice*. London: Royal Musical Association (Royal Musical Association monographs, 2).

**Buchwald**, Dietlind (2009). *Die Ästhetisierung des Religiösen. Untersuchungen zum literarischen und musikalischen Geschmackswandel zwischen 1750 und 1830 am Beispiel des Passionsoratoriums*. Diss. Erlangen-Nürnberg: Friedrich-Alexander-Universität.

**Cadenbach**, Rainer; **Loos**, Helmut (Eds.) (1986). *Beiträge zur Geschichte des Oratoriums seit Händel: Festschrift Günther Massenkeil zum 60. Geburtstag*. Bonn-Bad Godesberg: Voggenreiter.

**Carney**, Timothy Francis (1995). *Hermann Suter's oratorio "Le Laudi di San Francesco d'Assisi": A reflection of Swiss musical life in the early twentieth century*. D.M.A. Urbana-Champaign: University of Illinois.

**Crowther**, Victor (1999). *The oratorio in Bologna (1650–1730)*. Oxford: Oxford University Press.

- Davy-Rigaux, Cécile** (2001). "L'Oratoire, Port-Royal et la réforme du chant des offices". In: Lesaulnier, Jean (Ed.). *Port-Royal et l'Oratoire: Actes du colloque organisée par la Société des Amis de Port-Royal et l'Université Jean Monnet de Saint-Étienne*. Paris: Bibliothèque Mazarine (Chroniques du Port-Royal, 50).
- Dox, Thurston J.** (1986). *American oratorios and cantatas: A catalog of works written in the United States from colonial times to 1985*. Metuchen: Scarecrow Press.
- Geiss, Imanuel** (1999). *Geschichte im Oratorium. Von der Schöpfung zur Apokalypse; eine historische Handreichung für die Chorarbeit*. Berlin: Talpa-Verlag (Schriftenreihe des Musikforums an der Hochschule Bremen, 2).
- Geyer, Helen** (2004). *Das venezianische Oratorium 1750–1820. Einzigartiges Phänomen und musikdramatisches Experiment*. Laaber: Laaber-Verlag (Analecta musicologica, 35).
- Hall, Tom** (1996). "From the rise of oratorio". *American choral review* 38:1.
- Johnson, Joyce Lynne** (1983). *The oratorio at Santa Maria in Vallicella in Rome, 1770–1800*. Ph.D. University of Chicago.
- Johnson, Joyce Lynne** (1984). "Oratorio at Rome's Vallicella Oratory: New sources". *Current musicology* 37–38.
- Johnson, Joyce Lynne** (1987). *Roman oratorio 1770–1800: The repertory at Santa Maria in Vallicella*. Michigan: UMI Research Press (Studies in musicology).
- Kirsch, Winfried** (1986). "Oratorium und Oper: Zu einer gattungsästhetischen Kontroverse in der Oratorientheorie des 19. Jahrhunderts – Materialien zu einer Dramaturgie des Oratoriums". In: Cadenbach, Rainer; Loos, Helmut (Eds.). *Beiträge zur Geschichte des Oratoriums seit Händel: Festschrift Günther Massenkeil zum 60. Geburtstag*. Bonn-Bad Godesberg: Voggenreiter.
- Koldau, Linda Maria** (2005). "‘Im Glauben eins, von Irrthum frei’ – Bonifatius-Oratorien im Kontext des deutschen Katholizismus im 19. Jahrhundert". In: Nichtweiß, Barbara (Ed.). *Bonifatius in Mainz*. Mainz (Neues Jahrbuch für das Bistum Mainz. Beiträge zur Zeit- und Kulturgeschichte der Diözese 2005).
- Koldau, Linda Maria** (2005). "Missionar oder Opernheld? Interpretationen der Bonifatius-Gestalt in den Oratorien des 19. Jahrhunderts". *Fuldaer Geschichtsblätter* 81.
- Koldau, Linda Maria** (2006). "Träger nationaler Gesinnung: Luther-Oratorien im 19. Jahrhundert". In: Böhme-Mehner, Tatjana; Wolf, Motje (Ed.). *Musik zwischen ästhetischer Interpretation und soziologischem Verständnis. Festschrift Klaus Mehner*. Essen (Musik-Kultur, 13).
- Koldau, Linda Maria** (2010). "Nationalism and national religiosity. The german oratorio in the 19th century". In: Geisler, Ursula; Johansson, Karin (Eds.). *Choir in Focus 2010*. Göteborg: Bo Ejeby.
- Kretzschmar, Hermann** (1939). *Oratorien und weltliche Chorwerke*. Leipzig: Breitkopf & Härtel.
- Leopold, Silke; Scheideler, Ullrich** (2000). *Oratorienführer*. Stuttgart: Metzler.
- Lesaulnier, Jean** (Ed.) (2001). *Port-Royal et l'Oratoire: Actes du colloque organisée par la Société des Amis de Port-Royal et l'Université Jean Monnet de Saint-Étienne*. Paris: Bibliothèque Mazarine (Chroniques du Port-Royal, 50).
- Massenkeil, Günther** (1999). *Oratorium und Passion*. Laaber: Laaber-Verlag.
- McConnell, William Thaddeous** (1998). *Choral music for the end of time: Oratorio settings of the Revelation of Saint John by Franz Schmidt, Jean Francaix, and Eugene Goossens*. D.M.A. Ohio: University of Cincinnati.

**Mohn**, Barbara (2000). *Das englische Oratorium im 19. Jahrhundert. Quellen, Traditionen, Entwicklungen*. Diss. Paderborn: Schöningh (Beiträge zur Geschichte der Kirchenmusik/Görres-Gesellschaft zur Pflege der Wissenschaft, 9).

**Nohl**, Paul-Gerhard (2001). *Geistliche Oratorientexte. Entstehung – Kommentar – Interpretation. Der Messias, Die Schöpfung, Elias, Ein deutsches Requiem*. Kassel: Bärenreiter.

**Pahlen**, Kurt (1990). *The world of the oratorio. Oratorio, mass, requiem, te deum, stabat mater and large cantatas*. Aldershot Hampshire: Scolar Press.

**Scheideler**, Ullrich; **Jacobshagen**, Arnold; **Brand**, Helmut; **Schröder**, Ulrike; **Krawinkel**, Guido; **Aske**, Arn; et al. (1998). "Jenseits des Repertoires: Vergessene Oratorien und Vokalwerke des 19. Jahrhunderts". *Musik und Kirche* 68:2.

**Scheitler**, Irmgard (2005). *Deutschsprachige Oratorienlibretti. Von den Anfängen bis 1730*. Paderborn: Schöningh (Beiträge zur Geschichte der Kirchenmusik/Görres-Gesellschaft zur Pflege der Wissenschaft, 12).

**Schmalzriedt**, Siegfried (Ed.) (2002). *Ausdrucksformen der Musik des Barock : Passionsoratorium – Serenata – Rezitativ : Bericht über die Symposien der Internationalen Händel-Akademie Karlsruhe 1998 bis 2000*. Laaber: Laaber-Verlag (Veröffentlichungen der Internationalen Händel-Akademie Karlsruhe, 7).

**Slesinger**, Susan Elizabeth (2008). *The Diving Bell and the Butterfly [and] British rock oratorios of the late 1960s and early 1970s*. D.M.A. California: The Claremont Graduate University.

**Smither**, Howard E. (1977). *A history of the oratorio*. Chapel Hill: University of North Carolina Press.

**Smither**, Howard E. (2000). *The oratorio in the nineteenth and twentieth centuries*.

Chapel Hill: University of North Carolina Press.

**Speck**, Christian (2003). *Das italienische Oratorium 1625–1665*. Turnhout: Brepols (Specvlvm mvicae: publications of the Pietro Antonio Locatelli Foundation, 9).

**Walker**, Gayle Ann (1996). *The use of chorus in the Roman oratorio, ca. 1620–ca. 1650*. D.A. University of Northern Colorado.

**Zöllner**, Eva (2002). *English oratorio after Handel. The London oratorio series and its repertory, 1760–1800*. Marburg: Tectum-Verlag.

#### ◆ Motett *MOTET*

**Abetini**, Ivano (2001). *Begriffs- und Gattungsgeschichte der Motette im 13. Jahrhundert*. Hauptseminararbeit. Tübingen: Eberhard-Karls Universität.

**Apfel**, Ernst (1970). *Anlage und Struktur der Motetten im Codex Montpellier*. Heidelberg: Winter (Annales Universitatis Saraviensis: Philosophische Fakultät).

**Boetticher**, Wolfgang (2000). *Geschichte der Motette*. Wilhelmshaven: Noetzel (Taschenbücher zur Musikwissenschaft, 139).

**Clarkson**, G. Austin Elliott (1970). *On the nature of medieval song: the declamation of plainchant and the lyric structure of the fourteenth-century motet*. Ph.D. Columbia University.

**Cooper**, Timothy Gene (1986). "Two neglected aspects of Renaissance motet performance practice". *Choral journal* 27:4.

**Cumming**, Julie Emelyn (1999). *The motet in the age of Du Fay*. Cambridge: Cambridge University Press.

**Decobert**, Laurence (1994). "Les chœurs dans les grands motets de Henry Du Mont (1610–1684)". *Revue de musicologie* 80:1.

- Dunning**, Albert (1970). *Die Staatsmotette 1480–1555*. Utrecht: Oosthoek.
- Erviti**, Manuel Gustavo (1997). *The motet as a representation of sociocultural value circa 1500*. Ph.D. Urbana-Champaign: University of Illinois.
- Handschin**, Jacques (1925). “Über den Ursprung der Motette”. In: *Bericht über den musikwissenschaftlichen Kongreß in Basel*. Leipzig: Breitkopf & Härtel.
- Harrison**, Frank Llewellyn (Ed.) (1968). *Motets of French provenance*. Les Remparts: L’Oiseau-Lyre (Polyphonic music of the fourteenth century).
- Hocking**, Joe Cook (1995). *A survey of Latin choral motets from the classical era*. D.M.A. The University of Oklahoma.
- Kirsch**, Winfried (1969). “Musica Dei Donum Optimi. Zu einigen weltlichen Motetten des 16. Jahrhunderts”. In: Stauder, Wilhelm; Aarburg, Ursula; Cahn, Peter (Eds.). *Frankfurter musikhistorische Studien. Helmuth Osthoff zu seinem siebzigsten Geburtstag überreicht von Kollegen, Mitarbeitern und Schülern*. Tutzing: Hans Schneider.
- Kirsch**, Winfried (1970). “Zu Verhältnis von Motettenstil und liturgisch-musikalischer Praxis im 16. Jahrhundert”. In: Dahlhaus, Carl; Kluge, Reiner; Meyer, Ernst Hermann; Wiora, Walter (Eds.). *Gesellschaft für Musikforschung. Bericht über den Internationalen Musikwissenschaftlichen Kongress, Leipzig 1966*. Kassel: Bärenreiter.
- Kirsch**, Winfried (1971). *Die Motetten des Andreas de Silva. Studien zur Geschichte der Motette im 16. Jahrhundert*. Diss. Frankfurt a.M.: Johann Wolfgang Goethe-Universität.
- Kirsch**, Winfried (2002). “Zitat, Imitation, Variation und Paraphrase: Zu den Parodiemessen des 16. Jahrhunderts über Motetten des Andreas de Silva”. In: Mai, Paul; Haberkamp, Gertraut (Eds.). *Im Dienst der Quellen zur Musik. Festschrift Gertraut Haberkamp zum 65. Geburtstag*. Tutzing: Schneider.
- Leconte**, Thomas (2008). “Le petit chœur dans les grands motets pour la première Chapelle de Louis XIV (1660–1683)”. In: Duron, Jean (Ed.). *La naissance du style français (1650–1673)*. Wavre: Mardaga.
- Lefferts**, Peter Martin (1979). “The motet in England in the 14th century”. *Current musicology* 28.
- Lefferts**, Peter Martin (1981). “Two English motets on Simon de Montfort”. *Early music history: Studies in medieval and early modern music* 1.
- Lefferts**, Peter Martin (1983). *The motet in England in the fourteenth century*. Ph.D. New York: Columbia University.
- Lefferts**, Peter Martin (1992). “Text and context in the fourteenth-century English motet”. In: Cattin, Giulio; Dalla Vecchia, Patrizia; Fischer, Kurt von (Eds.). *L’ars nova italiana del Trecento. VI*. Certaldo: Polis.
- Leichtentritt**, Hugo (1908). *Geschichte der Motette*. Leipzig: Breitkopf & Härtel (Kleine Handbücher der Musikgeschichte nach Gattungen, 2).
- Lengová**, Jana (2001). “Moteto v duchovnej hudbe 19. storočia na Slovensku”. [The motet in religious music of the 19th century in Slovakia]. In: Lengová, Jana (Ed.). *Duchovná hudba v premenách času. Hudobné druhy a žánre. Zborník príspevkov z muzikologickej konferencie*. Presov: Súzvuk (Vedecké spisy o hudbe, 2).
- Mathiassen**, Finn (1966). *The style of the early motet (c. 1200–1250): An investigation of the old corpus of the Montpellier manuscript*. København: Dan Fog Musikforlag.
- Muess**, Claude-Rémy (1985). “Le motet de la réformation à Bach”. *Silences* 2.

- Noblitt**, Thomas Lee (1964). *The motetti missales of the late fifteenth century*. Ph.D. University of Texas.
- Noblitt**, Thomas Lee (1968). "The Ambrosian Motetti Missales repertory". *Musica disciplina: A yearbook of the history of music* 22.
- Noske**, Frits (1989). *Music bridging divided religions: The motet in the seventeenth-century Dutch republic. Vol. 2, Catalogue of extant motets, masses and litanies, transcription of selected motets*. Wilhelmshaven: Noetzel (Paperbacks on musicology, 11).
- Pesce**, Dolores (1987). "A revised view of the thirteenth-century Latin double motet". *Journal of the American Musicological Society* 40:3.
- Pesce**, Dolores (Ed.) (1997). *Hearing the motet: Essays on the motet of the Middle Ages and Renaissance*. Oxford University Press.
- Phillips**, Peter (1982). "Laboravi in gemitu meo: Morley or Rogier?". *Music & letters* 63:1–2.
- Picker**, Martin (1997). "Hearing (and reading) the motet: New perspectives". *American choral review* 39:2.
- Schmidt-Beste**, Thomas (2003). *Textdeklamation in der Motette des 15. Jahrhunderts*. Habilitation. Turnhout: Brepols.
- Schneider**, Herbert; **Winkler**, Heinz-Jürgen (Eds.) (1991). *Die Motette: Beiträge zu ihrer Gattungsgeschichte*. Mainz: Schott Musik International.
- ◆ **Hymne** *HYMN, ANTHEM*
- Ameln**, Konrad (1986). "Kirchenliedmelodien der Reformation im Gemeindegesang des 16. und 17. Jahrhunderts". In: Kuret, Primož (Ed.). *Vprašanja in opredlitve ustvarjalnosti ter njene vloge v razvoju glasbene kulture*. [Creativity and its meaning for the development of musical culture]. Ljubljana: Festival.
- Benson**, Louis FitzGerald (1915). *The English hymn: its development and use in worship*. Princeton Theological Seminary Library.
- Bird**, Cindy M. (1995). *A thousand tongues: Singers as narrators in communal performance of Christian hymns*. M.A. University of Regina.
- Cook**, Warren Edward (1993). *The anthem in the twentieth-century English Renaissance*. D.M.A. Columbia: University of South Carolina.
- Dumitrescu**, Gabriel (2009). *The making of the hymnal, "Immuri Crestine 2006", in the context of a century-old Seventh-day Adventist hymnological tradition in Romania*. D.M.A. University of Washington.
- Foster**, Myles Birket (1980). *Anthems and anthem composers*. Hildesheim: Olms.
- Gerlach**, Bruce Alan (1992). *A critical study of selected anthems, published 1961–1991, by twentieth-century American and British composers*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.
- James**, Mary Anne (1991). *Choral anthems in English: A representative survey for the church musician*. M.A. California: San Jose State University.
- Louhivuori**, Jukka; **Lebaka**, Edward (2004). "Lutheran hymn singing in two different cultural contexts, African and Finnish: A comparative analysis of the influence of culture in hymn singing". In: Niles, Don (Ed.). *37th world conference of the International Council for Traditional Music: Conference contributions – Abstracts*. Fuzhou: International Council for Traditional Music.
- Merrick**, Paul; **Bősze**, Ádám (1993). "Az angol anthem: Rövid kalauz egy gazdag repertoárhoz, egyházi kórusok számára". [The English anthem: Concise guide to a rich repertoire, for church choirs]. *Magyar egyházzene* 1:2.
- Morehen**, John (1992). "The English anthem text, 1549–1660". *Journal of the Royal Musical Association* 117:1.

- Mouw, Richard J.; Noll, Mark A.** (Eds.) (2004). *Wonderful words of life: Hymns in American Protestant history and theology*. Grand Rapids: William B. Eerdmans (Calvin Institute of Christian Worship liturgical studies).
- Pannebaker, Jeffrey Roy** (1998). *Early Lutheran music in America: The hymnody of the General Synod*. Ph.D. Pennsylvania: University of Pittsburgh.
- Schwab, Heinrich W.** (2002). "Die Gattung 'Hymne' um 1800: Eine Andachtsmusik für Kirche, Konzertsaal und Freiluftbühne". In: Niemöller, Klaus Wolfgang; Loos, Helmut; Koch, Klaus-Peter (Eds.). *Musikgeschichte zwischen Ost- und Westeuropa: Kirchenmusik, geistliche Musik, religiöse Musik. Bericht der Konferenz Chemnitz 28.–30. Oktober 1999 anlässlich des 70. Geburtstages von Klaus Wolfgang Niemöller*. Sinzig: Studio.
- Sydnor, James Rawlings** (1962). "Twentieth-century hymnody in the United States". In: Sydnor, James Rawlings (Ed.). *Addresses at the International Hymnological Conference*. New York: Hymn Society of America.
- Titon, Jeff Todd; Cornett, Elwood; Wallhauser, John** (2003). *Songs of the Old Regular Baptists: Lined-out hymnody from southeastern Kentucky. II*. Washington, D.C.: Smithsonian Institution.
- Tucker, Robert Lee** (2001). *A historical examination of the hymn tune "Ein Feste Burg" and its treatment in selected twentieth-century concert band literature*. Ph.D. Texas Tech University.
- van Biezen, Jan; Schulte Nordholt, J. W.** (1967). *Hymnen, een bloemlezing met muziek uit de vroeg-christelijke en middeleeuwse gezangen van de Latijnse en Griekse kerk*. Doornik: Desclée.
- ◆ **Mässa MASS**
- Bausano, William** (1998). *Sacred Latin texts and English translations for the choral conductor and church musician: propers of the Mass*. Westport, Conn.: Greenwood Press.
- Brothers, Lester** (1973). *The hexachord Mass, 1600–1720*. Ph.D. Los Angeles: University of California.
- Georgiades, Thrasybulos** (<sup>16</sup>1954). *Musik und Sprache. Das Werden der abendländischen Musik dargestellt an der Vertonung der Messe*. Berlin: Springer (Verständliche Wissenschaft).
- Josephson, Nors S.** (1973). "Die Entstehung und Entwicklung der Missa de beata Virgine". *Kirchenmusikalisches Jahrbuch* 57.
- Kobak Glimskär, Monika** (2007). "Mässan – ordet som blev musik". *Tidig musik* 3.
- Ludwig, Friedrich** (1926). *Die mehrstimmige Messe des 14. Jahrhunderts*". In: *Bericht über den I. musikwissenschaftlichen Kongress der Deutschen Musikgesellschaft in Leipzig*. Wiesbaden: Breitkopf & Härtel.
- Lütolf, Max** (1967). *Die mehrstimmigen Ordinarium missae-Sätze vom ausgehenden 11. bis zur Wende des 13. Zum 14. Jahrhundert. I: Studien zu den Quellen und Darstellung der Sätze. II: Übertragungen*. Bern: Paul Haupt.
- Lütolf, Max** (1976). "Wczesne wieloglosowe opracowania ordinarium missae". [Early polyphonic settings of the Ordinary of the Mass]. *Muzyka: Kwartalnik poświęcony historii i teorii muzyki* 21:4.
- Podstenšek, Matej** (2003). "Glasba pri maši". [Music during the Mass]. *Cerkevni glasbenik* 95:1–2.
- Reaney, Gilbert** (1984). "The social implications of polyphonic Mass music in fourteenth-century England". *Musica disciplina: A yearbook of the history of music* 38.
- Rifkin, Joshua** (2007). "A song Mass in Siena". *The journal of musicology: A quarterly review of music history, criticism, analysis, and performance practice* 24:4.

**Roeckle**, Charles Albert (1978). *Eighteenth-century Neapolitan settings of the Requiem Mass: structure and style*. Ph.D. Austin: University of Texas.

**Schmidt-Görg**, Joseph (Ed.) (1967). *Die Messe*. Köln: Arno Volk (Das Musikwerk).

**Schulze**, Willi (1940). *Die mehrstimmige Messe im frühprotestantischen Gottesdienst*. Diss. Wolfenbüttel: Kallmeyer (Kieler Beiträge zur Musikwissenschaft: Schriften des Musikwissenschaftlichen Instituts der Universität Kiel, 8).

**Vantine**, Bruce Lynn (1982). *Four Twentieth-Century Masses: An Analytical Comparison of Style and Compositional technique*. D.M.A. Urbana-Champaign: University of Illinois.

#### ◆ Magnificat

**Dougherty**, Michael P. (2008). *Exegesis and eisegesis: The choral composer as scriptural interpreter with special reference to settings of "The Magnificat"*. D.M.A. Greensboro: The University of North Carolina.

**Johnson**, Axie Allen (1968). *Choral settings of the magnificat by selected twentieth century American composers*. Ph.D. University of Southern California.

**McCray**, James Elwin (1968). *The British Magnificat in the twentieth century*. The University of Iowa.

**McCray**, James Elwin (1988). "A survey of published Magnificats for treble voices". *The choral journal* 28:8.

#### ◆ Te Deum

**Andrews**, Jane Ellen (1997). *British Te Deums of the twentieth century*. D.M.A. Kansas City: University of Missouri.

**Davis**, Oma Grier (1967). *A selected, annotated bibliography of "Te Deums" in the library of congress, and a history of this hymn*

*in ceremonial music since 1600*. Ph.D. The University of Iowa.

**Kirkendall**, Charlotte Nawrocki (1989). *Techniques of choral and orchestral writing in the "Te Deum" settings of Berlioz, Bizet, Bruckner, Dvorak, and Verdi*. D.M.A. Ohio: University of Cincinnati.

**McGowan**, John Bailey (1967). *Sixteenth-century polyphonic settings of the Latin hymn Te deum laudamus*. Ph.D. University of Iowa.

#### ◆ Passion

**Čikeš**, Jozo (Ed.) (2003). *Pasionska baština: Muka kao nepresušno nadabnuće kulture III*. [Passion heritage: Passion as an unlimited inspiration of culture. III]. Zagreb: Pasionska Baština.

**Demović**, Miho. (2003). "Pasionske popijevke u hrvatskim pučkim pjesmaricama s napjevom, tiskanim prije II. Vatikanskog Sabora". [Passion songs in Croatian congregational hymnals published before Vatican II]. In: Čikeš, Jozo (Ed.). *Pasionska baština: Muka kao nepresušno nadabnuće kulture*. III. Zagreb: Pasionska Baština.

**Schulze**, Hans-Joachim (Ed.) (1995). *Passionsmusiken im Umfeld Johann Sebastian Bachs. Bericht über die wissenschaftliche Konferenz anlässlich des 69. Bachfestes der Neuen Bachgesellschaft, Leipzig, 29. und 30. März 1994*. Hildesheim: Olms (Leipziger Beiträge zur Bach-Forschung, 1).

**Schulze**, Hans-Joachim (2001). "Hamburger Passionsmusiken in der Bibliothek der Sing-Akademie zu Berlin: Ein vorläufiger Nachtrag zu Heinrich Miesners Philipp Emanuel Bach in Hamburg". In: Ristow, Nicole; Sandberger, Wolfgang; Schröder, Dorothea; Marx, Hans Joachim (Eds.). "Critica musica". *Studien zum 17. und 18. Jahrhundert. Festschrift Hans Joachim Marx zum 65. Geburtstag*. Stuttgart: Metzler (M-



&-P-Schriftenreihe für Wissenschaft und Forschung Musik).

**Smallman**, Basil (1970). *The background of Passion music. J. S. Bach and his predecessors*. New York: Dover Publications.

**Wolff**, Lisa Yvonne (2007). *A view of German passion music through the lens of parallel Biblical motets: A comparative analysis of setting of Furwahr er trug unsere Krankheit (Surely he has borne our griefs)*. D.M.A. Massachusetts: Boston University.

### ◆ Requiem

**Fitzgibbon**, Katherine Lenore (2008). *Historicism and nationalism in the German Requiems of Brahms, Reger, and Distler*. D.M.A. Massachusetts: Boston University.

**Kovalenko**, Susan Chaffins (1971). *The twentieth-century Requiem: An emerging concept*. Ph.D. St. Louis: Washington University.

**Robertson**, Alec (1967). *Requiem: Music of mourning and consecration*. London: Cassell.

### ○ TONSÄTTARE COMPOSERS

**Breidenstein**, Helmut (2004; 2005). "Das Tempo in Mozarts und Haydns Chorwerken". *CHOR und KONZERT. Informationen des Verbandes Deutscher KonzertChöre* 3.

**Brookhart**, Charles Edward (1960). *The choral music of Aaron Copland, Roy Harris, and Randall Thompson*. Ph.D. Tennessee: Peabody College for teachers of Vanderbilt University.

**Byun**, John J. (2005). "When David Heard": *A study of the choral settings of Thomas Tomkins and Eric Whitacre*. M.M. Long Beach: California State University.

**Carlsson**, Mikael (2007). "Västanfläkt i körmusiken". *Tidningen Körsång* 1.

**Carroll**, Lucy Ellen (1982). *Three Centuries of Song: Pennsylvania's choral Composers 1681 to 1981*. D.M.A. Pennsylvania. Combs College of Music.

**Cleveland**, Scott Douglas (1983). "Not by sight": *A suite of choral settings of sonnets by George MacDonald*. M.M. University of Massachusetts Lowell.

**Cooper**, Timothy Gene (1989). *Church music in nineteenth century Canada as represented by the choral compositions of John Medley*. D.M.A. University of Georgia.

**Foundation SUISA Pour la Musique** (Ed.) (1999). *Schweizer Chor-Komponisten*. Zürich: Hug.

**Hansler**, George E. (1958). *Stylistic characteristics and trends in the choral music of five twentieth-century British composers a study of the choral works of Benjamin Britten, Gerald Finzi, Constant Lambert, Michael Tippett and William Walton*. Ph.D. New York University.

**Harris**, Carl G. (1974). "Three schools of Black choral composers and arrangers 1900–1970". *Choral journal* 14:8.

**Hines**, Robert Stephan (1980). *The composer's point of view. Essays on twentieth-century choral music by those who wrote it*. Westpoint, Conn.: Greenwood Press.

**Hollfelder**, Waldram; **Schreck**, Hans (1995). *9000 Chor-Komponisten: Lebensdaten als Arbeitshilfe zur Programmgestaltung*. Hammelburg: Saaleck.

**Hugo**, John William (1987). *Relationships between text and musical setting in selected choral works by Debussy, Ravel, Poulenc, and Bonheur*. D.M.A. Arizona State University.

**Jacobson**, Joshua R. (1993). "East meets West: Choral composers of the Eastern Mediterranean school". *The choral journal* 33:10.

**Johnson**, Albert Rykken (1973). *The Christiansen choral tradition: F. Melius Christiansen, Olaf C. Christiansen, and Paul J. Christiansen*. Ph.D. University of Iowa.

**Joubert**, Johannes (1939). "Musiek vir die jeug". *Die Brandwag* (1937–65) 3:117.

**Moe**, Charlette Lucille (2008). *Women's choral music: The compositional styles and significance of four contemporary female composers*. D.M.A. North Dakota State University.

**Nash**, Ethan Daniel (2007). *Jewish choral music: A conductor's guide to Bloch's "Avodath Hakodesh", Bernstein's "Chichester Psalms" and other works*. D.M.A. Connecticut: University of Hartford.

**Owen**, Kenneth Lee (2008). *Stylistic traits in the choral works of Lauridsen, Whitacre, and Clausen (1995–2005)*. D.M.A. Arizona State University.

**Roma**, Catherine (1989). *The choral music of twentieth century composers Elisabeth Lutyens, Elizabeth Maconchy, and Thea Musgrave*. D.M.A. Ohio: University of Cincinnati.

**Sadoh**, Godwin (2007). "Twentieth-century Nigerian composers". *Choral journal* 47:10.

**Sparks**, Elise Eskew (2010). *Toward an integrated theory of musical worth and pedagogical value: An analysis of commissioned choral works and personal perspectives of Emma Lou Diemer and Alice Parker*. Ph.D. Georgia State University.

► **ABRIL, ANTON GARCIA**

**Brill**, Daniel Edward (1997). *A study of the style of Anton Garcia Abril in his choral works*. D.M.A. Ohio: University of Cincinnati.

► **ADLER, SAMUEL**

**Brown**, Rebecca (1999). *Remembering Kristallnacht: A historical investigation and descriptive analysis of, and performance preparation guide for Samuel Adler's chamber cantata "Stars in the Dust"*. D.M.A. The University of Southern Mississippi.

**Hill**, Nelson W. (1999). *The sacred choral works of Samuel Adler: A study and interpretive analysis of selected compositions*. D.M.A. Ohio: University of Cincinnati.

► **AGUIAR, ERNANI**

**Farah**, Mariana (2008). *Beyond "Salmo 150": The a cappella choral music of Ernani Aguiar*. D.M.A. Kansas City: University of Missouri.

► **ALFVÉN, HUGO**

**Grundström**, Jörgen (1990). *Uti vår hage: en jämförelse mellan Hugo Alfvéns folkvisearrangemang för blandad kör och manskör*. Uppsala universitet.

**Grundström**, Jörgen (1993). *Fagra små blommor. Hugo Alfvéns folkvisearrangemang, en bortglömd bukett*. C/D-uppsats. Uppsala universitet.

**Hedwall**, Lennart (1995). "Herrans bön: några tankar kring Alfvéns oratorium". *Alfvéniana* 3.

**Hedwall**, Lennart (2003). "Kantat vid reformationsfesten i Uppsala och Kantat vid Uppsala universitetsjubileum". In: Ternhag, Gunnar; Rudén, Jan Olof (Eds.). *Hugo Alfvén: en vägvisare*. Hedemora: Gidlund.

**Hedwall**, Lennart (2003). "Manskörskompositioner". In: Ternhag, Gunnar; Rudén, Jan Olof (Eds.). *Hugo Alfvén: en vägvisare*. Hedemora: Gidlund.

**Hedwall**, Lennart (2009). "Mångdubbelt eko kring nejden far. Legenden Hugo Alfvén". In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörssång och Svenska Sångarförbundet*. Stockholm: Gehrman musikförlag.

**Jonsson**, Leif (1994). "Alfvén och den seglivade manskörsrepertoaren". *Alfvéniana* 3.

**Leaf**, Nathan Joel (2006). *Hugo Alfvén and his a cappella choral music*. D.M.A. Austin: The University of Texas.

**Rudén**, Jan Olof (2004). "Hugo Alfvén som kördirigent". *Alfvéniana* 3/4.

**Ternhag**, Gunnar; **Rudén**, Jan Olof (Eds.) (2003). *Hugo Alfvén: en vägvisare*. Hedemora: Gidlund.

▶ ALLEN, WILLIAM

**White**, Danny Lloyd (1991). *The choral music of William Allen*. Ph.D. Texas Tech University.

▶ ARCHER, VIOLET

**Huiner**, Harvey Don (1980). *The choral music of Violet Archer*. Ph.D. The University of Iowa.

▶ ARGENTO, DOMINICK

**Ellefson**, Deborah Preble (1990). *The choral music of Dominick Argento*. D.M.A. Arizona State University.

**Hanson**, Lisa B. (2001). *Dominick Argento's "Jonah and the Whale": A study of the oratorio and comparison to representative twentieth-century oratorios*. D.M.A. Ohio: University of Cincinnati.

**Vars**, Dianne (1991). *The choral music of Dominick Argento*. D.M.A. University of Washington.

▶ AVSHALOMOV, JACOB

**Wyatt**, Larry D. (1999). "Jacob Avshalomov's choral works with concertante instrument". *The choral journal* 40:1.

▶ BABIĆ, KONSTANTIN

**Marković**, Tatjana; **Zatkalik**, Miloš (1997). "Poetica comico: Choral works by Konstantin Babić?". *New sound: International magazine for music* 10.

▶ BACH, CARL PHILIPP EMANUEL

**Clark**, Stephen Lewis (1984). *The occasional choral works of C.P.E. Bach*. Ph.D. New Jersey: Princeton University.

▶ BACH, JOHANN CHRISTIAN

**Vos**, Marie Ann Heiberg (1968/69). *The liturgical choral works of Johann Christian Bach*. Diss. St. Louis: Washington University.

▶ BACH, JOHANN MICHAEL

**Castle**, Conan (1984). "The motets of Johann Michael Bach". *Choral journal* 24:10.

▶ BACH, JOHANN SEBASTIAN

**Ambrose**, Z. Philip; **Matsumura**, Mitsuko (2002). "Bahha no sezoku kantāta ni okeru koten shinwa to atarashii shinwa". [Classical and new myths in Bach's secular cantatas]. In: Wolff, Christoph; Koopman, Ton (Eds.). *Bahha-kantāta no sekai 2: Sezoku kantāta*. [The world of Bach's cantatas. II: Secular cantatas]. Tōkyō: Shoseki.

**Armstrong**, Thomas (1950). "Bach and the English choralist". *The musical times* 91:1289.

**Beisswenger**, Kirsten (2004). "Der Chorsatz als Zentrum – Form und Besetzung in ausgewählten Kantaten". In: Bartels, Ulrich; Wolf, Uwe; Hofmann, Klaus (Eds.). *Vom Klang der Zeit. Besetzung, Bearbeitung und*

*Aufführungspraxis bei Johann Sebastian Bach. Klaus Hofmann zum 65. Geburtstag.* Wiesbaden: Breitkopf & Härtel.

**Böhmer, Karl** (2009). "Dein Alter sei wie deine Jugend". Zur mehrchörigen Aufstellung in frühen Chorwerken Bachs und Händels". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag.* Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

**Bossard, Rudolf** (2000). "The essential Bach choir: Zu Andrew Parrotts Konzept der Chorbesetzung bei Johann Sebastian Bach". In: Singer, Erich (Ed.). *Metamorphosen. Buch zum Festival Internationale Musikfestwochen Luzern 2000.* Wabern-Bern: Benteli.

**Butt, John** (1997). *The sacred choral music of J.S. Bach: A handbook.* Brewster, Mass.: Paraclete Press.

**Curtis, John** (1999). "Bach and Graupner: The audition cantatas". *The choral journal* 39:7.

**Daw, Stephen** (1981). *The music of Johann Sebastian Bach: the choral works.* Rutherford: Fairleigh Dickinson University Press.

**Deppert, Inge** (1987). "Einige Anmerkungen zu Johann Sebastian Bachs vierstimmigen Choralgesängen". In: Berke, Dietrich; Hanemann, Dorothee (Eds.). *Alte Musik als ästhetische Gegenwart. Bach, Händel, Schütz; Bericht über den internationalen musikwissenschaftlichen Kongress, Stuttgart 1985.* Kassel: Bärenreiter.

**Dürr, Alfred** (1995). *Die Kantaten von Johann Sebastian Bach.* München: Dt. Taschenbuch-Verlag.

**Foelber, Paul Frederick** (1961). *Bach's treatment of death in his choral music: A dissertation.* Washington: Catholic University of America Press.

**Glöckner, Andreas** (1985). "Zur Chronologie der Weimarer Kantaten Johann Sebastian Bachs". *Bach-Jahrbuch* 71.

**Glöckner, Andreas** (1988). "Überlegungen zu Bachs Kantatenschaffen nach 1730". In: Wolff, Christoph (Ed.). *Johann Sebastian Bachs Spätwerk und dessen Umfeld. Perspektiven und Probleme. Bericht über das wissenschaftliche Symposium anlässlich des 61. Bachfestes der Neuen Bachgesellschaft, Duisburg, 28.–30. Mai 1986.* Kassel, Basel, London, New York: Bärenreiter.

**Glöckner, Andreas** (2004). "Zelter und Mendelssohn: Zur 'Wiederentdeckung' der Matthäus-Passion im Jahre 1829". *Bach-Jahrbuch* 90.

**Hannaford, Kenneth Dale** (1984). *The motets of J. S. Bach: A guide to performance.* D.M.A. Arizona State University.

**Hengelbrock, Matthias** (1999). "Diskussion: Das Problem der solistischen Besetzung von Bachs Chören". *Musik und Kirche* 69:4.

**Higuchi, Ryūichi; Schulze, Hans-Joachim** (1996). "Bahha no motetto o meguru kōsatsu: Seiritsushi, kashi to keishiki, ensō no dentō". In: Miyake, Yukio (Ed.). *Misa to junankyoku. I.* Tōkyō: Shōgakukan (Bahha zenshū, 7).

**Hindermann, Walter F.** (1973). *Die Nachoesterlichen Kantaten des Bachschen Choralkantatenjahrgangs. Versuch einer Genesisdeutung mit synoptischen Tabellen und vergleichenden Notenbeispielen.* Hofheim am Taunus: Hofmeister.

**Hoekstra, Thomas Earl** (1978). *Tempo considerations in the choral music of Johann Sebastian Bach.* Ph.D. University of Iowa.

**Hoffmann, Winfried** (1985). "Was hat Johann Sebastian Bach dem Arbeitersänger zu sagen? – Zur Bachrezeption der Arbeitersängerbewegung in der Weimarer Republik". *Beiträge zur Bachforschung* 4.

- Holmes**, Robert William (1960). *The use of contrafacta in the large choral works of J.S. Bach*. Ph.D. Massachusetts: Boston University.
- Jones**, Gordon (2009). *Bach's choral music: a listener's guide*. New York: Amadeus Press (Unlocking the masters series, 20).
- Joyce**, Elizabeth B. (2009). *Representation of "the world" in the church cantatas of Johann Sebastian Bach*. Ph.D. Massachusetts: Brandeis University.
- Koopman**, Ton (1998). *Bachs koor en orkest*. In: Koopman, Ton; van der Zwan, Wim (Eds.). *De wereld van de Bach cantates. III: Johann Sebastian Bachs kerkelijke cantates uit Leipzig*. Abcoude: Uniepers.
- Koopman**, Ton; **Cy**, Triple (1995). *De wereld van de Bach cantates. I: Johann Sebastian Bachs geestelijke cantates – Van Arnstadt tot Köthen*. Abcoude: Uniepers.
- Koopman**, Ton; **van der Zwan**, Wim (1998). *De wereld van de Bach cantates. III: Johann Sebastian Bachs kerkelijke cantates uit Leipzig*. Abcoude: Uniepers.
- Korn**, Michael (1986). "Musical and numerical symbolism in the large choral works: Bach's secret code". In: Heckscher, Martin A. (Ed.). *The universal Bach: Lectures celebrating the tercentenary of Bach's birthday*. Philadelphia: American philosophical society.
- Krummacher**, Friedhelm (2001). "Chronologie und Interpretation: Chorsätze in Bachs erstem Kantatenjahrgang". In: Staehelin, Martin; Dürr, Alfred (Eds.). *Die Zeit, die Tag und Jahre macht*. Zur Chronologie des Schaffens von Johann Sebastian Bach. Göttingen: Vandenhoeck & Ruprecht (Abhandlungen der Akademie der Wissenschaften zu Göttingen. Philologisch-Historische Klasse, 3; 240).
- Lee**, Kayoung (2005). *The role of the 12/8 time signature in J. S. Bach's sacred vocal music*. Ph.D. Pennsylvania: University of Pittsburgh.
- Lv**, Changle (2005). "Bahe matai shounanyue kuangxiang hechang de yunyong". [The use of framing chorus in Bach's St. Matthew Passion]. *Journal of Tianjin Conservatory of Music (Sounds of nature)*.
- Marshall**, Robert L. (1968). "Musical sketches in J. S. Bach's cantata autographs". In: Powers, Harold S. (Ed.). *Studies in music history: Essays for Oliver Strunk*. Princeton: Princeton University Press.
- Marshall**, Robert L. (1970). "How J.S. Bach composed four-part chorales". *The Musical Quarterly* 56:2.
- Marshall**, Robert L. (1982). "Bach's 'choruses' reconstituted". *High fidelity/Musical America* 32:10.
- Marshall**, Robert L. (1983). "Bach's chorus: a preliminary reply to Joshua Rifkin". *The musical times* 124:1679.
- McGahie**, Paul D. (2006). *The choral fugue: A comparative study of style and procedure in works by J. S. Bach and W. A. Mozart*. D.M.A. Ohio: University of Cincinnati.
- McKelvy**, James M. (1957). *A study of the Double-choir Motets of Johann Sebastian Bach in relations to their performance*. Ph.D. University of Southern California.
- Melamed**, Daniel Richard (1989). *J. S. Bach and the German motet*. Ph.D. Massachusetts: Harvard University.
- Melamed**, Daniel Richard (1993). "Mehr zur Chronologie von Bachs Weimarer Kantaten". *Bach-Jahrbuch* 79.
- Melamed**, Daniel Richard (2004). "The Double Chorus in J. S. Bach's St. Matthew Passion BWV 244". *Journal of the American Musicological Society* 57:1.
- Meredith**, Sarah (1997). "Wie schön leuchtet der Morgenstern in the chorale cantatas of J.S. Bach". *The choral journal* 38:5.

- Metzler, Patrizia** (2007). *Aria forms and chorus textures in Bach's early cantatas: The influences of Neumeister, Telemann, and Rosenmüller*. D.M.A. Champaign. University of Illinois.
- Meyer, Ulrich** (1993). "Flügel her! Flügel her!' Gepredigte Sterbekunst als Hintergrund Bachscher Kantatentexte". *Musik und Kirche* 63:5.
- Meyer, Ulrich** (1997). *Biblical quotation and allusion in the cantata libretti of Johann Sebastian Bach*. Metuchen: Scarecrow Press (Studies in liturgical musicology).
- Meyer, Ulrich** (1998). "Bachs Kantatentexte im gottesdienstlichen Kontext". In: Steiger, Renate (Ed.). *Die Quellen Johann Sebastian Bachs. Bachs Musik im Gottesdienst. Bericht über das Symposium 4.–8. Oktober 1995 in der Internationalen Bachakademie Stuttgart*. Heidelberg: Manutius.
- Mosewius, Johann Theodor** (2001). *Johann Sebastian Bachs Matthäus-Passion: Musikalisch-ästhetisch dargestellt – Johann Sebastian Bach in seinen Kirchen-Kantaten und Choralgesängen*. Hildesheim: Olms.
- Nieden, Hans-Jörg** (2005). *Die frühen Kantaten von Johann Sebastian Bach: Analyse, Rezeption*. München: Katzbichler (Musikwissenschaftliche Schriften, 40).
- Parrott, Andrew** (2000). *The essential Bach choir*. Woodbridge: Boydell & Brewer.
- Parrott, Andrew; Brusdeylins, Claudia; Bossard, Rudolf** (2003). *Bachs Chor. Zum neuen Verständnis*. Stuttgart; Kassel: Metzler; Bärenreiter.
- Petzoldt, Martin** (1983). "Die theologische Bedeutung der Choräle in Bachs Matthäus-Passion". *Musik und Kirche* 53:2.
- Petzoldt, Martin** (1983). "Zur Frage nach den Funktionen des Kantors Johann Sebastian Bach in Leipzig". *Musik und Kirche* 53:4.
- Platen, Emil** (1991). *Die Matthäus-Passion von Johann Sebastian Bach: Entstehung, Werkbeschreibung, Rezeption*. München: DTV.
- Platen, Emil** (1999). *Johann Sebastian Bach: Die Matthäuspassion – Entstehung, Werkbeschreibung, Rezeption*. Kassel: Bärenreiter (Bärenreiter-Werkeinführungen).
- Rienäcker, Gerd** (1991). "Beobachtungen zum Eingangschor BWV 25". In: Szeskus, Reinhard (Ed.). *Johann Sebastian Bachs historischer Ort*. Wiesbaden: Breitkopf & Härtel (Bach-Studien, 10).
- Rienäcker, Gerd** (1982). "Beobachtungen zum Text-Musik-Verhältnis im Eingangschor der Johannes-Passion von J.S. Bach". In: Szeskus, Reinhard (Ed.). *Johann Sebastian Bach und die Aufklärung*. Leipzig: Breitkopf & Härtel.
- Rienäcker, Gerd** (1983). "Beobachtungen zum Eingangschor der Kantate BWV 127". *Beiträge zur Bachforschung* 2.
- Rienäcker, Gerd** (1986). "Notate zu Bachs Umgang mit protestantischen Chorälen". *Bach Studien* 9.
- Rifkin, Joshua** (1982). "Bach's 'choruses' – less than they seem?". *High fidelity* 32:9.
- Rifkin, Joshua** (1982). "Bach's 'choruses': The record cleared". *High fidelity* 32:12.
- Rifkin, Joshua** (1983). "Bach's chorus: a response to Robert Marshall". *The musical times* 124:1681.
- Rifkin, Joshua** (1985). "Bachs Chor: Ein vorläufiger Bericht". *Basler Jahrbuch für historische Musikpraxis* 9.
- Rifkin, Joshua** (1995). "Bach's chorus: Some red herrings". *Journal of musicological research* 14:3–4.

- Rifkin, Joshua** (2002). *Bach's choral ideal*. Dortmund: Klangfarben-Musikverlag (Dortmunder Bach-Forschungen).
- Rifkin, Joshua** (2003). "Bach's chorus: Some new parts, some new questions". *Early music* 31:4.
- Rilling, Helmuth** (1975). *Johann Sebastian Bach, Matthäus-Passion. Einführung und Studienanleitung*. Frankfurt a.M.: C.F. Peters.
- Schmidt, Christian Martin** (2000). "Die Wiederentdeckung der Matthäuspassion durch Felix Mendelssohn-Bartholdy". *Jahrbuch der Bachwochen Dillenburg*.
- Schnebel, Dieter** (2000). "Bach-Choräle: für gemischten Chor". In: Lieben-Seutter, Christoph; Polzer, Berno Odo; et al. (Eds.). *Wien Modern. 27. Oktober bis 26. November 2000. Elektronik, Raum, "musique spectrale"*. Saarbrücken: Pfau.
- Schultz, John Ahern** (1980). *The solitutti concept in the choral works of Johann Sebastian Bach*. D.M.A. Urbana- Champaign: University of Illinois.
- Schulze, Hans-Joachim** (1995). "Cantatevormen en cantatetypen". In: Wolff, Christoph (Ed.). *De wereld van de Bach cantates*. Abcoude: Uniepers.
- Schulze, Hans-Joachim** (2003). "Vierstimmige Choräle, aus den Kirchen Stücken des Herrn J.S. Bachs zusammen getragen": Eine Handschrift Carl Friedrich Faschs in der Bibliothek der Sing-Akademie zu Berlin". *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz*.
- Schulze, Hans-Joachim** (2006). *Die Bach-Kantaten: Einführungen zu sämtlichen Kantaten Johann Sebastian Bachs*. Stuttgart: Carus.
- Söhnel, Marion** (1982). "Zu einigen Aspekten der Choralauswahl in den Vokalwerken Johann Sebastian Bachs". In: Szeskus, Reinhard (Ed.). *Johann Sebastian Bach und die Aufklärung*. Leipzig: Breitkopf & Härtel.
- Nter, Katarina** (2006). "Koral Philippa Nicolajja in kantata Johanna Sebastiana Bacha: Wie schön leuchtet der Morgenstern". *De musica disserenda* 2:1.
- Suzuki, Masaaki; Hartlieb, Christine; Ikeda, Miyuki; Rilling, Helmuth; Koopman, Ton** (1999). "Nur wer die Kantaten kennt, kennt Bachs Musik": Drei Dirigenten über ihre Gesamteinspielungen". *Musik und Kirche* 69:4.
- van Eyndhoven, Carl** (1985). "Bachkorale voor orgel, koor en samenzang". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 21:3.
- Walter, Meinrad** (1994). *Musik-Sprache des Glaubens. Zum geistlichen Vokalwerk Johann Sebastian Bachs*. Diss. Frankfurt a.M.: Knecht.
- Weman Ericsson, Lena** (1997). "Hur många var de egentligen". *Tidig musik* 2.
- Wolff, Christoph** (1995). "Koor en instrumentarium". In: Wolff, Christoph (Ed.). *De wereld van de Bach cantates*. Abcoude: Uniepers.
- Wolff, Christoph** (1996–1999). *Die Welt der Bach-Kantaten*. Stuttgart: Metzler.

► BÄCK, SVEN-ERIK

- Peterson, Scott Richard** (1988). *A performance guide to the unaccompanied Motetter for Kyrkoaret of Sven-Erik Bäck*. D.M.A. University of Washington.

► BADINGS, HENK

- Klemme, Paul Timothy** (1988). *Henk Badings: Choral compositions for unaccompanied mixed chorus with Latin text; analysis and commentary*. D.M.A. University of Washington.

► BAGGESEN, JENS

**Schwab**, Heinrich W. (2009). "Zur kompositorischen Gestaltung des Chores in Jens Baggesens Hymne Skabningens Halleluja (Das Halleluja der Schöpfung) von Friedrich Ludwig Æmilius Kunzen (1797)". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

► BANTOCK, GRANVILLE

**Kickasola**, Matthew Louis (2009). *Granville Bantock and the English choral imagination*. Ph.D. Missouri: Washington University.

► BARBER, SAMUEL

**Castleberry**, David Henry (1992). *The choral music of Samuel Barber: A conductor's guide*. D.M.A. Austin: The University of Texas.

**Johnson**, Randall Daley (1992). *The choral music of Samuel Barber*. D.M.A. University of Washington.

**McCray**, James (1995). "Samuel Barber: Music for men's chorus". *American choral review* 37:1.

**Nally**, Donald John (1995). "To immerse myself in words": *Text and music in selected choral works of Samuel Barber*. A.Mus.D. Urbana-Champaign: University of Illinois.

**Skoog**, William M. (1992). *The late choral music of Howard Hanson and Samuel Barber*. D.A. University of Northern Colorado.

► BARTOK, BELA

**Rajeczky**, Benjamin (1995). "A zenekarkíséretes Bartók kórusművekről". [Bartók's choral works with orchestral accompaniment]. *Zeneszó* 7.

**Sallis**, Fred (1982). *Korusmuvei studium in vivo. Contribution a l'étude de la musique chorale de Bela Bartok*. M.Mus. [Canada:] Université Laval.

► BEACH, AMY CHENEY

**Brittain**, Randy Charles (1994). "Festival Jubilate", *Op. 17 by Amy Cheney Beach (1867–1944): A performing edition*. D.M.A. Greensboro: The University of North Carolina.

**Buchanan**, Elizabeth Moore (1996). *The anthems and service music of Amy Beach published by the Arthur P. Schmidt Company*. M.A. Columbia: The American University.

**Reigles**, Barbara Jean (1996). *The choral music of Amy Beach*. Ph.D. Texas Tech University.

► BECK, JOHN NESS

**Port**, Dennis W. (1987). *An analysis of the neoromantic choral music of John Ness Beck*. Ph.D. New York University.

► BEETHOVEN, LUDWIG VAN

**Bois**, Mario (2005). *Beethoven et l'hymne de l'Europe*. Biarritz: Séguier.

**Forbes**, Elliot (1969). "The choral music of Beethoven". *American choral review* 11:3.

**Forbes**, Elliot (1970–1971). "Beethoven as a choral composer". *Proceedings of the Royal Musical Association* 97.



**Forbes, Elliot** (1982). "Beethoven's choral music". *American choral review* 24:2–3.

**Gutsche, Susanne V.** (1995). *Der Chor bei Beethoven: Eine Untersuchung zur Rolle des Chores in den Orchesterwerken von den Bonner Cantaten bis zur 9. Symphonie*. Regensburg. Gustav Bosse.

**Haake, Claus** (1989). *Ludwig van Beethoven, Chorwerke. Empfehlungen zur Repertoire- und Programmgestaltung der Chöre des künstlerischen Volksschaffens der DDR*. Leipzig: Zentralhaus-Publ.

**Lindlar, Heinrich** (1970). "Marginalien zu Beethovens Missa solemnis". *Schweizerische Musikzeitung* 2.

**Oroz Arizcuren, Francisco** (1980). "Signor Abate, hol' Sie der Teufel!". In: *Romania cantat. Gerhard Rohlf's zum 85. Geburtstag gewidmet. Lieder in alten und neuen Chorsätzen mit sprachlichen, literarischen und musikwissenschaftlichen Interpretationen*. Tübingen: Gunter Narr Verlag.

**Schmidt-Görg, Joseph** (1971). "Missa solemnis. Beethoven in seinem Werk". In: Dahlhaus, Carl; Marx, Hans Joachim; Marx-Weber, Magda; Massenkeil, Günther (Eds.). *Bericht über den internationalen musikwissenschaftlichen Kongress Bonn 1970*. Kassel: Bärenreiter.

**Sutton, John C.** (1997). *A historical study of Beethoven's choral fantasia, opus 80*. M.A. San Jose State University.

**Vaughan Williams, Ralph** (1953). *Some thoughts on Beethoven's choral symphony: with writings on other musical subjects*. London, New York: Oxford University Press.

► **BENNETT, RICHARD RODNEY**

**Walters, Norene Ann** (2008). *The unaccompanied choral works of Richard Rodney Bennett: A conductor's guide*. D.M.A. The University of Arizona.

► **BERIO, LUCIANO**

**Georger, Lucyann M.** (2007). *A comparative and analytic study of the choral works of Luciano Berio*. D.A. University of Northern Colorado.

► **BERKELEY, LENNOX**

**Reid, Sylvia Helga** (1993). *The sacred choral music of Lennox Berkeley*. M.Mus. University of Pretoria.

► **BERLIOZ, HECTOR**

**Aubigny, Benoît** (2003). "L'écriture chorale de Berlioz: Une proposition herméneutique entre oeuvres et traité". *Analyse musicale* 49.

**Hynson, Richard Washburn, III** (1987). *The revolutionary choral style of Hector Berlioz as evidenced in selected examples of his choral/orchestral works*. D.M.A. Ohio: University of Cincinnati.

► **BERNSTEIN, LEONARD**

**Gotlieb, Jack** (1968). "The choral music of Leonard Bernstein. Reflections of theatre and liturgy". *American choral review* 10:4.

► **BINGEN, HILDEGARD VON**

**Göschl, Johannes Berchmans** (2002). *Die Gesänge der Hildegard von Bingen. Eine musikologische, theologische und kulturhistorische Untersuchung Musik und Sprache im Gregorianischen Gesang*. Diss. Münster: Westfälische Wilhelms-Universität.

**Servatius, Viveca** (2000). "“Den helige Ande sjunger i dig, du dansar med änglarnas kör –”: Hildegards sänger ur uppförandepraktiskt perspektiv". In: Myers, Margaret; Pettersson, Tobias

(Eds.). *Hildegard av Bingen: från innerlighet till ytterlighet*. Skellefteå: Artos bokförlag.

**White, John** (1998). "The musical world of Hildegard of Bingen". *College music symposium* 38.

► **BINGHAM, SETH DANIEL**

**Wilson, James** (2010). *The sacred choral music of Seth Daniels Bingham (1882–1972), with special focus on "The Canticle of the Sun"*, Op. 52. D.M.A. Lincoln: University of Nebraska.

► **BINKERT, GORDON**

**Paulin, Carolyn Ruth** (1989). *The treble choral music of Gordon Binkert: A survey*. D.M.A. Urbana-Champaign: University of Illinois.

**Saladino, David** (1997). "Gordon Binkert's choral intabulations of keyboard works by Chopin, Liszt, and Brahms". *The choral journal* 37:10.

► **BOR, MODESTA**

**Parra, Cira** (2006). *A conductor's guide to selected choral works of Modesta Bor*. D.M.A. Ohio: University of Cincinnati.

► **BORTNIANSKII, DMITRII  
STEPANOVICH**

**Ivanov, Volodymyr Fedorovič** (1973). "Narodnopisenni intonazii v chorovij tvorčosti D. S. Bortnjans'koho". *Narodna tvorčist i etnografija* 1.

**Kuzma, Marika Christine** (1992). *Dmitrii Stepanovich Bortnianskii (1751–1825): An introduction to the composer through an edition of his choral concertos Prüidite, vospoim and Glasom moim*. D.M. Indiana University.

► **BOULANGER, LILI**

**Cohrs, Gunnar** (1993). "Die fünf großen Chorwerke Lili Boulangers". In: Mosler, Kathrin; Boulanger, Lili Juliette Marie Olga (Eds.). *Konzerte und Veranstaltungen. Zum 100. Geburtstag der Komponistin [19.–22.8.1993]*. Bremen: Callas/Zeichen und Spuren.

**Tasher, Cara Suzanne** (2006). *A conductor's guide to the choral works of Lili Boulanger (1893–1918)*. D.M.A. Ohio: University of Cincinnati.

► **BOYCE, WILLIAM**

**van Nice, John Robert** (1956). *The larger sacred choral works of William Boyce, (1710–1779): A study and edition of selected compositions for choir and orchestra (Volumes I–III)*. Ph.D. Iowa State University.

► **BRAHMS, JOHANNES**

**Bell, A. Craig** (1996). *Brahms. The vocal music*. Madison: Fairleigh Dickinson University Press.

**Beller-McKenna, Daniel** (1999). "The scope and significance of the choral music". In: Musgrave, Michael (Ed.). *The Cambridge companion to Brahms*. Cambridge: University Press.

**Beuerle, Hans Michael** (Ed.) (1985). *Brahms' Verhältnis zum Chor und zur Chormusik*. Hamburg: Verlag der Musikalienhandlung Wagner.

**Beuerle, Hans Michael** (1987). *Johannes Brahms. Untersuchungen zu den A-cappella-Kompositionen. Ein Beitrag zur Geschichte der Chormusik*. Diss. Hamburg: Verlag der Musikalienhandlung Wagner.

**Chen, Yu-Ting** (2001). *Brahms, the early choral music heritage and his piano music*. D.M.A. University of Washington.

**Daverio, John** (1996). "Brahms's and Schumann's dramatic choral music:

Giving musical shape to ‘deeply intellectual poetry’”. *The American Brahms Society newsletter* 14:1.

**Hancock**, Virginia (1987). “Brahms’s links with German Renaissance music: A discussion of selected choral works”. In: Musgrave, Michael (Ed.). *Brahms 2. Biographical, documentary, and analytical studies*. Cambridge: University Press.

**Hancock**, Virginia (1984). “Brahms’s performances of Early choral music”. *Nineteenth-Century Music* 8:2.

**Hancock**, Virginia (1988). “Brahms’ Aufführungen früher Chormusik in Wien”. In: Antonicek, Susanne (Ed.). *Kongressbericht. Wien 1983*. Tutzing: Schneider.

**Kross**, Siegfried (1958). *Die Chorwerke von Johannes Brahms*. Berlin-Halensee: Hesse.

**Kross**, Siegfried (1983). “The choral music of Johannes Brahms”. *American choral review* 25:4.

**McDermott**, Pamela D. J. (2010). *The Requiem reinvented: Brahms’s Ein deutsches Requiem and the transformation from literal to symbolic*. D.M.A. Greensboro. University of North Carolina.

**Musgrave**, Michael (1999). “Aufführungspraxis in den Chorwerken von Brahms”. In: Krummacher, Friedhelm (Ed.). *Kongressbericht. Quellen – Text – Rezeption – Interpretation*. München: Henle.

**Nero**, Jonathan Leonard (2007). *The a capella motets for mixed voices by Johannes Brahms: An analytical overview with focus on Brahms’ use of compositional techniques from early music*. D.M.A. North Dakota State University.

**Petersen**, Peter (1983). “Werke für Chor und Orchester”. In: Jacobsen, Christiane (Ed.). *Johannes Brahms. Leben und Werk*. Wiesbaden,: Breitkopf & Härtel.

**Ravizza**, Victor (2008). *Brahms. Spätzeitmusik. Die sinfonischen Chorwerke*. Schliengen: Edition Argus.

**Reynolds**, Christopher (1985). “A choral symphony by Brahms?”. *Nineteenth-Century Music* 9:1.

**Schmidt**, Christian Martin (1997). “...enthusiastische Wirkung und großes Aufsehen...’: Brahms Chorwerke mit Orchester”. *Österreichische Musikzeitschrift* 52:4.

► BRANSCOMBE, GENA

**Marlow**, Laurine Annette Elkins (1980). *Gena Branscombe (1881–1977): American Composer and Conductor*. Ph.D. Austin: The University of Texas.

► BRASE, HAGBARD

**Lofgren**, Ronald Richard (1992). *The choral music of Hagbard Brase with special emphasis on the “Korsanger”*. D.M.A. University of Kansas.

► BRAUN, YEHEZKEL

**Jacobson**, Joshua R. (1993). “East meets West: Choral composers of the Eastern Mediterranean school”. *The choral journal* 33:10.

► BRIGHT, HOUSTON

**Herrington**, John Scott (1992). *The choral music of Houston Bright: A descriptive style analysis*. D.M.A. Kansas City: University of Missouri.

► BRITTEN, BENJAMIN

**Boos**, Kenneth G. (1986). *The study of the relationship between text and music in five*

*selected choral works of Benjamin Britten.*  
D.M.A. Florida: University of Miami.

**Forrest, David** (2010). "Prolongation in the choral music of Benjamin Britten".

*Music theory spectrum: The journal of the Society for Music Theory* 32:1.

**Goetz, Thomas Eldon** (1990). *Britten's church music: The short choral works and A.Mus.D.G.* D.M. Illinois: Northwestern University.

**Jensen, Andrew Malcolm** (2008). *A comparative analysis of poetic structure as the primary determinant of musical form in selected a cappella choral works of Gerald Finzi and Benjamin Britten.* D.M.A. The University of Southern Mississippi.

**Jones, Douglas Loyd** (2000). *Aspects of textual treatment in Benjamin Britten's unaccompanied choral music, with commentary on the history and meaning of the text.* D.M.A. Texas: University of Houston.

**Lambert, Penelope** (1991). *The symbolic use of the boys' chorus in Benjamin Britten's A boy was born.* M.M. University of London.

**Sieck, Stephen** (2009). "A boy was born: An examination of the stylistic influences on the young Benjamin Britten". *The Choral Scholar. The Online Journal of the National Collegiate Choral Organization* 1:1.

**Silvey, Philip E.** (2005). "Learning to perform Benjamin Britten's 'Rejoice in the Lamb': The perspectives of three high school choral singers". *Journal of research in music education* 53:2.

**Simons, Harriet Rose** (1971). *The use of the chorus in the operas of Benjamin Britten.* D.M. Indiana University.

#### ► BRUBECK, DAVE

**Shirtz, Michael J.** (2010). *The essence of influence: Bach in the choral music of Dave Brubeck.* M.M. Los Angeles. California State University.

**Young, Harmon Griffith, III** (1995). *The sacred choral music of Dave Brubeck: A historical, analytical, and critical examination.* Ph.D. University of Florida.

#### ► BRUCH, MAX

**Vick, Bingham** (1998). "Moses: A biblical oratorio by Max Bruch". *The choral journal* 39:2.

#### ► BRUCKNER, ANTON

**Albrecht, Theodore** (1980). "Anton Bruckner and the Liedertafel movement". *American choral review* 22:1.

**Burkhart, Franz** (1974). "Anton Bruckners weltliche Chorwerke". *Lied und Chor* 66:11.

**Harrandt, Andrea** (1996). "Bruckner and the Liedertafel tradition: His secular music for male voices". *The choral journal* 37:5.

**Harten, Uwe** (1998). "Germanen durchschreiten des Urwaldes Nacht": Zu Anton Bruckners Chorwerk 'Germanenzug'. Die Briefe an seinen Verleger". In: Hilscher, Elisabeth Th; Antonicek, Theophil (Eds.). *Österreichische Musik – Musik in Österreich. Beiträge zur Musikgeschichte Mitteleuropas. Theophil Antonicek zum 60. Geburtstag.* Tutzing: Schneider (Wiener Veröffentlichungen zur Musikwissenschaft, 34).

**Horn, Erwin** (1983). "Anton Bruckner. Geistliche Motetten: Ecce sacerdos für 8-stimmigen gemischten Chor, 3 Posaunen und Orgel". *Musica sacra* 103:1.

**Huss, Frank** (1997). *Anton Bruckner und der Wiener Akademische Gesangverein.* Diss. Wien: Hochschule für Musik und Darstellende Kunst.

**Kinder, Keith William** (2000). "Anton Bruckner's music for chorus and winds:

More than the e-minor Mass". In: Suppan, Armin (Ed.). *Kongressbericht Banská Bystrica 1998*. Tutzing: Schneider (Alta musica, 22).

**Kirsch**, Winfried (2001). "Versenkung und Ekstase: Zur musikalischen Ausdrucksästhetik der Motetten Anton Bruckners". In: Riedel, Friedrich Wilhelm (Ed.). *Anton Bruckner. Tradition und Fortschritt in der Kirchenmusik des 19. Jahrhunderts*. Sinzig: Studio-Verlag (Kirchenmusikalische Studien, 7).

**Miller**, Brian Lee (1998). *Selected a cappella motets of Anton Bruckner*. D.M.A. Arizona State University.

**Miller**, Richard (1996). "The motets of Anton Bruckner". *The choral journal* 37:2.

**Müller-Blattau**, Wendelin (1988). "Chor- und Orchestersatz im Te Deum von Anton Bruckner". In: Mahling, Christoph-Hellmut; Wiora, Walter (Eds.). *Anton Bruckner. Studien zu Werk und Wirkung. Walter Wiora zum 30. Dezember 1986*. Tutzing: Schneider (Mainzer Studien zur Musikwissenschaft, 20).

**Schmitz**, Arnold (1968). "Anton Bruckners Motette Os justi. Eine Erwägung zur Problematik der kirchenmusikalischen Restauration im 19. Jahrhundert". In: Barion, Hans (Ed.). *Epirrhosis: Festgabe für Carl Schmitt*. Berlin: Duncker & Humblot.

**Scholz**, Horst Günter (1961). *Die Form der reifen Messen Anton Bruckners*. Berlin: Merseburger.

**Seidel**, Elmar (2001). "Eine Fuge als Teil der 'Durchführung' eines symphonischen Chorwerkes. Oder was Hugo Riemann an der Fuge 'In te Domine speravi' in Bruckners Te Deum nicht verstanden hat". *Kirchenmusikalisches Jahrbuch* 85.

**Singer**, Kurt (1924). *Bruckners Chormusik*. Stuttgart; Berlin: Deutsche Verlagsanstalt.

## ► BRUMBY, COLIN

**Jutsum**, Ross Frederick (1995). *An examination of musical-textual relationships in the choral music of Colin Brumby, a lecture recital, with three recitals of selected works by Bartok, Durufle-Chevalier, Duson, Mendelssohn, Poulenc, Sallinen, and Schoenberg*. D.M.A. University of North Texas.

## ► BURGESS, ANTHONY

**Hooper**, Randall (2008). "Anthony Burgess: A choral composer". In: Roughley, Alan R.; Lodge, David; Bergstrom, Carson; Cronin, Anthony (Eds.). *Anthony Burgess and modernity*. Manchester: University Press.

**Hooper**, Randall L. (2006). *The choral music of Anthony Burgess and a conductor's study of four Anthony Burgess choral pieces*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

## ► BUSH, GEOFFREY

**McCray**, James (1997). "Geoffrey Bush's music for chorus and organ". *The American organist* 31:3.

## ► BUXTEHUDE, DIETRICH

**Lee**, Jiyoung (2005). *Dietrich Buxtehude's „Nun freut euch, lieben Christen gmein“: The culmination of chorale fantasy*. D.M.A. University of Washington.

**Reid**, Susan L. (1998). "The twenty-one SSATB vocal works of Dietrich Buxtehude: An annotated bibliography". *The choral journal* 39:4.

## ► BYRD, WILLIAM

**Burton**, Sean (2006). "Sacred and political duality: An analysis of selected

motets from William Byrd's Gradualia".  
*Choral journal* 47:6.

**Gray**, Walter Bernard (1962). *A comparison of the Latin and English sacred choral compositions of William Byrd*. Ph.D. Madison: University of Wisconsin.

► CARTER, ELLIOT

**Detweiler**, Greg Jeffrey (1985). *The choral music of Elliot Carter*. D.M.A. Urbana-Champaign: University of Illinois.

► CARVALHO, REGINALDO

**Silva**, Vladimir Alexandro Pereira (2009). "Aspectos estilísticos do repertório coral na obra de Reginaldo Carvalho". *Música hodie* 9:1.

► CASALS, PABLO

**Vazquez-Ramos**, Carlos M. (2002). *Pablo Casals: An examination of his choral works*. Ph.D. The Florida State University.

► CASTELNUOVO-TEDESCO, MARIO

**Gray**, Dorothy Landis (1996). *Mario Castelnuovo-Tedesco: Selected English settings of music for women's voices from his American period (1939–1968)*. Ph.D. District of Columbia: The Catholic University of America.

► CATURLA, ALEJANDRO GARCIA

**Lezcano**, Jose Manuel (1991). *Afro-Cuban rhythmic and metric elements in the published choral and solo vocal works of Alejandro Garcia Caturla and Amadeo Roldan*. Ph.D. The Florida State University.

► CERQUEIRA, FERNANDO

**Silva**, Vladimir (2004). "Música nova do Brasil para coro a capela: Comentários analíticos e interpretativos sobre a obra Rola mundo de Fernando Cerqueira". *OPUS: Revista da Associação Nacional de Pesquisa e Pós-Graduação em Música* 10.

► CHARPENTIER, MARC-ANTOINE

**Jost**, John Robert (1986). *The early choral psalm motets of Marc-Antoine Charpentier*. D.M.A. California: Stanford University.

**Léon**, Jean-Charles (2002). "La rature et l'erreur: L'exemple des messes à quatre choeurs chez Charpentier". *Bulletin de la Société Marc-Antoine Charpentier* 19.

► CHAVEZ, CARLOS

**Banks**, FredEric William V. (1995). *The unaccompanied choral works of Carlos Chavez (1899–1978)*. D.M.A. University of Washington.

► CHEETHAM, JOHN

**Shelt**, Christopher Anthony (2005). *A survey of the choral music of John Cheetham including a conductor's guide for performing his "Gloria"*. D.M.A. The University of Southern Mississippi.

► CHEN, YI

**Yeung**, Hin-Kei (2006). *Chen Yi and her choral music: A study of the composer's ideal of fusing Chinese music and modern western choral traditions*. D.M.A. University of North Texas.

► CHERUBINI, LUIGI

**Gerber**, Gary George (1993). *A conductor's analysis of the sacred choral music of Luigi Cherubini*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

► CICONIA, JOHANNES

**Bessler**, Heinrich (1952). "Johannes Ciconia: Begründer der Chorpolyphonie". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

► CIMA, GIOVANNI PAOLO

**Tibaldi**, Rodobaldo (2002). "I mottetti a quattro voci (Milano 1599) di Giovanni Paolo Cima e lo stile „osservato' nella Milano di fine „500: Alcune osservazioni". *Polifonie: Storia e teoria della corallità* 2:1.

► CLAPP, PHILIP GREELEY

**Kleinknecht**, Daniel (1993). "A chant of darkness". *American choral review* 35:1.

► CLAUSEN, RENE

**Aitken**, Paul Arthur (2006). *The choral music of Rene Clausen. A comprehensive survey and history*. D.M.A. The University of Oklahoma.

**Guy**, Todd William (1998). *The compositional process of Rene Clausen as demonstrated in selected choral works*. D.M.A. Indiana: Ball State University.

► COHON, BARUCH

**Glasman**, Ilan David (1995). *The choral music of Baruch Cobon: Combining traditional*

*Jewish chant with American synagogue music*. D.M.A. University of Southern California.

► CONTE, DAVID

**Conran**, Michael Artemus (2003). *A study of David Conte's secular SATB choral works with non-orchestral score complement*. D.M.A. The University of Arizona.

► COPLAND, AARON

**Jenkins**, Thomas Fredrick (2001). *A conductor's guide to the preparation, rehearsal, and performance of Aaron Copland's "In the Beginning"*. D.M.A. The University of Southern Mississippi.

**Kennedy**, Mary A. (1999). "Copland and the folk song: Sources, analysis, choral arrangements". *The choral journal* 39:10.

► CORNELIUS, PETER

**Combs**, Barry Lynn (1997). *Peter Cornelius's choral settings with religious texts and pre-existing music*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

► COULTHARD, JEAN

**Black**, Linda M. (1997). *The choral music of Jean Coulthard: An analytical survey*. Ph.D. University of Florida.

► COWELL, HENRY

**Plummer**, Mark W. (2003). *A stylistic analysis of ten choral works by Henry Cowell*. D.A. University of Northern Colorado.

► CRESTON, PAUL

**St. Pierre**, Laurine Grace (1999). *The choral compositions of American composer Paul Creston: A historical perspective, style analysis and descriptive survey*. D.M.A. Kansas City: University of Missouri.

► DALLAPICCOLA, LUIGI

**Merrill**, Thomas Glen (1995). *Luigi Dallapiccola's use of serial technique in four choral works: "Canti di prigionia", "Canti di liberazione", "Requiescant", and "Tempus de struendi/Tempus aedificandi"*. D.M.A. Ohio: University of Cincinnati.

► DANIELIS, DANIEL

**Jamelot**, Jean-Roch (1994). *Transcription des six motets de Daniel Danielis conservés dans la Collection Düben de la Bibliothèque Universitaire d'Uppsala: mémoire de recherche. Vol. 2, Manuscrits et transcriptions*. Tours.

► DARKE, HAROLD EDWIN

**Waters**, Richard Bateman (2004). *The sacred choral music of Harold Darke*. D.M.A. Greensboro: The University of North Carolina.

► DAUNAIS, LIONEL

**Abbott**, Patricia (2002). "The vocal and choral music of Lionel Daunais (1902–1982)". In: Rose, Andrea M.; Adams, Ki; Chisholm, Leon (Eds.). *Sharing the voices: The phenomenon of singing. III. St. John's: Memorial University of Newfoundland*.

► DAVID, JOHANN NEPOMUK

**Klein**, Rudolf (1975). "Johann Nepomuk David und der Welser Bach-

Chor". *Österreichische Musikzeitschrift* 30:11.

**Musick**, Marilyn Joyce (1990). *Johann Nepomuk David's "Choralwerk": Determining accessibility*. D.M.A. Lincoln: The University of Nebraska.

**Reinebach**, John Loyal (1988). *The cantatas of Johann Nepomuk David: Style and structure*. D.M.A. University of Southern California.

► DAVIES, PETER MAXWELL

**Thompson**, Jon (1999). "Job: An oratorio by Peter Maxwell Davies". *The choral journal* 40:4.

► DAWSON, WILLIAM

**McMillan**, William Robert (1991). *The choral music of William Dawson*. D.A. University of Northern Colorado.

► DE PEÑALOSA, FRANCISCO

**Hardie**, Jane Morlet (2000). "Circles of relationships: Chant and polyphony in the Lamentations of Francisco de Peñalosa". In: Bouckaert, Bruno (Ed.). *The Di Martinelli Music Collection (KULeuven, University Archives). Colloquium proceedings, Leuven 02.02.1998*. Peer: Alamire (Yearbook of the Alamire Foundation, 4).

► DE SUMAYA, MANUEL

**Dean**, Michael Noel (2002). *Renaissance and Baroque characteristics in four choral villancicos of Manuel de Sumaya: Analysis and performance editions*. Ph.D. Texas Tech University.

**Stanziano**, Stephen (2004). *Mass, and Manuel de Sumaya: A musical analysis of two masses by the Baroque Mexican composer*. Ph.D. Ohio: Kent State University.



► DE VILLIERS, PIETER

**Nel**, Susanna Maria (1986). *Die seculêre koorwerke van Pieter de Villiers tot en met 1982: „n Stylstudie*. M.M. University of Port Elizabeth.

► DES PREZ, JOSQUIN

**Finscher**, Ludwig; **Kirsch**, Winfried; et al. (1976). “The performance and interpretation of Josquin’s motets. Workshop report”. In: Lowinsky, Edward E. (Ed.). *Josquin des Prez. Proceedings of the International Josquin Festival-Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971*. London: Oxford University Press.

**Kirsch**, Winfried (1976). “Josquin’s motets in the German tradition”. In: Lowinsky, Edward E. (Ed.). *Josquin des Prez. Proceedings of the International Josquin Festival-Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971*. London: Oxford University Press.

**Kirsch**, Winfried (1991). “Zur Rezeption der Motetten Josquin Desprez’ im 19. Jahrhundert”. In: Schneider, Herbert (Ed.). *Die Motette: Beiträge zu ihrer Gattungsgeschichte*. Mainz: Schott Musik International.

**Macey**, Patrick (2002). “A musical detective story: Josquin’s motet cycle for the Sforza rulers of Milan”. *American choral review* 44:1.

**Mendel**, Arthur; et al. (1976). “The performance and interpretation of Josquin’s Masses. Workshop report”. In: Lowinsky, Edward E. (Ed.). *Josquin des Prez. Proceedings of the International Josquin Festival-Conference held at The Juilliard School at Lincoln Center in New York City, 21–25 June 1971*. London: Oxford University Press.

**Noblitt**, Thomas L. (Ed.) (1997). *Josquin des Prez. Masses based on secular polyphonic songs. I: Missa ‘D’ung aultre amer’*. Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis (New Josquin edition).

**Rifkin**, Joshua (2009). “Compere, ‘Des Pres,’ and the choirmasters of Cambrai: Omnium bonorum plena reconsidered”. *Acta musicologica* 81:1.

► DEBUSSY, CLAUDE

**Alfred**, Everett Maurice (1980). *A study of selected choral works of Claude Debussy*. Ph.D. Texas Tech University.

**Böhmer**, Helga (1980). “Claude Debussy (1862–1918): Yver, vous n’estes qu’un villain für vierstimmigen Chor a cappella aus den Trois Chansons de Charles d’Orléans”. In: *Romania cantat. Gerhard Rohlf’s zum 85. Geburtstag gewidmet. Lieder in alten und neuen Chorsätzen mit sprachlichen, literarischen und musikwissenschaftlichen Interpretationen*. Tübingen: Gunter Narr Verlag.

**Eisenhower**, Elise Beatrice Maureen (1991). *An approach to achieving the impressionistic effect in the choral music of Claude Debussy*. D.M.A. Austin: The University of Texas.

**Lesure**, François (1976). “Debussy et la Concordia (1883–1885)”. *Cahiers Debussy* 3.

**Shearin**, Arthur L. (1979). “The choral music of Debussy and Ravel”. *Choral journal* 19:5.

► DEGTIAREV, STEPAN  
ANIKIEVICH

**Hughes**, Carol Bailey (1984). *The origin of “the first Russian patriotic oratorio”: Stepan Anikievich Degtiarev’s “Minin i pozharskii” (1811)*. Ph.D. The University of North Carolina at Chapel Hill.

► DESSAU, PAUL

**Hennenberg**, Fritz (1969). "Paul Dessaus politische Chorkantaten 1944–1968". In: Brockhaus, Heinz Alfred Niemann Konrad (Ed.). *Sammelbände zur Musikgeschichte der Deutschen Demokratischen Republik, Band 1*. Berlin: Neue Musik.

► DI LASSO, ORLANDO

**Cook**, Larry (1979). "Polychoral compositions of Orlando di Lasso". *Choral journal* 20:2.

**Haggh**, Barbara (1995). "Orlando di Lasso and Office polyphony for the Bavarian court". *Yearbook of the Alamire Foundation* 1.

► DIEMER, EMMA LOU

**Flory**, Jennifer Morgan (2009). *The choral music of Emma Lou Diemer*. Washington DC: American Choral Foundation (Research memorandum series (American Choral Foundation), 195).

**McDaniel**, Mary Eileen (1987). *The choral music of Emma Lou Diemer*. D.M.A. Arizona State University.

**Morgan**, Jennifer S. (2005). *A conductor's guide to selected choral-orchestral works of Emma Lou Diemer*. D.M.A. Ohio: University of Cincinnati.

► D'INDY, VINCENT

**Neal**, Paul Andrew (2007). *A survey of the choral works of Vincent D'Indy, including the chansons of Opus 82, 90 and 100*. D.M.A. Los Angeles: University of California.

► DINERSTEIN, NORMAN

**Brorson**, Jo Ann (1989). *The choral music of Norman Dinerstein*. D.M.A. Ohio: University of Cincinnati.

► DISTLER, HUGO

**Kirsch**, Winfried (1997). "Hugo Distler: Um Mitternacht für gemischten Chor (aus dem Mörrike-Chorliederbuch, op. 19) – Versuch einer praxisorientierten Analyse". In: Poos, Heinrich (Ed.). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

**Lemmermann**, Dirk (1996). *Studien zum weltlichen Vokalwerk Hugo Distlers. Analytische, ästhetische und rezeptionsgeschichtliche Untersuchungen unter besonderer Berücksichtigung des Mörrike-Chorliederbuchs*. Diss. Frankfurt a.M.: Lang (Europäische Hochschulschriftenreihe 36, Musikwissenschaft, 159).

**Place**, Robert Keith (1998). *Hugo Distler's "Eine deutsche Chormesse": A conductor's analysis for performance*. D.M.A. The University of Arizona.

► DOBROGOSZ, STEVE

**Sagvik**, Stellan (2003). "Steves körmässa: en världssuccé". *Tidningen Körsång* 3.

► DRYSDALE, LEARMONT

**Sheppard**, Kenny M. (1987). *Selected choral works of Learmont Drysdale, Scotland's forgotten composer*. Ph.D. Texas Tech University.

► DU MONT, HENRY

**Decobert**, Laurence (1997). "Henry Du Mont et le grand motet". In: Lionnet, Jean (Ed.). *Le concert des muses. Promenade musicale dans le baroque français*. Versailles: Editions du Centre de musique baroque.

► DUBA, RIHARDS

**Smith**, Kevin Doyle (2004). *The style of meditation: A conductor's analysis of selected Latin motets by Ribards Dubra*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

► DUNSTABLE, JOHN

**Pietrus**, Susan Ann (1993). *The Marian antiphon settings of John Dunstable: Musical and textual analysis with performance editions for women's choirs*. D.M.A. University of Southern California.

► DUREY, LOUIS

**Meers**, Paul Stephen (1998). *The choral music of Louis Durey (1888–1979): Background and analysis of selected works*. D.M. Indiana University.

► DURUFLÉ, MAURICE

**Jarjisian**, Peter G. (1991). *The influence of Gregorian chant on Maurice Duruflé's "Requiem", op. 9*. D.M.A. Madison: The University of Wisconsin.

**McIntosh**, William John (1999). *Modal and rhythmic implications of Gregorian chant themes used in the choral music of Maurice Duruflé*. M.M. Long Beach: California State University.

**Reynolds**, Jeffrey Warren (1990). *The choral music of Maurice Duruflé (1902–1986)*. D.M.A. Urbana-Champaign: University of Illinois.

► DVOŘÁK, ANTONÍN

**Döge**, Klaus (2004). "Antonín Dvořák und der Chor". In: Kuret, Primož (Ed.). *Zborovska glasba i pevška društva ter njihov pomen v razvoju nacionalnih glasbenih kultur*. [Choral music and choral societies, and their role in the development of the national musical cultures]. Ljubljana: Festival.

**Guthmiller**, John (1991). "The choral music of Antonín Dvořák: A sesquicentennial review". *The choral journal* 32:3.

**Jirak**, James Edwin (1996). *The partsongs of Antonin Dvorak: Background and analysis*. D.A. University of Northern Colorado.

► EBEN, PETR

**Cho**, Hyungmin (2007). *Constancy and changes in Petr Eben's sacred choral works: An overview*. D.M.A. Urbana-Champaign: University of Illinois.

**Koch**, Timothy (1998). "The a cappella music of Petr Eben". *American choral review* 40:1.

► ELGAR, EDWARD

**Doyle**, Edward Joseph (1969). *An analysis of the function of the chorus in Elgar's oratorio The dream of Gerontius as it evolved from the Handelian pattern*. M.A. Fullerton: California State University.

**Hunt**, Donald (2009). "Elgar and the Three Choirs Festival". *The Elgar Society journal* 16:1.

**McGuire**, Charles Edward (2002). *Elgar's oratorios. The creation of an epic narrative*. Aldershot: Ashgate.

**Newman**, Ernest (1916). "The spirit of England?: Edward Elgar's new choral Work". *The musical times* 57:879.

► EISLER, HANNS

**Hennenberg**, Fritz (1974). "Zur Dialektik in der Interpretation von Hanns Eislers Vokalmusik". In: *Hanns Eisler heute: Berichte-Probleme-Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

**Kolland**, Hubert (1976). "Auf den Strassen zu singen". *Das Argument*.

**Mayer**, Günter (1981). "Politisches Engagement und musikalischer Anspruch: Das Beispiel Eisler". *Musik in der Schule* 32:6.

**Meyer**, Ernst Hermann (1974). "Quellen der Massenlieder Hanns Eislers". In: *Hanns Eisler heute: Berichte-Probleme-Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

**Niephagen**, Rainer A. (1989). "Interpretationsaspekte zur Chormusik Hanns Eislers". In: Thom, Eitelfriedrich (Ed.). *Musik und Gedanke: Hanns-Eisler-Kolloquium zu Ehren des 90. Geburtstages*. Blankenburg: Kultur- und Forschungsstätte Michaelstein (Sonderbeiträge zu den Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts, 8).

**Zink**, Erich (1974). "Eisler unter Arbeitersängern". In: *Hanns Eisler heute: Berichte-Probleme-Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

**Zobl**, Wilhelm (1974). "Einiges zur Arbeit Hanns Eislers in den Wiener Arbeiterchören". In: *Hanns Eisler heute: Berichte-Probleme-Beobachtungen*. Berlin: Akademie der Künste der DDR (Arbeitshefte, Schriftenreihe des Präsidiiums der Akademie der Künste der DDR, 19).

► ERDMANN, DIETRICH

**Bobéth**, Marek (1997). "Für Kenner und Liebhaber: Anmerkungen zu Chorwerken Dietrich Erdmanns". In: Krause-Pichler, Adelheid; Erdmann, Dietrich (Eds.). *Die Gleichheit von Neu oder Alt. Dietrich Erdmann, Leben und Werk. Festschrift zum 80. Geburtstag*. Regensburg: ConBrio-Verlags-Gesellschaft (Schriftenreihe des Deutschen Tonkünstlerverbandes Berlin, 1).

► FAGAN, GIDEON

**Coetzee**, Anna Magaretha Elizabeth (1990). *Die koor en vokale musiek van Gideon Fagan (1904–1980)*. M.M. University of South Africa.

► FAITH, RICHARD BRUCE

**Lopez**, Christine Sotomayor (1992). *The choral compositions of Richard Faith: An exploration of general compositional characteristics as an annotated resource of repertoire suitable for various choral forces*. A.Mus.D. The University of Arizona.

► FALIK, JURIJ

**Rjzanova**, Nina (1995). "Horovye cikly Jurija Falika". In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

► FASCH, CARL FRIEDRICH CHRISTIAN

**Eberle**, Gottfried (1999). "'Spiegel einer reinen, wahrhaft frommen Seele' – Carl Friedrich Christian Faschs Chormusik für die Sing-Akademie zu Berlin". In: Musketa, Konstanze (Ed.). *Carl Friedrich*

*Christian Fasch (1736–1800) und das Berliner Musikleben seiner Zeit. Bericht über die Internationale wissenschaftliche Konferenz am 16. und 17. April 1999 im Rahmen der 6. Internationalen Fasch-Festtage in Zerbst.* Dessau: Anhaltische Verlags-Gesellschaft. (Fasch-Studien, 7).

► FASCH, JOHANN FRIEDRICH

**Dittrich**, Raymond (1995). “Die doppelhörige Messe von Johann Friedrich Fasch: Überlieferung und Stilistik”. In: Bimberg, Guido (Ed.). *Fasch und die Musik im Europa des 18. Jahrhunderts. Bericht der internationalen wissenschaftlichen Konferenz 1993 zu den III. Internationalen Fasch-Festtagen in Zerbst.* Weimar: Böhlau (Fasch-Studien, 4).

**Jerold**, Beverly (2004). “Fasch and the beginning of modern artistic choral singing”. *Bach* 35:1.

**Reul**, Barbara M. (2003). “Unification procedures in selected sacred cantatas by J.F. Fasch”. In: Musketa, Konstanze (Ed.). *Johann Friedrich Fasch und der italienische Stil. Bericht über die Internationale Wissenschaftliche Konferenz am 4. und 5. April 2003 im Rahmen der 8. Internationalen Fasch-Festtage in Zerbst.* Dessau: Anhalt-Ed. (Fasch-Studien, 9).

**Reul**, Barbara Margaretha (1996). *The sacred cantatas of Johann Friedrich Fasch (1688–1758).* Ph.D. University of Victoria.

**Sawtschenko**, Elena (2009). *Die Kantaten von Johann Friedrich Fasch im Lichte der pietistischen Frömmigkeit.* Paderborn: Schöningh (Beiträge zur Geschichte der Kirchenmusik/Görres-Gesellschaft zur Pflege der Wissenschaft, 14).

**Térey-Smith**, Mary (1997). “The choral settings of the ‘Passio Jesu Christi’ by Johann Friedrich Fasch”. In: Musketa, Konstanze (Ed.). *Johann Friedrich Fasch und sein Wirken für Zerbst. Bericht über die*

*internationale wissenschaftliche Konferenz am 18. und 19. April 1997 im Rahmen der 5. Internationalen Fasch-Festtage in Zerbst.* Dessau: Anhaltische Verlags-Gesellschaft (Fasch-Studien, 6).

► FAURÉ, GABRIEL

**Johnson**, Nathaniel Frederick (2005). *Creation of historically informed transcriptions for chorus and winds of Franz Schubert’s Mass in G and Gabriel Faure’s Requiem.* D.A. University of Northern Colorado.

**Jost**, Peter (1996). “Faurés ‘Les Djinns’ und die Chormusik seiner Zeit”. In: Jost, Peter (Ed.). *Gabriel Fauré. Werk und Rezeption.* Kassel: Bärenreiter.

► FENG, TIAN

**Shao**, Xiaoyong (2006). “Jiaoxiang hechang Wei Mao Zedong shici puqu wu shou yanjiu”. [Study of the choral symphony Wei Mao Zedong shici puqu wu shou]. *Yinyue yanjiu* 1:120.

**Xiao Yong**, Shao (2010). “Horovoe tvorčestvo kitajskogo kompozitora T’en Fèna”. [Tian Feng’s choral works]. *Muzykovedenie* 6.

► FERRIS, WILLIAM C.

**Stone**, Lyle Douglas Howard (2000). *Aspects of style of four selected choral works and a conversation with the composer, William Ferris.* D.M.A. Kansas City: University of Missouri.

► FETLER, PAUL

**Russell**, Teresa Pamela (1988). *A study of selected choral music by Paul Fetler.* D.M.A. Florida: University of Miami.

► FINZI, GERALD

**French**, John Henry (1995). *The choral odes of Gerald Finzi*. D.M.A. Ohio: University of Cincinnati.

**Jensen**, Andrew Malcolm (2008). *A comparative analysis of poetic structure as the primary determinant of musical form in selected a cappella choral works of Gerald Finzi and Benjamin Britten*. D.M.A. The University of Southern Mississippi.

**Langager**, Graeme (2006). *Of text and tune: The relationship between words and music in the choral music of Gerald Finzi*. D.M.A. Ohio: University of Cincinnati.

**McCoy**, Jerry Michael (1982). *The choral music of Gerald Finzi: A study of textual/ musical relationships*. D.M.A. Austin: The University of Texas.

**Robinson**, Kathleen E. (1994). *A critical study of word/ music correspondences in the choral works of Gerald Finzi. (Volumes I and II)*. Ph.D. Illinois: Northwestern University.

► FISSINGER, EDWIN R.

**Logan**, P. Bradley (1987). *The choral music of Edwin R. Fissinger*. D.M.A. Urbana-Champaign: University of Illinois.

► FLOYD, CARLISLE

**Coffman**, Teresa S. (1997). *The choral music of Carlisle Floyd: History, analyses, text setting, and performance considerations*. D.M.A. Texas: University of Houston.

**Coffman**, Teresa S. (1999). "Carlisle Floyd's text settings in his works for chorus". *The choral journal* 39:8.

► FORME, NICOLAS

**McCollum**, Steven Gerald (2000). *A critical edition of "Missam hanc donbus Choris*

*ac quatuor voce", "Domine, salvum fac regem", and "Ecce tu pulchra es", by Nicolas Forme*. D.M.A. University of Washington.

► FÖRTIG, PETER

**Beuerle**, Hans Michael (1995). "Gratwanderungen: Zu Peter Förtigs Chorkompositionen". In: Metz, Günther; Förtig, Peter (Eds.). *Musica – scientia et ars. Eine Festgabe für Peter Förtig zum 60. Geburtstag*. Frankfurt a.M. & Berlin: Lang.

► FOUGSTEDT, NILS-ERIC

**Dahlström**, Fabian (1984). *Nils-Eric Fougstedts kompositioner för kör*. Åbo: Musikvetenskapliga institutionen (Acta musica: källskrifter och studier, 8).

► FRANCK, CÉSAR

**DuSell**, Brian Craig (1997). *An analysis of Cesar Franck's "Trois Chorals"*. D.M.A. Arizona State University.

► FRANCK, MELCHIOR

**Hurty**, Jon Richard (1994). *A study and critical edition of Melchior Franck's "Rosetulum Musicum" (1628)*. D.M.A. Urbana-Champaign: University of Illinois.

**Sheets**, Randall Craig (1988). *A study of Melchior Franck's collection of motets and sacred concertos, "Dulces mundani exilij deliciae" (1631)*. D.M.A. Urbana-Champaign: University of Illinois.

► FRANZ, ROBERT (1 TITEL)

**Schinköth**, Thomas (1993). "Das 'geistliche' Vokalschaffen von Robert Franz: Versuche einer Näherung". In: Musketa, Konstanze; Traxdorf, Götz;

Franz, Robert (Eds.). *Robert Franz (1815–1892). Bericht über die wissenschaftliche Konferenz anlässlich seines 100. Todestages am 23. und 24. Oktober 1992 in Halle*. Halle an der Saale: Händel-Haus (Schriften des Händel-Hauses in Halle, 9).

► FUX, JOHANN JOSEPH

**Federhofer**, Hellmut (2000). "Der „Coro“ in den Opern von Johann Joseph Fux". *Die Musikforschung* 53:4.

► GABÁŇI, S.

**Naripova**, Rozaliâ Mugtasimovna (2010). "Horovoe tvorčestvo S. Gabáši i S. Sajdaševa". [Choral works of S. Gabáši i S. Sajdašev]. *Problemy muzykal'noj nauki: Rossijskij naučnyj specializirovannyj žurnal* 1.

► GABRIELI, GIOVANNI

**Swope**, Mark David (1995). *A comparative study between selected sacred double-choir motets of Hans Leo Hassler and Giovanni Gabrieli*. M.A. California: San Jose State University.

► GARDANE, ANTONIO

**Miles**, Ellen Elizabeth (1988). *The double choir and cori spezzati Vespers' psalms of Antonio Gardane's Cantus di Adriano et di Jachet of 1550*. University of Auckland.

► GATES, CRAWFORD

**Evans**, Ryan Cory (2006). "Visions of Eternity": *An analysis of a sacred oratorio by Crawford Gates*. D.M.A. Arizona State University.

► GEFORS, HANS

**Rudén**, Jan Olof (2005). "Jag är mer intresserad av musikens formning än av dess form": Jan Olof Rudén om att nalkas Hans Gefors' körmusik". *Tidningen Körsång* 1.

► GEIST, CHRISTIAN

**Berglund**, Lars (2002). *Studier i Christian Geists vokalmusik*. Ph.D. Uppsala universitet (Studia musicologica Upsaliensia, 21).

► GENZMER, HARALD

**Müllich**, Hermann (1982). *Die ACapella-Chorwerke Harald Genzmers: stilkritische Untersuchungen zur Textausdeutung*. Diss. Berlin: Erler.

► GEOFFRAY, CESAR

**Hall**, Robert George (1992). *Cesar Geoffray and "A Coeur Joie": A study of Geoffray's choral writing including an English adaptation of the cantata "Salut au monde"*. D.M.A. Urbana-Champaign: University of Illinois.

► GINASTERA, ALBERTO

**King**, Tim Raynaud (1993). *The sacred choral music of Alberto Ginastera*. D.M.A. Urbana-Champaign: University of Illinois.

► GLUCK, CHRISTOPH  
WILLIBALD

**Betzwieser**, Thomas (1996). "Der in Bewegung gesetzte Chor: Gluck und der choeur dansé". In: Gribenski, Jean; Mongrédien, Jean (Eds.). *D'un opéra*

*l'autre. Hommage à Jean Mongrédien*. Paris: Presses de l'Univ. de Paris-Sorbonne.

**Martina**, Alessandra (1997). "Gluck: Orfeo/Orphée, tradizioni e tradimenti: Il coro come momento centrale del rinnovamento gluckiano". *Musica/Realtà* 18:54.

**Philippi**, Daniela (2009). "'GLUCK les distribua derrière les coulisses.' Zum Einsatz der Chöre in Glucks *Alceste*". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

► **GOTTWALD, CLYTUS**

**Navli**, Peter (2000). "O Gottwaldovi obdelavi Mahlerjevega in Bergovega samospeva za 16-glasni mešani zbor". [Gottwald's arrangement of Mahler's and Berg's lieder for 16-voice mixed choir]. *Naši zbori* 50:1.

► **GRABBE, JOHANN**

**Schwab**, Heinrich W. (1989). "Das Madrigalwerk von Johann Grabbe: Beobachtungen zur Parallelvertönungen des Madrigals *Alma afflitta, che fai*". In: Ørbaek Jensen, Anne (Ed.). *Heinrich Schütz und die Musik in Dänemark zur Zeit Christians IV. Bericht über die wissenschaftliche Konferenz in Kopenhagen 10.–14. Nov. 1985*. Kopenhagen: Engstrøm & Sødning.

► **GRAINGER, PERCY**

**Hughes**, Charles W. (1997). "The choral music". In: Callaway, Frank (Ed.). *Percy Aldridge Grainger symposium*. Nedlands W.A.: CIRCME School of Music University of Western Australia in association with Soundscapes.

**Ward**, Robert (1999). "Percy Grainger as choral composer". *The choral journal* 39:10.

► **GRANTHAM, DONALD**

**Burnett**, Lawrence Edward (1987). *The choral cycles of Donald Grantham*. D.M.A. Austin: The University of Texas.

► **GRAU, ALBERTO**

**Yu**, Julie (2007). *Alberto Grau: The composer, selected works, and influence upon the Venezuelan and international choral community*. D.M.A. University of North Texas.

► **GRAUPNER, CHRISTOPH**

**Curtis**, John (1999). "Bach and Graupner: The audition cantatas". *The choral journal* 39:7.

► **GRECANINOV, A.T.**

**Svetozarova**, Elena (1995). "Horovye socinenija A.T. Grecaninova". In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

► **GREGOR, CHRISTIAN**

**Asti**, Martha Secret (1982). *The Moravian music of Christian Gregor (1723–1801): His anthems, arias, duets, and chorales*. Ph.D. Florida: University of Miami.



► GRIEG, EDVARD

**Foster**, Beryl (1999). *Edvard Grieg, the choral music*. Aldershot: Ashgate.

**Foster**, Beryl (2001). "Vocal textures in Grieg's choral music". In: Kreft, Ekkehard (Ed.). *Kongressbericht. 1. bis 4. Juni 2000 in der Stadtparkasse Lengerich*. Altenmedingen: Junker.

**Peed**, John Harold (1989). *Edvard Grieg: An analytical survey of the unaccompanied partsongs for male chorus*. D.A. University of Northern Colorado.

**Peed**, John Harold (1993). "Edvard Grieg's music for male chorus: Forgotten gems from Norway". *The choral journal* 33:9.

**Wirtz**, Thomas (1996). "Transkriptionen Griegscher Klavierlieder für Chor". In: Kreft, Ekkehard (Ed.). *Kongressbericht. 11.–12. Mai 1996, Burgsteinfurt und Tecklenburg. Ehrungen, Vorträge, Konzerte, Diskussionen*. Altenmedingen: Junker.

► GRIER, FRANCIS JOHN ROY

**Hutchens**, Robert Benjamin (2006). *The choral music of Francis Grier*. D.M.A. Greensboro: The University of North Carolina.

► GUARNIERI, CAMARGO

**Lacerda**, Osvaldo Costa de (2001). "A obra coral". In: Silva, Flávio; Guarnieri, Mozart Camargo (Eds.). *Camargo Guarnieri. O tempo e a música*. São Paulo: Ministério da Cultura FUNARTE.

► GUASTAVINO, CARLOS

**Calvo**, Francisco Javier (2007). *Argentine nationalism in the choral arrangements of selected art songs of Carlos Guastavino*. M.A. Long Beach: California State University.

► GUSTAFSON, DWIGHT

**DuBois**, Joel Aaron (2007). *An examination of the aesthetic philosophy and choral music of Dwight Gustafson*. D.A. University of Northern Colorado.

► HAIRSTON, JESTER

**Manzo**, Maria Paulette (1990). *A compositional and interpretive analysis of the arranged Negro spiritual, as represented by the choral music of Jester Hairston*. D.A. University of Northern Colorado.

► HAMMERSCHMIDT, ANDREAS

**Heinemann**, Michael (1994). "Wer dieses nimbt in acht!" Heinrich Schütz und die 'Chor Music' von Andreas Hammerschmidt". *Die Musikforschung* 47:1.

**Heinemann**, Michael (1996). "Gebrauchsmusik und Einheitsstil. Zur Chormusik von Andreas Hammerschmidt". In: Heinemann, Michael (Ed.). *Musik zwischen Leipzig und Dresden. Zur Geschichte der Kantoreigesellschaft Mägeln 1571–1996*. Oschersleben: Ziethen (Schriftenreihe zur mitteldeutschen Musikgeschichte. Serie 2, Forschungsbeiträge, 2).

► HÄNDEL, GEORG FRIEDRICH

**Allen**, Burt (1977). *The dramatic function of the chorus in Handel's oratorios*. Ph.D. University of Kansas.

**Arlt**, Jerry Ann (1985). *The choruses in three of Handel's late oratorios*. D.M.A. Arizona State University.

**Böhmer**, Karl (2009). "Dein Alter sei wie deine Jugend'. Zur mehrhörigen Aufstellung in frühen Chorwerken Bachs und Händels". In: Kramer, Ursula; Birtel, Wolfgang; Mahling,

Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

**Fleischhauer**, Günter (1980). "Zur Verwendung einiger Tanzrhythmen in der Chorsätzen der Oratorien G.F. Händels". In: Siegmund-Schultze, Walther (Ed.). *Fragen der Aufführungspraxis und Interpretation Händelscher Werke in Vergangenheit und Gegenwart*. Halle-Wittenberg: Martin-Luther-Universität.

**Gerhard**, Anselm (2000). "Auf dem Weg zur 'Kantate des ganzen Menschengeschlechts': Voraussetzungen und Folgen der Rezeption von Händels Chören". In: Lütteken, Laurenz; Busch, Gudrun (Eds.). *Händel-Rezeption der frühen Goethe-Zeit. Kolloquium Goethe-Museum Düsseldorf 1997*. Kassel: Bärenreiter (Marburger Beiträge zur Musikwissenschaft, 9).

**Gudger**, William D. (1980). "Skizzen und Entwürfe für den Amen-Chor in Händels Messias". *Händel-Jahrbuch* 26.

**Hausfater**, Dominique (1985). "Typologie des choeurs dans les oratorios anglais de G.-F. Haendel". *Chant choral: Le journal du chant choral* 2:46.

**Kim**, Minji (2005). *Handel's "Israel in Egypt": A three-anthem oratorio. An analytical and interpretive study of the original 1739 version*. Ph.D. Massachusetts: Brandeis University.

**Larsen**, Jens Peter (1980). "Zur Aufführungspraxis der Händel-Oratorien". In: Siegmund-Schultze, Walther (Ed.). *Fragen der Aufführungspraxis und Interpretation Händelscher Werke in Vergangenheit und Gegenwart*. Halle-Wittenberg: Martin-Luther-Universität.

**Marx**, Hans-Joachim (1988). "Funktion und Besetzung des Chores in Händels

frühen Opern und Oratorien". In: Marx, Hans Joachim (Ed.). *Händel auf dem Theater. Karlsruhe 1986 und 1987*. Laaber: Laaber-Verlag (Bericht über die Symposien der Internationalen Händel-Akademie, 1).

**Marx**, Hans-Joachim (1998). *Händels Oratorien, Oden und Serenaten. Ein Kompendium*. Göttingen: Vandenhoeck und Ruprecht.

**Monheim**, Annette (1999). *Händels Oratorien in Nord- und Mittelddeutschland im 18. Jahrhundert*. Eisenach: Wagner (Schriften zur Musikwissenschaft aus Münster).

**Nika-Sampson**, Ewanthia (1989). *Das Verhältnis von Solo und Chor in Händels Oratorien*. Diss. München.

**Petersen**, Nils Holger (2004). *Händel: Messias – Libretto, baggrund og fortolkning*. København: Det Danske Bibelselskab.

**Potter**, Pamela Maxine (2001). "The politicization of Handel and his oratorios in the Weimar Republic, the Third Reich, and the early years of the German Democratic Republic". *Musical Quarterly* 85:2.

**Rackwitz**, Werner (1980). "Über die szenische Aufführung der Oratorien Händels". In: Siegmund-Schultze, Walther (Ed.). *Fragen der Aufführungspraxis und Interpretation Händelscher Werke in Vergangenheit und Gegenwart*. Halle-Wittenberg: Martin-Luther-Universität.

**Roters**, Katja (1999). *Bearbeitungen von Händel-Oratorien im Dritten Reich*. Halle an der Saale: Händel-Haus (Schriften des Händelhauses in Halle, 16).

**Stockmann**, Bernhard (1996). "Beobachtungen am Generalbaß in den Chorsätzen G. F. Händels". In: Marx, Hans Joachim (Ed.). *Europäische Traditionen im Spätwerk Händels*. Göttingen: Vandenhoeck & Ruprecht (Göttinger Händel-Beiträge, 6).

**Young, Percy M.** (1980). "Das Händelsche Oratorium ein Jahr nach dem Wendepunkt 1784". In: Siegmund-Schultze, Walther (Ed.). *Fragen der Aufführungspraxis und Interpretation Händelscher Werke in Vergangenheit und Gegenwart*. Halle-Wittenberg: Martin-Luther-Universität.

► HANSON, HOWARD

**Skoog, William M.** (1992). *The late choral music of Howard Hanson and Samuel Barber*. D.A. University of Northern Colorado.

► HARRIS, ROY

**Satterfield, Sarah Watkins** (2000). *Folk and popular song usage in the choral works of Roy Harris*. Ph.D. University of Florida.

► HARRISON, LOU

**Brunner, David Lee** (1989). *The choral music of Lou Harrison. (Volumes I and II)*. D.M.A. Urbana-Champaign: University of Illinois.

**Brunner, David Lee** (1992). "Cultural diversity in the choral music of Lou Harrison". *The choral journal* 32:10.

► HASSLER, HANS LEO

**Swope, Mark David** (1995). *A comparative study between selected sacred double-choir motets of Hans Leo Hassler and Giovanni Gabrieli*. M.A. California: San Jose State University.

► HAYDN, JOHANN MICHAEL

**Miller, Dale** (1999). "The choral graduals of Johann Michael Haydn: Elegant additions to the performance repertoire". *The choral journal* 39:9.

► HAYDN, JOSEPH

**Ehrenforth, Karl Heinrich** (1996). "Tradition als Herausforderung: Ist Die Schöpfung Haydns erschöpft?". In: Oebelsberger, Monika; Sulz, Josef (Eds.). *Musikpädagogik – Tradition und Herausforderung. Festschrift für Josef Sulz zum 65. Geburtstag*. Anif, Salzburg: Müller-Speiser (Wort und Musik, 30).

**Kirsch, Winfried** (1988). "Vergangenes und Gegenwärtiges in Haydns Oratorien: Zur Dramaturgie der Schöpfung und der Jahreszeiten". In: Mahling, Christoph-Hellmut; Federhofer, Hellmut (Eds.). *Florilegium musicologicum. Hellmut Federhofer zum 75. Geburtstag*. Tutzing: Schneider (Mainzer Studien zur Musikwissenschaft, 21).

**Pedersen, Keith Ernest** (1997). *The sonata/fugue in Haydn's sacred choral music*. D.M.A. Urbana-Champaign: University of Illinois.

**Schenbeck, Lawrence** (1985). "Missa in angustiis by Joseph Haydn". *Choral journal* 25:9.

**Schenbeck, Lawrence** (1996). *Joseph Haydn and the classical choral tradition*. Chapel Hill: Hinshaw Music.

**Schwab, Heinrich W.** (1997). "Zur „Idee, ein Chaos in Musik zu setzen“: Ästhetische Auseinandersetzungen im Gefolge der ersten Aufführung von Joseph Haydns Schöpfung in Kopenhagen (1801)". In: Mahling, Christoph-Hellmut; Wiora, Walter (Eds.). *Festschrift Walter Wiora zum 90. Geburtstag*. Tutzing: Schneider (Mainzer Studien zur Musikwissenschaft, 35).

► HEINICHEN, JOHANN DAVID

**Unger, Melvin Peter** (1986). *The German choral church compositions of Johann David Heinichen (1683–1729)*. D.M.A. Urbana-Champaign: University of Illinois.

► HEININEN, PAAVO

**Mäkelä, Tomi** (2002). "Lyrisches Überindividuum' oder Spiegel eines mythischen Daseins: Zur Funktion des Chors in Paavo Heininens Oper Die Seidentrommel (op. 45, 1981–83)". In: Mahling, Christoph-Hellmut; Pfarr, Kristina (Eds.). *Musiktheater im Spannungsfeld zwischen Tradition und Experiment (1960 bis 1980)*. Tutzing: Schneider (Mainzer Studien zur Musikwissenschaft, 41).

► HEMBERG, ESKIL

**Wold, Stanley R.** (1987). *Eskil Hemberg – Swedish composer, choral conductor, and administrator: A survey of his works*. D.M.A. Ohio: University of Cincinnati.

► HENDERSON, RUTH WATSON

**Hebert, Ryan J.** (2006). *A conductor's study of Ruth Watson Henderson's "Voices of Earth"*. Louisiana State University and Agricultural & Mechanical College.

**Pfeifer, Evelyn M.** (2006). *The choral music of Ruth Watson Henderson: A stylistic assessment based on an analysis of "Missa Brevis" and "From Darkness to Light"*. D.M.A. Urbana-Champaign: University of Illinois.

► HENNAGIN, MICHAEL

**Bates, Cheryl** (2005). *Analyses of selected published choral works of Michael Hennagin*. D.M.A. Texas: University of Houston.

► HENSEL, FANNY

**Gundlach, Willi** (1999). "Die Chorlieder von Fanny Hensel – eine späte Liebe?". *Mendelssohn-Studien*.

*Beiträge zur neueren deutschen Kultur- und Wirtschaftsgeschichte* 11.

**Hinrichsen, Hans-Joachim** (1997). "Kantatenkomposition in der 'Hauptstadt von Sebastian Bach': Fanny Hensels geistliche Chorwerke und die Berliner Bach-Tradition". In: Helmig, Martina (Ed.). *Fanny Hensel, geb. Mendelssohn Bartholdy. Das Werk*. München: Edition Text + Kritik.

**Wolitz, Stefan** (2007). *Fanny Hensels Chorwerke*. Diss. Tutzing: Schneider (Wiener Veröffentlichungen zur Musikwissenschaft, 42).

► HENZE, HANS WERNER

**Fürst, Marion** (1998). "Und Orpheus zerbrach Apollo's Leier": Zur Entstehung des Chorzyklus 'Orpheus behind the wire' von Edward Bond und Hans Werner Henze". In: Giesbrecht, Sabine; Henze, Hans Werner (Eds.). *Hans Werner Henze. Politisch-humanitäres Engagement als künstlerische Perspektive ; Festschrift zur Verleihung der Ehrendoktorwürde der Universität Osnabrück an den Komponisten*. Osnabrück: Universitäts-Verlag Rasch.

► HINDEMITH, PAUL

**Alwes, Chester L.** (1995). "Paul Hindemith's Six chansons. Genesis and analysis". *The choral journal* 36:2.

**Braun, William R.** (1995). "Music to sing and play: The choral works of Paul Hindemith". *The choral journal* 36:2.

**Kirsch, Winfried** (1997). "Paul Hindemith's Chorsatz Du musst dir Alles geben". In: Poos, Heinrich (Ed.). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

**Nägele, Reiner** (1996). "Götterdämmerung im Reich der Töne:

Zu einem neuentdeckten Autograph zweier Chorlieder". *Hindemith-Jahrbuch* 25.

► HOBBY, ROBERT A.

**Samra**, Todd (2009). *An annotated bibliography of the choral works of Robert A. Hobby*. D.A. Indiana: Ball State University.

► HOGAN, MOSES GEORGE

**Davis**, Leo H. (2006). *The choral music of Moses George Hogan*. D.M.A. Tennessee: The University of Memphis.

► HOIBY, LEE

**Lambert**, Mac Larry (1999). *An investigation of selected choral works by Lee Hoiby*. D.M.A. Ohio: University of Cincinnati.

► HOLLIGER, HEINZ

**Gottwald**, Clytus (2008). "Shir shavur: Anmerkungen zu einem Chorwerk von Heinz Holliger". *Musik & Ästhetik* 12:45.

► HOLST, GUSTAV

**Block**, Tomas (2000). *Singing in the sunlight. A study in selected early works by Gustav Holst*. Ph.D. Göteborg: Inst. för Musikvetenskap (Skrifter från Institutionen för musikvetenskap, 62).

**Hein**, Hartmut (1997). "Die 'First Choral Symphony' von Gustav Holst: Die Geburt einer Vokalsymphonie aus dem Geiste Nietzsches?". *Archiv für Musikwissenschaft* 54:1.

**Krone**, Max Thomas (1940). *The choral works of Gustav Holst*. Ph.D. Illinois: Northwestern University.

► HONEGGER, ARTHUR

**Keele**, Roger S. (2005). *Realizing the dramatic potential of the oratorio chorus in "Jeanne d'Arc au bucher" by Paul Claudel and Arthur Honegger*. D.M.A. University of Houston.

**Roy**, Joseph (1992). "Le rôle du choeur dans les oratorios d'Arthur Honegger". *Dissonanz* 34.

► HOVLAND, EGIL

**Olien**, Raymond Arnold (1982). *Egil Hovland: Four select Works*. D.M.A. Urbana-Champaign: University of Illinois.

**Vangerud**, James Karl (1990). *Significant Norwegian choral music since World War II: A study of the compositional styles of Knut Nystedt and Egil Hovland*. D.M.A. The University of Arizona.

► HOWELLS, HERBERT NORMAN

**Ferlazzo**, Edgar Louis (1997). *The shorter sacred choral works of Herbert Norman Howells*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

**LaPierre**, Arthur (1996). *Herbert Howells' Requiem for Unaccompanied Voices as a manifestation of the New English musical Renaissance compositional style*. D.M.A. University of Northern Colorado.

**Wilson**, Jeffrey Shawn (1996). *The anthems of Herbert Howells (1892–1983)*. D.M.A. Urbana-Champaign: University of Illinois.

► HRISTIC, STEVAN

**Tomašević, Katarina** (2004). "Stilske koordinate oratorijuma Vaskrsenje Stevana Hristića (1912) i pitanje raškršća tradicija u srpskoj muzici na početku 20. veka". [Stylistic direction in Stevan Hristić's oratorio Vaskrsenje (1912): The question of crossroads of traditions in Serbian music at the beginning of the 20th century]. *Muzikologija: Časopis Muzikološkog Instituta Srpske Akademije Nauka i Umetnosti* 4.

► HUSTON, THOMAS SCOTT

**Koukios, Ann Marie Sarris** (1993). *The choral music of Thomas Scott Huston*. D.M.A. Ohio: University of Cincinnati.

► IVES, CHARLES

**Lynn, Debra Jo** (1999). *Learning sequences for the experimental choral psalm settings of Charles Ives*. D.A. Indiana: Ball State University.

**Sherwood, Gayle Dawn** (1995). *The choral works of Charles Ives: Chronology, style, reception*. Ph.D. Connecticut: Yale University.

**Sherwood, Gayle Dawn** (1999). "Buds the infant mind': Charles Ives's 'The Celestial Country' and American Protestant choral Traditions". *Nineteenth-Century Music* 23:2.

**Tipton, Julius R.** (1970). "Some observations on the choral style of Charles Ives". *American choral review* 12:3.

► JANACEK, LEOS

**Smith, Marion** (1986). *A survey of the secular unaccompanied male-voice choruses of Leos Janacek*. Ph.D. Missouri: Washington University.

► JENNEFELT, THOMAS

**Rudén, Jan Olof** (2005). "Körtonsättaren Thomas Jennefelts två ansikten: Jan Olof Rudén analyserar verk av en av våra stora körtonsättare". *Tidningen Körsång* 3.

► JIN, XIANG

**Xu, Wenzheng** (2001). "Guyun xinfeng: Qianxi minzu jiaoxiang hechang zuqu Shijing wu shou". [New style for ancient rhymes: An analysis of the national-style choral work Shijing wu shou]. *Yinyue yanjiu* 3:106.

► JOIO, NORMAN DELLO

**Egbert, Lee** (1998). "Norman Dello Joio's secular choral music: Conversations with the composer". *The choral journal* 39:3.

**Meaders, James Monroe** (1995). *Norman Dello Joio's choral settings of Walt Whitman's poetry as Gebrauchsmusik*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

**Medley, Susan Annette** (2000). *The choral music of Norman Dello Joio*. D.M.A. Ohio: University of Cincinnati.

► JONGEN, JOSEPH

**Alban, Jeffrey M.** (2008). *A survey of the sacred choral works of Joseph Jongen with a conductor's analysis of the Mass, Op. 130*. D.M.A. Florida: University of Miami.

► JORDAN, ALICE

**Schwartzhoff, Gary R.** (1990). *The choral music of Alice Jordan*. D.M.A. Kansas City: University of Missouri.

► KAGEL, MAURICIO

**Kagel, Mauricio** (1997). "Behandlung von Wort und Stimme: Über ANAGRAMA für vier Sänger, Sprechchor, und Kammerensemble, 1957–58". In: Borio, Gianmario; Danuser, Hermann (Eds.). *Im Zenit der Moderne. Geschichte und Dokumentation in 4 Bänden*. Freiburg im Breisgau: Rombach (Rombach Wissenschaften: Reihe Musicae, 2).

► KALSONS, ROMUALDS

**Lesle, Lutz** (1994). "Nachfolge im Zeichen des Kreuzes: Zu Idee und Klangform des Oratoriums Petrus von Romualds Kalsons". *Musik und Kirche* 64:6.

► KAMINSKI, HEINRICH

**Samson, Ingrid** (1956). *Das Vokalschaffen von Heinrich Kaminski mit Ausnahme der Opern*. Diss. Frankfurt a.M.

► KASTAL'SKII, A.D.

**Beckwith, R. Sterling** (1969). *A.D. Kastal'skii (1856–1926) and the quest for a native Russian choral style*. Ph.D. Cornell University.

► KAUFFMANN, GEORG  
FRIEDRICH

**Janson, Peter** (1992). *Explicatio textus or drama per musica? The function of the church cantatas by Georg Friedrich Kauffmann*. Ph.D. University of Victoria.

► KEACH, BENJAMIN

**Carnes, James Patrick** (1984). *The famous Mr. Keach: Benjamin Keach and his influence*

*on congregational singing in seventeenth-century England*. M.A. North Texas State University.

► KILLMAYER, WILHELM

**Gottwald, Clytus** (1997). "Zu Killmayers Chorstück 'Lu labbru'". In: Gratzner, Wolfgang (Ed.). *Nähe und Distanz. Nachgedachte Musik der Gegenwart*. Hofheim: Wolke.

**Killmayer, Wilhelm** (1997). "Zu meinem Chorstück 'Lu labbru'". In: Gratzner, Wolfgang (Ed.). *Nähe und Distanz. Nachgedachte Musik der Gegenwart*. Hofheim: Wolke.

► KJERULF, HALFDAN

**Nyblom, Knut** (1926). *Halfdan Kjerulf*. Stockholm: Elkan & Schildknecht (Populära körkompositörer, 3).

**Wendelborg, Hans** (1971). *Halfdan Kjerulfs mannskorsanger med hovedvekten på et systematiseringsforsøk av harmonikken*. M.A. Universitetet i Oslo.

► KLATZOW, PETER

**Smith, Barry** (2004). "Peter Klatzow's religious choral music". *SAMUS: South African journal of musicology* 24.

► KODÁLY, ZOLTAN

**Devine, Betty Ann** (1986). *Three choral works of Zoltan Kodaly: A study of folksong style for performance consideration*. D.M.A. Austin: The University of Texas.

**Katanics, Mária** (1986). "The reflection of children's world in Kodály's children's choruses". In: Bónis, Ferenc; Szőnyi, Erzsébet; Vikár László (Eds.). *International Kodály Conference, Budapest 1982*. Budapest: Editio Musica.

**Maes, Francis** (1989). "Een overzicht van het koorwerk van Zoltán Kodály". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 25:1.

**Maes, Francis** (1989). "Het koorwerk van Zoltán Kodály". *Academiae analecta: Mededelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België. 3: Klasse der Schone Kunsten* 50:1.

**Steen, Philip Lewis** (1970). *Zoltan Kodaly's choral music for children and youth choirs*. Ph.D. University of Michigan.

**Stevens, Halsey** (1968). "The choral music of Zoltán Kodály". *The Musical Quarterly* 54:2.

► **KORTE, KARL**

**Sanchez-Bushong, Diana** (1998). *An investigation and analysis of selected choral works by Karl Korte*. D.M.A. Austin: The University of Texas.

► **KÓTSI PATKÓ, JÁNOS**

**Gupcsó, Ágnes** (2000). "A havasi juhászleány: Kótsi Patkó János dallamai a melodiáriumokban?". [A havasi juhászleány: Melodies by János Kótsi Patkó in students' manuscript songbooks?]. In: Demeter, Júlia (Ed.). *A magyar színház születése*. [The birth of Hungarian theater]. Miskolc: Miskolci Egyetemi Kiadó.

► **KRENEK, ERNST**

**Krenek, Ernst** (1958). "Zwölftonmusik für Chor". In: Alf, Julius (Ed.). *112. Niederrheinisches Musikfest Duisburg. Jahrbuch 1958*. Duisburg: Kuratorium des Niederrheinischen Musikfestes.

► **KREUTZ, ROBERT**

**Testa, Joseph Edward** (1994). *The choral compositions of Robert Kreutz: An investigation into the melodic, harmonic, rhythmic and textual elements of this American composer's style*. A.Mus.D. The University of Arizona.

► **KRIEGER, JOHANN**

**Stahlke, Mary Benson** (2002). *Johann Krieger and sacred vocal music in Zittau, 1682–1735*. Ph.D. University of Southern California.

► **KŘÍKOVSKÝ, PAVEL**

**Wolny, Reinhold** (2001). "Der Schlesier Pavel Kříkovský (1820–1885): Zu seinen wiederentdeckten deutschen Chorwerken". In: *Musikkultur in Schlesien zur Zeit von Telemann und Dittersdorf. Berichte der musikwissenschaftlichen Konferenzen in Pszczyna/Pless und Opava/Troppau 1993*. Sinzig: Studio (Edition IMEReihe 1, Schriften, 5).

► **KUNZEN, FRIEDRICH LUDWIG AEMILIUS**

**Schwab, Heinrich W.** (2000). "I Kunzens Syngespil er der alt for megen Kunst': Vinhøsten (1796)". *Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samling* 8.

► **KVERNO, TROND**

**Stigar, Petter** (2002). *Trond Kverno's "St. Matthew Passion": A semiological study*. Ph.D. [Norway:] Universitetet i Bergen.



► KYR, ROBERT

**Wyers, Giselle Eleanor** (2001). *The third art: The embodiment of meaning through texture in the choral works of Robert Kyr*. D.M.A. The University of Arizona.

► KYUWHAN, KIM

**Park, Matthew Changhoon** (1989). *A study of Korean lyric songs and of selected choral settings by Kim Kyuwban*. D.M.A. University of Washington.

► LARSEN, LIBBY

**Boyer, Douglas Ralph** (1993). "Musical style and gesture in the choral music of Libby Larsen". *The choral journal* 34:3.

**Boyer, Douglas Ralph** (1994). *The choral music of Libby Larsen: An analytical study of style*. D.M.A. Austin: The University of Texas.

**Smith, Larry Dean** (1998). *The choral music of Libby Larsen and Stephen Paulus: An examination and comparison of styles*. D.M.A. Arizona State University.

► LEEK, STEPHEN

**Crockford, Lee Fraser** (2005). 'Place' in the choral music of Stephen Leek: the contextualisation of a current composer and his style. B.Mus. Griffith University.

► LEIGHTON, KENNETH

**Gladstone, Bruce Edward** (1999). *A style analysis of the choral music of Kenneth Leighton using representative works*. D.M.A. Urbana-Champaign: University of Illinois.

► LEMACHER, HEINRICH

**Dahlberg, Josef** (1983). *Studien zur geistlichen Chormusik Heinrich Lemachers (1891–1966). Unter besonderer Berücksichtigung ihrer liturgischen Funktion*. Diss. Regensburg: Bosse (Kölner Beiträge zur Musikforschung, 131).

► LENDVAI, ERWIN

**Schröder, Gesine** (2006). "Zum Streit der Männerchöre in den Zwanziger Jahren: Eine Erinnerung an Erwin Lendvai". In: *Arbeitskreis für interdisziplinäre Männer- und Geschlechterforschung -Kultur-, Geschichts- und Sozialwissenschaften*. Stuttgart-Hohenheim: AIM Gender.

► LEONTOVYČ, MYKOLA

**Ivanov, Volodymyr Fedorovič** (1993). "Malovidomi storinky chorovoi tvorčosti M. Leontovyča". In: *Leontovy M. duchovni chorovi tvory*. Kiev.

► LIDHOLM, INGVAR

**Ueda, Aya** (2006). *A study of A cappellabok by Ingvar Lidholm: His pedagogical approach to the performance of serial choral music*. D.Mus. Indiana University.

**Wallner, Bo** (2002). "A cappellamästaren: Ingvar Lidholms verk för kör". In: Wallner, Bo (Ed.). *Profiler: fem essäer om svensk tonkonst under förra seklet*. Stockholm: Musikaliska akademien.

► LIEBAU, RAYMOND KURT

**Ballard, Sue Ellen** (2004). *A choral conductor's guide to selected works of Raymond Kurt Liebau*. D.M.A. University of Kentucky.

► LIGETI, GYÖRGY

**Bergande, Martin** (1994). "... halb experimentell, halb volkstümlich ...". *György Ligeti's Magyar Etüdüke (Ungarische Etüden) nach Gedichten von Sándor Weöres für 8–16stimmigen gemischten Chor a cappella* (1983). Saarbrücken: Pfau.

**Englbrecht, Bernd** (2001). *Die späte Chormusik von György Ligeti*. Diss. Frankfurt a.M.: Lang (Europäische Hochschulschriften. Reihe XXXVI, Musikwissenschaft, 212).

**Han, Jong-Hoon** (2008). *The soul in exile: Themes and tensions in the a cappella choral music of György Ligeti*. D.M.A. Urbana-Champaign: University of Illinois.

**Malfatti, Dennis** (2004). *An analysis of György Ligeti's "Nonsense Madrigals"*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

► LINDBERG, NILS

**Fredriksson, Nina** (2002). *Nils Lindbergs körmusik: analys av tre stycken ur O mistress mine*. C-uppsats. Uppsala universitet.

► LINLEY JUNIOR, THOMAS

**Overbeck, Peter** (2000). *Die Chorwerke von Thomas Linley dem Jüngeren (1756–1778). Analyse, Vergleich, kompositorisches und biographisches Umfeld*. Diss. Hildesheim: Olms (Hildesheimer musikwissenschaftliche Arbeiten, 6).

► LISZT, FRANZ

**Bertagnolli, Paul A.** (2002). "A newly discovered source for Franz Liszt's 'Chöre zu Herder's 'Entfesseltem Prometheus'". *The Journal of Musicology* 19:1.

**Bertagnolli, Paul Allen** (1998). *From overture to symphonic poem, from melodrama to*

*choral cantata: Studies of the sources for Franz Liszt's "Prometheus" and his "Chöre zu Herder's 'Entfesseltem Prometheus'"*. Ph.D. Missouri: Washington University.

**Eckhardt, Mária P.** (1993). "Die frühen Männerchöre Franz Liszts". In: Scholz, Gottfried (Ed.). *Der junge Liszt. Referate des 4. Europäischen Liszt-Symposiums Wien 1991*. München: Musikverlag Katzbichler (Liszt-Studien, 4).

**Fudge, James Thompson** (1972). *The male chorus music of Franz Liszt*. Ph.D. University of Iowa.

**Gabbart, Ryan** (2008). *Franz Liszt's Zukunftskirchenmusik: An analysis of two sacred choral works by the composer*. M.M. Texas: University of Houston.

**Jones, Adam** (1997). "Franz Liszt und die Musik Afrikas: Welche Beziehungen bestehen zwischen einem Stück von Franz Liszt und der Chormusik der Asantes?". *AfS-Magazin* 2:3.

**Kinder, Keith William** (1995). "Sacred choral music with winds". *Journal of the World Association for Symphonic Bands and Ensembles* 2.

**Kinder, Keith William** (1995). "Secular choral music with winds". *Journal of the World Association for Symphonic Bands and Ensembles* 2.

**Kinder, Keith William** (1996). "Franz Liszt's music for chorus and winds: The important works". In: Suppan, Wolfgang (Ed.). *Kongressbericht Abony/Ungarn 1994*. Tutzing: Schneider (Alta musica, 18).

**Kirsch, Winfried** (1987). "Franz Liszt's „Requiem für Männerstimmen"". *Kirchenmusikalisches Jahrbuch* 71.

**Liu, Yen-Ling** (2009). *Music for the people, music for the future: Monumentality as expressive and formal ideal in the symphonic poems of Franz Liszt*. Ph.D. California: Stanford University.

**Minor, Ryan** (2006). "Prophet and populace in Liszt's „Beethoven"

cantatas". In: Gibbs, Christopher H.; Gooley, Dana A.; Liszt, Franz (Eds.). *Franz Liszt and his world*. Princeton, NJ: Princeton Univ. Press (The Bard Music Festival Princeton paperbacks).

**Pesce**, Dolores (2005). "Liszt's sacred choral music". In: Hamilton, Kenneth (Ed.). *The Cambridge companion to Liszt*. Cambridge: Cambridge University Press (Cambridge companions to music).

► **LJATOSCHYNS'KYJ, BORYS**

**Goriuchina**, Nadejda (1960). "Intonacionnaja osnova chorov a capella B. Ljatošynskogo". In: *Ukraińskaja sovjetskaja muzyka*. Kiev.

► **LLOYD, GEORGE**

**Kleszynski**, Kenneth A. (1997). "George Lloyd's music for chorus and orchestra". *The choral journal* 37:10.

► **LOCKWOOD, NORMAND**

**Davis**, Tony Max (1980). *A study of stylistic characteristics in selected major choral works of Normand Lockwood*. D.M.A. Kansas City: University of Missouri.

**Sanker**, Leo Augustus (2009). *The sacred choral music of Normand Lockwood: An analysis and critical edition of the "Mass of the Holy Ghost"*. D.M.A. University of Washington.

► **LUBRICH, FRITZ**

**Spaude-Schulze**, Edelgard (1989). "Fritz Lubrichs chorische Kantate Stufen". In: Andraschke, Peter (Ed.). *Der Reger-Schüler Fritz Lubrich (1888–1971)*. Dülmen: Laumann.

► **LULLY, JEAN-BAPTISTE**

**Duron**, Jean (1990). "Le rapport chœur-orchestre dans les grands motets de Lully". In: La Gorce, Jérôme de; Schneider, Herbert (Eds.). *Jean-Baptiste Lully*. Laaber: Laaber-Verlag (Neue Heidelberger Studien zur Musikwissenschaft).

► **LUTYENS, ELISABETH**

**Palmer**, Richard Alan (1984). *The A cappella choral works for mixed voices of Elisabeth Lutyens*. D.M.A. Urbana-Champaign: University of Illinois.

► **LUVAAS, MORTEN J.**

**Niblock**, James David (2005). *Reviving selected choral compositions of Morten J. Lovaas through new performance editions*. D.M.A. The University of Connecticut.

► **LYNN, GEORGE**

**Buehler**, John Malvey (1989). *George Lynn - the Westminster connection choral sound and choral composition: A vocal approach*. D.M.A. Kansas City: University of Missouri.

► **MACDOWELL, EDWARD**

**Wilson**, Gary Paul (2004). *A conductor's analysis of Edward MacDowell's original choral music for mixed voices and women's voices, and arrangements for men's voices*. D.M.A. Lincoln: The University of Nebraska.

► **MACHAUT, GUILLAUME DE**

**Robertson**, Anne Walters (1992). "The Mass of Guillaume de Machaut in the Cathedral of Reims". In: Kelly, Thomas

Forrest (Ed.). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

► MACMILLAN, JAMES

**Kingsbury**, Stephen Andrew (2003). *The early choral music of James MacMillan: 1983–1993*. A.Mus.D. Urbana-Champaign: University of Illinois.

► MAGI, ESTER

**Garbes**, Heather MacLaughlin (2008). *The choral works of Ester Magi: A brief study and annotated catalog*. D.M.A. University of Washington.

► MAHLER, GUSTAV

**Roman**, Zoltan (1982). "The chorus in Mahler's music". *The music review* 43:1.

► MANLY, BASIL

**Platt**, Nathan Harold (2004). *The hymnological contributions of Basil Manly to the congregational song of Southern Baptists*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

► MANOJLOVIC, KOSTA

**Marković**, Tatjana (1990). "Horovi Koste Manojlovića". [Choral works of Kosta Manojlovic]. In: Peričić, Vlastimir (Ed.). *U spomen Koste P. Manojlovića, kompozitora i etnomuzikologa*. [Remembering Kosta P. Manojlovic, composer and ethnomusicologist]. Beograd: Fakultet Muzičke Umetnosti.

► MARENZIO, LUCA

**Jackson**, Christopher Newlyn (2005). *An examination, reinterpretation and application of selected performance practices in four motets of Luca Marenzio (1553–1599): Implications for a modern choral performance context*. D.M.A. The University of Arizona.

► MARTIN, FRANK

**Glasmann**, Robert V. (1987). *A choral conductor's analysis for performance of Messe pour double chœur a cappella by Frank Martin*. Ph.D. Madison: University of Wisconsin.

► MARTINO, DONALD

**Wood**, Gary Frederick (1993). *The choral music of Donald Martino*. D.M.A. Urbana-Champaign: University of Illinois.

► MARTINŮ, BOHUSLAV

**Kratochvíl**, Jirka (1997). *Bobuslav Martinů: Unaccompanied choral music for mixed voices*. D.A. University of Northern Colorado.

**Waterbury**, Elizabeth F. (1998). *The four choral cantatas of Bohuslav Martinů*. D.M.A. Santa Barbara: University of California.

**Zouhar**, Zdenek (2001). *Sborové dílo Bobuslava Martinů*. Praha: Academia.

► MAS, DOMÈNECH

**Muñoz Sus**, Alberto de (2004). "La obra coral y organística de Domènech Mas i Serracant y su relación con los principios estilísticos del Motu proprio". *Revista de musicología* 27:1.

► MATHIAS, WILLIAM JAMES

**Ashley**, Carl Philip (2002). *A survey of the sacred choral works of William James Mathias (1934–1992) with an analysis of selected works*. D.M.A. Florida: University of Miami.

**McCray**, James (1993). "The choral music of William Mathias". *The diapason* 84:9:1006.

**Slawson**, John G. (1985). *The choral music of William Mathias*. D.M.A. Ohio: University of Cincinnati.

► MAYR, JOHANN SIMON

**Morgenstern**, Anja (2007). *Die Oratorien von Johann Simon Mayr (1763–1845)*. München: Musikverleger Katzbichler (Mayr-Studien).

► MCKAY, GEORGE FREDERICK

**Brody**, Benjamin Clark (2007). *The choral music of George Frederick McKay*. D.M.A. University of Washington.

► MCLIN, LENA JOHNSON

**Cox**, Donna Marie McNeil (1986). *A descriptive analysis of selected choral works of Lena Johnson McLin*. Ph.D. Missouri: Washington University.

► MECHEM, KIRKE

**Bierschenk**, Jerome Michael (2003). *An analysis of selected choral works by Kirke Mechem: Music-textual relationships in settings of poetry of Sara Teasdale*. D.M.A. University of North Texas.

**Kang**, Hyojin (1999). *Choral music of Kirke Mechem: An analytical approach to his choral cycles and representative choral works*. D.M.A. University of Washington.

**Miller**, Donald Bruce (1981). *The choral music of Kirke Mechem: A study and performance of representative works*. D.M.A. University of Southern California.

**Natter**, Robert Andrew (1997). *The choral music of Kirke Mechem: Analyses of the larger works for chorus and orchestra*. D.M.A. Ohio: University of Cincinnati.

► MEDER, JOHANN VALENTIN

**Malinowski**, Stanley Anthony (1978). *The Baroque oratorio Passion. Part II: An edition of the St. Matthew Passion of Johann Valentin Meder*. Ph.D. Cornell University.

► MENDELSSOHN-BARTHOLDY, FELIX

**Abraham**, Lars Ulrich (1974). "Mendelssohns Chorlieder und ihre musikgeschichtliche Stellung". In: Dahlhaus, Carl (Ed.). *Das Problem Mendelssohn*. Regensburg: Bosse (Studien zur Musikgeschichte des 19. Jahrhunderts, 41).

**Campbell**, Robert Madison (1985). *Mendelssohn's "Te Deum in D": Influences and the development of style*. D.M.A. California: Stanford University.

**Carl**, Beate (1998). "Eichendorff und Mendelssohn – eine romantische Seelenverwandtschaft: Beobachtungen zu den Chorliedern am Beispiel 'Der Glückliche' op. 88, 2". *Neues musikwissenschaftliches Jahrbuch* 7.

**Chamber**, Robert Ben (1984). *The shorter choral works with sacred text of Felix Mendelssohn-Bartholdy*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

**Geary**, Jason Duane (2004). *Ancient voices: Mendelssohn's incidental music to Sophocles's "Antigone" and "Oedipus at Colonus"*. Ph.D. Connecticut: Yale University.

- Geary**, Jason Duane (2006). "Reinventing the past: Mendelssohn's Antigone and the creation of an ancient Greek musical language". *The journal of musicology: A quarterly review of music history, criticism, analysis, and performance practice* 23:2.
- Holcomb**, Stephen Norris (1993). *A conductor's study of selected sacred choral works for mixed voices by Franz Schubert and Felix Mendelssohn-Bartholdy*. D.M.A. Texas: Southwestern Baptist Theological Seminary.
- Holtan**, Eric Howard (2004). *The role of the chorale in the oratorios and symphonies of Felix Mendelssohn-Bartholdy*. D.M.A. The University of Arizona.
- Jessop**, Craig Don (1981). *An analytical survey of the unaccompanied choral works for mixed voices by Felix Mendelssohn-Bartholdy*. D.M.A. California: Stanford University.
- Nelson**, Lee David (2009). *The chorale cantatas of Felix Mendelssohn-Bartholdy: An examination of Mendelssohn's translation of J.S. Bach's musical syntax and form*. D.M.A. The University of Arizona.
- Pritchard**, Brian W. (1976). "Mendelssohn's chorale cantatas: an appraisal". *The Musical Quarterly* 62:1.
- Robinson**, Ray (1994). "Quis desiderio sit: A newly discovered choral work by Felix Mendelssohn". *The choral journal* 34:10.
- Schuppener**, James Gregory (1991). *Felix Mendelssohn-Bartholdy, director of music for the Berlin Court: Influences upon his unaccompanied compositions written for the Berlin "Domchor"*. D.M.A. The University of Arizona.
- Wehner**, Ralf (1996). *Studien zum geistlichen Chorschaffen des jungen Felix Mendelssohn Bartholdy*. Sinzig: Studio-Verlag (Musik und Musikanschauung im 19. Jahrhundert: Studien und Quellen, 4).
- Yoo**, Esther S. (2006). *Old wine in new bottles. Felix Mendelssohn-Bartholdy's chorale cantatas: J. S. Bach's models become "Romanticized"*. D.M.A. Ohio: University of Cincinnati.
- MENDELSSOHN HENSEL,  
FANNY
- Martin**, Gayle Hollister (2004). *Gender issues in the compositions of Fanny Mendelssohn Hensel: Selected choral and organ works*. D.Mus. University of Alberta.
- MENNIN, PETER
- Ayers**, Mary Jane Bowles (1982). *The major choral works of Peter Mennin*. D.M.A. Florida: University of Miami.
- MESSIAEN, OLIVIER
- Harquel**, François (1979). "Olivier Messiaen. Une oeuvre a cappella: Cinq rechants". *Chant choral: Le journal du chant choral* 21.
- METTENLEITER, JOHANN  
GEORG
- Brusniak**, Friedhelm (1995). "Die Männerchor-Psalmen Johann Georg Mettenleiters". In: Janitzek, Martina; Kirsch, Winfried (Eds.). *Palestrina und die klassische Vokalpolyphonie als Vorbild kirchenmusikalischer Kompositionen im 19. Jahrhundert*. Kassel: G. Bosse (Palestrina und die Kirchenmusik im 19. Jahrhundert, 3).
- MEYER, KRZYSZTOF
- Lesle**, Lutz (2004). "Schöpfung: Ein Oratorium der Weltreligionen von Krzysztof Meyer". *Musik und Kirche* 74:3.

► MEYERBEER, GIACOMO  
IGNATIUS

**Krebs**, Dieter (2001). "Der Chor als „eine der interessanten Personen des Stücks": Über einen Chortypus in Giacomo Meyerbeers Hugenotten". In: Krebs, Dieter; Mautz, Susanne; Breitweg, Jörg; Schmalzriedt, Siegfried (Eds.). *Festschrift für Siegfried Schmalzriedt zum 60. Geburtstag*. Frankfurt a.M.: Lang.

**Letellier**, Robert (2010). *Giacomo Meyerbeer. Choral music and songs*. Newcastle: Cambridge Scholars.

► MICHEELEN, HANS  
FRIEDRICH

**Braun**, William Henry (1984). *The life and sacred choral music of Hans Friedrich Micheelsen (1902–1973)*. D.A. Indiana: Ball State University.

► MILHAUD, DARIUS

**Hoérée**, Arthur (1981). "L'oeuvre chorale de Darius Milhaud". *Chant choral: Le journal du chant choral* 2.

► MILNER, ANTHONY

**Shovic**, Karin Thomas (1996). *A narrative analysis of selected choral works*. D.M.A. Arizona State University.

► MILOJEVIĆ, MILOJA

**Marković**, Tatjana (1998). "Prisustvo srpske romantičarske tradicije u folklorno inspirisanim horskim delima Miloja Milojevića". [The presence of the Serbian romantic tradition in Milojević's folklore-based choral works]. In: Perić, Vlastimir (Ed.). *Kompozitorsko stvaralaštvo Miloja Milojevića. Zbornik radova sa naučnog skupa održanog od 25. do*

*27. novembra 1996. godine povodom 50. godišnjice kompozitorove smrti*. Beograd: Muzikoloski Institut.

► MILOŃEVIĆ, VLADO

**Ivanović-Milić**, Ljiljana (1976). "Posljeratna horska muzika Vlade Milošević". *Zvuk: Jugoslavenska muzička revija* 3.

► MIGNONE, FRANCISCO

**Fonseca**, Carlos Alberto Pinto (1997). "Considerações em torno da obra coral de Francisco Mignone". In: Mariz, Vasco (Ed.). *Francisco Mignone: O homem e a obra*. Rio de Janeiro: Fundação Nacional de Arte.

► MIRKOVIĆ, ŃARKO

**Radović**, Branka (2008). "Horsko stvaralaštvo Ńarka Mirkovića". [Choral works by Ńarko Mirković]. *Novi zvuk: Internacionalni časopis za muziku* 31.

► MONTEVERDI, CLAUDIO

**Hafar**, Matthew Alan (1992). *The psalmody of Monteverdi: Choral settings of the Vesper psalms CX and CXI*. Ph.D. The University of Iowa.

**Meier**, Bernhard (1986). "Zur Tonart der Concertato-Motetten in Monteverdis Marianvesper". In: Finscher, Ludwig; Hammerstein, Reinhold (Eds.). *Claudio Monteverdi. Festschr. Reinhold Hammerstein zum 70. Geburtstag*. Laaber: Laaber-Verlag.

**Nason**, Linda K. (2000). *Baroque vocal performance practices with applications to contemporary performance of the "Beatus vir I" from Claudio Monteverdi's "Selva morale e spirituale"*. M.M. Long Beach: California State University.

► MOZART, WOLFGANG  
AMADEUS

**Hochradner**, Thomas; **Massenkeil**, Günther (Eds.) (2006). *Mozarts Kirchenmusik, Lieder und Chormusik*. Laaber: Laaber-Verlag (Das Mozart-Handbuch).

**McGahie**, Paul D. (2006). *The choral fugue: A comparative study of style and procedure in works by J. S. Bach and W. A. Mozart*. D.M.A. Ohio: University of Cincinnati.

**Rayl**, David (1991). "An annotated listing of Mozart's smaller sacred choral works". *The choral journal* 31:9.

**Schenbeck**, Lawrence (1992). "Three new editions of Mozart's 'Great' Cminor Mass". *The choral journal* 32:8.

**Schulze**, Hans-Joachim (1991). "So ein Chor haben wir in Wien nicht': Mozarts Begegnung mit dem Leipziger Thomanerchor und den Motetten Johann Sebastian Bachs". In: Richter, Brigitte; Oehme, Ursula (Eds.). *Mozart in Kursachsen*. Leipzig: Stadtgeschichtliches Museum.

**Shrader**, James A. (1995). *The choruses in Mozart's opere serie: Practical performance possibilities*. Ph.D. Texas Tech University.

**Williamson**, Richard Anthony (1993). *Extended phrase structure and organic unity in Mozart's Vespers: An approach to interpreting form in classical choral music*. D.M.A. Urbana-Champaign: University of Illinois.

**Windt**, Nathan (2008). *A conductor's guide to selected short, pre-Viennese liturgical and sacred choral works of Wolfgang Amadeus Mozart*. D.M.A. Ohio: University of Cincinnati.

► MULHOLLAND, JAMES

**Durow**, Peter J. (2007). *The choral music of James Mulholland: An analytical study of style*. Ph.D. The Florida State University.

► MUSGRAVE, THEA

**Mottola**, Gail Louise Hendricks (1986). *A survey of the choral Wworks by Thea Musgrave with a conductor's analysis of "The Five Ages of Man" and "Rorate Coeli"*. D.M.A. Austin: The University of Texas.

**Roma**, Catherine (1989). "The choral music of Thea Musgrave". *American choral review* 31:1.

► MUSORGSKY, MODEST  
PETROVIČ

**Morosan**, Vladimir (1982). "Musorgsky's choral style: Folk and chant elements in Musorgsky's choral writing". In: Brown, Malcolm Hamrick (Ed.). *In memoriam 1881–1981. [Modest Petrovich] Musorgsky*. Michigan: UMI Research Press (Russian music studies, 3).

► NEES, VIC

**Leens**, Roger (1981). "Vic Nees: een veelzijdig koorcomponist". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 17:3.

► NELSON, RON

**Music**, David W. (1987). "The choral music of Ron Nelson". *Choral journal* 28:5.

**Thye**, David R. (1992). *Textual relationships in the large choral works of Ron Nelson*. D.M.A. Kansas City: University of Missouri.



► NEPGEN, ROSA

**Bruwer**, Anna Mariette (1987). *A stylistic study of selected settings of religious texts for mixed choir by Rosa Nepgen*. M.Mus. University of South Africa.

► NIELSEN, CARL

**Krenek**, Thomas B. (1984). *An examination and analysis of the choral music of Carl Nielsen (1865–1931)*. D.M.A. Ohio: University of Cincinnati.

► NONO, LUIGI

**Guerrero**, Jean Maria (2003). *Text-setting techniques in Luigi Nono's choral works (1956 to 1960)*. Ph.D. Massachusetts: Harvard University.

**Melkert**, Hella (2001). "Far del silenzio cristallo". *Luigi Nono: Chorkompositionen aus "Prometeo"*. Diss. Saarbrücken: Pfau.

► NYSTEDT, KNUT

**Clausen**, René (1999). *The evolution of compositional style in the Latin choral music of Knut Nystedt*. D.M.A. Urbana-Champaign: University of Illinois.

**Fyilling**, Jon (1982). *Knut Nystedts verker for blandet kor a cappella*. Oslo: J. Fyilling.

**Kämpfe**, Helena (1998). "Körmusikens nestor i högform: intervju med Knut Nystedt". *Kyrkomusikernas tidning* 64:16.

**Stallcop**, Marvin E. (1976). *The a cappella choral music of Knut Nystedt: an analysis of selected works and performance practices*. Tucson. Arizona State University.

**Vangerud**, James Karl (1990). *Significant Norwegian choral music since World War II: A study of the compositional styles of Knut Nystedt and Egil Hovland*. D.M.A. The University of Arizona.

► OBRECHT, JACOB

**Bloxam**, Mary Jennifer (1992). "Sacred polyphony and local traditions of liturgy and plainsong: Reflections on music by Jacob Obrecht". In: Kelly, Thomas Forrest (Ed.). *Plainsong in the age of polyphony*. Cambridge: Cambridge University Press (Cambridge Studies in performance practice, 2).

**Noblitt**, Thomas L. (1977). "Problems of transmission in Obrecht's Missa Je ne demande". *The Musical Quarterly* 63:2.

**Noblitt**, Thomas L. (1982). "Obrecht's Missa Sine nomine and its recently discovered model". *The Musical Quarterly* 68:1.

**Noblitt**, Thomas L.; **Cafiero**, Rosa (1995). "Problemi di trasmissione nella Missa „Je ne demande” di Obrecht". In: Caraci Vela, Maria (Ed.). *La critica del testo musicale. Metodi e problemi della filologia musicale*. Lucca: Libr. Musicale Ital. (Studi e testi musicali, N.S., 4).

► OLSSON, OTTO EMANUEL

**Brotherton**, Jonathan P. (1998). *An examination of three choral works by Swedish composer Otto Emanuel Olsson*. D.M.A. Ohio: University of Cincinnati.

**Jullander**, Sverker (2005). "Tonsättarens favorit: om Otto Olssons Sex latinska hymner". In: Björnberg, Alf (Ed.). *Frispel: Festskrift till Olle Edström*. Göteborgs universitet.

► ORBAN, GYÖRGY

**Watkins**, Wilbert O. (1999). *Selected sacred choral works of Gyorgy Orban: A historical, analytical and critical examination*. Ph.D. The Florida State University.

► ORFF, CARL

**Bandur**, Markus (2006). "Werke der dreißiger Jahre: Carl Orff – Carmina burana." In: Custodis, Michael; Geiger, Friedrich; Heldt, Guido; Hartmann, Julia (Eds.). *Geschichte der Musik im 20. Jahrhundert: 1925–1945*. Laaber: Laaber-Verlag (Handbuch der Musik im 20. Jahrhundert).

**Simon**, Philip (2008). *Carl Orff's Carmina burana. A comparative study of the original for orchestra and chorus with the Juan Vicente Mas Quiles wind band and chorus arrangement*. D.M.A. University of North Texas.

**Thomas**, Claus (1969). "Wege zur erklingenden Sprache: Zu den Stücken für Sprechchor von Carl Orff". *Musik & Bildung: Praxis Musikerziehung* 1:11.

**Thomas**, Werner (1997). "Dem unbekanntem Gott". *Ein nicht ausgeführtes Chorwerk von Carl Orff*. Mainz: Schott.

► PACHELBEL, JOHANN

**Liang**, Serene Show-Ling (1996). *Three unpublished choral works of Johann Pachelbel (1653–1706) from the Tenbury Manuscript, 1208–1209: An edition and performance*. D.M.A. College Park: University of Maryland.

► PACIUS, FREDRIK

**Rosas**, John (1951). *Till frågan om Pacius' körstil*. Åbo (Acta Academiae Aboensis. Humaniora, 19:3).

► PADILLA, JUAN DE

**Ray**, Alice E. (1953). *The double-choir music of Juan de Padilla, seventeenth century composer in Mexico*. Ph.D. University of Southern California.

**Reitz**, Paul Armin (1987). *The Holy Week Motets of Juan Gutierrez de Padilla and Francisco Vidales: Single choir Motets from choirbook XV and Legajo XXX, Puebla Cathedral Archive (Mexico)*. D.M.A. University of Washington.

► PALESTRINA, GIOVANNI  
PIERLUIGI DA

**Ackermann**, Peter (1994). "Tradition und Fortschritt: Zur römischen Wirkungsgeschichte Palestrinas im 16. und 17. Jahrhundert". In: Chrobak, Werner (Ed.). *Musica divina. Ausstellung in der Bischöflichen Zentralbibliothek Regensburg, 4. November 1994 bis 3. Februar 1995*. Regensburg: Schnell & Steiner (Kataloge und Schriften. Bischöfliches Zentralarchiv und Bischöfliche Zentralbibliothek Regensburg, 11).

**Janitzek**, Martina; **Kirsch**, Winfried (Eds.) (1995). *Palestrina und die klassische Vokalpolyphonie als Vorbild kirchenmusikalischer Kompositionen im 19. Jahrhunderts*. Regensburg: Gustav Bosse (Palestrina und die Kirchenmusik im 19. Jahrhundert, 3).

**Janitzek**, Martina; **Lüttig**, Peter; **Jacob**, Michael (Eds.) (1989). *Palestrina und die Idee der klassischen Vokalpolyphonie im 19. Jahrhundert: Zur Geschichte eines kirchenmusikalischen Stileals*. Regensburg: Gustav Bosse (Palestrina und die Kirchenmusik im 19. Jahrhundert).

**Japs**, Johanna (2008). *Die Madrigale von Giovanni Pierluigi da Palestrina*. Augsburg: Wißner (Collectanea musicologica, 12).

**Jensen**, Niels Martin (1974). "Tema, imitation og tematisk arbejde. Nogle bemaerkninger til Palestrinas trestemmige messesatser". In: Musikvidenskabeligt Institut ved Københavns Universitet (Ed.). *Musikvidenskabelige Essays*. Københavns universitet.

**Kirsch**, Winfried (1997). "Warum ist die *Missa brevis* von Palestrina so schön? Anmerkungen zur klassischen Vokalpolyphonie". In: Beer, Axel; Mahling, Christoph-Hellmut (Eds.). *Festschrift Christoph-Hellmut Mahling zum 65. Geburtstag*. Tutzing: Schneider (Mainzer Studien zur Musikwissenschaft, 37).

**Lawrence**, Robert James (2001). *Interpretation and performance suggestions for three hymns from Palestrina's Hymni totius anni: A study for the modern choral director*. D.M.A. University of Kentucky.

**Schaefer**, Edward (1994). "A reexamination of Palestrina's role in the Catholic Reformation". *The choral journal* 35:1.

► **PAGE, ROBERT**

**Hart**, Brian Geoffrey (2010). *A survey of the choral compositions and arrangements of Robert Page*. D.M.A. Lincoln: University of Nebraska.

► **PARK, JUNG-SUN**

**Choh**, Sun Ug (2007). *A study of selected choral compositions based on Korean traditional children's songs by Jung Sun Park*. D.M.A. The University of Arizona.

**Im**, Changeun (2006). *An approach to the analytical study of Jung-Sun Park's choral work: "Arirang Mass"*. D.M.A. University of North Texas.

► **PARKER, ALICE**

**Fleming**, Gail H. (2005). *Alice Parker: American choral composer, arranger, and educator*. Ed.D. Saint Louis: University of Missouri.

**King**, Jennifer S. (2005). *Three choral compositions by Alice Parker: A conductor's analysis of "Songstream", "Angels and*

*Challengers", and "Songs from 'The Dragon Quilt'"*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

**Latta**, John Arthur (1986). *Alice Parker: choral Composer, Arranger and teacher*. Ed.D. Urbana-Champaign: University of Illinois.

► **PARKER, HORATIO**

**Bomberger**, E. Douglas (2004). "Layers of influence: Echoes of Rheinberger in the choral works of Horatio Parker". In: Hörner, Stephan; Schick, Hartmut; Rheinberger, Josef (Eds.). *Josef Rheinberger. Werk und Wirkung*. Tutzing: Schneider (Münchner Veröffentlichungen zur Musikgeschichte, 62).

**Kearns**, William (1986). "Horatio Parker and the English choral societies, 1899–1902". *American Music* 4:1.

► **PARRY, CHARLES HUBERT HASTINGS**

**Hall**, Ronald Frederick (1999). *The oratorios of Charles Hubert Hastings Parry and their significance to late nineteenth-century English music*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

**Peak**, Paul Edward (1992). *A conductor's study of the compositional style of Charles Hubert Hastings Parry as illustrated by analyses of selected choral works*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

► **PÄRT, ARVO**

**Cargile**, Kimberly Anne (2008). *An analytical conductor's guide to the SATB a cappella works of Arvo Pärt*. D.M.A. The University of Southern Mississippi.

**Schenbeck**, Lyn (1993). "Discovering the choral music of Estonian composer Arvo Pärt". *The choral journal* 34:1.

► PATTERSON, PAUL

**Cottrell**, Willard Charles (1984). *The choral music of Paul Patterson*. D.M.A. Urbana-Champaign: University of Illinois.

► PAULUS, STEPHEN

**Smith**, Larry Dean (1998). *The choral music of Libby Larsen and Stephen Paulus: An examination and comparison of styles*. D.M.A. Arizona State University.

► PELLEGRIN, CLAUDE-MATHIEU

**Duron**, Jean (1996). "Le grand motet à l'époque de Rameau: Le cas de Claude-Mathieu Pellegrin (1682–1763), maître de chapelle à la cathédrale St-Sauveur d'Aix-en-Provence". In: Lesure, François (Ed.). *La musique dans le midi de la France. Actes des rencontres de Villecroze 5 au 7 octobre 1994*. Paris: Klincksieck (Domaine musicologique, 1).

► PENDERECKI, KRZYSZTOF

**Robinson**, Ray (1999). "The American world premiere of Krzysztof Penderecki's oratorio Credo". *The choral journal* 40:1.

**Seidel**, Elmar (2003). "Wege zum 'Stabat Mater'. Eine Annäherung an das Stabat Mater von Krzysztof Penderecki". *Kirchenmusikalisches Jahrbuch* 87.

► PEPPING, ERNST

**Poos**, Heinrich (1965). *Ernst Peppings Liederkreis für Chor nach Gedichten von*

*Goethe Heut und Ewig: Studien zum Personalstil Peppings*. Berlin: Merseburger (Berliner Studien zur Musikwissenschaft).

**Poos**, Heinrich (1996). "Ernst Peppings Chorlied Anakreons Grab". In: Heinemann, Michael (Ed.). *Pepping-Studien*. Kassel: Bärenreiter.

**Tillmann**, Anke (2002). "Ernst Peppings Chorzyklus „Der Wagen“: Entstehungsgeschichte, Form und Rezeption". In: Heinemann, Michael; Hiemke, Sven (Eds.). "Für die Zeit – gegen den Tag". *Die Beiträge des Berliner Ernst-Pepping-Symposiums, 9. bis 13. Mai 2001*. Köln: Dohr (Pepping-Studien, 3).

► PERSICHETTI, VINCENT

**Barham**, Terry Joe (1981). *A macroanalytic view of the choral music of Vincent Persichetti*. Ph.D. The University of Oklahoma.

**Smith**, Justin S. (2009). *Vincent Persichetti's choral settings of E. E. Cummings' poetry, with special emphasis on the "Flower Songs", Op. 157*. D.M.A. Texas: University of Houston.

► PETERSON-BERGER, WILHELM

**Norrby**, Johannes (1937). "Inför Wilhelm Peterson-Bergers körer och kantater". In: Arbman, Ernst; Beite, Sten; Morin, Gösta; Rosenborg, Einar (Eds.). *Wilhelm Peterson-Berger: festskrift: den 27 februari 1937*. Stockholm: Natur och kultur.

**Percy**, Gösta (1967). "Peterson-Bergers a cappella-lyrik. Peterson-Berger's a cappella choral works". *Musiklivet: Vår sång* 40:1.

► PETERSSON, PER GUNNAR

**Rudén**, Jan Olof (2005). "Ett vinnande koncept? Jan Olof Rudén analyserar verk av Per Gunnar Petersson, körtonsättare". *Tidningen Körsång* 2.

► PETRARCA, FRANCESCO

**Lincoln**, Harry B. (1986). "Some observations on madrigal settings of Petrarch's 'I vo piangendo'". *Mediaevalia: A journal of medieval studies* 12.

► PFAUTSCH, LLOYD ALVIN

**Miller**, Thomas Edward (1981). *The sacred choral music of Lloyd Alvin Pfautsch*. D.M.A. University of Southern California.

► PFITZNER, HANS

**Loos**, Helmut (2001). "Hans Pfitzner und Richard Strauss als Vokalkomponisten. Eichendorff-Chorvertonungen". In: Kuret, Primož (Ed.). *Music, Poetry-Tone, Word*. Ljubljana, 11.–14.VI.2000. *Concerts. Symposium*. Ljubljana.

**Rectanus**, Hans (1994). "Hans Pfitzners Der Blumen Rache und die Gattung der Chorballade". In: Osthoff, Wolfgang (Ed.). *Hans Pfitzner und die musikalische Lyrik seiner Zeit: Bericht über das Symposium Hamburg 1989*. Tutzing: Hans Schneider.

**Vitalis**, Christian (2006). *Hans Pfitzners Chorphantasie "Das dunkle Reich"*. Köln: Dohr.

► PINKHAM, DANIEL

**Spiro-Allen**, Debra (1999). *The choral music of Daniel Pinkham: A pedagogical*

*analysis*. D.M.A. Massachusetts: Boston University.

**Stallings**, Mark E. (1984). *Representative works for mixed chorus by Daniel Pinkham: 1968–1983*. D.M.A. Florida: University of Miami.

► PIZZETTI, ILDEBRANDO

**Lee**, Hae Jong (2004). *The a cappella choral music of Ildebrando Pizzetti*. D.M.A. Urbana-Champaign: University of Illinois.

► PLAZA, JUAN BAUTISTA

**Falk**, Marc Frederick (2006). *The secular choral music of Juan Bautista Plaza (1898–1965): The music and text of Venezuelan nationalism*. D.M.A. The University of Iowa.

► POHLE, DAVID

**Pohle**, David (2004). *Die geistlichen Vokalwerke von David Pohle in der Düben-Sammlung in Uppsala: Edition und Quellenstudien*. Diss. Würzburg: Julius-Maximilians-Universität.

► POOS, HEINRICH

**Fürbeth**, Oliver; **Poos**, Heinrich (Eds.) (2002). *Musikalische Struktur und Geschichte. Zum Werk des Komponisten und Musikwissenschaftlers Heinrich Poos*. Mainz: Schott (Beiträge zur mittelhessischen Musikgeschichte, 37).

**Gruyters**, Volker (2002). "'Epistolae' – Überlegungen zur Textauswahl im neuen Chorwerk von Heinrich Poos". In: Fürbeth, Oliver; Poos, Heinrich (Eds.). *Musikalische Struktur und Geschichte. Zum Werk des Komponisten und Musikwissenschaftlers Heinrich Poos*. Mainz:

Schott (Beiträge zur mittelhheinischen Musikgeschichte, 37).

► **POPOV, TODOR**

**Caine**, Matthew Thomas (2010). *Todor Popov: A historiography and a conductor's analysis of his choral cycles*. D.M.A. University of South Carolina.

► **PORPORA, NICOLA**

**Hienz**, William Michael (1980). *The choral psalms of Nicola Porpora*. D.M.A. Urbana-Champaign: University of Illinois.

► **POSTON, ELIZABETH**

**Bartlett**, Jamie Claire (1996). *Beyond the apple tree: The published choral music of Elizabeth Poston (1905–1987)*. D.M.A. The University of Wisconsin.

► **POULENC, FRANCIS**

**Amos**, Shaun McClelland (1994). *The sacred choral works for women's voices of Francis Poulenc*. D.M.A. The University of Alabama.

**Barrow**, Lee G. (1999). "Francis Poulenc's „grand choral symphony". *The choral journal* 39:9.

**Barrow**, Lee G. (2000). "Using Poulenc's manuscripts to rectify discrepancies in the new edition of his Gloria". *The choral journal* 40:10.

**Chimènes**, Myriam; **Buckland**, Sidney (Eds.) (1999). *Francis Poulenc: Music, art, and literature*. Aldershot: Ashgate.

**Daniel**, Keith William (1980). *Francis Poulenc: A study of his artistic development and his musical style*. Ph.D. Buffalo: State University of New York.

**Daniel**, Keith William (1982). "The choral music of Francis Poulenc". *American choral review* 24:1.

**Keltner**, Karen L. (1980). *A conductor's analysis for performance of the two A capella cantatas of Poulenc, with a survey of his Ssecular choral works*. D.Mus. Indiana University.

**Lacombe**, Hervé (2002). "Puissance expressive et 'plastique chorale' dans 'Figure humaine'". In: Ramaut, Alban (Ed.). *Francis Poulenc et la voix: Texte et contexte*. Université de Saint-Étienne.

**Lespinard**, Bernadette (2002). "L'oeuvre chorale de Poulenc: L'âge d'or du chant français a cappella?". In: Ramaut, Alban; Bretaudeau, Isabelle (Eds.). *Francis Poulenc et la voix: Texte et contexte*. Saint-Étienne: Université de Saint-Étienne (Travaux).

**Månsson**, Ingemar (1997). "Poulenc – körkomponisten". *Kyrkomusikernas tidning* 63:6.

**Månsson**, Ingemar (1999). "Ingemar Månsson om körkomponisten Poulenc". *Informationsbladet Körledaren* 3/4.

**Olmos Sáez**, Ángel Manuel (2004). "La influencia de Orlando di Lasso en la obra coral religiosa a capella de Francis Poulenc". *Revista de musicología* 27:1.

**Ramaut**, Alban; **Bretaudeau**, Isabelle (Eds.) (2002). *Francis Poulenc et la voix: Texte et contexte*. Saint-Étienne: Université de Saint-Étienne (Travaux).

**Teal**, Terri Denise (1989). *Tempo determination in the choral works of Francis Poulenc*. M.M. University of North Texas.

**Tørnquist**, Svein (1982). *Francis Poulencs musikk for kor a cappella: Karakteristiske stiltrekk belyst ved en analyse av hans messe i g-dur*. Oslo.

► PRAETORIUS, MICHAEL

**Azumaya, Yumiko** (2000). *Mihaeru Puretōriusu no Urania (1613) ni tsuite*. [A study of Michael Praetorius' Urania (1613)]. Ph.D. Osaka Geijutsu Daigaku.

**Azumaya, Yumiko** (2001). "Fukugasshō yōshiki ni okeru kaishū no kashō sankā: Mihaeru Puretōriusu no „Urania" (1613) o megutte". [Congregational singing in the polychoral style: Michael Praetorius' Urania (1613)]. *Ongakugaku* 46:2.

**Boudreaux, Margaret Anne** (1999). "Practical performance practice for the „good-hearted cantor" (then and now) according to Michael Praetorius". *The choral journal* 40:2.

**Boudreaux, Margaret Anne** (2001). "Praetorius on performance: An unexplored source". *American choral review* 43:1.

**Russell, Cynthia Cole** (2005). *The pueri in the "Puericinium": The use of choir boys in the music of Michael Praetorius*. D.M.A. Tennessee: The University of Memphis.

**Spears, Samuel Bruce** (2009). *A study of Michael Praetorius' "Megalyndia Sionia": An historical and stylistic analysis and selective modern performing edition*. D.M.A. Florida: University of Miami.

► PREMRL, STANKO

**Kernel, Leon** (1996). "Premrlove skladbe na primorskih korih". [Premrlove works in the repertoires of coastal region choirs]. In: Skulj, Edo; Premrl, Stanko (Eds.). *Premrlov zbornik*. Ljubljana: Druzina (Knjižnica Cerkevne glasbenika Zbirka 5, Knjižna zbirka, 10).

► PRICE, FLORENCE B.

**Williams-Miller, Birdia Mae** (1998). *A review of selected choral works of Florence B.*

*Price (1888–1953) for use in the high school music curriculum*. M.A. Long Beach: California State University.

► PROKOFIEV, SERGEJ  
SERGEEVIC

**Braun, William R.** (1991). "Prokofiev's choral works". *The choral journal* 31:10.

► PUCCINI, GIACOMO

**Fulbright, Janice** (1990). *Giacomo Puccini as a choral composer*. D.M.A. Ohio: University of Cincinnati.

► PURCELL, HENRY

**Rumery, Leonard** (1984). "Choral music in Purcell's dramatic works". *American choral review* 26:1.

► RACHMANINOV, SERGEJ  
VASSILJEVITJ

**Kruckenberg, Sven** (1991). "Förbisedd romantisk körsymfoni". *Upptakt* 1.

► RAMEAU, JEAN-PHILIPPE

**Saby, Pierre** (1988). *Le chœur dans les oeuvres dramatiques de Jean-Philippe Rameau*. Diss. Lyon: Université de soutenance.

**Saby, Pierre** (1990). "Le travail de la forme dans les chœurs dramatiques de Rameau". *Analyse musicale* 20.

► RAUTAVAARA, EINOJUHANI

**Habermann, Joshua Cramer** (1997). *Finnish music and the a cappella choral works of Einojuhani Rautavaara*. D.M.A. Austin: The University of Texas.

**Lokken**, Fredrick Werner Thomas (1999). *The music for unaccompanied mixed chorus of Einjohani Rautavaara*. D.M.A. University of Washington.

► RAVEL, MAURICE

**Shearin**, Arthur L. (1979). "The choral music of Debussy and Ravel". *Choral journal* 19:5.

► REGER, MAX

**Cho**, Sun Woo (1986). *Die Chorwerke Max Regers*. Diss. Göttingen. Georg-August-Universität.

**Holle**, Hugo (1922). *Regers Chorwerke*. München: O. Halbreiter.

**Kube**, Michael (1998). "Monument sinfonischer Chormusik: Max Regers 100. Psalm op. 106". *Musik und Kirche* 68:2.

**Troskie**, Albert J. (1976). *Die koorwerke van Max Reger (1873–1916)*. Ph.D. University of South Africa.

**Troskie**, Albert J. (1981). "Styleienskappe in die koorwerke van Max Reger". *SAMUS: South African journal of musicology* 1.

**Weinitschke**, Ludwig Ernst (1997). "Max Regers Chorwerke". In: Poos, Heinrich (Ed.). *Chormusik und Analyse: Beiträge zur Formanalyse und Interpretation mehrstimmiger Vokalmusik*. Mainz: Schott.

**Wuensch**, Gerhard (1972). "Max Reger's choral cantatas". *MUSIC: The A.G.O. and R.C.C.O. Magazine* 6:2.

**Zimmermann**, Petra (1997). *Musik und Text in Max Regers Chorwerken „großen Styls“*. Diss. Wiesbaden: Breitkopf & Härtel (Schriftenreihe des Max-Reger-Instituts Karlsruhe, 12).

► REHNQVIST, KARIN

**Johansson**, Ingrid (2003). *Triumf att finnas till! Att komponera för kör idag. Karin Rehnqvists och Thomas Jennefeldts tonsättningar av Edith Södergrans dikt*. B-uppsats. Uppsala universitet.

**Kristersson**, Sven (1987). "Nutida musik i folklig tradition: Karin Rehnqvist porträtteras i en intervju". *Nutida musik* 31:4.

**Myers**, Margaret (2000). "Karin Rehnqvist and her reception". In: Homma, Martina (Ed.). *Frau Musica (nova): Komponieren heute*. Sinzig: Studio.

**Reimers**, Lennart (1993). "Here I am – what a triumph to exist! A vocal conversation with Karin Rehnqvist". In: Reimers, Lennart; Wallner, Bo; Ericson, Eric; Leighton, David; Tanner, Roger (Eds.). *Choral music perspectives. Dedicated to Eric Ericson*. Stockholm: Royal Swedish Academy of Music.

**Rudén**, Jan Olof (1997). "'Det är ju inte min favoritmusik'. Karin Rehnqvist samtalar med Jan Olof Rudén om Dalarapsodi". *Alfvéniana* 1.

**Seeman**, Rebecca Petra Naomi (2002). *Feminist musical aesthetic in the choral music of Karin Rehnqvist, 1983–2002*. D.M.A. The University of Iowa.

**Seiler**, Friederike (2005). *Untersuchungen zum Chorschaffen der schwedischen Komponistin Karin Rehnqvist*. Magisterarbeit. Halle-Wittenberg: Martin-Luther-Universität.

**Wallrup**, Erik (1998). "Aus der Tiefe des Körpers: Karin Rehnqvist und die Volksmusik". *Musik-Texte* 76/77.

► RHEINBERGER, JOSEF

**Mohn**, Barbara (2004). "Josef Rheinbergers Chorlieder aus editorischer Sicht: Quellenlage und Kompositionsprozess". In: Hörner,



Stephan; Schick, Hartmut; Rheinberger, Josef (Eds.). *Josef Rheinberger. Werk und Wirkung*. Tutzing: Schneider (Münchner Veröffentlichungen zur Musikgeschichte, 62).

**Schreuder**, Joel Thomas (2002). *Selected choral masses of Josef Rheinberger*. D.M.A. Arizona State University.

**Sexton**, Natasia (2007). *Liturgical expressions of a classical Romantic: A choral conductor's investigation of selected sacred treble chorus compositions by Josef Rheinberger*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

**van der Sandt**, Johannes Theodorus (2000.). *The secular works for mixed a capella choir by Josef Rheinberger (1839–1901)*. M.Mus. Pretoria. Universiteit van Pretoria.

► **ROBINOVITCH, SID**

**Loeppky**, Ian Richard (2003). *Folk, traditional, and non-Western elements in the choral works of Sid Robinovitch*. D.M.A. Ohio: University of Cincinnati.

► **ROLDAN, AMADEO (1 TITEL)**

**Lezcano**, Jose Manuel (1991). *Afro-Cuban rhythmic and metric elements in the published choral and solo vocal works of Alejandro Garcia Caturla and Amadeo Roldan*. Ph.D. The Florida State University.

► **ROMAN, JOHAN HELMICH (1 TITEL)**

**Lindstrom**, G. Mikael (2005). *Then Svenska Messan by Johan Helmich Roman: A study of text setting*. D.M.A. University of North Texas.

► **ROOTHAM, CYRIL BRADLEY (1 TITEL)**

**Price**, Clay Winfield (2010). *Lost in the revival: The sacred choral music of Cyril Bradley Rootham (1875–1938)*. D.M.A. University of South Carolina.

► **ROREM, NED (1 TITEL)**

**Provenzano**, Therese A. (1994). *The choral music of Ned Rorem*. Mus.A.D. Massachusetts: Boston University.

► **ROSSI, SALAMON (1 TITEL)**

**Pitt**, Jane Roman (1999). *The religious choral music of Salamon Rossi: A brief window of Jewish artistic freedom in Renaissance Italy*. M.A. Eastern Michigan University.

► **ROSSINI, GIOACCHINO (2 TITEL)**

**Braun**, William R. (1992). "From youth to the 'sins of old age': The choral music of Rossini". *The choral journal* 32:7.

**Fanan**, Giorgio (1997). *Drammaturgia rossiniana. Bibliografia dei libretti d'opera, di oratori, cantate ecc. posti in musica da Gioachino Rossini*. Roma: Istituto di Bibliografia Musicale (Studi, cataloghi e sussidi dell'Istituto di Bibliografia Musicale, 2).

► **ROTH, DANIEL**

**Campbell**, Craig (2007). "The choral music of Daniel Roth". *The American organist* 41:11.

► **RUBBRA, EDMUND**

**Fourie**, Carina Susanna (1987). *The liturgical choral music of Edmund Rubbra*

(1901–1986). M.Mus. University of South Africa.

**Fourie**, Carina Susanna (1988). *Die liturgiese koormusiek van Edmund Rubbra (1902–1986)*. M.M. University of South Africa.

**Lyne**, Gregory K. (1987). “Edmund Rubbra: A lifetime contribution to choral composition”. *Choral journal* 28:4.

▶ RUTTER, JOHN

**Campbell**, John Wert (1993). *The role of plainchant in the choral music of John Rutter*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

**McBain**, Robert Mark (1981). *The choral music of John Rutter: Analysis and performance practices*. D.M.A. Arizona State University.

▶ SAINT-SAENS, CAMILLE

**Music**, David W. (1998). “Camille Saint-Saëns’ Christmas oratorio: Description, accessibility, comparison”. *The choral journal* 39:5.

▶ SANDI, LUIS

**Gomez**, Leslie M. (1984). *The choral music of Luis Sandi*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

▶ SANDSTRÖM, SVEN-DAVID

**Lundberg**, Camilla (1994). “Ett av 90-talets stora körhändelser?”. *Informationsbladet Körledaren* 4.

**Nelson**, Karl E. (2005). *An introduction to the life and a cappella music of Sven-David Sandstrom and a conductor’s preparatory guide to “Etyd nr 4, som i e-moll” and “Laudamus*

*Te”*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

▶ ŠANTIĆA, ALEKSE

**Marković**, Tatjana (1996). “Horske rukoveti Alekse Šantića: Odlike stila”. [The choral rukoveti of Aleksa Šantić: Characteristics of his style]. *MT: Muzički talas* 3:5–6.

▶ SAUCE, ÁNGEL

**Guevara Torres**, Vicente Emilio; **Sauce**, Ángel (Eds.) (1999). *Obra coral de Ángel Sauce*. Caracas: Fundación Vicente Emilio Sojo Caracas (Colección música coral de autores latinoamericanos).

▶ SCANDELLUS, ANTONIUS

**Reuning**, Daniel Guy (2001). *Antonius Scandellus, the third Kantor of the Lutheran church at the Saxon electoral court chapel in Dresden: His liturgical music with an emphasis on the motets*. A.Mus.D. Urbana-Champaign: University of Illinois.

▶ SCARLATTI, ALESSANDRO

**Kirsch**, Winfried (2001). “Die Stimmen Gottes und Luzifers in Alessandro Scarlatti’s Oratorium Il primo omicidio”. In: Ristow, Nicole; Sandberger, Wolfgang; Schröder, Dorothea; Marx, Hans Joachim (Eds.). “*Critica musica*”. *Studien zum 17. und 18. Jahrhundert. Festschrift Hans Joachim Marx zum 65. Geburtstag*. Stuttgart: Metzler (M-&-PSchriftenreihe für Wissenschaft und Forschung Musik).

**Shaffer**, Jeanne Ellison (1970). *The cantus firmus in Alessandro Scarlatti’s motets*. Ph.D. Vanderbilt University.

► SCARLATTI, DOMENICO

**Borton**, Bruce Erol (1983). *The sacred choral works of Domenico Scarlatti*. D.M.A. Ohio: University of Cincinnati.

► SCHAFFER, MURRAY

**Scott**, L. Brett (2002). *When words sing: The choral music of R. Murray Schafer*. D.M.A. Ohio: University of Cincinnati.

► SCHEIN, JOHANN HERMANN

**Braun**, William R. (1986). "Another quadracentennial celebration: The choral collections of Johann Hermann Schein (1586–1630)". *Choral journal* 27:1.

► SCHISKE, KARL

**Kramer**, Gerhard (1996). "Karl Schiske als Chor- und Orgelkomponist: Zum 80. Geburtstag des großen österreichischen Komponisten". *Singende Kirche* 43:1.

**Kramer**, Gerhard (2000). "Karl Schiske: Das Chorschaffen". In: Kahowez, Günter (Ed.). *Für Karl Schiske: Internationales Symposium 11.–13. November, 1999 – Eine Auswahl der Beiträge*. Wien: Universität für Musik und Darstellende Kunst.

► SCHMIDT, FRANZ

**Leibnitz**, Thomas (2001). "Zur Rezeptionsgeschichte des Buches mit sieben Siegeln: Franz Schmidts Apokalypse-Oratorium im Spiegel der Presse". In: Ottner, Carmen (Ed.). *Apokalypse. Symposium 1999*. Wien: Doblinger (Studien zu Franz Schmidt, 13).

► SCHMITT, FLORENT

**Maes**, Lloyd Rodney (1983). *The choral style of Florent Schmitt: An analysis*. D.M.A. California: Stanford University.

► SCHNITTKE, ALFRED

**Jennings**, Mark David (2002). *Alfred Schnittke's Concerto for choir: Musical analysis and historical perspectives*. Ph.D. The Florida State University.

**Turgeon**, Melanie Edwardine (2007). *Composing the sacred in Soviet and post-Soviet Russia: History and Christianity in Alfred Schnittke's "Concerto for choir"*. D.M.A. Urbana-Champaign: University of Illinois.

► SCHUBERT, FRANZ

**Badura-Skoda**, Eva (1982). "On Schubert's choral works". *American choral review* 24:2–3.

**Benedikt**, Erich (2001). "Schuberts Gesänge zur Feier des Heiligen Opfers der Messe (Deutsche Messe) D 872: Und ihr Weg durch die österreichischen Kirchengesang- und Orgelbücher". *Schubert durch die Brille: Internationales Franz Schubert Institut – Mitteilungen* 27.

**Dürr**, Walther (1982). "Zwischen Liedertafel und Männergesangverein: Schuberts mehrstimmige Gesänge". In: Görner, Rüdiger (Ed.). *Logos musicae. Festschrift für Albert Palm*. Wiesbaden: Steiner.

**Dürr**, Walther (2000). "Hymne und Geistliches Lied: Franz Schuberts Novalis-Vertonungen". In: Scheitler, Irmgard (Ed.). *Geistliches Lied und Kirchenlied im 19. Jahrhundert: Theologische, musikologische, und literaturwissenschaftliche Aspekte*. Tübingen: Francke Verlag (Mainzer hymnologische Studien).

- Holcomb**, Stephen Norris (1993). *A conductor's study of selected sacred choral works for mixed voices by Franz Schubert and Felix Mendelssohn-Bartholdy*. D.M.A. Texas: Southwestern Baptist Theological Seminary.
- Johnson**, Nathaniel Frederick (2005). *Creation of historically informed transcriptions for chorus and winds of Franz Schubert's Mass in G and Gabriel Faure's Requiem*. D.A. University of Northern Colorado.
- Loos**, Helmut (2007). "Franz Schubert saksa meestelauluseltside repertuaaris". [Franz Schubert's songs in the repertoire of German men's choral societies]. In: Lippus, Urve (Ed.). *Meeskoor ja meestelaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).
- Perkins**, Timothy (1981). "The development of the early Romantic choral song and the contribution of Franz Schubert". *Choral journal* 21:9.
- Quantz**, Donald E. (1992). *The part-songs of Franz Schubert*. M.Ed. The University of Manitoba.
- Schmidt**, Hans Georg (1931). *Das Männerchorlied Franz Schuberts. Ein historisch-stilkritischer Beitrag zur Geschichte des deutschen Männerchorliedes im 19. Jahrhundert*. Diss. Hildburghausen: Gadow.
- van Hoorickx**, Reinhard (1972). "Schubert, de onvoltooide. Het koorlied 'das Grab'". *Vlaams Muziek tijdschrift* 24:10.
- **SCHUMANN, ROBERT**
- Daverio**, John (1996). "Brahms's and Schumann's dramatic choral music: Giving musical shape to 'deeply intellectual poetry'". *The American Brahms Society newsletter* 14:1.
- Daverio**, John (2002). "Einheit – Freiheit – Vaterland: Intimations of utopia in Robert Schumann's late choral music". In: Applegate, Celia; Potter, Pamela (Eds.). *Music and German national identity*. Chicago: University of Chicago Press.
- Gervink**, Manuel; **Hiekel**, Jörn Peter; **Schumann**, Robert (Eds.) (2007). *Robert Schumanns "Welten"*. Dresden: Sandstein.
- Inoue**, Tokiko (1999). "R. Shūman to gasshō kyōkai no katsudō". [The activities of R. Schumann and his choral society]. *Ongakugaku* 44:1.
- Klassen**, Janina (1993). "Romantische Poesie und Chorlied: Robert Schumanns Meerfey nach Joseph von Eichendorff für fünf Frauenstimmen op. 69/5". In: Wendt, Matthias (Ed.). *Schumann und seine Dichter. Bericht über das 4. Internationale Schumann-Symposium am 13. und 14. Juni 1991 im Rahmen des 4. Schumann-Festes, Düsseldorf*. Mainz: Schott (Schumann-Forschungen, 4).
- Loos**, Helmut (2007). "Robert Schumanns Schaffen für Chor". In: Gervink, Manuel; Hiekel, Jörn Peter; Schumann, Robert (Eds.). *Robert Schumanns "Welten"*. Dresden: Sandstein.
- Loos**, Helmut (2009). "Schumann als Erzieher. Chorsymphonische Werke". In: Sponheuer, Bernd; Steinbeck, Wolfram (Eds.). *Robert Schumann und die große Form*. Frankfurt a.M.: Lang (Bonner Schriften zur Musikwissenschaft, 8).
- Paley**, Elizabeth (2007). "Dramatic stage and choral works". In: Perrey, Beate; Schumann, Robert (Eds.). *The Cambridge companion to Schumann*. Cambridge: Cambridge University Press.
- Paul**, Sharon June (1984). *Robert Schumann's choral music for women's voices*. D.M.A. California: Stanford University.

► SCHUMANN, GEORG

**Price**, Daniel Lee (1996). *The choral music of Georg Schumann: A historical and musical analysis*. D.M.A. Ohio: University of Cincinnati.

**Weinert**, William (2002). "The motets of Georg Schumann (1866–1952)". *American choral review* 44:2.

► SCHÖNBERG, ARNOLD

**Chai**, Joshua John (2007). *War and peace: The transformation from expressionism to atonality in two choral works of Arnold Schoenberg*. M.M. Long Beach: California State University.

**Dümling**, Albrecht (1981). "Im Zeichen der Erkenntnis der sozialen Verhältnisse". Der junge Schoenberg und die Arbeitersängerbewegung in Österreich". *Österreichische Musikzeitschrift* 36:2.

**Falck**, Robert (2000). "Schoenberg in shirtsleeves: The male choruses, op. 35". In: Cross, Charlotte Marie; Berman, Russell A. (Eds.). *Political and religious ideas in the works of Arnold Schoenberg*. New York: Garland (Border crossings, 5).

**Gervink**, Manuel (1995). "Schönbergs Drei Satiren für gemischten Chor: Die Standortbestimmung des Komponisten". *Österreichische Musikzeitschrift* 50:6.

**Lück**, Hartmut (1993). "Arnold Schönbergs Kol Nidre: Ein Werk des antifaschistischen Widerstandes?". In: Heister, Hanns-Werner; Knepler, Georg (Eds.). *Zwischen Aufklärung & Kulturindustrie: Festschrift für Georg Knepler zum 85. Geburtstag*. Hamburg: von Bockel.

**Pemoser**, Manfred (2000). "Wir waren arme Hunde, aber jung, lebenshungrig und zukunftssicher...": Schönberg und die Arbeitersängerbewegung". *Journal of the Arnold Schönberg Center* 2.

**Schmidt**, Christian Martin (1994). "Zukunftsverheißung und musikalische Zielgerichtetheit: Arnold Schönbergs Chor Friede auf Erden op. 13". *Berliner Beiträge zur Musikwissenschaft: Beibefte zur Neuen Berlinischen Musikzeitung* 9:1.

**Schmidt**, Christian Martin (2004). "Das Problem Sprechgesang bei Arnold Schönberg". In: Delaere, Mark; Herman, Jan (Eds.). *Pierrot lunaire. Albert Giraud, Otto Erich Hartleben, Arnold Schoenberg. Une collection d'études musico-littéraires*. Louvain: Peeters (La république des lettres, 20).

**Schmidt**, Christian Martin; **Rufer**, Josef; **Stephan**, Rudolf (1977). *Sämtliche Werke. Arnold Schönberg. Abt. 5: Chorwerke*. Mainz: Schott.

**Shaw**, Jennifer Robin (2002). *Schoenberg's choral symphony, "Die Jakobsleiter", and other wartime fragments*. Ph.D. Stony Brook: State University of New York.

**Woebis**, Raphael (2006). "Jüdische Tradition im Spiegel Neuer Musik – essayistische Gedanken zu Arnold Schönbergs Chorwerk „Ein Überlebender aus Warschau“". In: Baumann, Max Peter; Becker, Tim; Woebis, Raphael (Eds.). *Musik und Kultur im jüdischen Leben der Gegenwart*. Berlin: Frank und Timme (Kulturwissenschaften, 2).

► SCHÜTZ, HEINRICH

**Breig**, Werner (1981). "Mehrchörigkeit und individuelle Werkkonzeptionen bei Heinrich Schütz". *Schütz-Jahrbuch* 3.

**Breig**, Werner (1987). "Zur musikalischen Syntax in Schütz' Geistlicher Chormusik". In: Berke, Dietrich; Hanemann, Dorothee (Eds.). *Alte Musik als ästhetische Gegenwart. Bach, Händel, Schütz; Bericht über den internationalen musikwissenschaftlichen*

*Kongreß, Stuttgart 1985*. Kassel:  
Bärenreiter.

**Breig**, Werner (1996). "Zum Werkstil  
der Geistlichen Chormusik von  
Heinrich Schütz. I". *Schütz-Jahrbuch* 18.

**Breig**, Werner (1998). "Zum Werkstil  
der Geistlichen Chormusik von  
Heinrich Schütz. II". *Schütz-Jahrbuch* 20.

**Breig**, Werner (2002). "Die  
Editionsgeschichte der Geistlichen  
Chormusik von Heinrich Schütz". In:  
Lühning, Helga (Ed.). *Musikedition.  
Mittler zwischen Wissenschaft und  
musikalischer Praxis*. Tübingen: Niemeyer  
(Beihefte zu Editio, 17).

**Eichhorn**, Holger (2000). "Heinrich  
Schütz: Geistliche Chor-Music – Neue  
Darstellungsaspekte aus alten Quellen".  
*Musik und Kirche* 70:2.

**Markowsky**, Jens (1985). "Der Chor  
der Juden und Kriegsknechte 'Der du  
den Tempel Gottes zerbrichst' (Nr. 21)  
aus Heinrich Schütz' Matthäus-Passion  
(SWV 479): Strukturbildende Substanz  
und bedeutungstragende Funktion". In:  
*Struktur, Funktion, Bedeutung. Beiträge zur  
Analyse von Musikprozessen. Materialien des  
2. Jenaer Musikwissenschaftlichen Colloquiums  
1983*. Jena: Friedrich-Schiller-Universität  
(Wissenschaftliche Beiträge der  
Friedrich-Schiller-Universität Jena).

**Oberhoff**, Bernd (2002). "Die  
doppelchörige Motette *Da pacem*,  
Domine von Heinrich Schütz: Eine  
'politische' oder eine 'psychologische'  
Musik? Ergebnisse eines  
Gruppenassoziationsexperiments". In:  
Oberhoff, Bernd (Ed.). *Das Unbewusste in  
der Musik*. Gießen: Psychosozial-Verlag.

**Schmoll-Barthel**, Jutta (1992).  
"Sammlung oder Zyklus? Die  
Disposition der Geistlichen Chormusik  
von Heinrich Schütz". *Die Musikforschung*  
45:3.

**Witzenmann**, Wolfgang (1987).  
"Modalität und Tonalität in Schützens  
'Geistlicher Chormusik'". In: Berke,

Dietrich; Hanemann, Dorothee (Eds.).  
*Alte Musik als ästhetische Gegenwart. Bach,  
Händel, Schütz; Bericht über den  
internationalen musikwissenschaftlichen  
Kongreß, Stuttgart 1985*. Kassel:  
Bärenreiter.

► SCLIER, ESTHER

**Afonso**, Daniel Rufino (2003). *The a  
cappella works for mixed chorus of Esther  
Scliar (1926–1978)*. D.M.A. The  
University of Iowa.

► SESSIONS, ROGER

**Gorelick**, Brian Lee (1985). *Movement  
and shape in the choral music of Roger  
Sessions*. D.M.A. Urbana-Champaign:  
University of Illinois.

► SIBELIUS, JEAN

**Männik-Kirme**, Maris (2003). "Sibelius  
and Estonian choral music: Features in  
common". In: Huttunen, Matti;  
Kilpeläinen, Kari; Murtomäki, Veijo  
(Eds.). *Sibelius Forum II: Proceedings from  
The Third International Jean Sibelius  
Conference, Helsinki, 7–10 December 2000*.  
Helsinki: Sibelius Academy.

**Ylivuori**, Sakari (2010). "The role of the  
reference sources in the critical edition  
of Sibelius's choral arrangements".  
*Philomusica on-line: Rivista del Dipartimento  
di scienze musicologiche e paleografico-filologiche*  
9:2.

► SINGENBERGER, JOHN

**Gorman**, Patrick (1994). *An analysis of  
the choral music of John Singenberger (1848–  
1924) as it relates to the musical philosophies  
of the Caecilian movement*. D.M.A.  
Madison: The University of Wisconsin.

► SJÖBERG, JOHAN- MAGNUS

**Rudén**, Jan Olof (2005). "Johan-Magnus Sjöberg som körtonsättare: konstfull kanon klangens kärna". *Tidningen Körsång* 4.

► SMITH, ELIZABETH JOYCE

**Hawn**, C. Michael (2005). "Congregational singing from down under: The hymns of Elizabeth Joyce Smith". *The hymn: A journal of congregational song* 56:4.

► SMITH, ETHEL MARY

**Copley**, Edith Ann (1990). *A survey of the choral works of Dame Ethel Mary Smyth with an analysis of the Mass in D (1891)*. D.M.A. Ohio: University of Cincinnati.

► SMITH, GREGG

**Mauldin**, Walt (1989). *The influence of Gregg Smith on twentieth century choral literature as a composer and conductor*. D.M.A. Florida: University of Miami.

► SMITH MOORE, UNDINE

**Jones**, John Robert Douglas (1980). *The choral works of Undine Smith Moore: A study of her life and work*. Ed.D. New York University.

► SOWERBY, LEO

**Sharp**, Timothy W. (1995). "The choral music of Leo Sowerby: A centennial perspective". *The choral journal* 35:8.

► SPASSOV, IVAN

**Batchvarova**, Madlen Todorova (2000). *A study of Ivan Spassov's "Bucolics from the Pirin Region" and how they relate to the original Bulgarian folklore versions*. D.M.A. The University of Alabama.

► SPOHR, LUDWIG

**Heimbucher**, Christoph (2009). "Die geistliche Chormusik Louis Spohrs". *Musik und Kirche* 79.

► STANFORD, CHARLES VILLIERS

**Gregg**, Glenn Roland (1994). *Charles Villiers Stanford's choral overture: "Ave Atque Vale"*. D.M.A. University of Washington.

**Moore**, James Stanley (1989). *The shorter sacred choral works of Charles Villiers Stanford*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

► STARER, ROBERT

**Wendland**, Kristin (1994). "Choral works by Robert Starer". *American choral review* 36:2.

**Wendland**, Kristin Florence (1991). *The major choral works of Robert Starer and their place in American music*. Ph.D. City University of New York.

► STAYTON, JAMES M.

**Stayton**, James M. (2005). *The choral compositions of James M. Stayton: A formal and descriptive analysis and retrospective of style and influences*. M.A. Florida Atlantic University.

► STEVENS, HALSEY

**Murphy**, James Lawson (1980). *The choral music of Halsey Stevens*. Ph.D. Texas Tech University.

**Vanderkoy**, Paul Arthur (1981). *A survey of the choral music of Halsey Stevens*. D.A. Ball State University.

► STRAUSS, JOHANN

**Sano**, Stephen Makoto (1994). *The "Chorwalzer" of Johann Strauss: "An der schoenen blauen Donau" revisited*. D.M.A. California: Stanford University.

► STRAUSS, RICHARD

**Birkin**, Kenneth W. (1988). *Die Chorkompositionen von Richard Strauss*. Tutzing: Hans Schneider (Eichstätter Abhandlungen zur Musikwissenschaft, 4).

**Hall**, Barbara Lewis (1985). *The a capella choral works for mixed choir of Richard Strauss: A contextual study and analysis*. D.Mus. Indiana University.

**Loos**, Helmut (2001). "Hans Pfitzner und Richard Strauss als Vokalkomponisten. Eichendorff-Chorvertonungen". In: Kuret, Primož (Ed.). *Music, Poetry-Tone, Word. Ljubljana, 11.–14.VI.2000. Concerts. Symposium*. Ljubljana.

**Wajemmann**, Heiner (1986). *Die Chorkompositionen von Richard Strauss*. Tutzing: Schneider (Eichstätter Abhandlungen zur Musikwissenschaft, 4).

**Wajemmann**, Heiner (2001). "Zur Sozialgeschichte der Chorwerke von Richard Strauss in den 20er und 30er Jahren". *Richard Strauss-Blätter* 45.

► STRAVINSKY, IGOR

**Elder**, Rusty Dale (2008). *The late choral works of Igor Stravinsky: A reception history*. M.A. Columbia: University of Missouri.

**Lavando**, Marija (1995). "K voprosu ob izucenii horovoj muzyki Igorja Stravinskogo". In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

**Lindlar**, Heinrich (1985). "Igor Strawinskys Chor-Motetten". *Kirchenmusikalisches Jahrbuch* 67.

**Rice**, Jeffrey Keith (2002). *Stylistic diversity and compositional consistency in selected choral works of Igor Stravinsky*. D.M.A. The University of Alabama.

**Rodriguez**, Carlos Xavier (1992). "The textual and musical functions of the chorus in Stravinsky's Oedipus rex". *The choral journal* 33:1.

**Walsh**, Stephen (1967). "Stravinsky's choral music". *Tempo, New Series* 81.

**Zijlstra**, Miep (1968). "Strawinsky's Requiem Canticles: Een nieuw geestelijk koorwerk". *Mens en melodie: Algemeen maandblad voor muziek* 23:3.

► SUSA, CONRAD

**Jackson**, Gilbert Otis (1984). *The choral music of Conrad Susa*. D.M.A. Michigan State University.

► SWINGLE, WARD

**Shannon**, Kathleen M. (1990). *Ward Swingle: A study of his choral music and its jazz influences*. D.M.A. Florida: University of Miami.



► SWISHER, GLORIA WILSON

**Bigley**, Robert Franklin (2009). *The choral music of Gloria Wilson Swisher*. D.M.A. University of Washington.

► TAILLEFERRE, GERMAINE

**Harbec**, Jacinthe; **Paiement**, Nicole A. (1996). "Germaine Tailleferre's rediscovered choral work". *American choral review* 38:2.

► TANEYEV, SERGEI

**Shao**, Xiaoyong (2007). "Taniefefu de hechang richu yanjiu". [Research on Sergei Taneyev's choral piece Sonnenaufgang]. *Zhongyang Yinyue Xueyuan xuebao* 3:108.

► TAVENER, JOHN

**Johnson**, Eric Alan (2003). *John Tavener's choral anthems, 1985–1990: Analysis of style, form and performance practice*. A.Mus.D. Urbana-Champaign: University of Illinois.

**Klausmeyer**, Sue T. (2000). *A conductor's study of musical motion and sources of invention in selected choral works by John Tavener*. D.M.A. Ohio: University of Cincinnati.

► TELEMANN, GEORG PHILIPP

**Conlon**, Joan Catoni (1975). *Stylistic variation and virtuosity in the choral music of Georg Philipp Telemann as represented by the unpublished cantata Wertes Zion, sei getröst*. DMA. University of Washington.

**Dienst**, Karl (2000). "Georg Philipp Telemann in Frankfurt am Main: Das gottesdienstlich-liturgische Umfeld". In: Cahn, Peter (Ed.). *Telemann in Frankfurt. Bericht über das Symposium Frankfurt am*

*Main, 26./27. April 1996*. Mainz: Schott (Schott Musikwissenschaft, 35).

**Grant**, Jason Benjamin (2005). *The rise of lyricism and the decline of biblical narration in the late liturgical passions of Georg Philipp Telemann*. Ph.D. Pennsylvania: University of Pittsburgh.

**Jungius**, Christiane (2009). *Telemanns Frankfurter Kantatenzyklen*. Diss. Kassel: Bärenreiter (Schweizer Beiträge zur Musikforschung, 12).

**Neubacher**, Jürgen (2007). "Zwischen Auftrag und künstlerischem Anspruch. Zu Telemanns musikpädagogischer Position als Kantor und Director chori musici in Hamburg". In: Kremer, Joachim; Werbeck, Walter (Eds.). *Das Kantorat des Ostseeraums im 18. Jahrhundert. Bewahrung, Ausweitung und Auflösung eines kirchenmusikalischen Amtes*. Berlin: Frank & Timme (Greifswalder Beiträge zur Musikwissenschaft, 15).

► THOMPSON, RANDALL

**Hinson**, Gene Lee (1992). *An investigation of common stylistic traits found in selected sacred choral works of Randall Thompson and Virgil Thomson*. D.M.A. Louisiana: New Orleans Baptist Theological Seminary.

► THOMSON, VIRGIL

**Hinson**, Gene Lee (1992). *An investigation of common stylistic traits found in selected sacred choral works of Randall Thompson and Virgil Thomson*. D.M.A. Louisiana: New Orleans Baptist Theological Seminary.

► TIPPETT, MICHAEL

**Jones**, Jeffrey Ralph (1987). *The short choral works of Michael Tippett*. D.M.A. Arizona State University.

**Poland**, Jeffrey (1994). "Michael Tippett's A child of our time: An oratorio for our time". *The choral journal* 34:7.

► **TOCH, ERNST**

**Zach**, Miriam Susan (1993). *The choral music of Ernst Toch*. Ph.D. University of Florida.

► **TOLINGER, ROBERT**

**Marković**, Tatjana (1996). "Poetskomuzičko sadejstvo u patriotskim horovima Roberta Tolingera". [The relationship between poetry and music in the patriotic choral works of Robert Tolinger]. *Gudalo: Časopis za unapređenje glazbe* 111:12.

**Mirňkov**, Milovan (1986). "Robert Tolinger: Period delovanja ujedinjene omladine srpske i osnivanje pevačkih društava". [Robert Tolinger: The period of uniting Serbian youth and the founding of choral societies]. *Gudalo: Časopis za unapređenje glazbe* 101:11.

► **TORMIS, VELJO**

**Daitz**, Mimi Segal (2004). "Integral vs. derivative use of Balto-Finnic traditional song in the choral compositions of Veljo Tormis". *Fontes artis musicae* 51:3/4.

► **TÜRK, DANIEL GOTTLOB**

**Seils**, Franziska (2002). "Die Choralkantaten Daniel Gottlob Türks im Spiegel ihrer Gattungsgeschichte". In: Eberl, Kathrin; Traxdorf, Götz; Ruf, Wolfgang; Türk, Daniel Gottlob (Eds.). *Daniel Gottlob Türk. Theoretiker, Komponist, Pädagoge und Musiker*. Halle an der Saale: Händel-Haus (Schriften des Händel-Hauses in Halle, 18).

► **USSACHEVSKY, VLADIMIR**

**Johnson**, Kenneth Brettell (1995). "To the Young": An examination of Vladimir Ussachevsky's last choral composition. M.M. Long Beach: California State University.

**Mecham**, Mark Leonidas (1985). *The choral music of Vladimir Ussachevsky*. D.M.A. Urbana-Champaign: University of Illinois.

► **VAN WYK, ARNOLD**

**Geldenhuis**, J. (1984). "Die koorwerke van Arnold van Wyk: „n oorsigtelike beskouing". *Acta Academica* 19.

**Geldenhuis**, Jolena (1983). *The vocal music of Arnold van Wyk (1916–): A stylistic study with special reference to variation technique*. D.Mus. University of South Africa.

► **VECCHI, ORAZIO**

**Tibaldi**, Rodobaldo (2005). "I mottetti di Orazio Vecchi: Un'antologia". *Polifonie: Storia e teoria della coralità* 5:2.

**Tibaldi**, Rodobaldo (2005). "The motets of Orazio Vecchi: An anthology". *Polifonie: Storia e teoria della coralità* 5:2.

**Tibaldi**, Rodobaldo (2005). "Stile e struttura nei mottetti di Orazio Vecchi, con un'appendice su Ave virgo gratiosa di Monte e di Porta". *Polifonie: Storia e teoria della coralità* 5:3.

► **VERDI, GIUSEPPE**

**Engelhardt**, Markus (1988). *Die Chöre in den frühen Opern Giuseppe Verdis*. Diss. Tutzing: Schneider (Würzburger musikhistorische Beiträge, 11).

**Engelhardt**, Markus (1997). "„Something's been done to make room

for choruses': Choral conception and choral construction in Luisa Miller". In: Chusid, Martin (Ed.). *Verdi's middle period, 1849–1859. Source studies, analysis, and performance practice*. Chicago: University of Chicago Press.

**Engelhardt**, Markus (2000). "Posizioni e funzioni del coro nella drammaturgia musicale del primo Verdi". In: Conati, Marcello; Capra, Marco (Eds.). *Una piacente estate di San Martino. Studi e ricerche per Marcello Conati*. Lucca: Libreria musicale italiana (Quaderni di Musica/Realtà, 1).

**Jacobs**, Rosalie Katrine (1988). *The chorus in the operas of Giuseppe Verdi (1813–1901)*. Ph.D. Westville: University of Durban.

**Lehmann**, Michel (1999). "Le chœur dans les opéras de Verdi: Recherche esthétique et reconnaissance publique". In: LeFloc'h, Joseph (Ed.). *À la croisée des chemins. Musiques savantes, musiques populaires. Hommage à George Sand. Actes du colloque de LaChâtre (Chateau d'Ars), 23–25 octobre 1997*. Saint-Jouin-de-Milly: FAMDT Éd. (Collection Modal poche).

**Morey**, Carl (1998). "The chorus as sexual protagonist: Rigoletto". In: Morey, Carl (Ed.). *An opera sampler: Miscellaneous essays on opera*. Toronto, Ontario: Dundurn Press.

**Prestinari**, Charles Frederic (2008). *Protagonist to antagonist: The shifting dramatic function of the chorus in the operas of Giuseppe Verdi*. D.Mus. Indiana University.

**Rhodes**, Lila (1997). "Verdi's opera choruses: Songs that rallied a nation". *The choral journal* 38:4.

► **VIDALES, FRANCISCO**

**Reitz**, Paul Armin (1987). *The Holy Week Motets of Juan Gutierrez de Padilla and Francisco Vidales: Single choir Motets from choirbook XV and Legajo XXX, Puebla*

*Cathedral Archive (Mexico)*. D.M.A. University of Washington.

► **VIEIRA, AMARAL**

**Silva**, Vladimir A. Pereira (2005). *A conductor's analysis of Amaral Vieira's Stabat Mater, op. 240: An approach between music and rhetoric*. D.M.A. Louisiana State University and Agricultural & Mechanical College.

► **VILLA-LOBOS, HEITOR**

**Burleson**, Jill Cole (2007). *Selected choral works from "Musica Sacra" by Heitor Villa-Lobos: A performance edition critical notes and commentary*. D.A. Indiana: Ball State University.

**Fleitas-Gonzalez**, Patricia (1996). *A study of selected choral works of Heitor Villa-Lobos*. D.M.A. Austin: The University of Texas.

► **VILLETTE, PIERRE**

**Burton**, Sean Michael (2008). *The unaccompanied choral music of Pierre Villette: A conductor's analysis*. D.M.A. Lincoln: The University of Nebraska.

► **VIVALDI, ANTONIO**

**Gianelli**, Luigi (1983). *Salmi per doppio coro di Antonio Vivaldi*. Università degli Studi di Torino.

**Koldau**, Linda Maria (2003). "Die geistliche Chormusik von Antonio Vivaldi". *Musica sacra* 123.

► **VOGEL, WLADIMIR**

**Geiger**, Friedrich (1998). *Die Drama-Oratorien von Wladimir Vogel, 1896–1984*.

Diss. Hamburg: von Bockel (Musik im "Dritten Reich" und im Exil, 5).

**Geiger, Friedrich** (2001). "Art as a vocation: Vladimir Vogel's dramaoratorio Jona ging doch nach Ninive". *Tempo: A quarterly review of modern music* 218.

**Labhart, Walter** (1997). "Sprechchormusik von Wladimir Vogel: Neue Formen der Wort-Tonbeziehung". In: Benetková, Vlasta (Ed.). *Kontexte. Bericht über die internationale Konferenz, Praha, 30.–31.10.1996*. Praha: Nadace Musica Iudaica.

► VON EINEM, GOTTFRIED

**Fritz-Hilscher, Elisabeth Thérèse** (2003). "Die Kantaten- und Chorwerke Gottfried von Einems: Ein Überblick". In: Fuchs, Ingrid (Ed.). *Gottfried-von-Einem-Kongress. Wien 1998; Kongreßbericht*. Tutzing: Schneider (Veröffentlichungen des Archivs der Gesellschaft der Musikfreunde in Wien, 3).

► VON HERZOGENBURG,  
HEINRICH

**Demaree, Robert Kyso** (1996). *The late choral works of Heinrich von Herzogenberg and their relationship to the heritage of specific choral genres*. D.M.A. Urbana-Champaign: University of Illinois.

**Klek, Konrad** (1993). "Heinrich von Herzogenberg und Friedrich Spitta: Sieben fruchtbare Jahre für die evangelische Kirchenmusik 1893–1900". *Musik und Kirche* 63:6.

► VON KOCH, ERLAND

**Olsson, Lars-Gunnar** (2005). "Erland von Koch: orgelverk, sakrala körverk och sånger". *Orgelforum* 2.

► VON NEUKOMM, SIGISMUND

**Waidelich, Till Gerrit** (2003). "...ganz genau gemessenes, aufs sparsamste begleitetes Recitativ, ohne Bestimmung der Töne: Sigismund Neukomms „musikalisch rhythmische“ Notierung der Chorszenen zu Schillers Braut von Messina (1805)". In: Beck, Dagmar; Ziegler, Frank (Eds.). *Carl Maria von Weber und die Schauspielmusik seiner Zeit*. Mainz: Schott (Weber-Studien, 7).

► WAGNER, RICHARD

**Erfen, Irene** (Ed.) (1999). "... der Welt noch den Tannhäuser schuldig": *Richard Wagner – Tannhäuser und der Sängerkrieg auf Wartburg*. Regensburg: Schnell und Steiner (Wartburg-Jahrbuch: Sonderband).

**Hramov, Denis Jur'evič** (2005). "Hor v muzykal'nyh dramah Vagnera". [Chorus in Wagner's musical dramas]. *Muzykal'naâ akademija* 2.

**Jahn, Jeffrey Allen** (1990). *Richard Wagner's "Occasional Works" for male chorus (1843–1844): Aspects and influences on Wagner's emerging compositional style during the Dresden years (1843–1849)*. A.Mus.D. The University of Arizona.

**Kapp, Reinhard** (1993). "Wagners Dresdner Chorwerke und der Chor der Hofoper". *Berliner Beiträge zur Musikwissenschaft: Beibefte zur Neuen Berlinischen Musikzeitung* 8:3:1.

**Minor, Ryan** (2005). "Wagner's last chorus: Consecrating space and spectatorship in Parsifal". *Cambridge Opera Journal* 17:1.

**Mungen, Anno** (2009). "Kollektiv und Individuum. Anmerkungen zum Chor in Wagners Die Meistersinger von Nürnberg". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zsm*

75. *Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

► WALKER, GEORGE T.

**Ames**, Jeffery L. (2005). *A pioneering twentieth-century African-American musician: The choral works of George T. Walker*. Ph.D. The Florida State University.

**Lerma**, Dominique-René de (1981). "The choral works of George Walker". *American choral review* 23:1.

► WALKER, GWYNETH

**Burrichter**, Vicki Lynne (2003). *The choral music of Gwyneth Walker: An overview*. D.A. University of Northern Colorado.

**Schnipke**, Richard L. (2008). *Gwyneth Walker: An annotated bio-bibliography of selected works for mixed chorus*. D.M.A. The Ohio State University.

► WALTON, WILLIAM

**Fulton**, William Kenneth (1981). *Selected choral works of William Walton*. Ph.D. Texas Tech University.

► WALZEL, GEROLD

**Walzel**, Gerold; **Reimann**, Reinhold (1991). *Gerold Walzel – ein Barde seiner Zeit? Der Schöpfer des Grazer Studentenliedes als Literat und Komponist*. Graz: Steir. Studentenhistoriker-Verein (Schriftenreihe des Steirischen Studentenhistoriker-Vereines, 19).

► WANG, DEWEN

**Ya**, Wen (2002). "Hechang Cai gu de yishu tese". [Artistic characteristics of the choral work Cai gu]. *Guizhou Daxue xuebao* 3:33.

► WARD, ROBERT

**Tucker**, Carlton S. (2007). *The choral works of Robert Ward: A view of his compositional approach to text settings and his use of symbols and allusions*. D.M.A. University of North Texas.

► WARLOCK, PETER

**Copley**, I. A. (1964). "Peter Warlock's choral music". *Music & letters* 45:4.

► WATTS, ISAAC

**Music**, David W. (1999). "Isaac Watts in America before 1729". *The hymn: A journal of congregational song* 50:1.

► WEBBER, ANDREW LLOYD

**Green**, Daniel Joseph (1988). *A study of Andrew Lloyd Webber's "Requiem"*. D.M.A. Florida: University of Miami.

► WEBERN, ANTON

(1999). "Anton Webern und die Arbeiter-Sängerbewegung: Katalog zur Ausstellung". In: Krones, Hartmut (Ed.). *Anton Webern. Persönlichkeit zwischen Kunst und Politik*. Wien: Böhlau (Wiener Schriften zur Stilkunde und Aufführungspraxis Sonderband, 2).

**Hoskisson**, Darin Todd (2006). *The Grundgestalt and network transformations in the late choral works of Anton Webern*. Ph.D. University of Oregon.

**Sichardt**, Martina (1989). "Zur Uraufführung von Volksliederarbeiten Schönbergs für gemischten Chor durch Anton Webern". *Mitteilungen der Internationalen Schönberg-Gesellschaft* 3–4.

► WEISE, SAMUEL SIMON

**Jensen**, Niels Martin (1982). "Samuel Simon Weise og Det Danske Syngende Nympe-Chor". In: *Hvad fatter gør... Boghistoriske, litterære og musikalske essays tilegnet Erik Dal*. Herning: Poul Kristensen.

► WEISMANN, WILHELM

**Schinköth**, Thomas (1986). "Mein Talent – Unfähigkeit, den Dingen von aussen beizukommen?: Über Wilhelm Weismanns Chorwerke". *Musikforum: Referate und Information des Deutschen Musikrates* 31:3.

► WELTY, EUDORA

**Fisher**, Mary Alice (1983). *Eudora Welty's oral choruses*. Ph.D. Lincoln: The University of Nebraska.

► WESLEY, SAMUEL

**Carroll**, William Pearson (1989). *The Latin choral music of Samuel Wesley (1766–1837)*. D.M.A. Ohio: University of Cincinnati.

► WHALUM, WENDELL

**Morrow**, David Edward (1995). *The choral music of Wendell Whalum*. D.M.A. Ohio: University of Cincinnati.

► WHITACRE, ERIC

**Larson**, Andrew Lloyd (2004). *Textural and harmonic density in selected choral works (1992–2003) by Eric Whitacre*. D.M.A. Urbana-Champaign: University of Illinois.

**Larson**, Andrew Lloyd (2006).

"Textural density in the choral music of Eric Whitacre". *Choral journal* 47:6.

► WILBERG, MACK

**Brown**, Robert David (2002). *The original choral music of Mack Wilberg*. D.M.A. The University of Arizona.

**Jones**, Elliott S. (2000). *A survey of the choral arrangements of Mack Wilberg and musical analyses of representative arrangements*. D.M.A. Florida: University of Miami.

► WILENSKI, MOSHE

**Jacobson**, Joshua R. (1993). "East meets west: Choral composers of the Eastern Mediterranean school". *The choral journal* 33:10.

► WILLAERT, ADRIAN

**Takano**, Noriko (1970). "Virāruto to bunkatsu gasshō ni tsuite". [Adrian Willaert and cori spezzati]. In: *Arima Daigorō sensei koki kinen rombun-shū*. [Daigorō Arima Festschrift, for his 70th birthday]. Tōkyō: Kunitachi Ongaku Daigaku Tachikawa.

► WILLIAMS, MARY LOU

**Pickeral**, Charles Wilkins (1998). *The masses of Mary Lou Williams: The evolution of a liturgical style*. Ph.D. Texas Tech University.

► WILLIAMS, RALPH VAUGHAN

**Bray**, Michael Robert (1993). *The liturgical canticle settings for chorus and organ of Ralph Vaughan Williams*. A.Mus.D. The University of Arizona.

**Edwardes**, Janet Balshaw (1986). *Unknown regions: some choral works of Ralph Vaughan Williams*. Ph.D. Pennsylvania. Bryn Mawr College.

► **WINGES, MARK**

**Denney**, H. Alan (2004). *A survey of selected choral music of Mark Winges*. D.A. University of Northern Colorado.

► **WOLF, HUGO**

**Jancik**, Hans (1973). "Hugo Wolfs Eichendorff-Chöre". *Österreichische Musikzeitschrift* 28:10.

**Pocock**, Peter George (1996). *The choral music of Hugo Wolf: A discussion of the musical and textual relationships with performance editions for male chorus*. D.M.A. University of Southern California.

**Thompson**, Lee David (1986). *The choral music of Hugo Wolf*. D.M.A. Ohio: University of Cincinnati.

► **XIA, SU**

**Gao**, Yuan (2007). "Suxia hechang yinyue de gousi he fudiao jiegou: Suxia hechang gequji jianxi". [The polyphonic structure in Su Xia's chorus music: Analysis of Su Xia hechang gequji]. *Zhongyang Yinyue Xueyuan xuebao/Journal of the Central Conservatory of Music* 3:108.

► **YANG, SHUZHENG**

**Yang**, Niannian (2006). "Yuge xinsheng chang Tequ: Ping hunsheng hechang Yaoyuande xiao yucun de chuanguo tedian". [A new voice of the fishermen's song sings in the Special Economic Zone: The compositional features of the choral piece Yaoyuande xiao yucun]. *Xinghai Yinyue Xueyuan xuebao* 4:105.

► **YEATS, WILLIAM BUTLER**

**Matsuyama**, Akio (1977). "Yeitsu butōgeki to nōgaku: Kōrasu o chūshin ni". [Yeats's Four plays for dancers and the noh: With special reference to the chorus]. *Musashino Ongaku Daigaku kenkyū kijō (Bulletin of the Musashino Academia Musicae)* 11.

► **YOUMEI, XIAO**

**Jin**, Qiao (2006). "Cong Bie xiao ci shuoqi". [A word on Bie xiao ci]. *Yinyue yishu: Shanghai Yinyue Xueyuan xuebao* 106:3.

► **YOUNG, ROBERT H.**

**Roberts**, Stanley Leroy (1995). *The relationship between text and music in the choral works of Robert H. Young*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

► **ZAIMONT, JUDITH LANG**

**Baird**, Sara Lynn (1991). *The choral music of Judith Lang Zaimont*. Ph.D. The Florida State University.

► **ZEMLINSKY, ALEXANDER**

**Kim**, James Jung-Keun (2003). *Romantic elements in Alexander Zemlinsky's choral music*. D.M.A. Ohio: University of Cincinnati.

► **ZIMMERMANN, HEINZ  
WERNER**

**Stroope**, Z. Randall (1988). *Later choral works of Heinz Werner Zimmermann*. D.M.A. Arizona State University

○ **NATIONER COUNTRIES**

► **Afrika AFRICA**

**Ekwueme**, Lazarus Edward Nnanyelu (1972). *Ibo choral music – its theory and practice*. Connecticut: Yale University.

**Ekwueme**, Lazarus Edward Nnanyelu (1973). “African music in Christian liturgy: The Igbo experiment”. *African music: Journal of the African Music Society* 5:3.

**Erlmann**, Veit (1992). “the past is far and the future is far’: Power and performance among Zulu migrant workers”. *American Ethnologist* 19:4.

**Euba**, Akin (1967). “Multiple pitch lines in Yoruba choral music”. *Journal of the International Folk Music Council* 19.

**Katani**, Archwells Moffat (2008). *Traditional Malawian choral music: A liturgical-critical study within the Church of Central Africa Presbyterian (CCAP)-Nkhoma Synod*. D.Th. University of Stellenbosch.

**Kazarow**, Patricia A. (1993). “Contemporary African choral art music: An intercultural perspective”. *The choral journal* 33:10.

**Mazomba**, Vuyani; **Potgieter**, Zelda (2005). “Liberating voices: Narrative strategies and style in township choral, with specific reference to selected works by three Xhosa composers”. *Journal of the Musical Arts in Africa* 2.

**Mugovhani**, Ndwamato George (2010). “The role of indigenous African choral music in the search for identity: With special reference to Mzilikazi Khumalo’s music”. *Muziki: Journal of music research in Africa* 7:1.

**Onyeji**, Christian (2002). *The study of abigbo choral-dance music and its application in the composition of Abigbo for modern symphony orchestra*. D.Mus. University of Pretoria.

**Qwabe**, Sibuyiselo Peter (2004). *Towards the sociology of the language of Nguni choral music*. Ph.D. University of South Africa.

**van der Sandt**, Johannes Theodorus (1989). *Die Meriete van Afrika-musiek in klasmusiek- en koorverband*. B.Mus. University of Pretoria.

◆ **Burkina Faso**

**Loncke**, Sandrine (1992). *Burkina Faso: La voix des Peuls*. Paris: Musée de l’Homme (Le chant du monde).

◆ **Ethiopien**

**Lortat-Jacob**, Bernard (1978). *Ethiopie, polyphonies des Dorzé*. Paris: Musée de l’Homme (Collection CNRS).

◆ **Ghana**

**Dor**, George (2005). “Uses of indigenous music genres in Ghanaian choral art music: Perspectives from the works of Amu, Blege, and Dor”. *Ethnomusicology* 49:3.

◆ **Kamerun**

**Erlmann**, Veit (1980). *Die Macht des Wortes: Preisgesang und Berufsmusiker bei den Fulbe des Diamaré (Nordkamerun)*. Diss. Hohenschäftlarn: K. Renner (Studien zur Musik Afrikas, 1).

◆ **Kenia Kenya**

**Rieth**, Dale Edward (1997). *A study of choral music in Kenya: The contributions of its composers and the influences of traditional and*



*Western European musical styles*. D.M.A.  
Ohio: University of Cincinnati.

### ◆ Mozambique

**Carvalho**, Joao Filipe Soutelo Soeiro de (1997). *Choral musics in Maputo: Urban adaptation, nation-building and the performance of identity*. Ph.D. New York: Columbia University.

### ◆ Sydafrika SOUTH AFRICA

**Archdeacon**, Albert (1908). "Choral music in South Africa". *The musical times* 49:788.

**Blake**, Michael (2006). "Voices from a nation: Recent recordings from South Africa". *SAMUS: South African music studies* 26–27.

**Detterbeck**, Markus (1999). "'Mamaliye': Ein Chorlied aus Südafrika". *Musik und Unterricht: Zeitschrift für Musikpädagogik* 10:55.

**Erlmann**, Veit (1986). *Mbube Roots: Zulu choral music from South Africa, 1930s–1960s*. Cambridge.

**Erlmann**, Veit (1990). "Migration and performance: Zulu Migrant Workers' Isicathamiya performance in South Africa, 1890–1950". *Ethnomusicology* 34:2.

**Erlmann**, Veit (1991). "Isicathamiya – Die Chormusik der Zulu-Wanderarbeiter in Südafrika, 1890–1950". In: Erlmann, Veit; Bareis, Urban (Eds.). *Populäre Musik in Afrika*. Berlin (Veröffentlichungen des Museums für Völkerkunde Berlin, N.F., 53).

**Gray**, Anne-Marie (1999). "Liberation songs sung by black South Africans during the 20th Century". *International journal of music education* 33.

**Joseph**, Rosemary (1983). "Zulu women's music". *African music: Journal of the International Library of African Music* 6:3.

**Mugovhani**, Ndwamato George (2006). *Venda choral music: Compositional styles*. D.Mus. University of South Africa.

**Rycroft**, David (1967). "Nguni Vocal Polyphony". *Journal of the International Folk Music Council* 19.

### ◆ Tanzania

**Barz**, Gregory Frederick (1996). "Kwayas, Kandas, Kiosks: The Popularization of Tanzanian choir music". *Ethnomusicology Online* 2.

**Barz**, Gregory Frederick (1997). *The performance of religious and social identity: An ethnography of post-mission kwaya music in Tanzania*. Ph.D. Rhode Island. Brown University.

**Vallejo**, Polo (2004). "Forme et texture polyphonique dans la musique des Wagogo de Tanzanie". *Cahiers de musiques traditionnelles* 17.

### ◆ Uganda

**Summit**, Jeffrey A. (2003). *Abayudaya. Music from the Jewish people of Uganda*. Washington DC: Smithsonian Folkways Recordings.

### ► Amerika AMERICA

**Amante y Zapata**, Joseph John (2002). *Sacred choral music in colonial Mexico, 1650–1750. An introduction*. D.M.A. University of Southern California.

**Aretz**, Isabel (1967). "The polyphonic chant in South America". *Journal of the International Folk Music Council* 19.

**Carrillo**, Juan Israel (1993). *Survey of choral music by selected Costa Rican composers*. D.M.A. Ohio: University of Cincinnati.

**Clark**, R. Andrew (2001). *American choral music in late nineteenth-century New Haven: The Gounod and New Haven Oratorio*

*Societies*. M.A. University of North Texas.

**Clarke**, Arthur Emanuel (1988). *Jamaican folk psalms: Choral settings of selected psalms based on Jamaican folk melodies, rhythms and harmonies, suitable for Jamaican students in secondary schools, churches and music festivals*. Ed.D. New York University.

**Dean**, Talmage W. (1988). *A survey of twentieth century Protestant church music in America*. Nashville: Broadman.

**Fansler**, Terry Lee (1982). *The anthem in America: 1900–1950*. Ph.D. University of North Texas.

**Guinand**, María; **Descombris**, Caroline; **Tagger**, Jutta (2003). “La musique chorale en Amérique latine aujourd’hui”. *Resonance: International Music Council* 34.

**Hamlett**, Robert Curtis (1986). *An investigation of selected colonial Latin American vocal/choral works, including practical performance editions (Peru, Mexico)*. Ph.D. The University of Southern Mississippi.

**Hardin**, W. Dan; **Orr**, N. Lee (1999). *Choral music in nineteenth-century America. A guide to the sources*. Lanham, Md.: Scarecrow Press.

**MacNeill**, Roger Malcolm (1986). *Secular choral Chamber music in America since 1950, as represented by the music for this Genre by Samuel Adler, Jean Berger, Eugene Butler, and Kirke Mechem*. D.A. University of Northern Colorado.

**McIntyre**, John (1993). “Twentieth-century Latin American choral music: An introductory survey”. *The choral journal* 33:10.

**Tiemstra**, Suzanne Spicer (1992). *The choral music of Latin America: A guide to compositions and research*. New York: Greenwood Press (Music reference collection, 36).

## ◆ Argentina

**Levy**, Clara Leonor (2008). *Choral arrangements of nine songs from Argentina for the children’s choir*. D.M.A. University of Southern California.

## ◆ Brasilien

**Antunes**, Jorge (1997). “O assobio”. *Revista da Sociedade Brasileira de Música Contemporânea* 4:4.

**Paula**, Isidoro Lessa de (1985). *Early hymnody in Brazilian baptist churches: Its sources and development*. D.M.A. Texas: Southwestern Baptist Theological Seminary.

**Rosa**, Lilia Oliveira de (2005). *Música brasileira para coros infantis (1960–2003): Catálogo on-line com obras a cappella*. Universidade Estadual de Campinas.

## ◆ Kanada CANADA

**Beatty**, Rodger James (1999). *Unison Canadian choral compositions: Selection and analysis for schools*. Ed.D. University of Toronto.

**Beckwith**, John (1994). “Choral music in Montreal circa 1900: Three composers”. *University of Toronto quarterly* 63:4.

**Brough**, John Stephen (2007). *Confederation to millennium: Choral music at Christ Church Cathedral, Ottawa*. D.Mus. University of Alberta.

**Canadian Music Centre** (1970). *Catalogue of Canadian choral music: Available for persual from the library of the Canadian Music Centre*. Toronto: Canadian Music Centre.

**Harding**, Bruce Reginald (1998). *Change and continuity: The development of tune repertoire for congregational singing in the United Church of Canada, 1925–1975*. Ottawa: National Library of Canada.

**Johnston**, Richard (1998). "Secular choral music". *CAML newsletter* 26:3.

**Kitz**, Mitchell (<sup>4</sup>1993). *Canadian choral music*. Toronto: CMC.

**Klymasz**, Robert B. (1993). "Tracking the 'living book': Doukhobor song in Canada since 1899". *Canadian folk music journal* 21.

**Peacock**, Kenneth (1970). *Songs of the Doukhobors. An introductory outline*. Ottawa: Queen's Printer.

### ◆ Mexico

**Bowers**, Theresa (2000). "The Vesper psalms of late eighteenth-century Mexico". *The choral journal* 40:8.

**Brothers**, Matthew Grey (2001). *The polyphonic Passion in seventeenth-century Mexico*. Ph.D. Santa Barbara: University of California.

### ◆ USA

**Brothers**, Thomas (1997). "Ideology and aurality in the vernacular traditions of African-American music (ca. 1890–1950)". *Black music research journal* 17:2.

**Bruce**, Neely (2000). "Sacred choral music in the United States: an overview". In: Potter, John (Ed.). *The Cambridge companion to singing*. Cambridge: Cambridge University Press, Bd. 11.

**Buck**, Dudley; **Crawford**, Richard A.; **Orr**, N. Lee (2006). "American Victorian choral music". *The American organist* 40:12.

**Cannady**, Gregory Darrel (2007). *Selected choral music composed since 1975 by American women composers*. D.M.A. University of Colorado.

**Christy**, Van Ambrose (1948). *Evaluation of choral music. Methods of appraising the practical value of choral compositions with reference to music generally*

*available in the United States*. New York: Columbia University.

**Dankner**, Laura (1995). "Choral tapestries: An anthology of contemporary American choral music". *American Music* 13:2.

**DeVenney**, David P. (1987). *Nineteenth-century American choral music. An annotated guide*. Berkeley: Fallen Leaf Press (Fallen Leaf reference books in music, 8).

**DeVenney**, David P. (1988). *Early American choral music: An annotated guide*. Berkeley: Fallen Leaf Press.

**DeVenney**, David P. (1990). *American Masses and Requiems: A descriptive guide*. Berkeley: Fallen Leaf Press.

**DeVenney**, David P. (1993). *American choral music since 1920: An annotated guide*. Berkeley: Fallen Leaf Press (Fallen Leaf reference books in music, 27).

**DeVenney**, David P. (1995). *Source readings in American choral music*. Missoula: College Music Society (Monographs and bibliographies in American music).

**DeVenney**, David P. (1999). *Varied carols. A survey of American choral literature*. Westport Conn.: Greenwood Press.

**DeVenney**, David P. (1999). "American choral music since 1985". In: Heintze, James R. (Ed.). *Perspectives on American music since 1950*. New York: Garland (Garland reference library of the humanities, 1953).

**DeVenney**, David P. (2000). "Towards a canon: Monuments of American choral music". *American choral review* 42:1.

**DeVenney**, David P. (2000). "American choral music at the millennium". In: Heintze, James R. (Ed.). *Reflections on American music. The twentieth century and the new millennium. A collection of essays presented in honor of the College Music Society*. Hillsdale, NY: Pendragon Press (CMS monographs and bibliographies in American music, 16).

**Ehmann**, Wilhelm (1971). "Choral music in the United States". *Choral journal* 12:1.

**Harris**, Carl Gordon (1972). *A study of characteristic stylistic trends found in the choral works of a selected group of Afro-American composers and arrangers*. Kansas City: University of Missouri.

**Krehbiel**, H.E. (1890). "Choral music in America". *The Musical Times and Singing Class Circular* 31:569.

**Lynch**, Shane M. (2008). *Music historiography and useful style histories: The case for the evolving era of neo-impressionism and its influence on American choral music of the late twentieth and early twenty-first centuries*. D.M.A. University of Washington.

**Payne**, William Gwinn (1986). *Stylistic Characteristics of Short Sacred choral Compositions Published and Performed in the United States: 1960–1985*. D.M.A. Arizona State University.

**Pennington**, Randy Keith (1982). *A study of Published choral Compositions by California State University, Long Beach students and Alumni: A Conductor's Perspective*. M.A. Long Beach: California State University.

**Pisciotta**, Louis Vincent (1967). *Texture in the choral works of selected contemporary American composers*. Ph.D. Indiana University.

**Pohly**, Linda (1995). "Alleluia! Sacred choral music in New England". *American Music* 13:1.

**Rapp**, Robert Maurice (1970). *Stylistic characteristics of the short sacred choral composition in the U.S.A., 1945–1960*. Ph.D. University of Wisconsin.

**Rayl**, David (1995). "The Illinois Wesleyan University choral commission series (1952–95): Trends in American choral music". *The choral journal* 35:9.

**Rucker**, Anthony Taylor (1992). *An index of choral music performed during*

*Southern Division Conventions of the American Choral Directors Association (1970–1990)*. Ph.D. The Florida State University.

**Sharp**, Timothy W. (1989). "Moravian choral music". *The choral journal* 30:3.

**Specht**, R. John (1987). "Americana: Choral Masterworks of American Composers". *American Music* 5:2.

**Spillane**, James David (2004). *All-state choral music: A comprehensive study of the music selected for the high school all-state choirs of the fifty states from 1995–2000*. D.M.A. The University of Arizona.

**van Camp**, Leonard (1981). "Nineteenth-century choral music in America: A German legacy". *American choral review* 23:4.

**van Christy**, Ambrose (1949). *Evaluation of choral music; methods of appraising the practical value of choral compositions with reference to music generally available in the United States*. Ph.D. New York: Columbia University.

## ◆ Venezuela

**Grases**, Cristian (2009). *Nine Venezuelan composers and a catalogue of their choral works*. D.M.A. Florida: University of Miami.

## ► Asien ASIA

### ◆ China

**Fan**, Zuyin (2003). "Zhongguo duoshengbu min'ge gaishu". [Outline of polyphonic traditional song in China]. *Zhejiang Yishu Zhiye Xueyuan xuebao/Journal of Zhejiang Vocational Academy of Art* 1:1.

**Ji**, Xiaohua (2007). "Yanan luyi shiqi de hechangzuopin yanjiu". [Chorus pieces from the Yan'an period of Lu yi]. *Yuefu*

*xinsheng: Shenyang yinyuexueyuan xuebao* 98:4.

**Liu, Wen** (2007). "Debao beilu geshou minjian hechang guan". [Observing the folk chorus of the Debao Beilu singers]. *Renmin yinyue: Pinglun* 8:515.

**Shi, Wangwei** (2003). "Zhejiang quyiyinyue zhong de yichang zhonghe". ["One sings and the others harmonize" in the music of Zhejiang quyiyinyue]. *Zhejiang Yishu Zhiye Xueyuan xuebao* 3:3.

**Wang, Yuhe** (1989). "Zhongguo xiandai hechang yinyue (1946–1976)". [Contemporary Chinese choral music (1946–1976)]. *Yinyue yanjiu* 2:53.

**Wu, Dingbang; Dong, Tuan** (2003). "Dongzu dage fudiao yanjiu". [Research on polyphony in Kam galao]. In: Zhang, Zhongxiao; Yang, Fanggang; He, Guangyu (Eds.). *Dongzu dage yanjiu wushinian*. [Fifty years of research on the galao of Dong people]. Guizhou: Guizhou Minzu Chubanshe Guiyang.

**Wu, Peng** (1990). "Moran huishou wen zhiyin: Ping 1989 nian geju chuangzuo". [Knowing the sound of Moran huishou: Commentary on song compositions in 1989]. *Zhongguo yinyue nianjian* 4.

**Wu, Yiping** (2000). *Folk idioms in the choral compositions of the People's Republic of China*. D.M.A. The University of Iowa.

**Yip, Mo-Ling Chan** (1994). *The emergence and development of Chinese choral music in the twentieth century*. D.M.A. Austin: The University of Texas.

**Zhang, Zhongxiao; Yang, Fanggang; He, Guangyu** (Eds.) (2003). *Dongzu dage yanjiu wushinian*. [Fifty years of research on the galao of Dong people]. Guizhou: Guizhou Minzu Chubanshe Guiyang.

## ◆ Japan

**Howell, Matthew C.** (2008). *A conductor's introduction to the performance of*

*modern Japanese choral music*. D.M.A. The University of Arizona.

## ◆ Korea

**Cha, Yeong Hoi** (2002). *An analytical study of Korean-based sacred choral music: Korean traditional music and its relation to fourteen selected Korean sacred choral works*. D.M.A. University of Washington.

**Choi, Young Ju** (2005). *Survey of choral music by selected twentieth-century Korean composers*. D.M.A. Ohio: University of Cincinnati.

**Ha, Jae-Song** (2006). *A conductor's guide to selected sacred choral works composed between 1980 and 2005 by Korean composers*. D.M.A. Kentucky: The Southern Baptist Theological Seminary.

**Kang, Soyun Ham** (1999). *Korean folk songs as choral music: Approaches to the repertory for non-Korean musicians*. M.M. Long Beach: California State University.

**Kim, Eun-sil** (2008). *A study of Arirang and its influence on contemporary Korean choral works*. D.M.A. University of Southern California.

**Min, In-Gi** (2001). *The development of Korean choral music*. D.M.A. University of Southern California.

## ◆ Taiwan

**Chang, Cheng-pu** (2007). *Taiwanese choral music: History and use of traditional aboriginal music in selected works*. D.M.A. Florida: University of Miami.

**Tai, Yi-Yin** (2004). *A performance guide to Taiwanese folksong arrangements for Western choirs*. D.M.A. Madison: The University of Wisconsin.

## ► Australia, Oceania

**Campbell, Peter; Cowan, Anne** (1995). *Catalogue of choral music in the music Lending Scheme*. Canberra: Canberra Choral Society.

**Engle, Robert Irwin** (1993). "The changing concept of desirable tone quality in Samoan choral singing". *The choral journal* 33:10.

**Heino, Anni** (2009). "Resonate. 5 (18 December 2009): Something to sing about: The good health of Australian choral music". *Resonate* 5.

**Pritchard, Brian W.** (1981). *Sing! A catalogue of choral scores in multiple copies held by New Zealand musical societies and libraries*. Wellington: New Zealand Library Association.

**Zemp, Hugo** (1978). *Polyphonies des Iles Salomon (Guadalcanal et Savo)*. Paris: Musée de l'Homme (Collection CNRS).

## ► Europa *EUROPE*

**Bessler, Heinrich** (1954). "Singstil und Instrumentalstil in der europäischen Musik". In: Brennecke, Wilfried; Kahl, Willi; Steglich, Rudolf (Eds.). *Bericht über den Internationalen musikwissenschaftlichen Kongress*. Kassel: Bärenreiter.

**Brusniak, Friedhelm; Rojko, Pavel** (2009). "Atlas pjesama europskih jezika Zvučnog Mosta". *Tonovi: Časopis glazbenih i plesnih pedagoga* 24:1:53.

**Čapalija Ljubomirov, Nikola** (2000). "Liturgijske i paraliturgijske pobožnosti i crkveno pjevanje u župi Drvenik kroz povijest do danas". In: Pažanin, Ivan (Ed.). *Zbornik otoka Drvenika*. [Collection of essays about the island of Drvenik]. Drvenik: Župa Sv. Jurja Mučenika.

**Demjanov, Nikolaj Ivanovic** (1927). *Chorovoj Repertuar*. Moskva: Doloj Negramotnost'.

**Geysen, Frans** (1982). "Sporen der Renaissance in hedendaagse Europese koormuziek". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 18:2.

**Gossett, Philip; Macchione, Daniela** (2005). "Le 'edizioni distrutte' e il significato dei cori operistici nel Risorgimento". *Il saggiautore musicale: Rivista semestrale di musicologia* 12:2.

**Lorenz, Karl** (1976). "Irrationale Rhythmen und Chorgesang". *Musikerziehung: Zeitschrift der Musikerzieher Österreichs* 30:1.

**Powers, Harold S.** (1992). "Modality as a European cultural construct". In: Dalmonte, Rossana; Baroni, Mario (Eds.). *Secondo convegno europeo di analisi musicale. Atti*. Trento: Dipartimento di storia della civiltà europea Università degli studi di Trento (Studi e testi, 1).

**Reviczky, Béla** (1997). *Kórusok enciklopédiája*. Budapest: Gemini.

*Romania cantat. Gerhard Rohlf's zum 85. Geburtstag gewidmet. Lieder in alten und neuen Chorsätzen mit sprachlichen, literarischen und musikwissenschaftlichen Interpretationen* (1980). Tübingen: Gunter Narr Verlag.

## ◆ Baltiska stater *BALTIC STATES*

**Bohlin, Folke** (1996). "Eine wichtige Quelle zur Geschichte des orgelbegleiteten Gemeindegangs im Ostseeraum". In: Ochs, Ekkehard (Ed.). *Musica Baltica. Interregionale musik-kulturelle Beziehungen im Ostseeraum*. Frankfurt a.M.: Lang (Greifswalder Beiträge zur Musikwissenschaft, 4).

**Klotiš, Arnolds** (1990). "Lieder des Meeres. Chorwerke baltischer Komponisten". In: Danuser, Hermann; Gerlach, Hannelore; Köchel, Jürgen (Eds.). *Sonjetische Musik im Licht der Perestroika. Interpretationen, Quellentexte,*

*Komponistenmonographien*. Laaber: Laaber Verlag.

**Lesle**, Lutz (2002). "Ruhe den Toten, Friede den Lebenden: Neue geistliche Chormusik aus den baltischen Ländern". *Musik und Kirche* 72:5.

**Lesle**, Lutz (2006). "Durchbruch nach langer, dunkler Stille: Neue geistliche Chormusik aus den baltischen Ländern". *Musik und Kirche* 76:3.

### ● Estland *ESTONIA*

**Tamm**, Saari (2007). *Eesti Rahvusmeeskoori repertuaarist 1980. aastatel*. [The repertoire of the Estonian National Male choir in 1980s]. In: Lippus, Urve (Ed.). *Meeskoor ja meestaul*. [Men's choir and men's song]. Tallinn: Eesti Muusika – ja Teatriakadeemia (Eesti muusikaloo toimetised).

**Wolverton**, Vance D. (1998). "Breaking the silence: Choral music of the Baltic republics. I: Estonia". *The choral journal* 38:7.

### ● Lettland *LATVIA*

**Grauzdiņa**, Olgerts Grāvītis;  
**Grauzdiņa**, Ilma (1990). *Dziesmu svētki Latvijā. Norise, skaitļi, fakti*. Rīga: Latvijas Enciklopēdija.

**Kārklīšs**, Ludvigs (1972). "Dazi muzikas formas jautājumi latviešu jaukta kora dziesma". [Some questions concerning musical form in the Latvian song for mixed choir]. In: Grinfelds, Nils; Darkevičs, Arvids; Kārklīšs, Ludvigs (Eds.). *Latviešu mūzika*. Rīga: Liesma.

**Sweers**, Britta (2008). "Lettland: Bernstein und Chöre – Eine musikalische Exkursion in das Baltikum". *Musik & Bildung: Zeitschrift für Musik in den Klassen 5–13* 40:4.

**Wolverton**, Vance D. (1998). "Breaking the silence: Choral music of the Baltic republics. II: Latvia". *The choral journal* 38:9.

### ● Litauen *LITHUANIA*

**Wolverton**, Vance D. (1998). "Breaking the silence: Choral music of the Baltic republics. III: Lithuania". *The choral journal* 38:10.

### ◆ Belgien *BELGIUM*

(1980). "La musique chorale en Belgique". *Chant choral: Le journal du chant choral* 25.

**Magro**, Agostino (2000). "Plain-chant ou polyphonie? À propos de Saint-Martin de Tours à la fin du Moyen Âge". In: Bouckaert, Bruno (Ed.). *The Di Martinelli Music Collection (KULeuven, University Archives). Colloquium proceedings, Leuven 02.02.1998*. Peer: Alamire (Yearbook of the Alamire Foundation, 4).

### ◆ Bulgaria

**Balareva**, Agapija Dimitrova (1968). *Bulgarskoto chorovo akapelno tvorcestvo*. [Bulgarian a cappella choral music]. Sofija: Nauka i Izkustvo.

### ◆ Frankrike *FRANCE*

**Duron**, Jean (Ed.) (1997). *Plain-chant et liturgie en France au XVIIe siècle*. Versailles: Centre de Musique Baroque de Versailles (Publications du Centre de Musique Baroque de Versailles).

**Geysen**, Frans (1982). "Sporen der Middeleeuwen in hedendaagse Franse koormuziek". *Adem: Driemaandelijks tijdschrift voor muziek cultuur* 18:1.

**Lespinard, Bernadette** (2006). "Vincent d'Indy et la naissance d'un genre nouveau: Les chansons populaires françaises arrangées pour chœur mixte a capella". In: Schwartz, Manuela; Chimènes, Myriam (Eds.). *Vincent d'Indy et son temps*. Sprimont: Mardaga.

**Lortat-Jacob, Bernard** (1996). "Chants de la Passion en Sardaigne et hypothèses concernant la structure harmonique du chant corse". In: Pérès, Marcel; Laade, Wolfgang (Eds.). *Le chant religieux corse. État, comparaisons, perspectives*. Royaumont: CREAPHIS (Wolfgang Laade Music of Man Archive).

**Römer, Markus** (1996). "Faits stylistiques et historiques du chant religieux en Corse". In: Pérès, Marcel; Laade, Wolfgang (Eds.). *Le chant religieux corse. État, comparaisons, perspectives*. Royaumont: CREAPHIS (Wolfgang Laade Music of Man Archive).

#### ◆ **Greekland GREECE**

**Baud-Bovy, Samuel** (1979). "L'ornementation dans le chant de l'église grecque et la chanson populaire grecque moderne". *Studia musicologica Academiae Scientiarum Hungaricae* 21.

**Messoloras, Irene Rose** (2008). *East meets West: Arranging traditional Greek folk songs for modern chorus*. D.M.A. Los Angeles: University of California.

**Peristeris, Spyridon** (1964). "Chansons polyphoniques de l'Épire du nord". *Journal of the International Folk Music Council* 16.

#### ◆ **Irland IRELAND**

**Harrison, Frank Llewellyn** (1967). "Polyphony in mediaeval Ireland". In: Ruhnke, Martin (Ed.). *Festschrift Bruno Stäblein zum 70. Geburtstag*. Kassel: Bärenreiter.

#### ◆ **Italien ITALY**

**Barrow, Lee G.** (1990). "The rebirth of choral music in Italy". *American choral review* 32:1–2.

**Jeppesen, Knud** (1944). "Venetian folk-songs of the Renaissance". In: Chase, Gilbert; Mendel, Arthur; Reese, Gustave; Rolland, Romain; Schweitzer, Albert; Smith, Carleton Sprague (Eds.). *Papers read at the International Congress of Musicology*. New York: Music Educators National Conference.

**Lubej, Emil H.** (1987). *Die Gesänge der tenores aus Sardinien: Musikwissenschaftliche Behandlung des cantu a sa seria nebst einer Einführung in den Gesangsstil unter Berücksichtigung allgemein-kultureller und sprachwissenschaftlicher Aspekte*. Diss. Universität Wien.

**Lubej, Emil H.** (1994). "Die Stimmgebung in den Gesängen der tenores aus Sardinien". In: Hilscher, Elisabeth Th; Fördermayr, Franz (Eds.). *Vergleichend-systematische Musikwissenschaft. Beiträge zu Methode und Problematik der systematischen, ethnologischen und historischen Musikwissenschaft. Franz Fördermayr zum 60. Geburtstag*. Tutzing: Schneider (Wiener Veröffentlichungen zur Musikwissenschaft, 31).

#### ◆ **Kroatia CROATIA**

**Breko Kustura, Hana** (2008). "Primjeri jednostavnog liturgijskog višeglasja iz Hrvatske u europskom kontekstu". [Examples of the simple liturgical polyphony from Croatia in European context]. *Arti musices: Hrvatski muzikološki zbornik* 39:1.

**Caleta, Josko** (2008). "The 'klapa movement': Multipart singing as a popular tradition". *Narodna umjetnost: Hrvatski casopis za etnologiju i folkloristiku* 45:1.



**Martinić, Jerko** (2007). "Tri napjeva iz repertoara pučkog crkvenog pjevanja župe Sv. Križa, Veli Varoš u gradu Splitu". [Three tunes from the repertoire of the traditional congregational singing in the parish of Sv. Križ, Veli Varoš in the city of Split]. *Arti musices: Hrvatski muzikološki zbornik* 38:1.

**Špralja, Izak** (2003). "Hrvatske crkvene korizmene popijevke i popijevke o mucu Isusovoj". [Croatian congregational Lent songs and songs about Passion]. In: Čikeš, Jozo (Ed.). *Pasijska baština: Muka kao nepresušno nadahnuće kulture III*. [Passion heritage: Passion as an unlimited inspiration of culture. III]. Zagreb: Pasijska Baština.

#### ◆ **Nederländerna THE NETHERLANDS**

**van Reijen, Paul** (1999). "Oude zeehelden en andere chauvinismen: Op zoek naar het Nederlandse in de koormuziek". *Mens en melodie: Algemeen maandblad voor muziek* 54.

#### ◆ **Norden NORTHERN EUROPE**

**Andersson, Greger** (Ed.) (1993). *Koral i Norden: 10 koralexperter från ett symposium i anslutning till Harald Göranssons disputation om 1697 års koralpsalmbok söndagen den 17 maj 1992*. Uppsala universitet.

**Andersson, Greger** (1997). *Musik i Norden*. Stockholm: Kungl. Musikaliska Akademien (Föreningen Nordens årsbok, 1998).

**Andersson, Greger; Bruch, Axel** (2001). *Musikgeschichte Nordeuropas. Dänemark, Finnland, Island, Norwegen, Schweden*. Stuttgart: Metzler.

**Hemberg, Eskil** (1969). "Körmusik i Norden efter 1900!". *Musiklivet: Vår sång* 1/2.

**Krones, Hartmut** (2008). "Dadaistische und lettristische Elemente in der neuen skandinavischen Chormusik: am Beispiel einiger Werke von Einojuhani Rautavaara, Folke Rabe, Lars Edlund und Jaako Mäntyjärvi". In: Krones, Hartmut (Ed.). *Multikulturelle und internationale Konzepte in der Neuen Musik*. Wien: Böhlau (Wiener Schriften zur Stilkunde und Aufführungspraxis Sonderreihe Symposien zu Wien Modern, 4).

#### ● **Danmark DENMARK**

**Docter, David Reinhardt** (1976). *Choral music in Denmark: 1900–1960*. Ph.D. Minneapolis. University of Minnesota.

**Glahn, Henrik** (2000). "Om melodiforholdene i Kingos Graduale". *Hymnologiske meddelelser* 29:1.

**Kullberg, Erling** (2009). *Sange for kor: Danske kormusik i det 20. århundrede*. København: Wilhelm Hansen.

**Nørgård, Per** (1993). *Korbogen: Viser, sange og motetter for blandet kor 1952–1992*. København: Wilhelm Hansen.

#### ● **Finland**

**Dahlström, Fabian; Sööro, Anu** (2009). "'Piae cantiones' traditsioon Soomes 1616–1900". [The tradition of the 'Piae cantiones' in Finland 1616–1900]. *Res musica* 1.

**Maki, David John** (2003). *Kalevala Songs*. D.M.A. University of Michigan.

**Sandborg, Jeffrey Richard** (1982). "Finnish choral music". *Choral journal* 22:8.

**Sandborg, Jeffrey Richard** (1991). *Modern Finnish choral music and Joonas Kokkonen's "Requiem"*. D.M.A. Urbana-Champaign: University of Illinois.

● **Island ICELAND**

**Sigurdsson, Jón Ólafur** (1997). *Isländsk körsång i Skandinavien*. C/D-uppsats. Lunds universitet.

● **Norge NORWAY**

**Beck, T.** (1946). "Nye toner i norsk korsang". *Musiklivet. Vår sang* 19.

**Hanssen, Yngve Sporild** (2000). *Norske folketonar arrangert for kor: bagrunnsstoff, analyse og kommentar*. Oslo: Y.S. Hanssen.

**Holten, Bo** (1995). *Sange for kor 1968–95*. Egtved: Edition Egtved.

● **Sverige SWEDEN**

**Åhlén, Carl-Gunnar** (2002). "Svenska tungor. En körantologi 1900–1950". Kommentarthäfte.

**Andersson, Joakim** (1993). "Post-war Swedish music for mixed chorus a capella". *Fazer music news* 6.

**Edlund, Lars** (1971). "Den nya körmusiken. Några iakttagelser under perioden 1945–1970 beträffande blandad kör a cappella". In: Hilleström, Gustaf (Ed.). *Svenska musikperspektiv: Minnesskrift vid Kungl. Musikaliska Akademiens 200-årsjubileum 1971*. Stockholm: Nordiska musikförlaget.

**Evertsson, Anna J.** (2002). 'Gå vi till paradiset med sang': *Psalmers funktion i begravningsgudstjänster*. Lund: Arcus.

**Fagijs, Gunnel** (1999). "Från Berg till Bäck: svensk kör- och orgelmusik: Swedish choral and organ music". Ericson, Erik (Ed.). *Från Berg till Bäck*. Stockholm: Phono Suecia.

**Göransson, Harald** (1997). *Koral och andlig visa i Sverige*. Stockholm: Norstedt.

**Hedell, Kia** (2007). "Svenska körer sjunger svenskt?" *Presentation av och reflektioner kring en kartläggning av svensk musik i fyra körens*

*repertoar*. Uppsala universitetets körcentrum.

**Heimbucher, Christoph** (2003). "Chorlandschaft Schweden: Ein kommentierter CD-Überblick". *Musik und Kirche* 73:2.

**Kollberg, Py Hellman Anna-Karin** (1998). *Sjunger sjunger med stor fröjd. En resa i flerstämmig folksång*. Uppsats. Stockholm.

**Leibbrandt, Ingrid** (2004). *On the road to paradise: A journey through modern Swedish choral music with Lars Edlund, Eric Ericson, Ingvar Lidholm and Bo Wallner*. Stockholm: KMH förlaget.

**Ramsten, Märta** (1994). "Uti vår hage: några anteckningar kring den "svenskaste" av kör-visor". *Alfvéniana* 1.

*Swedish choral music: A selective catalogue* (1988). Stockholm: Swedish Music Information Center.

◆ **Makedonien**

**Linin, Aleksandar** (1972). "Polifonite formi vo Makedonija". [Polyphonic forms in Macedonia]. In: Žganec Vinko (Ed.). *Rad XVII kongresa Saveza Udruženja Folklorista Jugoslavije*. [Proceedings of the 17th congress of the Savez Udruženja Folklorista Jugoslavije]. Zagreb: Savez Udruženja Folklorista Jugoslavije.

◆ **Österrike AUSTRIA**

**Chang, Yea-Tyng** (2004). "French African Christian songs in Vienna". In: Niles, Don (Ed.). *37th world conference of the International Council for Traditional Music: Conference contributions – Abstracts*. Fuzhou: International Council for Traditional Music.

### ◆ Polen *POLAND*

**Brough**, Delma (1981). *Polish seventeenth-century church music: With reference to the influence of historical, political, and social conditions*. New York: General Music Publishing Co.

**Gancarczyk**, Pawel (2003). "Cantus planus multiplex in Polen: Von einer mündlichen Tradition zur Notenschrift". In: Dobszay, László (Ed.). *The past in the present. Papers read at the IMS Intercongressional Symposium and the 10th Meeting of the Cantus Planus, Budapest & Visegrád, 2000*. Budapest: Liszt Ferenc Acad. of Music.

### ◆ Portugal

**Caufriez**, Anne (1993). "Les polyphonies du Nord du Portugal". In: *Seem a Valencia: Encontres del Mediterrani*. Valencia: Generalitat Valenciana.

### ◆ Rumänien *ROMANIA*

**Sumski**, Alexandru (1980). "Zur rumänischen Vokalmusik des 20. Jahrhunderts". In: *Romania cantat. Gerhard Rohlf's zum 85. Geburtstag gewidmet. Lieder in alten und neuen Chorsätzen mit sprachlichen, literarischen und musikwissenschaftlichen Interpretationen*. Tübingen: Gunter Narr Verlag.

### ◆ Ryssland *RUSSIA*

**Alexandrowa**, Elena (1993). "Die Snamenny-Mehrstimmigkeit". In: Gerasimova-Persidskaâ, Nina Aleksandrovna (Ed.). *Altrussische Musik: Einführung in ihre Geschichte und Probleme*. Graz: Akademische Druck- und Verlagsanstalt (Grazer musikwissenschaftliche Arbeiten, 10).

**Beckwith**, R. Sterling (1968). "How to write a Russian Mass: In search of the choral tradition of the Russian church. II". *American choral review* 10:4.

**Belonenko**, Aleksandr Sergeevič (1979). *Problemy istorii i teorii drevnerusskoj muzyki*. [Problems in the history and theory of early Russian music]. Leningrad: Muzyka.

**Bražnikov**, Maksim Viktorovič (1966). "Russkoe cerkovnoe penie XII–XVIII vekov". [Russian church singing in the 12th to the 18th centuries]. In: Lissa, Zofia (Ed.). *Musica antiqua Europae orientalis*. Warszawa: Państwowe Wydawnictwo Naukowe Warszawa.

**Dunlop**, Carolyn C. (2000). *Galuppi to vorotnikov: Music of the Russian court chapel choir*. Amsterdam: Harwood Academic Publishers.

**Fedorovskaâ**, Natal'â Aleksandrovna (2010). "Muzykal'no-ritoričeskie figury anabasis i catabasis v otečestvennykh horovykh proizvedeniâh XVII–XVIII vekov". [Musical-rhetorical figures anabasis and catabasis in Russian choral works of the 17th–18th centuries]. *Muzykovedenie* 3.

**Gerasimova-Persidskaja**, Nina Aleksandrovna (Ed.) (1993). *Altrussische Musik: Einführung in ihre Geschichte und Probleme*. Graz: Akademische Druck- und Verlagsanstalt Graz (Grazer musikwissenschaftliche Arbeiten).

**Glagoleva**, A. V. (1997). *Očerki tradicij drevnerusskogo pevčeskogo iskusstva v chorovoj muzyke russkich kompozitorov XIX–XX vekov. Teksty lekcij po russkoj chorovoj kul'ture*. Samara: Samarskij Gosudarstvennyj Inst. Iskusstv i Kultury.

**Goodman**, A. (1999). *Stylistic trends in late 20th-century Russian choral music*. D.M.A. Ohio: University of Cincinnati.

**Kolovskij**, Oleg (1982). "Russkaja horovaja pesnja". [The Russian choral song]. In: Levando, Petr Petrovič (Ed.).

*Stanovlenie i razvitie nacional'nyh tradicij v russkom horovom iskusstve (tvorcestvo, ispolnitel'stvo, obrazovanie)*. [The formation and development of national traditions in Russian choral singing (repertory, performance practice, education)]. Leningrad: Leningradskaia gos. konservatoriia im. N.A. Rimsskogo-Korsakova.

**Paisov, Yu** (1991). *Sovremennaja russkaja chorovaja muzyka (1945–1980)*. [Contemporary Russian choral music (1945–1980): Essays on the history and theory of the genre]. Ph.D. Moskva: Iskusstvo-vedenie from Gosudarstvennaja Konservatorija imeni P.I. Čajkovskogo.

**Romanovskij, Nikolaj Veniaminovic** (1961). *Pamjatka ljubitelju chorovoj muzyki*. Leningrad.

**Romanovskij, Nikolaj Veniaminovic** (42000). *Chorovoj slovar'*. Moskva: Muzyka.

**Semenenko, N. F.** (1987). *Fol'klorni rysy harmonii chorovoi muzyky*. Kyiv: Naukova Dumka.

**Skrebkov, Sergej Sergeevič** (1966). "Evolucija stilja v Russkoj horovoj muzyke XVII veka". [The evolution of style in Russian choral music of the 17th century]. In: Lissa, Zofia (Ed.). *Musica antiqua Europae orientalis*. Warszawa: Państwowe Wydawnictwo Naukowe Warszawa.

**Vihanskaja, Anna; Gulesko, Irina** (1995). "Sovremennye principy voploscenija fol'klora v horovom kompozitorskom tvorcestve". In: Tomaševskaja, Tatjana (Ed.). *Russkaja horovaja kul'tura: Istorija, tradicii, sovremennye problemy*. Sankt-Peterburg: Akademiâ Kultury (Naučnye Trudy Sankt-Peterburgskoj Akademii Kultury).

**Wilcox, Keith Dwayne** (1998). *Russian sacred choral and folk music: A multicultural text for high schools and colleges*. D.M.A. Kansas City: University of Missouri.

**Žosan, Natalija** (1999). "Types of realization of Russian folklore in choral

music". *Sonus: A journal of investigations into global musical possibilities* 19:2.

#### ◆ Serbien **SERBIA**

**Marković, Tatjana** (1995). "Sonoro rustico in contemporary Serbian choral music". In: Marinković, Sonja; Veselinović-Hofman, Mirjana (Eds.). *4th international symposium Folklore – Music – Work of Art*. Beograd: Fakultet Muzičke Umetnosti.

**Perković-Radak, Ivana** (2006). "Retoričke strategije srpskog horskog crkvenog višeglasja pre 1914. godine: Na putu žanrovske prepoznatljivosti". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

**Zečević, Ana M.** (1998). "Horska muzika inspirisana delom Petra II Petrovića Njegoša". [Choral music inspired by works of Petar II Petrović Njegoš]. *Muzički glasnik Udruženja Kompozitora Crne Gore* 2:5.

#### ◆ Slovakien **SLOVAKIA**

**Mačák, Ivan** (Ed.) (1977). *Pramene slovenskej hudby*. [Sources of Slovak music]. Bratislava: Opus.

#### ◆ Slovenien **SLOVENIA**

**Weiss, Jernej** (2006). "Savremeno slovenačko horsko stvaralaštvo". In: Veselinović-Hofman, Mirjana (Ed.). *Novi zvuk: Internacionalni časopis za muziku*. 28 (2006): *Horsko stvaralaštvo jugoistočne Evrope*. Beograd: Savez Organizacija Kompozitora Jugoslavije.

◆ **Spanien SPAIN**

**Lütolf**, Max (1987). "Fünf Punkte zur Mehrstimmigkeit in Spanien vor 1320/30". *Revista de musicología* 10:1.

**Nelson**, Kathleen E. (1990). "Unknown polyphony in a fourteenth century Spanish Misal votivo". *Miscellanea musicologica: Adelaide studies in musicology* 17.

**Rubio**, Samuel (1974). "La música religiosa en El Escorial". *Tesoro Sacro Musical* 57:629.

**Weich-Shahak**, Susana; **Pelegrín**, Ana (2001). *Repertorio tradicional infantil sefardí. Retablas, juegos, canciones y romances de tradición oral*. Madrid: Compañía Literaria.

**Zapke**, Susana (2000). "Monodie und virtuelle Polyphonie in Aragón". In: Bouckaert, Bruno (Ed.). *The Di Martinelli Music Collection (KULeuven, University Archives). Colloquium proceedings, Leuven 02.02.1998*. Peer: Alamire (Yearbook of the Alamire Foundation, 4).

**Zulaica y Arregui**, José Gonzalo (1952). "El canto popular religioso en España". In: Anglès i Pàmies, Higiní (Ed.). *Atti del [I] Congresso internazionale di musica sacra*. Tournai: Desclée.

◆ **Storbritannien GREAT  
 BRITAIN**

**Archambo**, Shelley Batt (1986). "The development of the English carol through the fifteenth century". *Choral journal* 27:3.

**Brice**, Douglas (1967). *The folk carol of England*. London: Herbert Jenkins.

**Bryan**, John (1992). "Anthemes for versus and chorus...apt for viols and voyces": The development of the English consort anthem, with some approaches to performance practice". In: Paynter, John (Ed.). *Companion to*

*contemporary musical thought*. London: Routledge (Routledge reference).

**Büttner**, Fred (Ed.) (1990). *Klang und Konstruktion in der englischen Mehrstimmigkeit des 13. Jahrhunderts. Ein Beitrag zur Erforschung der Stimmtauschkompositionen in den Worcester-Fragmenten*. Diss. Tutzing: Schneider (Münchner Veröffentlichungen zur Musikgeschichte, 47).

**Campbell**, Don Richard (1998). *An annotated bibliography of contemporary Scottish choral music (1986–1995) and analyses of selected works*. D.M.A. Arizona State University.

**Crocker**, Richard L. (1990). "Polyphony in England in the thirteenth century". In: Hiley, David; Crocker, Richard L. (Eds.). *The new Oxford history of music. II: The early Middle Ages to 1300*. London: Oxford University Press (New Oxford history of music).

**Foreman**, Lewis (2001). *British choral music. A millennium performing conspectus of nineteenth & twentieth century music for choral societies celebrating performances given by the competing choral societies in the British Music Society Millennium Choral Competition 2000–2001*. Upminster: British Music Society.

**Fowler**, Lauren Patricia (1997). *The twentieth-century English unaccompanied mass: A comparative analysis of masses by Ralph Vaughan Williams, Herbert Howells, Bernard Stevens, and Edmund Rubbra*. D.A. University of Northern Colorado.

**Gant**, Andrew (2001). "In choirs and places where they sing": Ein Überblick über zeitgenössische britische Chormusik". *Musik & Kirche* 71:3.

**Harrison**, Frank Llewellyn (1978). "Polyphonic music for a chapel of Edward III". *Music & letters* 59:4.

**Hughes**, Andrew (1969). "The choir in fifteenth-century English music: Non-mensural polyphony". In: Reese, Gustave; Snow, Robert J. (Eds.). *Essays*

*in musicology in honor of Dragan Plamenac on his 70th birthday*. Pittsburgh: University of Pittsburgh Press.

**Lefferts, Peter M.; Bent, Margaret** (1982). "New sources of English thirteenth- and fourteenth-century polyphony". *Early music history: Studies in medieval and early modern music* 2.

**Luck, Georgina Clare** (2000). *Choral cathedral music in the Church of England: An examination into the diversity and potential of contemporary choral-writing at the end of the twentieth century*. M.A. University of Durham.

**Richards, James Howard** (1972). "The English glee". *American music teacher* 21:5.

**Sanders, Ernest H.** (1967). "Die Rolle der englischen Mehrstimmigkeit des Mittelalters in der Entwicklung von Cantus-firmus-Satz und Tonalitätsstruktur". *Archiv für Musikwissenschaft* 24:1.

#### ◆ Tjeckien CZECHIA

**Cheek, Timothy** (2002). "Singing in Czech: A guide to Czech lyric diction and vocal repertoire". *Notes: Quarterly journal of the Music Library Association* 58:4.

**Ledec, Jan** (1981). "Contemporary Czech choral music creation". *Choral journal* 21:9.

#### ◆ Tyskland GERMANY

**Fellerer, Karl Gustav** (1973). "Das deutsche Chorlied im 19. Jahrhundert". In: Arlt, Wulf; Lichtenhahn, Ernst; Oesch, Hans; Haas, Max (Eds.). *Gattungen der Musik in Einzeldarstellungen. Gedenkschrift Leo Schrade, I*. Bern: Francke Verlag.

**Fischer, S.; Fischer, Stefan** (2000). "Das Choralt tempo in der mecklenburgischen Kirchenmusik des späten 18. Jahrhunderts". In: Heller,

Karl (Ed.). *Musik in Mecklenburg. Beiträge eines Kolloquiums zur mecklenburgischen Musikgeschichte; mit einer Zeittafel und einer Auswahlbibliographie zur mecklenburgischen Musikgeschichte*. Hildesheim: Olms (Studien und Materialien zur Musikwissenschaft, 21).

**Hahn, Volker** (2004). "Zeitgenössische weltliche Chormusik in Dresden 1966–1999". In: Herrmann, Matthias (Ed.). *Dresden und die avancierte Musik im 20. Jahrhundert, Teil III. 1966–1999. Bericht über das vom Dresdner Zentrum für Zeitgenössische Musik und vom Institut für Musikwissenschaft der Hochschule für Musik "Carl Maria von Weber" Dresden veranstaltete Kolloquium vom 9. bis 11. Oktober 2000 in Dresden*. Laaber: Laaber-Verlag (Musik in Dresden, 6).

**Klusen, Ernst; Karbusický, Vladimír; Schepping, Wilhelm** (1975). *Zur Situation des Singens in der Bundesrepublik Deutschland. II: Die Lieder*. Köln: Hans Gerig (Musikalische Volkskunde).

**Seeley, Gilbert Stewart** (1969). *German protestant choral music since 1925*. University of Southern California.

#### ● DDR GDR

**Köppe, Regine** (1987). *Werke für Kinderchor a capella aus dem Schaffen von DDR-Komponisten im Zeitraum von 1975 bis 1986*. Diss. Halle-Wittenberg: Martin-Luther-Universität.

**Regina, Köppe** (1987). *Werke für Kinderchor a cappella aus dem Schaffen von DDR-Komponisten im Zeitraum von 1975 bis 1986*. Diss. Halle-Wittenberg: Martin-Luther-Universität.

**Reuter, Michael** (1985). *A-cappella-Werke für gemischten Chor von Komponisten der DDR*. Diss. Halle-Wittenberg: Martin-Luther-Universität.

## ◆ Ukraine

**Filz**, Bohdana (1965). *Chorovi obrobky ukraïns'kych narodnych pisen'. Tvorci prynzypy oprazjuvannja pisen' radjans'kymy kompozytoramy*. Kiev.

**Filz**, Bohdana (1965). "Polifonija v chorovyh obrobkach narodnych pisen' ukraïns'kych radjans'kyh kompozytoriv". In: *Sučasna ukraïns'ka muzyka*. Kiev.

**Parchomenko**, Lju (1979). "Žanr chorovoj pjesy v ukrainskoj muzyke". In: *Muzykal'naja kul'tura USSR*. Moskva.

## ◆ Ungern *HUNGARY*

**Rajeczky**, Benjámín (1966). "Mittelalterliche Mehrstimmigkeit in Ungarn". In: Lissa, Zofia (Ed.). *Musica antiqua Europae orientalis*. Warszawa: Państwowe Wydawnictwo Naukowe Warszawa.

**Rajeczky**, Benjamin (1984). "Ungarn: Choral im Volksmunde". In: Noll, Günther; Bröcker, Marianne (Eds.). *Musikalische Volkskunde – aktuell: Festschrift für Ernst Klusen zum 75. Geburtstag*. Bonn: Wegener.

## ○ SÄNGBÖCKER, MANUSKRIFT *CHOIR BOOKS, MANUSCRIPTS*

**Ameln**, Konrad (1979). "Johann Gottfried Herder als Gesangbuch-Herausgeber". *Jahrbuch für Liturgik und Hymnologie* 23.

**Bator**, Angelika (2004). "Der Chorbuchdruck Liber selectarum cantionum (Augsburg 1520): Ein drucktechnischer Vergleich der Exemplare aus Augsburg, München und Stuttgart". *Musik in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e.V.* 67.

**Bente**, Martin (1989). *Chorbücher und Handschriften in chorbuchartiger Notierung. Mit einem Anhang: Nachträge zu den Tabulaturen und Stimmbüchern*, KBM Band 5 2. München: G. Henle (Kataloge bayerischer Musiksammlung, 5/1).

**Blankenburg**, Walter (1974). "Johann Walters Chorgesangbuch von 1524 in hymnologischer Sicht". *Jahrbuch für Liturgik und Hymnologie* 18.

**Bleibinger**, Bernhard (2000). "Ein Chorbuch im Stiftsarchiv zu Laufen an der Salzach". *Musik in Bayern: Halbjahresschrift der Gesellschaft für Bayerische Musikgeschichte e. V.* 59.

**Bowers**, Roger (2005). "More on the Lambeth choirbook". *Early music* 33:4.

**Boyce**, James John (2008). *Carmelite liturgy and spiritual identity. The choir books of Kraków*. Turnhout: Brepols (Medieval church studies, 16).

**Brusniak**, Friedhelm (1984). "Der Kodex A.R. 773 (C 100) von Johann Buchmayer in der Proske-Bibliothek zu Regensburg: Ein Beitrag zur Geschichte der Vokalpolyphonie in Deutschland um 1560". In: Mahling, Christoph-Hellmut; Wiesmann, Sigrid (Eds.). *Bericht über den Internationalen Musikwissenschaftlichen Kongress Bayreuth, 1981*. Kassel: Bärenreiter.

**Brusniak**, Friedhelm (2005). "Das Volksliederbuch für Männerchor ('Kaiserliederbuch') als 'Volksliederbuch' und 'Volks-Liederbuch'". In: Salmen, Walter; Schubert, Giselher (Eds.). *Verflechtungen im 20. Jahrhundert. Komponisten im Spannungsfeld elitär – populär*. Mainz: Schott (Schott Musikwissenschaft, 10).

**Candelaria**, Lorenzo F. (2008). *The Rosary Cantoral. Ritual and social design in a chantbook from early Renaissance Toledo*. Rochester, NY: University of Rochester Press (Eastman studies in music, 51).

**Clark**, Daniel Scott (2005). *Transcriptions and performing editions of anonymous*

*compositions from the choir books of the Puebla Cathedral*. D.M.A. University of South Carolina.

**Comberiati**, Carmelo Peter (1994). "The copying and dissemination of choirbooks containing settings of the polyphonic Mass at the court of Emperor Rudolf II". *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich* 43.

**Crawford**, David (1975). *Sixteenth-century choirbooks in the Archivio Capitolare at Casale Monferrato*. American Institute of Musicology (Renaissance manuscript studies, 2).

**Crawford**, David E. (1975). *Sixteenth-century choirbooks in the Archivio capitolare at Casale Monferrato*. Roma: American Institute of Musicology (Renaissance manuscript studies, 2).

**Curtis**, Liane (Ed.) (1992). *Cambrai Cathedral choirbook*. Peer: Alamire Peer.

**Curtis**, Liane (1994). "Een koorboek van de kathedraal van Cambrai: Midden 15de eeuw". *Musica antiqua: Actuele informatie over oude muziek* 11:1.

**Davydova**, Ekaterina Gennadievna (2008). "Obihod svâšennika V. Lebedeva kak otaženie cerkovno-pevčeskoj praktiki Tambovskoj eparhii konca XIX–načala XX vekov". [Vasilij Lebedev's obihod: Reflections of sacred singing practices in the Tambov eparchy of the late 19th and early 20th centuries]. In: Vanovskaja, I. N. (Ed.). *Muzyka v sovremennom mire: Nauka, pedagogika, ispolnitel'stvo*. [Music in modern world: Scholarship, pedagogy, performance]. Tambov: Gosudarstvennyj Muzykal'no-Pedagogičeskij Institut imeni S.V. Rahmaninova.

**Demović**, Miho (1997). *Napivi Marijana Jaić: Prvi hrvatski orguljnik (kantual)*. [Marijan Jaić's Napivi: The first Croatian organ hymnal (chant book)]. Jaić, Marijan (Ed.). Zagreb: Kor Prvostolne Crkve.

**Demović**, Miho (2001). *Hrvatske crkvene pučke tiskane pjesmarice s napjevom*. [Croatian traditional printed hymnals with tunes]. Zagreb.

**Demović**, Miho (2003). "Pasijske popijevke u hrvatskim pučkim pjesmaricama s napjevom, tiskanim prije II. Vatikanskog Sabora". [Passion songs in Croatian congregational hymnals published before Vatican II.]. In: Čikeš, Jozo (Ed.). *Pasijska baština: Muka kao nepresušno nadahnuće kulture III*. [Passion heritage: Passion as an unlimited inspiration of culture. III]. Zagreb: Pasijska Baština.

**Dewitte**, Albert (1979). "De Koorboeken van de Brugse Magdalene in de XVe eeuw". *Biekerf* 79:7–8.

**Dickey**, Timothy John (2003). *Reading the Siena choirbook: A re-appraisal of the dating, musical repertoires, and Marian performance context of the Manuscript Siena, Biblioteca Comunale Degli Intronati, Ms. K. 1.2*. Ph.D. North Carolina: Duke University.

**Dillmar**, Anders Ingvar (2001). "Dödshugget mot vaar nationella tonkonst". *Haefnertidens koralfreform i historisk, etnohymnologisk och musikteologisk belysning*. Diss. Lunds universitet.

**Duffy**, Kathryn Ann Pohlmann (1995). *The Jena choirbooks: Music and liturgy at the Castle Church in Wittenberg under Frederick the Wise, elector of Saxony*. Ph.D. Illinois: The University of Chicago.

**Duka-Zólyomi**, Emese (2000). "Mađarské spevníky s hlavným zreteľom na Ęneklö Egyház (Spievajúca cirkev)". [Hungarian songbooks with special attention to Ęneklö Egyház]. *Musicologica slovaca et europaea* 20–21.

**English**, Kathryn Raimor (2001). *A musical response to the Reformation: Choirbooks 31, 32, 33 and 40 from the Hofkapelle of Ulrich VI of Wuerttemberg*. Ph.D. Pennsylvania: University of Pittsburgh.



- Erdmann, Jürgen; Potyra, Rudolf** (1987). *Lied und Chor in Geschichte und Gegenwart. Notenbücher von der Zeit Luthers bis zur Gegenwart. Ausstellung 8.5.–30.9.1987*. Coburg: Landesbibliothek.
- Federhofer, Hellmut** (1996). "Chorbücher in [Inner-] Österreich – Woraus musizierten die alten Kapellchöre?". In: Federhofer, Hellmut (Ed.). *Musik und Geschichte. Aufsätze aus nichtmusikalischen Zeitschriften*. Hildesheim: Olms (Musikwissenschaftliche Publikationen, 5).
- Federhofer, Hellmut** (2002). "Chorbücher der Universitätsbibliothek Graz in ihrer Beziehung zur Grazer Hofkapelle (1564–1619)". In: Konrad, Ulrich; Heidrich, Jürgen; Marx, Hans Joachim; Staehelin, Martin (Eds.). *Musikalische Quellen – Quellen zur Musikgeschichte. Festschrift für Martin Staehelin zum 65. Geburtstag*. Göttingen: Vandenhoeck & Ruprecht.
- Fitch, Fabrice** (2008). "Hearing John Browne's motets: Registrational space in the music of the Eton choirbook". *Early music* 36:1.
- Gallat-Morin, Élisabeth** (1991). "Un manuscrit de cantiques à Montréal (XVIII siècle)". *Canadian university music review/Revue de musique des universités canadiennes* 11:2.
- Galle, Daniela** (2003). "Mehrstimmige liturgische Musik aus dem Benediktinerkloster St. Ulrich und Afra: Die Chorbücher von Johannes Dreher". *Neues musikwissenschaftliches Jahrbuch* 11.
- Gárdonyi, Zsolt** (1994). "Über den Notentext im neuen Evangelischen Gesangbuch". *Musik und Kirche* 64:4.
- Gerken, Robert Edward** (1969). *The polyphonic cycles of the Proper of the Mass in the Trent codex 88 and Jena choirbooks 30 and 35*. Ph.D. Indiana University.
- Gerritsen-Geywitz, Gisela** (2003). "Die Chorbücher des Utrechter Marienkapitels aus kodikologischer Sicht". *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 53:1/2.
- Glahn, Henrik** (1998). "Omkring H.O.C. Zincks korallbog 1801. Nogle tilføjelser til facsimileudgavens efterskrift". *Dansk kirkesangs årsskrift* 32.
- Glahn, Henrik** (2001). "Fortalen til Melodeyen Gesangbuch, Hamburg 1604, oversat til dansk med en kritisk vurdering af dens betydning som musikhistorisk kilde". *Hymnologiske meddelelser* 30:3.
- Göransson, Harald O.** (1992). *Koralpsalmboken 1697: Studier i svensk koralhistoria*. Diss. Uppsala universitet.
- Grimminger, Daniel Jay** (2009). *Pennsylvania Dutch tune and chorale books in the early Republic: Music as a medium of cultural assimilation*. Ph.D. Pennsylvania: University of Pittsburgh.
- H. Hubert, Gabriella** (1999). "Gálszécsi István 1536-os és 1538-as krakkói énekeskönyve". [The Lutheran hymnal of István Gálszécsi (1536, 1538, Cracow)]. *Magyar egyházzene* 7:3.
- Hansson, Karl-Johan** (1967). *Koralpsalmboken 1697: En undersökning av dess tillkomst och musikaliska innehåll*. Turku: Åbo Akademi (Acta musica: Källskrifter och studier utgivna av Musikvetenskapliga Institutionen vid Åbo Akademi).
- Hansson, Karl-Johan** (1992). *Palmcröns Sångpsaltare: En svensk 1600-tals handskrift, dess ursprung, innehåll och plats i spänningsfältet mellan reformert och luthersket tradition*. Turku: Åbo Akademi.
- Harrison, Frank Llewellyn; Wibberley, Roger** (1981). *Manuscripts of fourteenth-century English polyphony: A selection of facsimiles*. London: Stainer & Bell (Early English church music).
- Heidrich, Jürgen** (1993). *Die deutschen Chorbücher aus der Hofkapelle Friedrichs des Weisen. Ein Beitrag zur mitteldeutschen geistlichen Musikpraxis um 1500*. Diss. Baden-Baden: Koerner (Sammlung

musikwissenschaftlicher Abhandlungen, 84).

**Hoover, Dale** (2004). *Affinity between chant and image: A study of late fourteenth-century Florentine antiphonary/gradual* (Baltimore: Walters Art Museum, ms. W153). Ph.D. Ohio University.

**Howe, Mark A. DeW** (2004). *The motets of the Domarchiv Aachen, choirbook II: Patterns of style and adaptation*. Ph.D. New York University.

**Huybens, Gilbert** (1997). "Meerstemmige muziek in oude gregoriaanse zangboken". *Musica antiqua: Actuele informatie over oude muziek* 14:2.

**Jansson, Henrik** (1963). *Kör- och orgelkoraler: förteckning över kör- och orgelbearbetningar i Den svenska koralboken jämte Tillägg till Den svenska koralboken*. Stockholm: Diakonistyrelsen.

**Jas, Eric Thomas Franciscus** (1997). *De koorboeken van de Pieterskerk te Leiden: Het zestiende-eeuwse muzikale erfgoed van een Hollands getijdencollege*. Ph.D. Rijksuniversiteit Utrecht.

**Kanazawa, Masakata** (1991). "Franchino Gafori and polyphonic hymns". In: Tokumaru, Yosihiko; Laade, Wolfgang (Eds.). *Tradition and its future in music. Report of SIMS 1990 Ósaka*. Tokyo: Mita Press.

**Keyes Miller, Catherine** (1948). *Fifteenth century record of English choir repertory*, B.M. Add. Ms. 5665 a transcription and commentary. Yale University.

**Kiel, Jacobijn** (2009). "A 16th-century manuscript in Regensburg". *Early music* 37:1.

**Klaper, Michael** (2005). "Zur Verschriftlichung karolingischer Gesangsformen: Ein Evangeliar des 9. Jahrhunderts als musikhistorische Quelle". *Die Musikforschung* 58:3.

**Klek, Konrad** (2005). "Das Phänomen 'Gölz': Sympathische und kritische

Beobachtungen zum Chorgesangbuch". *Musik und Kirche* 75:4.

**Kos, Koraljka** (1999). "Doprinos pavlina crkvenoj popijevci u Hrvatskoj". [The Paulists' contribution to congregational singing in Croatia]. *Lepoglavski zbornik* 19.

**Kraft, Sigisbert** (1976). *Der deutsche Gemeindegesang in der alt-katholischen Kirche: Kirchenlied, Messgesang – Ein Beitrag zur Gesangbuchforschung, eine Hilfe für die Praxis von heute*. Karlsruhe.

**Kümmerling, Harald** (1998). "Verte! Verte cito!" Chorbücher aus der Habsburger Residenz Mechelen: Ein Bericht". In: Klein, Heribert; Schmidt, Hans (Eds.). *Kirchenmusik in Geschichte und Gegenwart. Festschrift Hans Schmidt zum 65. Geburtstag*. Köln-Rheinkassel: Dohr.

**Kuret, Primož** (1996). "Slowenische protestantische Gesangbücher im 16. Jahrhundert". *Slovenská hudba: Revue pre hudobnú kultúru* 22:3–4.

**Lara Lara, Francisco Javier** (2004). *El canto llano en la catedral de Córdoba: Los libros corales de la misa*. Granada: Universidad de Granada.

**Leitner, Klaus Peter** (1996). "Die Gesang- und Liederbücher der Evangelisch Freikirchlichen Gemeinde der Baptisten." In: Nägele, Reiner; Zwink, Eberhard (Eds.). '...das heilige Evangelion in Schwang zu bringen': *Das Gesangbuch – Geschichte, Gestalt, Gebrauch*. Stuttgart: Württembergische Landesbibliothek.

**Lindsey, Mack Clay** (1981). *Klosterneuburg, codices 69 and 70: two sixteenth-century choirbooks, their music, and its liturgical use*. Ph.D. Indiana University.

**Lütolf, Max** (1983). *Anmerkungen zum liturgischen Gesang im mittelalterlichen St. Katharinenthal*. Luzern: Faksimile-Verlag.

**Lütolf, Max** (1994). "A new source for the Antiphonale Missarum". In: Hair, Greta Mary; Smith, Robyn E. (Eds.). *Songs of the dove and the nightingale. Sacred*

*and secular music c.900–c.1600*. Sydney: Currency Press (Australian studies in the history, philosophy, and social studies of music).

**Maiello, J.** (2007). *The Pistoia choirbooks: An introduction to the sources and repertory*. Ph.D. Santa Barbara: University of California.

**McDonald, Grantley** (2009). “La bibliothèque perdue de Christophe Brocart, chantre de François Ier”. *Revue de musicologie* 95:1.

**Miller, Catherine Keyes** (1948). *A fifteenth century record of English choir repertory: B.M. Add. MS. 5665; A transcription and commentary. (Volumes 1 and 2)*. Ph.D. Connecticut: Yale University.

**Monkres, Lynn Hugh** (1991). “*The Saint Gregory Hymnal and catholic choir book*”: *Analysis and hymnal companion*. D.M.A. Columbia: The Catholic University of America.

**Music, David W.** (2005). “An holy duty of God’s worship’: John Cotton’s singing of psalms a gospel ordinance”. *The hymn: A journal of congregational song* 56:1.

**Nägele, Reiner; Zwink, Eberhard** (1996). ‘...das heilige Evangelion in Schwang zu bringen’: *Das Gesangbuch – Geschichte, Gestalt, Gebrauch*. Nägele, Reiner (Ed.). Stuttgart: Württembergische Landesbibliothek.

**Noblitt, Thomas L.** (1969). “Das Chorbuch des Nikolaus Leopold (München, Staatsbibliothek, Mus. MS 3154): Repertorium”. *Archiv für Musikwissenschaft* 26:3.

**Noblitt, Thomas L.** (1998). “A polyphonic gradual for the literary brotherhood at the Church of St. Michael in Opatovice, Prague”. In: Staehelin, Martin (Ed.). *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*. Wiesbaden: Harrassowitz (Quellenstudien zur Musik der Renaissance, 3).

**Oláh, Szabolcs** (1998). “Bornemisza Péter és a bártfai 1593-as énekeskönyv: A prédikáció textusához igazodó gyülekezeti éneklés a Foliopostillában”. [Peter Bornemisza and the 1593 Bártfa hymnal: The role of the homily in congregational singing in the Foliopostilla]. *Magyar egyházzene* 6:2.

**Petzoldt, Martin** (2006). “Zur Magdeburger Gesangbuchgeschichte”. In: Wollny, Peter (Ed.). *Musikgeschichte im Zeichen der Reformation: Magdeburg – Ein kulturelles Zentrum in der mitteldeutschen Musiklandschaft*. Beeskow: Ortus Musikverlag (Jahrbuch/Ständige Konferenz Mitteldeutsche Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen e.V., 2005).

**Roche, Jerome** (1967). “An inventory of choirbooks at S. Maria Maggiore, Bergamo, January 1628”. *RMA research chronicle* 5.

**Roche, Jerome** (1992). “On the border between motet and spiritual madrigal: Early 17th-century books that mix motets and vernacular settings”. In: Colzani, Alberto; Luppi, Andrea; Padoan, Maurizio (Eds.). *Seicento inesplorato: L’evento musicale tra prassi e stile – Un modello di interdipendenza*. Como: Antiquae Musicae Italicae Studiosi.

**Roth, Adalbert** (1998). “Die Entstehung des ältesten Chorbuches mit polyphoner Musik der päpstlichen Kapelle: Città del Vaticano, Biblioteca Apostolica Vaticana, Fondo Cappella Sistina, Ms. 35”. In: Staehelin, Martin (Ed.). *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*. Wiesbaden: Harrassowitz (Quellenstudien zur Musik der Renaissance, 3).

**Schleifer, Eliyahu Arieh** (1979). *The Mexican choirbooks at the Newberry Library (Case Ms. VM 2147 C 36)*. Ph.D. Illinois: The University of Chicago.

**Schreurs, Eugeen** (1996). “Een koorboek van de Luevense

Karmelieten?”. *Musica antiqua: Actuele informatie over oude muziek* 13:2.

**Schuhmacher**, Gerhard (2002). “Vor- und Zwischenspiele in evangelischen Choralbüchern seit dem 18. Jahrhundert”. *Jahrbuch für Liturgik und Hymnologie* 41.

**Sing-Akademie** (2004). *Musikhandschriften der Staatsbibliothek zu Berlin, Preussischer Kulturbesitz. Teil 6: Die Sammlung der Sing-Akademie zu Berlin. Teil 1: Oratorien, Messen, Kantaten und andere geistliche Werke*. München: Saur.

**Škulj**, Edo (2001). *Hrenove korne knjige*. [Hren’s choir books]. Ljubljana: Družina.

**Slim**, H. Colin (1972). *A gift of madrigals and motets*. Chicago: University of Chicago Press.

**Steinhilber**, Alexander (2006). “Zwischen Unverfänglichkeit und Approbation: Überlegungen zum Repertoire eines Chorbuchs aus der Reformationszeit”. In: Wollny, Peter (Ed.). *Musikgeschichte im Zeichen der Reformation: Magdeburg – Ein kulturelles Zentrum in der mitteldeutschen Musiklandschaft*. Beeskow: Ortus Musikverlag (Jahrbuch/Ständige Konferenz Mitteldeutsche Barockmusik in Sachsen, Sachsen-Anhalt und Thüringen e.V., 2005).

**Strohm**, Reinhard (2002). “Alte Fragen und neue Überlegungen zum Chorbuch Lucca (Lucca, Archivio di Stato, Biblioteca Manoscritti 238 = I-Las 238)”. In: Konrad, Ulrich; Heidrich, Jürgen; Marx, Hans Joachim; Stachelin, Martin (Eds.). *Musikalische Quellen – Quellen zur Musikgeschichte. Festschrift für Martin Stachelin zum 65. Geburtstag*. Göttingen: Vandenhoeck & Ruprecht.

**Tirro**, Frank Pascale (1974). *Giovanni Spataro’s choirbooks in the Archive of San Petronio in Bologna*. Ph.D. Illinois: The University of Chicago.

**Walter**, Johann (1979). *Das Geistliche Gesangbuchlein “Chorgesangbuch”: Faksimile-Nachdruck des Zweitdruckes Worms 1525*. Kassel: Bärenreiter (Documenta musicologica; Druckschriften-Faksimiles, 1/33).

**Weiß**, Ulman (2000). “Ein Chorbuch der Erfurter Kaufmannskirche aus der Bachzeit”. In: Weiß, Ulman (Ed.). *Erfurter Musikkultur im Barock*. Erfurt: Verein für die Geschichte und Altertumskunde von Erfurt (Kleine Schriften des Vereins für die Geschichte und Altertumskunde von Erfurt e.V., 4)

**Williams**, Carol Janice (1979). “The Salve Regina settings in the Eton choirbook”. *Miscellanea musicologica: Adelaide studies in musicology* 10.

**Woods**, Isobel Paterson (1984). *The Carror choirbook*. Ph.D. New Jersey: Princeton University.

**Wüstefeld**, Wilhelmina C. M. (2000). “Een graduale ter nagedachtenis: Een monumentaal koorboek nog eens bekeken”. *Tijdschrift voor Gregoriaans: Contactorgaan van de Stichting Amici Cantus Gregoriani* 25:3.

**Zwink**, Eberhard (1996). “Das Gesangbuch in drei christlichen Sondergruppen des 19. Jahrhunderts.” In: Nägele, Reiner; Zwink, Eberhard (Eds.). *‘...das heilige Evangelion in Schwang zu bringen’: Das Gesangbuch – Geschichte, Gestalt, Gebrauch*. Stuttgart: Württembergische Landesbibliothek.

**Zwitser**, Jan Jaap (2003). “De gregoriaanse koorboeken van de Illustre Lieve Vrouwe Broederschap te ‘s-Hertogenbosch”. *Tijdschrift voor Gregoriaans: Contactorgaan van de Stichting Amici Cantus Gregoriani* 28:2.

**5 KÖR OCH DRAMA,  
LITTERATUR OCH FILM  
CHOIR AND DRAMA,  
LITERATURE AND FILM**

**Adler Sandblad**, Fia (2001). *Dramatiska kören. Att gestalta upplevelsen bortom orden*. Varberg: Argument.

**Berry**, Herbert (2001). "Where Was the Playhouse in Which the Boy Choristers of St. Paul's Cathedral Performed Plays?". *Medieval and Renaissance Drama in England: An Annual Gathering of Research, Criticism and Reviews* 13.

**Davison**, Joseph Frederick (2002). *Ancient texts, new voices*. D.M.A. Los Angeles: University of California.

**Flynn**, Jane (2008). "Thomas Mulliner: An Apprentice of John Heywood?". In: Boynton, Susan; Rice, Eric N. (Eds.). *Young Choristers, 650–1700*. Woodbridge: Boydell Press (Studies in medieval and Renaissance music, 7).

**Fraser**, Barbara Means (1997). "Revisiting Greece: The Sondheim chorus". In: Gordon, Joanne Lesley (Ed.). *Stephen Sondheim. A casebook*. New York: Garland (Garland reference library of the humanities, 1916).

**Johnson**, James Roger (1988). *The primacy of form: A study of the philosophical development of Susanne K. Langer with implications for choral music*. Ph.D. Urbana-Champaign: University of Illinois.

**Leger**, Richard J. (2008). *Le chœur: De la conscience collective à la conscience individuelle. Exploration de la choralité*. M.A. University of Ottawa.

**Loeben**, Miriam (1993). "A Kingdom for a Stage' oder a Kingdom for a Screen? Der Chorus in Kenneth Branaghs Henry V im Vergleich zu Shakespeares dramatischem Text". *Deutsche Shakespeare-Gesellschaft West: Jahrbuch*.

**Lovelock**, John David (1989). *The function of music in Greek drama, and its influence on Italian theatre and theatre music in the Renaissance*. Ph.D. Milton Keynes. Open University.

**Mégevand**, Martin (2003). "L'Éternel Retour du chœur". *Littérature* 131:9.

**Mégevand**, Martin (2005/06). "Esthétiques chorales de la disparition". *Litf* 138.

**Morgan**, Jack (1999/2000). "Queer choirs: Sacred music, Joyce's 'The Dead,' and the sexual politics of Victorian aestheticism". *James Joyce Quarterly* 37:1–2.

**Nagy**, Gregory (1991). "Song and dance: Reflections on a comparison of a Faroese ballad with a Greek choral lyric". In: Harris, Joseph (Ed.). *The ballad and oral literature*. Cambridge: Harvard University Press (Harvard English studies, 17).

**Pineau**, Laure (2009). "Musset et la voix du chœur: Entre héritage antique et modernité romantique". *Litt* 61.

**Pizzato**, Mark (1992). "Redressing the Chorus: Nietzsche in Eliot". *JRStud* 6:2.

**Skoog**, William M. (2008). "Musical settings of war texts in two twentieth-century British choral works". In: Pine, Richard; Patten, Eve (Eds.). *Literatures of War*. Newcastle upon Tyne: Cambridge Scholars.

**Sloan**, Karen S. (2006). "The nineteenth-century church music controversy: A possible referent for Cooper's 'Manifestly Impossible' singing-master in The Last of the Mohicans". *ANQ* 19:1.

**Steele**, Peter (1997). "Voice and Chorus". *Southerly* 57:1.

**Traoré**, Dominique (2006). "Choralité et dialogisme dans les dramaturgies contemporaines d'Afrique noire". *Notre Librairie: Revue des Littératures du Sud* 162:6.

**Vickers, Brian** (1997). "‘Suppose you see’: The chorus in Henry V and The Mirror for Magistrates". In: Batchelor, John; Cain, Tom; Lamont, Claire (Eds.). *Shakespearean Continuities*. Basingstoke, England; New York, NY: Macmillan; St. Martin’s.

**Volkonskij, Sergej** (2003). "Drevnij hor na sovremennoj scene". In: Kravcenko, Al’bert I. (Ed.). *Kul’turologija. Chrestomatija dlja vysszej skoly*. Moskva: Akademiceskij Proekt (Gaudeamus).

**Williams, George Walton** (1996). "Five-act structure and the choruses in Henry V". *Cahiers Elisabéthains: Late Medieval and Renaissance Studies* 50:10.

**Woshinsky, Barbara R.** (1994). "La musique parlante: La fonction du chœur dans l’Esther de Racine". *Littératures classiques* 21.

#### ○ ANTIKEN *ANTIQUITY*

**Aloni, Antonio** (1998). *Cantare glorie di eroi. Comunicazione e performance poetica nella Grecia arcaica*. Torino: Paravia Scriptorium (Gli alambicchi, 19).

**Anacreon** (1988). *Anacreon. Anacreontea. Choral lyric from Olympus to Alcman*. Cambridge, Massachusetts: Harvard University Press (Greek lyric, 2).

**Arnoldt, Richard** (1873). *Die Chorpartien bei Aristophanis scenisch erläutert*. Leipzig.

**Bierl, Anton** (2001). *Der Chor in der alten Komödie. Ritual und Performativität unter besonderer Berücksichtigung von Aristophanes’ "Thesmophoriazusen" und der Phalloslieder fr. 851 PMG*. München: Saur (Beiträge zur Altertumskunde, 126).

**Bierl, Anton; Hollmann, Alexander** (2009). *Ritual and performativity: The chorus in old comedy*. Washington: Center for Hellenic Studies.

**Biller, Georg Christoph** (2006). "Symbol des Gemeinsamen: Der Chor im antiken Drama und seine Bedeutung

für die Vokalbesetzung bei Bach". *Musik und Kirche* 76:3.

**Bodensteiner, Ernst** (1893). *Szenische Fragen über den Ort des Auftretens und Abgebens von Schauspielern und Chor im griechischen Drama*. Leipzig: Teubner.

**Brillante, Carlo** (2009). *Il cantore e la musa. Poesia e modelli culturali nella Grecia arcaica*. Pisa: ETS (Studi e testi di storia antica, 18).

**Brulé, Pierre; Vendries, Christophe** (Eds.) (2001). *Chanter les dieux. Musique et religion dans l’Antiquité grecque et romaine; Actes du colloque des 16, 17 et 18 décembre 1999 (Rennes et Lorient)*. Rennes: Presses Univ. de Rennes.

**Burton, Reginald William Boteler** (1980). *The chorus in Sophocles’ tragedies*. Oxford: Clarendon Press.

**Calame, Claude** (1997). *Choruses of young women in Ancient Greece: Their morphology, religious role, and social functions*. Lanham, Md.: Rowman & Littlefield.

**Calame, Claude** (2001). "Quelques formes chorales chez Aristophane. Adresses aux dieux, mimésis dramatique et ‘performance’ musicale". In: Brulé, Pierre; Vendries, Christophe (Eds.). *Chanter les dieux. Musique et religion dans l’Antiquité grecque et romaine; Actes du colloque des 16, 17 et 18 décembre 1999 (Rennes et Lorient)*. Rennes: Presses Univ. de Rennes (Histoire).

**Carrière, Jean** (1977). *Le chœur secondaire dans le drame grec. Sur une ressource méconnue de la scène antique*. Paris: Klincksieck (Études et commentaires, 88).

**David, A. P.** (2006). *The dance of the muses. Choral theory and ancient Greek poetics*. Oxford: Oxford University Press.

**Dhuga, Umit Singh** (2005). "Choral identity in Sophocles’ ‘Oedipus Coloneus’". *The American Journal of Philology* 126:3.

**Dhuga, Umit Singh** (2006). *Choral identity and the chorus of elders in Greek*

- tragedy*. Ph.D. New York: Columbia University.
- Erbse**, Hartmut (1963). "Über Antiphons Rede Über den Choreuten". *Hermes* 91:1.
- Errandonea**, Ign (1922). "Sophoclei chori persona tragica". *Mnemosyne* 50:4.
- Errandonea**, Ign (1924). "Sophoclei chori persona tragica (Continued)". *Mnemosyne* 52:4.
- Estell**, Michael Robert (2000). *Poetry in war and war in poetry: The martial role of song and the aesthetic representation of war in ancient Greece*. Ph.D. Connecticut: Yale University.
- Felsenthal**, Richard Albert (1980). *The language of greek choral lyric: Alcman, Stesichorus, Ibycus and Simonides*. Ph.D. Madison: The University of Wisconsin.
- Fletcher**, Judith (1995). *The power to tell: Gender, communication and the tragic Chorus*. Ph.D. Pennsylvania: Bryn Mawr College.
- Garcia**, John Filiberto (1998). *The poetic language of early Greek choral lyric: Origin and development*. Ph.D. New Jersey: Princeton University.
- Gardiner**, Cynthia P. (1987). *The Sophoclean chorus. A study of character and function*. Iowa City: University of Iowa Press.
- Goehr**, Lydia (2006). "The Ode to joy: Music and musicality in tragic culture". *Internationales Jahrbuch des deutschen Idealismus* 4.
- Hardion**, Jacques (1733). *Observations critiques et historiques sur le chœur de l'Andromaque d'Euripide*. Paris.
- Hose**, Martin (1990). *Studien zum Chor bei Euripides*. Stuttgart: Teubner.
- Kaimio**, Maarit (1970). *The chorus of Greek drama within the light of the person and number used*. Diss. Helsinki: Societas Scientiarum Fennica (Commentationes humanarum litterarum).
- Klinck**, Anne Lingard (1994). *Women's songs and their cultic background in Archaic Greece*. M.A. [Canada:] McGill University.
- Kranz**, Walther (1929). "Zwei Euripideische Chorlieder in Lateinischem Gewande". *Hermes* 64:4.
- Lape**, Susan (2006). "The poetics of the 'Kōmos'-chorus in Menander's comedy". *The American Journal of Philology* 127:1.
- McCarthy**, Rebecca L. (2007). *Building cosmopolitical solidarity from the "Antigone": A return to the chorus*. Ph.D. Florida Atlantic University.
- Müller**, Gerhard (1961). "Überlegungen zum Chor der Antigone". *Hermes* 89:4.
- Pöhlmann**, Egert (1995). "Die Funktion des Chores in der Entwicklung des Dramas". In: Gutknecht, Dieter; Fleischhauer, Günter (Eds.). *Telemanniana et alia musicologica. Festschrift für Günter Fleischhauer zum 65. Geburtstag*. Oschersleben: Ziethen (Michaelsteiner Forschungsbeiträge, 17).
- Pugsley**, James William (1928). *A metrical analysis of the choral odes of Aeschylus, based primarily upon the Headlam theory of Greek lyric metre*. Ph.D. New York: Cornell University.
- Reinach**, Théodore (1910). "Euripides und der Choreut". *Hermes* 45:1.
- Riemer**, Peter; **Zimmermann**, Bernhard (1999). *Der Chor im antiken und modernen Drama*. Stuttgart: Metzler.
- Rogers**, Stephen Benson (1984). *Early Greek choral lyric*. Ph.D. New York: Cornell University.
- Rossignol**, Jean Pierre (1857). *Mémoire sur le chœur des grenouilles d'Aristophane et sur un cœur du Cyclope d'Euripide*. Paris.
- Rothwell**, Kenneth S. (2007). *Nature, culture and the origins of Greek comedy. A study of animal choruses*. Cambridge, New York: Cambridge University Press.

**Schenker**, David Joseph (1989). *The character of the Aeschylean chorus*. Ph.D. Berkeley: University of California.

**Scherer**, Burkhard (1999). "Zur Funktion des zweiten Chorlieds der 'Troades' des Seneca". *Mnemosyne* 52:5.

**Smigel**, Elizabeth (1982). *Redefinitions of the fifth-century Greek chorus using a methodology applied to Aristophanes' "Thesmophoriazusaë"*. M.A. York University.

**Stevens**, John Alan (1992). *The chorus in Senecan tragedy: The uninformed informer*. Ph.D. North Carolina: Duke University.

**Sutton**, Dana Ferrin (1985). "Named Choreuts in Satyr Plays". *The American Journal of Philology* 106:1.

**Swift**, L. A. (2006). "Mixed choruses and marriage songs: A new interpretation of the Third Stasimon of the 'Hippolytos'". *The Journal of Hellenic Studies* 126.

**Uhsadel**, Christoph Andreas (1969). *Der Chor als Gestalt: seine Teilnahme am Geschehen sophokleischer Stücke*. Diss. Köln: Kleikamp.

**Vellacott**, P.H. (1967). "The chorus in 'Oedipus Tyrannus'". *Greece & Rome, Second Series* 14:2.

**Visvardi**, Eirene (2007). *Dancing the emotions: Pity and fear in the tragic chorus*. Ph.D. California: Stanford University.

**Wells**, James Bradley (2006). "Singers heed the signs": *Speech and performance in Pindar's epinikia*. Ph.D. Indiana University.

**Welton**, William Anthony (1993). *Civil religion in Plato's "Laws": Choristry and preludes*. Ph.D. Pennsylvania: Duquesne University.

**Wilson**, Peter (2000). *The Athenian institution of the Khoregia. The chorus, the city and the stage*. New York: Cambridge University Press.

**Wilson**, Peter; **Murray**, Penelope (2004). *Music and the Muses: the culture of 'mousikē' in the classical Athenian city*. New York: Oxford University Press.

## ○ KÖR OCH OPERA *CHOIR AND OPERA*

**Ball**, Sheridan Jay (1995). *The opera chorus as choral concert repertoire: An examination of choruses by Giuseppe Verdi*. D.M.A. University of Southern California.

**Barksdale**, Glen Edward (1973). *The chorus in French Baroque opera*. Ph.D. University of Utah.

**Beljaev**, Igor' (1989). *Problemy interpretacii narodno-borovyh scen v ukrainskoj sovjetskoj istoriko-patriotičeskoj opere*. [Problems in the performance of folk-chorus scenes in Soviet Ukrainian historical-patriotic operas]. Ph.D. Kiev: Gosudarstvennaja Konservatorija.

**Betzwieser**, Thomas (1999). "Musikalischer Satz und szenische Bewegung: Chor und chœur dansé in der französischen Oper". *Basler Jahrbuch für historische Musikpraxis* 23.

**Betzwieser**, Thomas (2000). "Musical setting and scenic movement: Chorus and chœur dansé in eighteenth-century Parisian opéra". *Cambridge Opera Journal* 12:1.

**Bianchi**, Michele (1998). "Il 'coro muto' della Madama Butterfly". *Nuova rivista musicale italiana* 32:1-4.

**Bontinck**, Irmgard (1980). "Musikalische Akteure oder singende Statisten? Der Opernbetrieb aus der Sicht des Chores". *HiFi-Stereophonie* 19:3.

**Braun**, William R. (2009). "The education of a chorus". *Opera news* 74:1.

**Butenko**, Leonid Myhajlovyč (2001). *Funkcija boru v dramaturgiji sučasnego opernogo spektaklju*. [The function of chorus in post-modern operatic



- dramaturgy]. Odessa: Deržavna Konservatorija imeni A.V. Neždanovoji.
- Butler**, Margaret R. (2006). "Producing the operatic chorus at Parma's Teatro Ducale, 1759–1769". *Eighteenth-century music* 3:2.
- Capra**, Marco (2003). "Aspects of the use of the chorus in 19th-century Italian opera". *Polifonie* 3:3.
- Carver**, Marilyn Joan (1994). *Selected treble choruses from nineteenth and twentieth century operas: An annotated listing with story synopses, program notes, performance options, word for word translations, and selected discography*. D.M.A. The University of Oklahoma.
- Charlton**, David (Ed.) (2003). *The Cambridge companion to grand opera*. Cambridge: Cambridge University Press (Cambridge companions to music).
- Citron**, Paula (2002). "Choral forces". *Opera Canada* 43:1.
- Cyr**, Mary (1995). "The dramatic role of the chorus in French opera: Evidence for the use of gesture, 1670–1770". In: Bauman, Thomas (Ed.). *Opera and the enlightenment*. Cambridge: Cambridge University Press.
- Cyr**, Mary (1995). "The Paris Opéra chorus during the time of Rameau". *Music & letters* 76:1.
- DeVenney**, David P.; **Johnson**, Craig R. (1993). *The chorus in opera: A guide to the repertory*. Metuchen: Scarecrow Press.
- Draper**, Jonathan (1995). *The role of the chorus master in opera production*. D.M.A. University of Southern California.
- Fogel**, Susan Lee (1978). "Samson et Dalila ou Le rôle du choeur". *L'avant-scène opéra* 15.
- Gallusser**, Werner (1947). *Der Chor und die Oper*. Diss. Bellinzona: Leins & Vescovi.
- García Sánchez**, Laura; **Gandolfi**, Romano (1991). "La función del coro en el contexto operístico". *Universitas* 4.
- Gossett**, Philip (1990). "Becoming a citizen: The chorus in Risorgimento opera". *Cambridge Opera Journal* 2:1.
- Gossett**, Philip (2007). "'Edizioni distutte' and the significance of operatic choruses during the Risorgimento". In: Johnson, Victoria; Fulcher, Jane F.; Ertman, Thomas (Eds.). *Opera and society in Italy and France from Monteverdi to Bourdieu*. Cambridge: Cambridge University Press (Cambridge studies in opera).
- Hörmell**, Christina (1997). "Working with Opera Chorus". *The international choral bulletin* 17:1.
- Jacobshagen**, Arnold (1994). "Formstrukturen und Funktionen der Chor-Introduktion in der Opéra comique des späten 18. und frühen 19. Jahrhunderts". In: Wild, Nicole; Schneider, Herbert (Eds.). *Die Opéra comique und ihr Einfluß auf das europäische Musiktheater im 19. Jahrhundert*. Hildesheim: Georg Olms.
- Jacobshagen**, Arnold (1996). *Der Chor in der französischen Oper des späten Ancien Régime*. Frankfurt a.M.: Lang.
- Jacobshagen**, Arnold (2000). "Das Oratorium auf der Bühne: Anton Grigor'evič Rubinštejns Konzeption der 'Geistlichen Oper'". In: Eberl, Kathrin; Ruf, Wolfgang (Eds.). *Musikkonzepte – Konzepte der Musikwissenschaft. Bericht über den Internationalen Kongreß der Gesellschaft für Musikforschung Halle (Saale) 1998*. Kassel: Bärenreiter.
- Johnson**, Victoria; **Fulcher**, Jane F.; **Ertman**, Thomas (Eds.) (2007). *Opera and society in Italy and France from Monteverdi to Bourdieu*. Cambridge: Cambridge University Press (Cambridge studies in opera).
- Koehler**, Hope E. (2004). *The effects of the perception of voice type on the practice and*

*pedagogy of singing opera*. D.M.A. University of Kentucky.

**Kowal-Wolk**, Larissa (1992). *Die Huldigungschöre in russischen Opern des 19. Jahrhunderts*. Diss. Frankfurt a.M.: Lang (Europäische Hochschulschriften. Reihe 36, Musikwissenschaft, 64).

**Mattei**, Lorenzo (2005). “‘Sai tu come comincia il dramma?’: Sull’ introduzione con coro nell’ opera seria in Italia”. [‘Do you know how the drama begins?’: On the introduction with chorus in opera seria]. *Studi musicali* 34:2.

**Meredith**, Victoria Rose (1993). *The use of chorus in Baroque opera during the late seventeenth century, with an analysis of representative examples for concert performance*. D.M.A. University of Arizona.

**Moss**, Linell Gray (1998). *The chorus as character in three American operas of the late twentieth century*. D.M.A. Ohio: University of Cincinnati.

**O’Grady**, Deirdre (1996). “La fonction du chœur dans l’opéra patriotique du XIXe siècle”. In: Ambrasas, Algirdas; Mamczarz, Irène (Eds.). *L’ Europe et son combat pour la liberté à travers le théâtre et l’opéra*. Paris: Klincksieck (Collection “Théâtre européen, opéra, ballet”, 6).

**Parakilas**, James (1992). “Political representation and the chorus in nineteenth-century opera”. *19th-century music* 16:2.

**Parakilas**, James (2003). “The chorus”. In: Charlton, David (Ed.). *The Cambridge companion to grand opera*. Cambridge: Cambridge University Press (Cambridge companions to music).

**Petersén**, Gunilla (1990/1991). “Operakörer från Mozart till Verdi”. *Konsertnytt* 26:9/10.

**Pross**, Wolfgang (2003). “Rousseau und die Aufwertung des Chores in der Oper des frühen 19. Jahrhunderts”. In: Csobádi, Peter (Ed.). *Politische Mythen und nationale Identitäten im (Musik-)Theater. Vorträge und Gespräche des [13.] Salzburger*

*Symposions [vom 7. bis 11. August] 2001*. Salzburg: Müller-Speiser (Wort und Musik, 54).

**Risi**, Clemens (2009). “Verdi, das ‘Hmtata’ und der Opernchor bei Hans Neuenfels”. In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

## ○ KÖR OCH LITTERATUR *CHOIR AND LITERATURE*

**Badenhausen**, Richard (1990). “When the poet speaks only for himself: The chorus as ‘First Voice’ in ‘Murder in the Cathedral’”. In: Cowan, Laura (Ed.). *T. S. Eliot: Man and Poet, I*. Orono: University of Maine P.

**Bednarz**, James P. (2006). “When did Shakespeare write the choruses of Henry V?”. *Notes and Queries* 53:4.

**Billings**, Joshua (2009). “Misreading the chorus: A critical Quellenforschung into Die Geburt der Tragödie”. *Nietzsche Studien: Internationales Jahrbuch für die Nietzsche-Forschung* 38.

**Brady**, Owen E. (2002). “Chorus and character in Auden and Isherwood’s The Dog Beneath the Skin: A poetic shaggy dog story for a revolutionary theater”. In: Izzo, David Garrett (Ed.). *W. H. Auden: A Legacy*. West Cornwall, CT: Locust Hill (Locust Hill Literary Studies, 31).

**Brown**, Hilda M. (1981/1982). “Der Chor und chorverwandte Elemente im deutschen Drama des 19. Jahrhunderts und bei Heinrich von Kleist”. *Kleist-Jahrbuch*.

**Duxbury**, Linda M. (2004). *Contemporary choral treatment of the poetry of Emily Dickinson by five composers*. M.A. Dominguez Hills: California State University.

- Fetters**, Arnold (1923). "Poetry and modern choralism". *The musical times* 64:959.
- Finney**, Gretchen Ludke (1943). "Chorus in Samson Agonistes". *PMLA* 58:3.
- French**, Roberts W. (1970). "Rhyme and the Chorus of Samson Agonistes". *Laurel Review* 10:1.
- Friederich**, Martin (1974). *Text und Ton. Wechselbeziehungen zwischen Dichtung und Musik*. Hohengehren: Burgbucherei W. Schneider.
- Frye**, Dean Carson (1961). *Choral commentary in Shakespearean tragedy: thesis*. Madison: University of Wisconsin.
- Garrette**, Robert (1999). "Du mode des vers mêlés, de ses avatars et de la métrique des chœurs d'Esther et d'Athalie". In: Louvat, Bénédicte; Moncond'huy, Dominique (Eds.). *Racine poète*. Poitiers: UFR Langues Littératures. Maison des sciences de l'homme et de la société (La Licorne, 50).
- Geyer**, Helen; **Osthoff**, Wolfgang; **Stäber**, Astrid (Eds.) (2007). *Schiller und die Musik*. Köln: Böhlau (Schriftenreihe der Hochschule für Musik Franz Liszt, 4).
- Hass**, Ulrike (2004). "Vom Sprechen das nicht aus einem Mund kommt: Chor und Geografie bei Heiner Müller". In: Primavesi, Patrick; Schmitt, Olaf A. (Eds.). *AufBrüche: Theaterarbeit zwischen Text und Situation*. Berlin: Theater der Zeit (Recherchen, 20).
- Iversen**, Gunilla (2001). "O vos angeli? The celestial choirs in Hildegard's lyrical texts in the context of her time". *Hildegard of Bingen Conference Mainz 1998. Acta volume*.
- Kirsch**, Winfried (2003). "Wie die Musik nichts ist ohne menschliche Stimme ...? Zur kontextualen Bedeutung von 'Singen' und 'Gesang' bei Goethe". In: Ballstaedt, Andreas (Ed.). *Musik in Goethes Werk – Goethes*
- Werk in der Musik*. Schliengen: Ed. Argus (Sonus, 5).
- Larsén**, Carlhåkan (2009). "Vårt land! Vårt land! Några speglingar av manskör i svensk litteratur". In: Larsén, Carlhåkan (Ed.). *Sångare! En bok om svensk manskörsång och Svenska Sångarförbundet*. Stockholm: Gehrmans musikförlag.
- Lehmann**, Hans-Thies (2000). "Zwischen Monolog und Chor: Zur Dramaturgie Heiner Müllers". In: Wallace, Ian; Tate, Dennis; Labrousse, Gerd (Eds.). *Heiner Müller: Probleme und Perspektiven*. Amsterdam: Rodopi (Amsterdamer Beiträge zur Neueren Germanistik, 48).
- Little**, Marguerite (1946). *Some Italian elements in the choral practice of Samson Agonistes*. Ph.D. Urbana-Champaign: University of Illinois.
- Marković**, Tatjana (2001). "Lirico sentimento: Sadejstvo poezije i srpske horske muzike romantičarskog doba". [Lirico sentimento: The interaction of poetry and Serbian choral music of the Romantic period]. In: Šutić, Miloslav (Ed.). *Interdisciplinarnost teorije književnosti*. Beograd: Institut za Književnost i Umetnost.
- Melbourne**, Jane (1993). "The narrator as chorus in Paradise Lost". *Studies in English Literature* 33:1.
- Oh**, Seiwoong (1993). "Time as chorus in Shakespeare's The Winter's Tale". *Conference of College Teachers of English Studies* 58.
- Rostropovič**, Mstislav L. (1993). "Romantische Poesie und Chorlied: Robert Schumanns 'Meerfey' nach Joseph von Eichendorff für fünf Frauenstimmen op. 69/5". In: Wendt, Matthias (Ed.). *Schumann und seine Dichter*. Mainz: Schott (Schumann-Forschungen, 4).
- Warren**, John F. (1999). *Four twentieth-century choral settings of Walt Whitman's*

*poems by American composers*. D.M.A.  
Florida: University of Miami.

**Weisinger**, Nina Lee (1939). "Choric Treatment of Spanish-American Poetry". *Hispania* 22:3.

**Weyermann**, Trudi Louise (2003). *Chamber-choral compositions of Holocaust poetry: An original composition, "Riddle", text by William Heyen; with a comparative study with Samuel Adler's "Stars in the Dust", text by Samuel Rosenbaum*. D.A. University of Northern Colorado.

**Zieman**, Katherine Grace (1997). *Reading and singing: Liturgy, literacy, and literature in late medieval England*. Ph.D. Berkeley: University of California.

**Žvar**, Dragica (2005). "Otroška zborovska literatura v povezavi z mladinsko poezijo". [Children's choral literature in its relationship to poetry for youth]. *Glasba v šoli: Revija za glasbeni pouk v osnovnih in srednjih šolah, za glasbene šole in zborovstvo* 10:1–2.

#### ○ KÖR OCH TEATER *CHOIR AND THEATRE*

**Baur**, Detlev (1999). *Der Chor im Theater des 20. Jahrhunderts. Typologie des theatralen Mittels Chor*. Diss. Tübingen: Niemeyer (Theatron, 30).

**Bodek**, Richard (1997). *Proletarian performance in Weimar Berlin: Agitprop, Chorus, and Brecht*. Columbia, SC: Camden House (Studies in German Literature, Linguistics, and Culture).

**Braun**, Werner (1996). "Sophokles-Chöre um 1585: Vicenza und Straßburg, Gabrieli und Cless". In: Mueller-Goldingen, Christian; Müller, Carl Werner (Eds.). *Lenaiika. Festschrift für Carl Werner Müller zum 65. Geburtstag am 28. Januar 1996*. Stuttgart, Leipzig: Teubner (Beiträge zur Altertumskunde, 89).

**Davis**, Tracy C. (1990). "The Savoy Chorus". *Theatre Notebook: A Journal of*

*the History and Technique of the British Theatre* 44:1.

**Delorenzo**, Joseph (1985). *The chorus in American musical theater: Emphasis on choral performance*. Ph.D. New York University.

**Fix**, Florence (2009). *Le chœur dans le théâtre contemporain*. Dijon: Ed. Univ. de Dijon (Collection Écritures).

**Fujita**, Takanori (2000). *Nō no taininzū gasshō (korusu)*. [Noh large choral groups (choruses)]. Tōkyō: Hitsuji Shōbo (Hitsuji kenkyū sōsho geinōhen).

**Helmrich**, Elsie Winifred (1912). *The history of the chorus in the German drama*. New York: Columbia University Press (Columbia University germanic studies, 2/2).

**Herasymova-Persyds'ka**, Nina (1974). "Rol' zvjazkiv chorovoï muzyky 18 stolittja z tohočasnym teatrom u demokratyzacii muzyčnogo mystetstva". *Ukrains'ke muzykoznavstvo* 9.

**Heuner**, Ulf (2002). "Wir sprechen im Chor': Das chorische Theater Wilhelm Leyhausens". *Forum Modernes Theater* 17:2.

**Hoffmann**, Eric Alexander (2001). "Postdramatisches Theater: Kruses Sturm-Inszenierung als Beispiel". *FMT* 16:1.

**Jones**, Maurice Allen (1975). *American theater cantatas: 1852–1907*. D.M.A. University of Illinois.

**Kramer**, Ursula (2009). "Vom Fehler des Opernmäßigen. Zur Rolle des Chores im Berliner Schauspiel um 1800". In: Kramer, Ursula; Birtel, Wolfgang; Mahling, Christoph-Hellmut (Eds.). *Chöre und Chorisches Singen. Festschrift für Christoph-Hellmut Mahling zum 75. Geburtstag*. Mainz: Are-Musik-Verlag (Schriften zur Musikwissenschaft, 16).

**Marković**, Tatjana (1995). "Mesto hora u dramaturgiji srpskih scenskih dela do 1914. godine". [The dramaturgical role of the choir in Serbian theater before

1914]. In: Mosusova, Nadezda (Ed.). *Srpska muzička scena. Zbornik radova sa Naucnog Skupa Održanog od 15. do 18. decembra 1993. godine Povodom 125. Godisnjice Narodnog Pozorista*. Beograd: Muzikoloski Inst. Srpske Akad. Nauka i Umetnosti.

**Mégevand**, Martin (1994). "Chœur et choralité dans le théâtre de la décolonisation: Les Exemples de Kateb Yacine et d'Aimé Césaire". *CAIEF* 46:5.

**Newell**, Alex (1992). "Critical interpretation and dramatic performance: The chorus in Romeo and Juliet". *Shakespeare Bulletin: A Journal of Performance Criticism and Scholarship* 10:3.

**Probes**, Christine McCall (1999). "Lamentation in the service of the dramatization of history: The choir in Pierre Matthieu's La Guisiade". *Mediaevalia* 22.

**Saint-André**, Pascale (1987). "Le chœur, élément de dramaturgie". *Musical: Revue du Théâtre Musical de Paris-Châtelet* 1.

**Widmark**, Gabriella (1997). *Körteater: ett projekts framväxt och genomförande*. Examensarbete. Piteå: Luleå tekniska universitet.

**Müller-Blattau**, Wendelin (1975). "Chormusik in Film und Fernsehen". *Musik & Bildung: Praxis Musikerziehung* 7:4.

**Willson**, Robert F. (1990/04). "Henry V/Branagh's and Olivier's choruses". *Shakespeare on Film Newsletter* 14:2.

## ○ KÖR OCH FILM *CHOIR AND FILM*

**Abeel**, Erica (2005). "Conducting the chorus: Christophe Barratier's Boys' School Tales gets tuneful reception". *Film Journal International* 108:1.

**Jensen**, Knut Erik (2002). *Heflig & begeistret*. Stockholm: Cinemagi.

**Magee**, Jude (2006). "Transcendent voices: Choral music in Paradise Road". In: Coyle, Rebecca (Ed.). *Reel Tracks: Australian Feature Film Music and Cultural Identities*. Bloomington: Indiana University Press.