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audition and warm-up exercises. The chapter on tone production is accompanied by a cassette recording of the exercises as demonstrated by Miss Zimmerman.

This publication is quite clearly directed at the leaders of the Up With People "casts." Its stated purpose is to provide a handbook of "practical knowledge of the voice and its use" for directors who have no special training in vocal music, and, secondarily, to serve as a reminder of the basic principles of vocal production for those directors with a "very sound vocal background."

In its secondary intent, the work succeeds quite well. This is a fairly well-organized statement of today's vocal conventional wisdom. The exercises outlined here are excellent on the whole. This reviewer's main criticism is that some of the exercises are too discrete to be most effective. For example, a number of the breathing and posture exercises could be combined with tone-production exercises to provide the student with a more complete feeling of proper tone production. Likewise, several articulation exercises could be restated in conjunction with tone production exercises to make musical what is in dan-

ger of being mechanical.

The publication's value to the conductor who is not vocally trained is not so clear. One must assert that, while information (to be distinguished from vocal training) can be helpful in an attempt to improve the quality of choral performance, one who is in charge of the vocal growth of young voices ought to proceed with a first-hand aural conception of vocal sound, as gained from work with a qualified teacher. The information contained in this work is certainly valuable and useful. There is a danger, however, that, despite the disclaimers by Miss Zimmerman, the style of presentation of the publication will lead one to look at it as an independent home course in vocal technique, which it is not. If the reader-listener is able to maintain the distinction between information and aural training, and will augment the information with training from a qualified voice teacher, this publication can be very helpful.

Timothy Adams
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✓ **Three Laments.** *SATB, a cappella.*
By Lothar Klein. 40¢. *Theodore Presser*. 312-41048.

These three laments on texts from the *Chinese Book of Songs* obtain their mood-evoking qualities from atonal musical settings. All three laments contain frequent changes of meter and syncopation. They are short and of contrasting tempi and should be programmed together for maximum effect. Recommended for a skilled a cappella choir due to the complexities of rhythm and pitch inherent in the music and the subtleties of interpretation inherent in the text.

The three are: No. 1 "Clean is the Autumn Wind . . ." (very low). No. 2 "The White Moon is rising . . ." (fast). No. 3 "Who Sits Alone . . ." (slow).

We Know That Christ is Raised.
Unison with Percussion. By Ronald A. Nelson. 30¢. *Augsburg 11-0318*.

Scored for Orff Instruments (soprano glockenspiel, alto xylophone, alto metallophone, bass metallophone) triangle, and tambourine. The melody of the voice part is imitated by the soprano glockenspiel with good effect. The vocal writing is within comfortable range for treble voices, making the piece an excellent choice for Junior Choir on Easter Sunday.

Souls of the Righteous. *SATB with organ.* By David N. Johnson. 30¢. *Augsburg 11-1700*.

Pandiatonicism employed as the harmonic technique of this anthem should pose only minor pitch problems for the choir of moderate experience in singing the "new music". Two-thirds of the piece is composed for solo voice or choir in unison, allowing for good contrast with the choral section. The mysticism of the text is reflected in the music.

Lord of Life. *SATB with Organ accompaniment.* By David L. Mitchell. 45¢. *Augsburg 11-1701*.

An anthem in ABA form with the first and last sections in unison and the second section in chorale style. The contrasting sections provide changes in mood, tempo, and dynamics. The overall effect is one of majesty and the music poses few rhythmic or melodic problems for the average church choir.

Suffer Little Children. *SATB with piano accompaniment and optional guitar, drums and bass.* By Philip Green arranged by John Cacavas. 35¢. *Belwin-Mills Oct. 2309*.

From *Let Me Bring Love* (The Mass of St. Francis) this easy rock anthem should have much appeal for the young choir, and is easily within the capabilities of high-school-age singers.

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