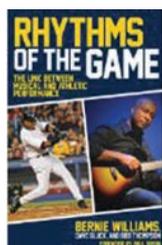


chapters conclude with lists of composers and publishers, which will be useful for younger directors who may need guidance in repertoire selection. Kearns' matter-of-fact writing style should make this text an accessible resource for developing band directors.

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***Rhythms of the  
Game: The Link  
between Musical  
and Athletic  
Performance***

by Bernie Williams,  
Dave Gluck, and Bob  
Thompson. Milwaukee, WI: Hal Leonard,  
2011; [www.halleonard.com](http://www.halleonard.com).

Those interested in improving their own performance skills or their ability to teach performance skills should take a look at *Rhythms of the Game*. This easy-to-read book explores links between performance in baseball and music in an entertaining and eloquent way.

Each short chapter focuses on one aspect of performance or preparation. The authors engage the reader by using memorable stories about baseball and music to illustrate key ideas about practice and preparation, useful mindsets for performance, and the lifelong process of improvement. The use of personal anecdotes brings the general concepts to life, and this, coupled with the brevity of the chapters, makes the book easy to read and comprehend.

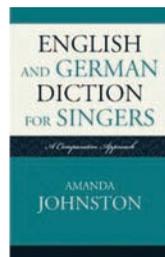
Additionally, guest authors provide supplemental vignettes that reinforce or expand upon core ideas. Some vignettes include more anecdotes or personal philosophies from other musicians and athletes, and these alternate perspectives add to the richness of the book. Other guest authors provide excellent summaries of key ideas linked to performance

psychology. For example, Don Greene presents a minilesson on brainwave activity and its impact on peak performance that is easily understood without any prior knowledge about the topic or of specialized vocabulary (pp. 132–33).

As one who has struggled with performance anxiety in the past, I find many of the concepts discussed very insightful, relevant, and useful. I appreciate the clear, intelligible language and the authors' focus on positive outlooks; the book will be invaluable to me in teaching as I try to help my own students overcome their performance difficulties.

For those who love sports and music, exploring the special connection between the two could be interesting, at least; at best, it could be very powerful in terms of learning how to maximize performance skills. Even for those musicians without a strong connection to sports, the valuable knowledge in this book is well worth pursuing.

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***English and  
German Diction for  
Singers: A  
Comparative  
Approach***

by Amanda Johnston.  
Lanham, MD:  
Scarecrow Press, 2011;  
<http://scarecrowpress.com>.

*English and German Diction for Singers: A Comparative Approach* is written as a text for undergraduate- and graduate-level voice students and vocal coaches. The book is divided into four sections. At the end of each chapter, exercises are presented to check for understanding. The answers to the questions are located in an appendix. Even though the book provides in-depth detail in the

pronunciation of English and German languages with respect to vocal performance, author Amanda Johnston does not presume to replace the study with a native speaker and/or native vocal performer. She also acknowledges the different dialects of each language as well as the historical changes that both languages have encountered.

The first section is an introduction to the International Phonetic Alphabet (IPA), vowel classifications, organs of speech, and points of articulation. The application of IPA and discussion of the articulators of vocal production are used throughout the remainder of the book.

The second section of the book focuses on the English language. Johnston explores the diction of the spoken word and further discusses recommendations for solo vocal performance. Vowels are discussed in detail, including the brightness and placement of monophthongs, influence of *r* in vocal performance, and the vowel proportion of diphthongs and triphthongs. Every consonant and consonant blend unique to the English language is explored with specific contexts and musical examples supported the author's advice for musical performance. Johnston recommends that the final chapter be used for study by advanced-degree students. In the closing of the section, she highlights specific "pitfalls" unique to vocal performance in the English language. Much energy is devoted to the physical description of the production of each vowel sound and the articulation of each consonant. Focusing on the German language, the third section of the book mirrors the structure of the second section. The fourth section compares and contrasts German and English vowel and consonant sounds and includes performance modifications for the operatic stage.

The appendixes include a glossary of phonetic and anatomical terms used throughout the book, tongue twisters in English and German for practice of vowel and consonant sounds, graded levels of repertoire for study in English and German lyric diction, the answers to the

exercises for each chapter, bibliography, a removable flashcard of English and German IPA symbols (with a corresponding word of reference), and an index referring back to the text.

*English and German Diction for Singers: A Comparative Approach* is a musical, linguistic, and physical explanation of vocal production in English and German for singers. Each sound is prefaced with a brief description, three to five words or short phrases to isolate the sound, phonetic spelling using IPA, and for German, the English translation of the word(s). Musical excerpts of German art songs are presented with IPA printed below the text.

The explanation of the position of the mouth, tongue, and lips for each vowel and consonant is extremely detailed. This information is beneficial to both voice teachers and choral conductors desiring to develop a choral unified sound. This textbook, paired with the study of conversational German, is a useful tool for music educators and vocal performers.

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