On the Teaching of Theory Teaching:

A Selected Bibliography of Music Theory Pedagogy

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In recent years, music theory pedagogy has gradually, although slowly, been taking its place alongside metatheory, aesthetics, analytical systems, psychoacoustics, history of theory, etc., as a topic worthy of study, research and speculation within the larger diversified field of music theory. One of the reasons for its slow-paced emergence is that the sub-domain of pedagogy itself branches off into so many additional subdivisions and sub-specialties such as learning theory, curriculum design, teaching strategies, CAI, textbook construction, etc., and includes the subjects of harmony, counterpoint, form, analysis, composition, orchestration, ear training, sight singing, keyboard, etc. No standard reference works or journals for theory pedagogy exist and the topic is so wide-ranging with information about it scattered among so many sources that—like a slippery bar of soap—it is difficult to grip.

Almost all major graduate departments of music and even many undergraduate programs now offer a theory pedagogy course. These courses, which have as their goal the training of college-level theory teachers, are themselves often difficult to organize and teach. The potential image of these courses as a kind of simple-minded music education "methods" class is not one that most theory teachers would be eager to encourage or one that matches the intellectual challenges of typical graduate theory courses in other areas. Many of these courses spend substantial amounts of
time—and properly so—in reviewing standard texts, but without a larger conceptual framework in which to place and compare these materials, this activity can often seem like busywork. A more narrow focus for some courses is a study of the way theory is taught at the student's own school without reference to the similarities and differences of other approaches in other kinds of programs.

The bibliography that follows is intended to suggest possible readings (for students and teachers) which could enrich the content of theory pedagogy courses and provide the perspective and springboard for more meaningful classroom discussion. In addition, such a listing might be valuable to researchers in theory pedagogy or simply be of interest to those in any area of theory who wish to investigate a particular aspect of teaching. My goal for this bibliography has been to represent the greatest variety of different pedagogical viewpoints and the greatest variety of different theory topics. My citations include references to the standard theory-related journals, books, and also other more obscure sources. A small sample of unpublished papers is included as well; copies can often be obtained from the authors. An attempt has been made to be comprehensive but not exhaustive. Many items that duplicate other entries have been omitted. A bibliography that doubles the size of this one could probably be constructed but without adding significantly to its usefulness. Representative examples from such areas as dissertations and theses, computer instruction, the psychology of music, testing and grading, and the group dynamics of teacher/class rapport have been added. Many items, of course, include bibliographies or references of their own for further investigations.

The following topics have not been included for the obvious reason that each subject is of such immense scope that it would require its own lengthy bibliography (they are no less important, however, as part of a well-rounded pedagogy course):

1. Music theory textbooks and teaching materials (the actual content and especially the tacit underlying philosophical assumptions provide excellent food for thought).
2. Reviews of textbooks (often valuable for the clash between the biases and value systems of reviewer and author).
3. Pre-college theory teaching (many topics will unavoidably overlap with the content and approaches of high school theory classes).
4. Treatises or articles on analytical techniques or systems.
5. Musical perception, memory, cognition, musical information processing, auditory research, etc.
(See the new journal, *Psychomusicology*, for coverage of some of these areas).

Brief annotations accompany some of the especially notable entries. The main value of this bibliography, I feel, is that information about theory teaching has, for the first time, been gathered together all in one place.
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Benham, John L. "Rhythm Pedagogy by Syllabic Imitation Through Conceptualization of Regular and Irregular
BIBLIOGRAPHY


Block, Adrienne Fried. "And Now We Begin—A Survey of Recent Theory Texts." College Music Symposium 13 (Fall 1973):97-105. This is really a comparison of different types of texts.

____. "Teaching Music History: An Interview with William Kimmel." College Music Symposium 20/1 (Spring 1980):105-119. Ideas applicable to music theory also.


Boatwright, Howard. "Paul Hindemith as a Teacher."
Musical Quarterly 50/3 (July 1964):279-289.


Crowder, Laurin P. "The Development of a Self-Tutoring Program in the Fundamentals of Orchestration." Ph.D. dissertation, Louisiana State University and
Agricultural and Mechanical College, 1971.


by both psychologists and musicians.


Eschman, Karl. *Teaching Music Theory.* Boston: E.C. Schirmer, 1965. This entry is included only to warn potential readers that it is not really a pedagogy book at all but rather a study of fundamentals.


Fleisher, Robert. "Non-Western Music in the Theory Curriculum." Paper presented at the Annual Meeting of
the College Music Society, Denver, November, 1980.


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Hyde, Martha MacLean. "Schoenberg's Sketches and the Teaching of Atonal Theory." College Music Symposium 20/2 (Fall 1980):130-137. A persuasive plea for considering fully the differences between tonal and atonal music and analytical techniques in our teaching approaches.


systems, not just computer-based technology.


_____. "Reflections on CMP6." College Music Symposium 12 (Fall 1972): 84-93.


Lindley, Mark. "Preface to a Graduate Course in the History of Theory." College Music Symposium [forthcoming].


Mann, Richard, ed. The College Classroom: Conflict, Change and Learning. New York: Wiley & Sons, 1970. Valuable essays on structuring a positive learning environment, group process and group dynamics; detailed analysis of actual class-
room situations.


"Music Theory: The Art, the Profession and the Future." *College Music Symposium* 17/1 (Spring 1977):135-162. A group of articles defining the discipline; see especially the Westergaard article, "What Theorists Do."

*Music Theory Research Newsletter*. Reports on current trends in CAI. Published by North Texas State University School of Music.


tion and evaluation of hardware and software.


———. *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* [in preparation]. The first comprehensive survey of the strengths and weaknesses, and similarities and differences of various teaching techniques and materials; useable as a practical teacher's guide, reference and research tool and graduate pedagogy textbook.


Rothgeb, John. "Schenkerian Theory: Its Implications


Taylor, Jack A. "The Perception of Melodic Intervals


Trani, Lynda A. "Comparison and Evaluation of Four Collegiate Curricula Which Integrate or Coordinate Music History and Theory." M.A. thesis, California
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State University at Long Beach, 1978.


White, John D. Guidelines for College Teaching of


