

Department of Music & Performing Arts Professions

SYLLABUS

MPATC-GE 2116: Music Theory Pedagogy

Spring 2025

Credits: 3 Section 1 Tuesday 2:00–3:40 pm EDUC 779

INSTRUCTOR INFORMATION

Name: Dr. Sarah Louden, Clinical Assistant Professor of Music (Ph.D. University at Buffalo SUNY)

E-mail: Sarah.Louden@nyu.edu

Office Hours: Sign up for office hours [here](#) (If you need a different time, email to set up an appointment)

Office: EDUC 1218 | Zoom Room: <https://nyu.zoom.us/j/3379260180>

CATALOG DESCRIPTION

This course introduces students to the specialized discipline of teaching music theory. Through extensive study of recent debates, current scholarship, and online resources, students will develop a broader understanding of the pedagogical context for undergraduate theory and aural skills training, and best practices for presenting these materials in a 21st-century classroom. With a defined focus on professional development, this course will prepare students for college-level classroom teaching.

LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- Effectively implement various teaching methodologies in a classroom setting
- Design a syllabus for a core course in the music theory and/or aural skills sequence
- Teach in a typical undergraduate core curriculum for music theory and/or aural skills
- Assess the learning of their students using a variety of assignments and exam formats
- Evaluate various pedagogical resources (textbooks, anthologies, websites) and determine which materials are best suited to particular course formats and student populations
- Prepare appropriate materials (lesson plan, handout) for the teaching portion of a job interview

COURSE MATERIALS

Course readings will consist of selected book chapters and journal articles. Links to reading material and online resources are available through the [NYU Music Theory Pedagogy Course Site](#). Students must be signed into their NYU account in order to access the site and the reading material.

SCALE FOR FINAL COURSE GRADE

A: 93–100	B+: 87–89	C+: 77–79	D+: 65–69	F: below 60
A-: 90–92	B: 83–86	C: 73–76	D: 60–64	
	B-: 80–82	C-: 70–72	(no D-)	

GRADE DISTRIBUTION

For additional information about grading procedures, please consult the grading rubrics on pp. 6–7 of this document.

10%	Attendance & Participation (includes twelve 50-minute lab meetings)
20%	Weekly Reading & Lesson Notes (14)
15%	Teaching Observations (2)
25%	In-Class Teaching Demonstrations (3)
15%	Teaching Video
5%	Teaching Philosophy
10%	Teaching Portfolio

COURSE COMPONENTS

The following outlines the details for each of the above course components.

Weekly Class Meetings & Labs

Weekly Class Meetings: Each class will be divided into two parts. The first half will explore the theory pedagogy topic listed on the [course calendar](#), while the second half will focus on teaching techniques related to the selected music theory or aural skills topic.

Labs: In addition to the full-class meetings, there will be 12 scheduled 50-minute lab sessions throughout the semester. Students will meet in small groups of 3–4 with the instructor to conduct teaching demonstrations and workshop topics covered in class. Students will sign up for lab groups and times in Week 1.

Weekly Reading and Lesson Notes (14)

Each week, you will prepare for class by completing assigned readings on theory pedagogy and our selected theory topic. You will document your learning in two stages:

1. **Reading Notes on the Pedagogy Topic and Theory Topic** (completed *before* class)
2. **Class Notes on the Pedagogy Topic and Theory Topic** (completed *after* class)

Complete details about the reading and lesson notes are provided in the [directions here](#).

Teaching Observations (2)

You are required to complete two teaching observations this semester: one in a written theory/fundamentals class and one in an aural comprehension class. All observations must be completed by the deadlines listed on the course schedule. Your observation reports will consist of two parts:

1. Outline of the Class Content

- **Course details:** Include the course title, instructor's name, and the date of your observation.
- **Activity list:** Provide a chronological list of activities presented during the class.

- **Methodology:** Describe the specific methods used for each activity (e.g., students sang on solfège/scale degrees, worked at the chalkboard, collaborated in small groups, etc.).
- **Student responses:** Detail how students responded to each activity (e.g., students grasped the material quickly, seemed confused, engaged enthusiastically, etc.).
- **Classroom dynamics:** Comment on the overall atmosphere and the instructor's rapport with the students (e.g., the instructor's demeanor, use of physical space, eye contact, ability to address students by name, and the general demeanor of the students).

2. Prose Evaluation (~500 words)

Reflect on the following aspects in your evaluation:

- **Instructor's approach:** Did you observe any teaching techniques or strategies discussed in our class or readings?
- **Lesson framing:** Was the lesson's main topic(s) clearly presented? Were students sufficiently introduced to the material, and did they receive appropriate practice to reinforce their understanding?
- **Materials:** What materials did the instructor use (e.g., textbook, handouts, visual aids)? If they created their own materials, how effective were they?
- **Sound vs. written/lecture activities:** Assess the balance between listening/singing and written/lecture-based activities in the lesson.
- **Classroom environment:** Comment on the overall environment and how effectively the instructor engaged the students.
- **Subjective assessment:** Share your overall impressions of the lesson. What aspects did you find effective or inspiring for your own teaching? Are there things you might have done differently?

Please keep your comments professional and constructive.

In-Class Teaching Demonstrations (3)

I will provide a list of music fundamentals topics (teaching demonstration #1), aural skills topics (teaching demonstration #2), and harmony & form topics (teaching demonstration #3). Each student will present a 15-minute lesson on their assigned topic. These assignments require the following (more detailed instructions will be provided later in the semester):

- A complete lesson plan ([template here](#))
- Class handout or Google slideshow
- Two examples from the repertoire appropriate for practicing the topic. One of these examples must be an example from popular music, non-western music, or music by an under-represented composer.
- A homework assignment to accompany your lesson. This may be a written assignment or the name of an assignment in Musition/Auralia that you created.
- A self-evaluation (~250–500 words) based on your review of the video recording of your lesson (this is due one week after the teaching demonstration)

See the following links for an example of a [lesson plan](#), [slideshow](#), [handout](#), and [homework assignment](#) for the fundamentals topic, major triads.

Teaching Portfolio

Your portfolio will serve as a comprehensive collection of your notes and assigned work for the semester, organized by lesson. The details for the portfolio are [provided here](#).

Teaching Philosophy

Write a 1–2 page statement that articulates your approach to teaching music theory, highlighting your beliefs, methods, and goals as an educator. This assignment mirrors the teaching philosophy commonly required in job applications and provides an opportunity for you to reflect on what you have learned throughout the semester and how it will influence your teaching. Your teaching philosophy is due with the portfolio during finals week. Refer to the course calendar for specific dates.

ATTENDANCE POLICY

Attendance is mandatory for this course. All students are expected to attend class regularly and to actively participate in class activities. Attendance and participation will be graded according to the rubric provided on page 6 of the syllabus.

Religious observance, documented illness, and family emergency are grounds for excused absence. If a student needs to miss class for any of the above reasons, they must email the instructor in advance (or as soon as reasonably possible). All assignments must still be submitted within 24 hours of the due date (or another agreed-upon date with the instructor). If the instructor is not notified in advance, the absence will be considered unexcused.

Regardless of the reason for an absence, students will receive a score of “0” for participation and attendance on the day of the absence. However, students may recover this credit by completing the coursework and submitting the [attendance make-up form](#) via email to the instructor no later than one week after the missed class. Students may make up credit for a maximum of two absences during the semester. Should a student need to miss more than two classes due to excused absences (as defined above), they are encouraged to consult with the instructor to develop a plan for completing additional work. At the end of the semester, the lowest attendance grade will be dropped, whether the absence was excused or not.

Please note that MPAP policy does not allow students to attend in-person classes remotely (e.g., via Zoom) if they are ill. Students who are unwell and unable to attend will be marked as absent and are responsible for any missed material.

Students who miss 30% or more of class time, regardless of whether absences are excused or unexcused, and whether or not the class time is made up, may receive a final grade of F for the course.

COURSE COMMUNICATION

Announcements will be posted to Brightspace on a regular basis. Please ensure that your Brightspace settings allow you to receive course announcements as emails. Announcements are also accessible by clicking on the Announcement tab in Brightspace.

HOMEWORK POLICY

If a student is absent on the day an assignment is due, they are still responsible for submitting the assignment by the set deadline. Failure to do so will result in a grade of zero on the assignment.

Late assignments will only be accepted if the absence is excused, as per the Attendance Policy, or if prior arrangements have been made with the instructor. In such cases, the assignment must be completed and submitted by the agreed-upon date. After that, the assignment will receive a grade of zero.

ACADEMIC INTEGRITY

All students are responsible for understanding and complying with the NYU Steinhardt Statement on academic integrity. The statement is available at <https://steinhardt.nyu.edu/statement-academic-integrity>.

AI POLICY

The use of generative AI tools, such as ChatGPT, is permitted in this course only for specific assignments where explicitly indicated in the assignment instructions. Any other use of these tools is strictly prohibited.

For assignments where AI tools are allowed, students must include appropriate attributions, following standard citation practices. Additionally, students should include the following statement in their assignment: “The author(s) acknowledge the use of [generative AI tool name], a language model developed by [generative AI tool provider], in the preparation of this assignment. The [generative AI tool name] was utilized in the following manner: [e.g., brainstorming, grammatical correction, and in which portion of the assignment].” Failure to properly cite the use of an AI tool constitutes plagiarism and is a violation of the NYU Steinhardt Code of Academic Integrity.

STUDENT ACCESSIBILITY

New York University is committed to providing equal educational opportunity and participation for all students, and academic accommodations are available for qualified students who disclose their disability to the Moses Center. Students requesting academic accommodations are advised to reach out to the Moses Center for Student Accessibility as early as possible in the semester for assistance (telephone: 212-998-4980 / website: www.nyu.edu/csa / email: mosescsa@nyu.edu).

RELIGIOUS OBSERVATION

NYU’s Calendar Policy on Religious Holidays states that members of any religious group may, without penalty, absent themselves from classes when required in compliance with their religious obligations. Students must notify the instructor in advance of religious holidays or observances that might coincide with exams, assignments, or class times to schedule mutually acceptable alternatives. Students may also contact religiousaccommodations@nyu.edu for assistance.

STATEMENT ON ANTI-RACISM, INCLUSION, AND EQUITY

The Music Theory & History Program is committed to supporting our students and fostering an inclusive and equitable classroom environment where individuals of all backgrounds, beliefs, ethnicities, national origins, gender identities, sexual orientations, religious and political affiliations, and abilities are treated with respect. It is our intent that all students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength and benefit. If you feel that this course is falling short of that commitment, please feel free to speak with me.

MENTAL HEALTH STATEMENT

If you are experiencing undue personal and/or academic stress during the semester that may be interfering with your ability to perform academically, The NYU Wellness Exchange (212 443 9999) offers a range of services to assist and support you. I am available to speak with you about stresses related to your work in my course, and I can assist you in connecting with The Wellness Exchange. The Wellness Exchange offers drop-in services on campus on a regular basis. You can find more information at <https://www.nyu.edu/students/health-and-wellness/wellness-exchange.html>. Additionally, if you anticipate any challenges with completing the assignments, readings, exams and other work required in this course, I encourage you to register with the [Moses Center](#) in advance so that you may be granted the proper academic accommodations.

COURSE SCHEDULE

Assignments are due by class time on the date listed.

Written reflections are due 1 week following the date of the teaching demo listed.

Lesson	Class	Pedagogy Topic	Details/Breakdown	Selected Theory Topic	Assignments	Labs Dates & Teaching Demo Schedule
1	Jan 21	Intro to Music Theory Pedagogy	Course introduction and overview. Discuss goals and purposes of music theory and explore how students from diverse backgrounds might apply skills from the course.	Pitch ID & Clefs	Lesson 1 Reading Notes	
2	Jan 28	Learning Objectives and Course Design	Learn to create effective learning objectives and course outlines using Bloom's taxonomy and backward design. Explore models and recent trends in curriculum design.	Key Signatures	Lesson 2 Reading Notes Lesson 1 Class Notes	
3	Feb 4	Designing a Lesson	Apply Bloom's taxonomy and backward design to lesson planning. Topics include writing objectives, structuring topics, incorporating activities, exploring templates, and creating effective visuals or handouts. Discuss strategies for lesson structure, such as flipped classrooms.	Scales, Scale Degrees, Transposition	Lesson 3 Reading Notes Lesson 2 Class Notes	Fundamentals: Group 1
4	Feb 11	Classroom Management	Explore techniques to keep students engaged and motivated while fostering an inclusive and comfortable classroom atmosphere. Address common challenges, including cheating, cellphones, AI tools, attendance issues, and tardiness.	Intervals	Lesson 4 Reading Notes Lesson 3 Class Notes	Fundamentals: Group 2
5	Feb 25	Assessment Strategies	Examine strategies for assessing student learning both in and out of class through activities, assessment, and technology. Topics include creating rubrics, assigning weights to assessment components, and practice with classroom technology for assessment.	Triads & 7th Chords	Lesson 5 Reading Notes Lesson 4 Class Notes	Fundamentals: Group 3
6	Mar 4	Diversity & Inclusion	Discuss strategies for creating diverse and inclusive courses and curricula. Explore recent trends in the field and resources for finding repertoire, theory examples, and lesson plans that incorporate works by under-represented composers.	Simple & Compound Meter	Lesson 6 Reading Notes Lesson 5 Class Notes	Fundamentals: Group 4
7	Mar 11	Accessibility	Explore Universal Design for Learning (UDL) and its application in music theory. Learn strategies to accommodate students with diverse learning needs and create accessible formats for teaching materials.	Sight-Singing	Lesson 7 Reading Notes Lesson 6 Class Notes Teaching Observation 1 Due	Aural Skills: Group 1
8	Mar 18	Textbooks and OER	Discuss key considerations for selecting textbooks or Open Educational Resources (OER). Learn how to find OER materials, obtain instructor copies or textbooks, and evaluate textbooks. Explore commonly used texts in music theory instruction.	Melodic & Rhythmic Dictation	Lesson 8 Reading Notes Lesson 7 Class Notes	Aural Skills: Group 2

9	Apr 1	Teaching Resources & Tools	Explore a variety of teaching tools and resources, including online anthologies, practice sites, and tools for analysis, composition, and sight-singing.	Chord Dictation	Lesson 9 Reading Notes Lesson 8 Class Notes	Aural Skills: Group 3
10	Apr 8	Designing Assessments	Learn to design assignments, quizzes, projects, and exams that align with course objectives. Explore online tools like MusicTheory.net and Auralia/Musition for creating assessments. Engage in group work to design a final project for a course.	Improvisation	Lesson 10 Reading Notes Lesson 9 Class Notes	Aural Skills: Group 4
11	Apr 15	Creating Lesson Materials	Discuss practical considerations for creating effective teaching materials, including lesson slides, handouts, and teaching videos. Participate in group work to create slides and a handout for a specific lesson plan.	Roman Numerals and Chord Symbols	Lesson 11 Reading Notes Lesson 10 Class Notes Teaching Video Due	Harmony/Form: Group 1
12	Apr 22	Popular Music Topics	Explore strategies for integrating popular music into theory and aural skills courses. Identify common pitfalls and find resources for non-experts, including online materials.	Harmonic Analysis	Lesson 12 Reading Notes Lesson 11 Class Notes	Harmony/Form: Group 2
13	Apr 29	Non-Western Topics	Learn strategies for incorporating non-Western music and topics into theory and aural skills courses. Address challenges and explore resources and online tools for teaching global music traditions.	Voice Leading	Lesson 13 Reading Notes Lesson 12 Class Notes	Harmony/Form: Group 3
14	May 6	Applying for Jobs	Discover where to find job postings for music theory positions. Learn to write effective cover letters, CVs, and teaching philosophies. Discuss the interview process and strategies for becoming a more competitive candidate.	Formal Analysis	Lesson 14 Reading Notes Lesson 13 Class Notes Teaching Observation 2 Due	Harmony/Form: Group 4
Finals Week	May 9				Teaching Philosophy and Portfolio is Due	

GRADING RUBRICS

Participation & Attendance Grading Rubric

Grade	Criteria
3	<ul style="list-style-type: none"> - Demonstrates excellent preparation: analyzes the readings exceptionally well by relating them to other course materials/topics from class discussion and personal experience; brings prepared materials, reading, and substantial notes to class. - Actively participates in class discussion, offering analysis and critical evaluation of the reading; contributes new ideas or constructive arguments to facilitate effective class discussion - Responds thoughtfully and respectfully to other student's comments
2	<ul style="list-style-type: none"> - Demonstrates adequate preparation: can summarize the main points from the reading, has brought a copy of the reading and some notes to class - Contributes well to discussion, but offers straight forward information from the reading with little elaboration or critical evaluation - Responds thoughtfully and respectfully to other student's comments
1	<ul style="list-style-type: none"> - Present in class, not disruptive - Responds when called on, but does not offer much to the discussion - Demonstrates inadequate preparation of the reading
0	- Absent

General Grading Rubric

Letter Grade	Numeric Grade	Description	Participation Grade
A A-	93–100 92–92	Outstanding; clear understanding of the material and accurate application; all components are complete; clear presentation (legible, accurate notation, etc.)	Attends class regularly (no more than one unexcused absence); participates (brings all required materials and is prepared to ask and/or answer questions, etc.) in various class activities.
B+ B B-	87–89 83–86 80–82	Good; clear understanding of the material with some occasional errors; illegible or incomplete portions, and/or frequent errors in notation	Same participation level as an "A" student, but has two unexcused absences
C+ C C-	77–79 73–76 70–72	Adequate; good but clear lack of understanding of some concepts; significant portions of assignment incomplete	Same participation level as "A" and "B" students, but has three unexcused absences
D+ D	65–69 60–64	Unsuccessful; significant problems with the quality/accuracy of the work; substantial portions illegible or incomplete	There is no "D" grade for class participation
F	Below 60	Failing; does not demonstrate adequate understanding of the material; consistently fails to follow instructions on assignments; fails to submit an assignment	Student has at least four unexcused absences
+/-		<ul style="list-style-type: none"> + Indicates work is especially strong for a particular letter grade - Indicates that the work is missing some, but not all, criteria for a particular letter grade 	
IP IF N		Incomplete/Passing Incomplete/Failing No Grade	

* Pluses (e.g., B+) indicate that the component is especially strong on some, but not all, of the criteria for that letter grade. Minuses (e.g., C-) indicate that the component is missing some, but not all, of the criteria for that letter grade.

Grading Rubric for Teaching Portfolio

Grade	Criteria
100%	All required folders and documents are included and complete.
-2%	For each missing or incomplete document or folder.

Grading Rubric for Weekly Reading & Lesson Notes

Grade	Criteria
100%	Notes were submitted on time for <u>both</u> the Pedagogy topic and the Theory topic (if assigned).
70–90%	Both sets of notes were submitted, but the work was incomplete or lacked depth.
50%	Notes for one of the two topics were late or missing.
0%	Notes were not submitted or were submitted late.

COURSE BIBLIOGRAPHY**PRIMARY READING** (On reserve at the Bobst Library)

Lumsden, Rachel and Jeffrey Swinkin, eds. 2018. *The Norton Guide to Teaching Music Theory*. W. W. Norton & Company. (Hardcopy on reserve)

Rogers, Michael. 2004. *Teaching Approaches in Music Theory*. 2nd edition. Southern Illinois University Press. (Hardcopy on reserve)

Snodgrass, Jennifer. 2020. *Teaching Music Theory: New Voices and Approaches*. Oxford University Press. ([eBook Link](#))

VanHandel, Leigh. 2020. *The Routledge Companion to Music Theory Pedagogy*. Taylor & Francis Group. ([eBook link](#))

ADDITIONAL READING

Armstrong, Patricia. 2010. "Bloom's Taxonomy." Vanderbilt University Center for Teaching. ([Link](#))

Bakker, Sara. 2019. "Creating Measurable Learning Objectives." *Engaging Students: Essays in Music Pedagogy* 7. ([Link](#))

Biamonte, Nicole. 2011. *Pop-culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press. ([eBook Link](#))

Brown, Jenine L. 2020. "Notehead Shorthand": A Rhythmic Shorthand Method for Melodic Dictation Exercises." *Journal of Music Theory Pedagogy*, vol. 34. ([Link](#))

- Campbell, Patricia Shehan, David Myers, and Ed Sarath. 2014. "Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors." ([Link](#))
- Chattah, Juan, Melissa Hoag, Steve Laitz, Elizabeth Sayrs, and Jennifer Snodgrass. 2016. "Reflections on the Manifesto." *College Music Symposium* 56. ([Link](#))
- Chenette, Timothy K. 2018. "Reframing Aural Skills Instruction Based On Research in Working Memory." *Journal of Music Theory Pedagogy*, vol. 32. ([Link](#))
- Chenette, Timothy K. 2017. "Incorporating Popular Music in Teaching: Ideas for the Non-Expert." *Journal of Music Theory Pedagogy*, vol. 31. ([Link](#))
- De Clercq, Trevor. 2019. "The Nashville Number System: A Framework for Teaching Harmony in Popular Music." *Journal of Music Theory Pedagogy*, vol. 33. ([Link](#))
- De Clercq, Trevor. 2019. "A Music Theory Curriculum for the 99%." *Engaging Students: Essays in Music Pedagogy* 7. ([Link](#))
- Duker, Philip, Kris Shaffer, and Daniel Stephens. 2014. "Problem-Based Learning in Music: A Guide for Instructors." *Engaging Students: Essays in Music Pedagogy*, vol. 2. ([Link](#))
- Duker, Philip, Anna Gawboy, Bryn Hughes, and Kris P. Shaffer. 2015. "Hacking the Music Theory Classroom: Standards-Based Grading, Just-in-Time Teaching, and the Inverted Class" *Music Theory Online* 21, no. 1. ([Link](#))
- Ewell, Philip A. 2020. "Music Theory and the White Racial Frame." *Music Theory Online* 26, no. 2. (See Section 3). ([Link](#))
- Gillespie, Jeffrey L. 2001. "Melodic Dictation Scoring Methods - An Exploratory Study." *Journal of Music Theory Pedagogy* 15: 51–68. ([Link](#))
- Gullings, Kyle. 2017. "Open Educational Resources (OER) in the Music Theory Classroom: A Curricular Redesign Travelogue." *Engaging Students: Essays in Music Pedagogy*, vol. 5. ([Link](#))
- Hoag, Melissa. 2013. "Seven strategies for enabling student success in the first-year music theory sequence." *Journal of Music Theory Pedagogy*, vol. 1. ([Link](#))
- Hoffman, Richard, William Pelto, and John W. White. 1996. "Takadimi: A Beat-Oriented System of Rhythm Pedagogy." *Journal of Music Theory Pedagogy* 10: 7–30. ([Link](#))
- Lovell, Jeffrey. 2019. "We Know It's Important, But How Do We Do It? Engaging Beginning Aural Skills Students Through Meaningful Improvisation Activities." *Journal of Music Theory Pedagogy*, vol. 33. ([Link](#))
- Marvin, Elizabeth. 2007. "Absolute Pitch Perception and the Pedagogy of Relative Pitch." *Journal of Music Theory Pedagogy* 21: 1–34. ([Link](#))
- Palfy, Cora S. and Eric Gilson. 2018. "The Hidden Curriculum in the Music Theory Classroom." *Journal of Music Theory Pedagogy*, vol. 32. ([Link](#))
- Rifkin, Deborah and Philip Stoecker. 2011. "A Revised Taxonomy for Music Learning." *Journal of Music Theory Pedagogy* 25: 155–90. ([Link](#))
- Shaffer, Kris and Bryn Hughes. 2013. "Flipping the Classroom: Three Methods." *Engaging Students: Essays in Music Pedagogy*, vol. 1. ([Link](#))

- Smith, Timothy A. 1991. "A Comparison of Pedagogical Resources in Solmization Systems." *Journal of Music Theory Pedagogy* 5: 1–23. ([Link](#))
- Stevens, Daniel B. 2016. "Symphonic Hearing: Mastering Harmonic Dictation Using the Do/Ti Test." *Journal of Music Theory Pedagogy* 30: 111–74. ([Link](#))
- Stroud, Cara. 2018. "Transcending the Pedagogical Patriarchy: Practical Suggestions for Including Examples from Women Composers in the Music Theory Curriculum." *Engaging Students: Essays in Music Pedagogy* 6. ([Link](#))
- Telesco, Paula J. 2013. "Teaching Aural Skills: How Current Brain Research May Help." *Journal of Music Theory Pedagogy* 27: 211–245. ([Link](#))

TEXTBOOKS

FUNDAMENTALS

- Bamberger/Hernandez, Developing Musical Intuitions: A Project-Based Introduction (ML74.4.I47 B36 2000)
- Clendinning/Marvin, The Musician's Guide to Fundamentals (MT6 .C5677 2014)
- Duckworth, A Creative Approach to Music Fundamentals (MT6.D8333 C7 2015)
- Earl/Snodgrass/Piagentini, Fundamentals of Music: Rudiments, Musicianship, & Composition (MT7 .H49 2013)
- Holm-Hudson, Music Theory Remixed (MT6.H5736)
- Lambert, Principles of Music (MT7 .L1645 2018)
- Manoff, The Music Kit (MT7 .M267 2001)
- Nelson/Christensen, Foundations of Music (MT6.N225 F7 2015)
- Spencer, Music Theory for Non-Majors (MT7 .S7 1996)

WRITTEN THEORY

- Aldwell/Schachter, Harmony and Voice Leading
- Benjamin/Horvit/Nelson, Techniques and Materials of Music
- Benward/Saker, Music in Theory and Practice
- Burstein/Straus, Concise Introduction to Tonal Harmony
- Clendinning/Marvin, The Musician's Guide to Theory and Analysis
- Gauldin, Harmonic Practice in Tonal Music
- Kostka/Payne, Tonal Harmony ([eBook link](#))
- Laitz, The Complete Musician
- Laitz/Bartlette, Graduate Review of Tonal Theory
- Roig-Francoli, Harmony in Context
- Snodgrass, Contemporary Musicianship
- Turek/McCarthy, Theory for Today's Musician ([eBook link](#))

AURAL SKILLS

- Benjamin/Horvit/Nelson, Music for Sight Singing

Berkowitz/Fontrier/Kraft/Godstein/Smaldone, A New Approach to Sight Singing
Cleland/Dobrea-Grindahl, Developing Musicianship through Aural Skills: Holistic Approach
Hall, Studying Rhythm
Jones/Shafteel/Chattah, Aural skills in context: a comprehensive approach
Karpinski, Manual for Ear Training and Sight Singing
Karpinski, Anthology for Sight Singing
Krueger, Progressive Sight Singing
Merritt/Castro, Comprehensive Aural Skills: A Flexible Approach
Murphy/Phillips/Marvin/Clendinning, Musician's Guide to Sight-Singing/Aural Skills (2 vol.)
Rogers/Ottman, Music for Sight Singing

ANTHOLOGIES

Arlin/Lord/Ostrander/Porterfield, Music Sources: A Collection of Excerpts & Movements
Benjamin/Horvit/Nelson, Music for Analysis: Examples from Common Practice & 20th c.
Burkhart/Rothstein, Anthology for Musical Analysis: Postmodern update
Cutler, Anthology of Music for Analysis
Morgan, Anthology of Twentieth-Century Music
Murphy/Melcher, Music for Study: A Source Book of Excerpts
Soderlund/Scott, Examples of Gregorian Chant & Sacred Music of the 16th Century
Turek, Analytical Anthology of Music
Wennerstrom, Anthology of Musical Structure and Style

FORM

Berry, Form in Music Caplin, Analyzing Classical Form: An Approach for the Classroom
Green, Form in Tonal Music: An Introduction to Analysis
Mathes, The Analysis of Musical Form
Santa, Hearing Form: Musical Analysis with and without the score
Spring/Hutcheson, Musical Form and Analysis

COUNTERPOINT

Fux, The Study of Counterpoint
Davidian, Tonal Counterpoint for the 21st-century Musician
Gauldin, A Practical Approach to 16th-Century Counterpoint
Gauldin, A Practical Approach to 18th-Century Counterpoint
Green/Jones, The Principles and Practice of Modal Counterpoint
Green/Jones, The Principles and Practice of Tonal Counterpoint
Jeppeson, Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century
Kennan, Counterpoint: Based on Eighteenth-Century Practice
Salzer/Schachter, Counterpoint in Composition
Schubert, Modal Counterpoint: Renaissance Style
Schubert/Neidhöfer, Baroque Counterpoint

KEYBOARD

Bach, J. S., 371 Harmonized Chorales and 69 Chorale Melodies with Figured Bass
Gregorich/Moritz, Keyboard Skills for Music Educators: Score Reading

Keaney, Figured Bass for Beginners
 Ledbetter, Continuo Playing According to Handel: His Figured Bass Exercises
 Melcher/Warch, Music for Score Reading
 Morris/Ferguson, Preparatory Exercises in Score Reading
 Morris, Figured Harmony at the Keyboard Parts 1–2

HELPFUL RESOURCES FOR INSTRUCTORS

(Compiled by Sarah Marlowe)

It is often helpful to conduct additional research on certain topics as a supplement to the information provided in the course textbook. The following are a list of resources that I have personally found useful, particularly when I was in my first years of teaching.

HARMONY AND COUNTERPOINT

The following texts provide a more extensive explanation of voice-leading rules and specific stylistic guidelines:

Gauldin, Robert. 2013. *A Practical Approach to 16th-Century Counterpoint*. Revised edition, Waveland Press.

Gauldin, Robert. 2013. *A Practical Approach to 18th-Century Counterpoint*. Revised edition, Waveland Press.

Laitz, Steven G. 2012. *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. Oxford University Press.

Salzer, Felix and Carl Schachter. 1989. *Counterpoint in Composition: The Study of Voice Leading*. Columbia University Press.

FORM

Many tonal theory textbooks will include some basic introduction to tonal forms. The concepts are the same, but the terminology and level of detail can differ drastically. The two primary theories of tonal form that professional music theorists cite in their research are the following:

Caplin, William 2000. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. Oxford University Press.

Hepokoski, James and Warren Darcy. 2011. *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*. Oxford University Press.

HISTORY OF THEORY

History of theory topics can be brought into any course to supplement class reading. The following resource provides a substantial amount of background and extensive bibliographies on various western music theory topics:

Christensen, Tomas, ed. 2006. *The Cambridge History of Western Music Theory*. Cambridge University Press.

