

Pedagogy of Music Theory (MUSI 6301), Spring 2005

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Reserve list

All material listed here is on reserve for this course in the music library.

Alphabetical by author/composer:

| Call no. | Author/title/imprint |
|--|---|
| MT70.A3 1989 and MT70.A3 1989 workbook | Adler, <i>The Study of Orchestration</i> . New York: Norton, 1989. |
| MT50 .A444 1989 | Aldwell and Schachter, <i>Harmony and Voice Leading</i> . San Diego: Harcourt Brace, 1989. |
| ML442.A7 1965 v. 1 and v. 2. | Arnold, <i>The Art of Accompaniment from a Thorough-bass</i> . New York: Dover, 1965. |
| MT6.A766 1983 | Beach, ed. <i>Aspects of Schenkerian Theory</i> . New Haven: Yale University Press, 1983. |
| MT55.B446 1986 | Benjamin, <i>Counterpoint in the Style of J. S. Bach</i> . New York: Schirmer, 1986. |
| MT6.B3335 T4 2003 | Benjamin, Horvit, and Nelson, <i>Techniques and Materials of Tonal Music</i> . Belmont, CA: Thomson/Schirmer, 2003. |
| MT91 .M85 2001 | Benjamin, Horvit, and Nelson. <i>Music for Analysis</i> . New York: Thomson/Schirmer, 2001. |
| MT55 .B447 | Benjamin. <i>The Craft of Modal Counterpoint</i> . New York: Schirmer, 1979. |
| MT6.B336A5 1987 | Bent and Drabkin, <i>Analysis</i> . New York: Norton, 1987. |
| MT6.B34 M9 1989 v. 1 | Benward and White, <i>Music in Theory and Practice</i> . Dubuque, Iowa: W. C. Brown Co., 1989. |
| MT870.B483 S5 1991 | Benward, Bruce and Maureen Carr. <i>Sightsinging Complete</i> . Dubuque, Iowa: W. C. Brown Co., 1975. |
| MT6.B34 1975 | Benward, Bruce, and Barbara Garvey Jackson. <i>Practical beginning theory</i> . Dubuque, Iowa: W. C. Brown Co., 1975. |
| MT870.B485 N5 1997 | Berkowitz, Sol, Gabriel Frontrier, and Leo Kraft. <i>A New Approach to Sight Singing</i> . New York: Norton, 1997. |
| MT58 .B34 | Berry, <i>Form in Music</i> . Englewood Cliffs, NJ: 1966. |
| MT870.B58 1984 | Bland, <i>Sight Singing Through Melodic Analysis</i> . Chicago: Nelson-Hall, 1984. |
| MT70 .B56 1997 | Blatter, <i>Instrumentation and Orchestration</i> . New York: Schirmer, 1997. |
| MT6.5 .A55 1994 | Burkhart, <i>Anthology for Musical Analysis</i> . Fort Worth: Harcourt Brace, 1994. |
| MT6.C12 A53 1998 | Cadwallader and Gagne. <i>Analysis of Tonal Music: A Schenkerian Approach</i> . New York: Oxford, 1998. |
| MT58 .C37 1998 | Caplin, <i>Classical Form</i> . New York: Oxford, 1998. |
| Personal reserve. | Clendinning, Jane and Elizabeth West Marvin. <i>The</i> |

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| | <i>Musician's Guide to Theory and Analysis</i> . New York: Norton, 2005. |
| MT50 .C65 1984 | Clough, John, and Joyce Conley. Basic harmonic progressions : a self-instruction program. Norton Programmed Texts in Music Theory Series. New York: Norton, 1984. |
| MT6.C592 S3 1983 | Clough, John, and Joyce Conley. Scales, intervals, keys, triads, rhythm, and meter: a self-instruction program. Norton Programmed Texts in Music Theory Series. New York: Norton, 1983. |
| MT6.C775 G8 1992 | Cook, A <i>Guide to Musical Analysis</i> . New York: Norton, 1992. |
| MT6.D926M987 1988 | Dunsby and Whitall, <i>Music Analysis in Theory and Practice</i> . New Haven: Yale University Press, 1988. |
| Personal reserve. | Durham, Thomas L. <i>Beginning Tonal Dictation</i> . 2d ed. Prospect Heights, IL: Waveland Press, 2004. |
| MT6.F642 I6 1982 | Forte and Gilbert, <i>Introduction to Schenkerian Analysis</i> . New York: Norton, 1982. |
| ML3811.F66 | Forte, <i>The Structure of Atonal Music</i> . New Haven: Yale University Press, 1973. |
| MT224 .F73 1985 | Frackenpohl, <i>Harmonization at the Piano</i> . 5th ed. Dubuque, Iowa: W. C. Brown Co., 1985. |
| MT40.F83 1965 | Fux, <i>The Study of Counterpoint, from Johann Joseph Fux's "Gradus ad Parnassum"</i> . Translated and edited by Alfred Mann. New York: Norton, 1965. |
| MT55 .G34 1988 | Gauldin, <i>A Practical Approach to Eighteenth-Century Counterpoint</i> . Englewood Cliffs, NJ: Prentice-Hall, 1988. |
| MT55.G35 1985 | Gauldin, <i>A Practical Approach to Sixteenth-Century Counterpoint</i> . Englewood Cliffs, NJ: Prentice-Hall, 1985. |
| MT50 .G286 1997 and MT50 .G286 1997 workbook | Gauldin, <i>Harmonic Practice in Tonal Music</i> . New York: Norton, 1997. |
| MT1.G646 1988 | Gordon, Edwin. Learning sequences in music : skill, content, and patterns. Chicago: G.I.A. Publications, 1988. |
| MT35 .G67 1997 | Gottschalk and Kloeckner, <i>Functional Hearing: A Contextual Method for Ear Training</i> . New York: Ardsley, 1997. |
| MT58.G75 1979 | Green, <i>Form in Tonal Music</i> . New York: Holt, Rinehart, and Winston: 1979. |
| MT6.H255 B4 2003 | Harder, Paul, and Greg Steinke. Basic materials in music theory: a programmed course. Upper Saddle River, NJ: Prentice Hall, 2003. |
| MT35 .H55 1987 | Heussenstamm, George. The Norton manual of music notation. New York: Norton, 1987. |
| MT6.J76W43 | Jonas, <i>Introduction to the Theory of Heinrich Schenker</i> . New York: Longman, 1982. |
| Personal reserve. | Karpinski, Gary. A Manual of Basic Music Theory, Dictation, and Solfeggio. Typescript. [This is a draft of portions of his forthcoming Norton textbook.] |
| Personal reserve. | Karpinski. Aural Skills Acquisition: The Development of Listening, Reading, and Performing Skills in College-Level Musicians." New York: Oxford University Press, 2000. |
| Personal reserve. | Karpsinki, unpublished typescript. "A Perceptual Basis |

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| | for Implementing a Solmization System," paper presented to the third U. S. conference of the Society for Music Perception and Cognition, Cambridge, MA, 1997. |
| MT55 .K53 1999 | Kennan, <i>Counterpoint: Based on Eighteenth-Century Practice</i> . 4th ed. Upper Saddle River, NJ: Prentice-Hall, 1999. |
| MT70 .K37 1997 | Kennan, <i>The Technique of Orchestration</i> . 5th ed. Upper Saddle River, NJ: Prentice-Hall, 1997. |
| MT50 .K85 1995 | Kostka and Payne, <i>Tonal Harmony: With an Introduction to Twentieth-Century Music</i> . New York: McGraw-Hill, 1995. |
| MT40 .K8 1999 | Kostka, <i>Materials and Techniques of Twentieth-Century Music</i> . 2d ed. Upper Saddle River, NJ: Prentice-Hall, 1999. |
| MT35.K818 N5 and MT35.K818 N5 (Manual) | Kraft, Leo. A new approach to ear training : a self-instruction program. Norton Programmed Texts in Music Theory Series. New York: Norton, 1967. |
| Personal reserve. | Laitz. <i>The Complete Musician</i> . |
| MT6.L146 G8 1992 | LaRue, <i>Guidelines for Style Analysis</i> . Warren, MI: Harmonie Park Press, 1992. |
| MT6.L365 A5 1989 | Lester, <i>Analytic Approaches to Twentieth-Century Music</i> . New York: Norton, 1989. |
| MT50 .R689 2003 | Miguel Roig-Francoli, <i>Harmony in Context</i> . Boston, McGraw-Hill, 2003. |
| MT224.M8F5 v. 1 and v. 2 | Morris, <i>Figured Harmony at the Keyboard</i> . London: Oxford University Press, 1933. |
| MT6.N248 G8 1992 | Neumeyer and Tepping, <i>A Guide to Schenkerian Analysis</i> . Englewood Cliffs, NJ: Prentice-Hall, 1992. |
| MT70.R62 1964 | Nikolai Rimsky-Korsakov. Principles of Orchestration, with Musical Examples Drawn from His Own Works. New York: Dover, 1964. |
| MT35 .O85 1991 | Ottman, Robert and Paul E. Dworak. Basic ear training skills. Englewood Cliffs, N.J.: Prentice Hall, 1991. |
| MT870 .O86 1996 | Ottman, Robert. Music for Sight Singing. 4th ed. Upper Saddle River, N.J.: Prentice-Hall, 1996. |
| MT55.O97 1992 | Owen, <i>Modal and Tonal Counterpoint, from Josquin to Stravinsky</i> . New York: Schirmer, 1992. |
| MT55.P312 1984 | Parks, <i>Eighteenth-Century Counterpoint and Tonal Structure</i> . Englewood Cliffs, NJ: Prentice-Hall, 1984. |
| MT40.P45 1991 | Perle, <i>Serial Composition and Atonality</i> . 6th ed. Berkeley, CA: University of California Press, 1991. |
| ML128.A7 P4 1995 | Perone, <i>Musical Anthologies for Analytical Study: A Bibliography</i> . Westport, CT: Greenwood Press, 1995. |
| Personal reserve. | Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. <i>The Musician's Guide to Aural Skills</i> . New York: Norton, 2005. |
| MT50 .P665 1978 | Piston and DeVoto, <i>Harmony</i> . 4th ed. New York: Norton, 1978. |
| MT70.P56 | Piston, <i>Orchestration</i> . New York: Norton, 1955. |
| MT40.R33 1987 | Rahn, <i>Basic Atonal Theory</i> . New York: Schirmer, 1987. |
| MT35.R253M9 1979 | Read, Gardner. Music notation: a manual of modern practice. New York: Taplinger, 1979. |
| MT6.R767 T4 1984 | Rogers, Michael. <i>Teaching approaches in music theory:</i> |

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| | <i>an overview of pedagogical philosophies.</i> Carbondale: Southern Illinois University Press, 1984. |
| MT55 .S217 | Salzer and Schachter. <i>Counterpoint in Composition: The Study of Voice Leading.</i> New York, McGraw-Hill, 1969. |
| MT55.S2413 1987 v. 1 and v. 2 | Schenker, Heinrich. <i>Counterpoint: A Translation of Kontrapunkt</i> by Heinrich Schenker. Translated by John Rothgeb and Jürgen Thym, edited by John Rothgeb. New York: Schirmer, 1987. |
| MT224.S524H4 1984 | Shumway, <i>Harmony and Ear Training at the Keyboard.</i> 4th ed. Dubuque, Iowa: W. C. Brown Co., 1984. |
| MT58.S63 P7 1994 | Spencer and Temko, <i>A Practical Approach to the Study of Form in Music.</i> Prospect Heights, IL: Waveland Press, 1994. |
| MT6.5 .D48 1994 v. 1 and v. 2 | Stolba, K. Marie. <i>The Development of Western Music: An Anthology.</i> Madison, WI: Brown and Benchmark, 1994. |
| MT40 .S96 2000 | Straus, <i>Introduction to Post-Tonal Theory.</i> 2d ed. Upper Saddle River, NJ: Prentice-Hall, 2000. |
| MT6.5 .M84 1993 | Straus, <i>Music by Women for Study and Analysis.</i> Englewood Cliffs, NJ: Prentice-Hall, 1993. |
| MT6.5.A5 1984, Suppl | Turek, <i>Accompaniment to Analytical Anthology of Music.</i> New York: Knopf, 1984. |
| MT6.5 .A5 1984 | Turek, <i>Analytical Anthology of Music.</i> New York: Knopf, 1984. |
| MT6.W4147C65 1994 | White, <i>Comprehensive Musical Analysis.</i> Metuchen, N.J.: Scarecrow Press, 1994. |
| MT1.W448 | White, John D. <i>Guidelines for college teaching of music theory.</i> Metuchen, N.J.: Scarecrow, 1981. |
| MT224.W58 1989 | Wittlich and Martin. <i>Tonal Harmony for the Keyboard.</i> New York: Schirmer, 1989. |
| MT35.W68 | Wittlich, Gary and Lee Humphries. <i>Ear training : an approach through music literature.</i> New York: Harcourt Brace Jovanovich, 1974. |

Journals of interest:

In Theory Only. **ML1 .I59**

Indiana Theory Review. **MT6 .I52**

Journal of Music Theory Pedagogy. **MT10 .J85**

Journal of Research in Music Education. **ML1 .J6**

Music Theory Online. Access at <http://societymusictheory.org/mto>.

Music Theory Spectrum. **MT6 .M9622**

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