

Pedagogy of Music Theory (MUSI 6301), Spring 2005

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Daily schedule

JUMP TO THE CURRENT WEEK





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NOTES:






- All sources listed on this page are on reserve for this course in the music library, unless the source is already a non-circulating item (this would include journals such as the *Journal of Music Theory Pedagogy*).
- For call numbers for all sources listed on this page, see the reserve list.



WEEK	DATE	TOPICS AND READINGS (read before coming to class)	OTHER ASSIGNMENTS DUE
1	01/19	Course intro and discussion.	
2	01/24	<p>Introduction and overview. Read:</p> <p>Michael Rogers, <i>Teaching Approaches in Music Theory</i>. vii-xii (Preface); 3-14 on the purpose and goals of music theory.</p> <p>John D. White, <i>Guidelines for College Teaching of Music Theory</i>. v-vii (Preface), 3-5 on perspective and relevance of theory.</p> <p>Robert Gauldin and Mary Wennerstrom, "Pedagogy," <i>Music Theory Spectrum</i> 11: 66-69, and survey their bibliography at the end.</p> <hr/> <p>Rudiments: research and opinion on rudiments training. Read:</p> <p>Rogers, <i>Teaching Approaches</i>, 33-44 on fundamentals and mastery/fluency.</p> <p>Gillespie, Jeffrey, "Welcome to Theory Camp! More Than Simple Remediation," <i>JMTP</i> 14: 47-62. [Read for his solution to the problem of how to teach remedial courses.]</p> <p>Questions to consider: What are the problems with remedial theory courses, the need for remedial instruction, etc.? How should we deal</p>	






		<p>with them? Should we be admitting students seriously deficient in rudimentary skills? What are the implications of doing or not doing this?</p> <hr/> <p>Manuscript techniques. Survey (don't read) these sources and think about the question below:</p> <p>George Heussenstamm, <i>The Norton Manual of Music Notation</i>.</p> <p>Gardner Read, <i>Music Notation: A Manual of Modern Practice</i>.</p> <p>Question to consider: Are these sources necessary in today's theory curriculum, either for students or instructors? Why or why not?</p>	
	01/26	<p>Rudiments texts. Survey the texts listed below.</p> <p>[Guidelines on how to approach this (and how to approach textbooks in general): read prefaces and tables of contents; how does the text approach different topics (suggestions: rhythm and meter, non-harmonic tones; harmonic progression, definitions of terms)? Which texts would you use/recommend and why?]</p> <p>Bruce Benward and Barbara Garvey Jackson, <i>Practical Beginning Theory</i>.</p> <p>Paul O. Harder and Greg Steinke, <i>Basic Materials in Music Theory</i>.</p> <p>John Clough and Joyce Conley, <i>Scales, Intervals, Keys, Triads, Rhythm, and Meter</i>. Norton Programmed Texts in Music Theory series.</p> <p>Clough and Conley, <i>Basic Harmonic Progressions</i>. Norton Programmed Texts in Music Theory series.</p> <p>Tom Manoff, <i>The Music Kit</i>.</p>	
3	01/31	<p>Aural Skills.</p> <p>Research and opinion on aural skills training. Read:</p> <p>Rogers, <i>Teaching Approaches</i>, 100-04 on the purposes of ear training; 110-13 on success in melodic dictation; 126-28 on the goals of sight singing; 146-149 on broader approaches to ear training.</p> <p>Edwin Gordon <i>Learning Sequences in Music</i>. 13-27 defining audiation and its types and</p>	



		stages; 33-43 on music understanding vs appreciation (also more on audiation); 43-44 on method vs technique; 51-84 on learning sequence (esp. "sound before symbol," etc.); 100-04, on theory and theorists.	
	02/02	<p>More research and opinion on aural skills training. Read:</p> <p>Gary Karpinski, <i>Aural Skills Acquisition</i>. Read: 3-4 on his purposes; 19-29 on perceiving meter; 62-77 on melodic dictation; 92-99 on presenting melodic dictations; and look at his flowchart on p. 102.</p> <hr/> <p>Other readings of interest:</p> <p>Michael Rogers, "Beyond Intervals: The Teaching of Tonal Hearing," <i>Indiana Theory Review</i> 6: 18-34.</p> <p>Steve Larson, "Scale-Degree Function: A Theory of Expressive Meaning and Its Application to Aural Skills Pedagogy," <i>JMTP</i> 7: 69-84.</p> <p>Gary Karpinski, "A Model for Music Perception and Its Implications in Melodic Dictation," <i>JMTP</i> 4: 191-229. [Applies learning sequence to the study of dictation and listening in general. Read especially for the model itself (192-96) and what is truly basic in learning theory (196-217).]</p> <p>Gary Karpinski, unpublished typescript. "A Perceptual Basis for Implementing a Solmization System," paper presented to the third U. S. conference of the Society for Music Perception and Cognition, Cambridge, MA, 1997.</p>	
4	02/07	<p>Aural skills texts. Review these texts in light of our class discussions last week.</p> <p>Robert Ottman, <i>Music for Sight Singing</i>. Sol Berkowitz, Gabriel Frontrier, and Leo Kraft. <i>A New Approach to Sight Singing</i>. Bruce Benward and Maureen Carr. <i>Sightsinging Complete</i>. Gary Wittlich and Lee Humphries, <i>Ear Training: An Approach Through Music Literature</i>. Robert Ottman and Paul E. Dworak, <i>Basic Ear Training Skills</i>. Leo Kraft, <i>A New Approach to Ear Training: A Self Instruction Program</i>. Arthur Gottschalk and Phillip Kloeckner, <i>Functional Hearing: A Contextual Method for</i></p>	<p>Reports on aural skills texts due. See the  reports assignment for guidelines.</p> <p> List of aural skills texts and assigned reviewers.</p>


		<p><i>Ear Training.</i></p> <p>Leland Bland, <i>Sight Singing Through Melodic Analysis.</i></p> <p>Durham, Thomas L. <i>Beginning Tonal Dictation.</i></p> <p>Phillips, Joel, Jane Piper Clendinning, and Elizabeth West Marvin. <i>The Musician's Guide to Aural Skills.</i></p> <p>Gary Karpinski, "A Manual of Basic Music Theory, Dictation, and Solfeggio." Personal reserve (this is a draft of portions of his forthcoming Norton text.) How does he treat learning sequence: ordering of material, application of sound before symbol, etc.?</p>	
	02/09	Finish reports on aural skills texts today.	<p>First observation should be completed by today. See the  observation assignment for details.</p> <p> See a schedule of theory or theory-related courses to help you find an observation time.</p> <p>We'll discuss these in class next week.</p>
5	02/14	<p>Counterpoint. Research and opinion on counterpoint training, counterpoint in the curriculum, etc. Read:</p> <p>White, <i>Guidelines</i>, 111-114.</p> <p>Rogers, <i>Teaching Approaches</i>, 64-66.</p> <p>J. J. Fux, <i>The Study of Counterpoint</i>, from <i>Johann Joseph Fux's "Gradus ad Parnassum"</i>. Translated and edited by Alfred Mann. Read the Introduction and author's forward. If you're unfamiliar with the species counterpoint approach, survey parts I-V in the "First Part" of the book.</p> <p>Felix Salzer and Carl Schachter. <i>Counterpoint in Composition: The Study of Voice Leading</i>. Read the authors' preface. Study the table of contents: can you tell what the authors' approach is, and what they're trying to accomplish in this book? Survey chapter 6 ("Counterpoint in Composition, I") part 1 ("The Direct Application of Species Counterpoint").</p> <p>Heinrich Schenker, <i>Counterpoint</i>, 2 volumes. Read the introduction (1-16) in Book I; look at the TOC and skim some of the body of both volumes to get some idea of his approach. How does it compare to the Salzer and Schachter book?</p>	

		<p>Questions to consider: why would one study species counterpoint? Is it useful? And most importantly: <u>Exactly what is it meant to teach?</u></p> <hr/> <p>Other readings of interest:</p> <p>David Lewin, "An interesting global rule for species counterpoint," <i>In Theory Only</i> 6, 19-44. [Library doesn't have this early volume of <i>In Theory Only</i>—would have to get this on Interlibrary Loan.]</p> <p>Robert Gauldin, "A different approach to teaching melodic dissonance," JMT 10: 79-90.</p>	
	02/16	<p>Observation reports today.</p>	<p>Observation reports in class today. See the  observation assignment for details.</p> <p>[ See a schedule of theory or theory-related courses to help you find an observation time.]</p> <p>Note: half the class will give oral reports on the observations today. The rest of the class will give an oral report after the second observation.</p>
6	02/21	<p>Finish observation reports and discussion of classroom teaching.</p> <p> Notes on classroom teaching.</p> <p>16th- and 18th-century counterpoint textbooks.</p> <p>16th-century counterpoint:</p> <p>Thomas Benjamin, <i>The Craft of Modal Counterpoint</i>.</p> <p>Robert Gauldin, <i>A Practical Approach to Sixteenth-Century Counterpoint</i>.</p> <p>Knud Jeppesen, <i>Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century</i>. (Could you use this as a textbook??)</p> <p>J. J. Fux, <i>The Study of Counterpoint</i>, from Johann Joseph Fux's "Gradus ad Parnassum". Translated and edited by Alfred Mann. (Could you use this as a textbook??)</p> <p>Felix Salzer and Carl Schachter. <i>Counterpoint in Composition: The Study of Voice Leading</i>. (Could you use this as a textbook??)</p> <p>18th-century counterpoint:</p> <p>Thomas Benjamin, <i>Counterpoint in the Style</i></p>	<p>Reports on counterpoint sources due. See the  reports assignment for guidelines.</p> <p> List of counterpoint texts and assigned reviewers.</p> <p>**Be thinking about your paper/presentation topics—you need to decide by Monday week 7.</p>

		<p>of J. S. Bach.</p> <p>Robert Gauldin, <i>A Practical Approach to Eighteenth-Century Counterpoint</i>.</p> <p>Kent Kennan, <i>Counterpoint: Based on Eighteenth-Century Practice</i>.</p> <p>Richard Parks, <i>Eighteenth-Century Counterpoint and Tonal Structure</i>.</p> <p>Harold Owen, <i>Modal and Tonal Counterpoint, from Josquin to Stravinsky</i>. (How is this book unique?)</p> <p>Questions to consider: Which of these textbooks would you use and why? What useful resources do these books contain for an instructor of counterpoint? Are all of these books suitable for use as textbooks? For those that may not be suitable as texts: are they useful as resources in some other way? How does instruction in 18th-century counterpoint differ from instruction in 16th-century counterpoint?</p>	
	02/23	<p>Finish counterpoint.</p> <p> Summary notes on counterpoint instruction.</p>	
7	02/28	<p>Harmony and figured bass.</p> <p>Approaches to teaching harmony and figured bass.</p> <p>Read:</p> <p>Rogers, <i>Teaching Approaches</i>, 44-64.</p> <p>White, <i>Guidelines</i>, 86-91 (on figured bass) and 102-108 (on harmony).</p> <p>John Rothgeb, "Schenkerian Theory: Its Implications for the Undergraduate Curriculum," <i>Music Theory Spectrum</i> 3: 142-149. Read especially pp. 144 and 146-49 on harmonic thinking and integration of counterpoint, figured bass, and harmony training.</p> <p>Skim and evaluate this article: Joseph Swain, "Teaching Harmonic Rhythm," JMT 13: 27-40.</p>	<p>Paper/presentation topics due today. [paper/presentation assignment] You must let me know what your topic will be, in an email to me at adavis@uh.edu. We can talk about this in person, and over email, so please do see me if you're having difficulty deciding what to do.</p> <p>In your email, specify the topic along with at least two sources (books, articles, textbooks, etc.) you will consult to aid you in presenting and writing about the topic. If you have any kind of outline in mind at this point, include this in the email as well.</p> <p>Also, please send me an email with your topic, even though you may have already told me in person what the topic will be.</p>
	03/02	<p>More on approaches to teaching harmony and figured bass. Discussion of material from the John Rothgeb article.</p>	
8	03/07	<p>Harmony textbooks:</p> <p>Walter Piston and Mark DeVoto, <i>Harmony</i>.</p>	<p>Reports on harmony texts due. See the  reports assignment</p>

		<p>[For many years the standard text in music theory (1st edition was published in 1941!), Piston has gradually been replaced by some of the other harmony texts listed here. Why has it been replaced? How does it differ from other texts on this list?]</p> <p>Stefan Kostka and Dorothy Payne, <i>Tonal Harmony: With an Introduction to Twentieth-Century Music</i>.</p> <p>Bruce Benward and Gary White, <i>Music in Theory and Practice</i>.</p> <p>Thomas Benjamin, Michael Horvit, and Robert Nelson, <i>Techniques and Materials of Tonal Music</i>.</p> <p>Edward Aldwell and Carl Schachter, <i>Harmony and Voice Leading</i>.</p> <p>Robert Gauldin, <i>Harmonic Practice in Tonal Music</i>.</p> <p>Miguel Roig-Francoli, <i>Harmony in Context</i>. [How is this book different from the others?]</p> <p>Steven Laitz. <i>The Complete Musician</i>. [How is this book different from the others?]</p> <p>Jane Clendinning and Elizabeth West Marvin. <i>The Musician's Guide to Theory and Analysis</i>.</p> <p>Questions to consider: What is the place of this in the curriculum? What kinds of keyboard skills should we expect our students to have? (upon admission to school? after partial completion of an undergraduate program? after completing an undergraduate program?)</p>	<p>for guidelines.</p> <p> List of harmony texts and assigned reviewers.</p>
	03/09	<p>Finish the discussion of harmony textbooks.</p> <p>Other issues from the readings on harmony and figured bass?</p>	<p>Second observation needs to be completed by today. See the  observation assignment for details.</p> <p> See a schedule of theory or theory-related courses to help you find an observation time.</p>
Spring break: March 14–18			
9	03/21	Issues in teaching voice-leading (4-part writing exercises).	
	03/23	Second observation reports today. We'll discuss these in class; plan to turn in your report.	<p>Observation reports in class today. See the  observation assignment for details. [ See a schedule of theory or theory-related courses to help you find an observation time.]</p>
10	03/28	<p>Teaching form in music. Read:</p> <p>Ann Blombach, "Phrase and Cadence: A Study of Terminology and Definition," JMTP 1: 225-</p>	

		251. Questions to consider: what is form in music? What concepts does this term comprise? What is the most effective way to teach it? When do we teach it?	
	03/30	Form textbooks: Survey these three textbooks and try to make some specific comparisons: Wallace Berry, <i>Form in Music</i> . Douglass Green, <i>Form in Tonal Music</i> . Peter Spencer and Peter Temko, <i>A Practical Approach to the Study of Form in Music</i> . Questions to consider: Which of these would you use, if any? Why or why not? What are some specific advantages/disadvantages of each?	
11	04/04	Anthologies. Note: some of these are not on reserve. Many apologies—I don't think access to them will be a problem, but let me know if it is. Thomas Benjamin, Michael Horvit, and Robert Nelson. <i>Music for Analysis</i> . MT91 .M85 2001 Charles Burkhart, <i>Anthology for Musical Analysis</i> . MT6.5 .A55 1994 Ralph Turek, <i>Analytical Anthology of Music</i> . [And see also Turek, <i>Accompaniment to Analytical Anthology of Music</i> (New York: Knopf, 1984).] MT6.5 .A5 1984 Joseph N. Straus, <i>Music by Women for Study and Analysis</i> . MT6.5 .M84 1993 Wennerstrom, Mary H. <i>Anthology of Twentieth-Century Music</i> . MT6.M334A6 (NOT ON RESERVE) Morgan, Robert P. <i>Anthology of Twentieth-Century Music</i> . ML197 .M675 1990 Suppl. (NOT ON RESERVE) Wennerstrom, Mary H. <i>Anthology of Music Structure and Style</i> . MT6.5 .A57 1982 (NOT ON RESERVE) Distefano, Joseph K., and James A. Searl. <i>Music and Materials for Analysis: An Anthology</i> . MT6.5 .D57 1995 (NOT ON RESERVE) Palisca, Claude V. <i>Norton Anthology of Western Music</i> . MT6.5 .N65 2001 v. 1 and 2. Kamien, Roger. <i>The Norton Scores: An Anthology for Listening</i> . MT6.5 .N7 1990 (NOT ON RESERVE) Downs, Philip G. <i>Anthology of Classical Music</i> . MT6.5.A56 1992 (NOT ON RESERVE)	Reports on anthologies due.  For your report, provide answers to these questions.  List of anthologies and assigned reviewers.

		K. Marie Stolba. <i>The Development of Western Music: An Anthology</i> . MT6.5 .D48 1994 v. 1 and 2.	
	04/06	Presentations.	
12	04/11	Presentations.	
	04/13	Presentations.	
13	04/18	Presentations.	
	04/20	Presentations.	
14	04/25	Presentations.	
	04/27	Presentations.	
15	05/02	Presentation (1). Summaries and conclusions. Read: Elizabeth West Marvin, "Intrinsic Motivation: The Relation of Analysis to Performance in Undergraduate Music Theory Instruction," <i>JMTP</i> 8: 47-57. Gary Karpinski, "Lessons From the Past: Music Theory Pedagogy and the Future," <i>Music Theory Online</i> 6 no. 3.	 Presentation schedule (REVISED 04/11)

Final paper due: Wednesday May 4 2005 by class time (11:30am). You can email your paper to me if you want—otherwise please put a hard copy in my mailbox.

Other topics that we don't have time to cover in class:

Issues with counterpoint in the curriculum.

Where, when, and how should counterpoint be approached in the theory curriculum?

John Rothgeb, "Schenkerian Theory: Its Implications for the Undergraduate Curriculum," *Music Theory Spectrum* 3: 142-149. Read 142-44 and 146 (last par.)-147 on contrapuntal thinking as part of musical understanding.

David Mancini, "Using Species Counterpoint in the Undergraduate Theory Curriculum," *JMTP* 3: 205-221.

Schenkerian Analysis.

Research and opinion on training in Schenkerian analysis and its impact on the undergraduate curriculum:

John Rothgeb, "Schenkerian Theory: Its Implications for the Undergraduate Curriculum," *Music Theory Spectrum* 3: 142-149. Question: What preparation is necessary before an actual course in Schenkerian analysis?

David Beach, "Schenker's Theories: A Pedagogical

View," in *Aspects of Schenkerian Theory*, 1-38.
 Lee Riggins and Gregory Proctor, "A Schenker Pedagogy," *JMTP* 3: 1-24.

Textbooks in Schenkerian analysis:

Oswald Jonas, *Introduction to the Theory of Heinrich Schenker*.

Allen Forte and Steven Gilbert, *Introduction to Schenkerian Analysis*.

Allen Cadwallader and David Gagne. *Analysis of Tonal Music: A Schenkerian Approach*.

David Neumeyer and Susan Tepping, *A Guide to Schenkerian Analysis*. [Try to identify some aspects of this approach that are different from the more standard approaches in Forte/Gilbert and/or Cadwallader/Gagne.]

Computer-Assisted Instruction.

Deron McGee, "Aural skills, pedagogy, and computer assisted instruction: Past, present, and future," *JMTP* 14: 115-34. (Reviews of current programs: Practica musica, MacGAMUT, CASPAR, and Music for Ear Training).

Keyboard Harmony.

Rogers, *Teaching Approaches*, 69-71, on keyboard skills in the service of "mind training."

White, *Guidelines*, 77-80 on keyboard skills in general; 91-96 on improvisation at the keyboard.

William Trantham, "A Music Theory Approach to Beginning Piano Instruction for the College Music Major," *Journal of Research in Music Education* 18: 49-56.

Relevant texts:

Stanley Shumway, *Harmony and Ear Training at the Keyboard*.

Gary Wittlich and Deborah S. Martin. *Tonal Harmony for the Keyboard*.

Arthur Frackenpohl, *Harmonization at the Piano*.

R. O. Morris, *Figured Harmony at the Keyboard*. 2 vols.

Score reading.

White, *Guidelines*, 80-86 on clef- and score-reading. Questions to consider: What place does this have in the curriculum? When do/should we teach this? How do we teach it?

Instrumentation and Orchestration.

Relevant sources (why are these sources useful for any class in music theory—not just a class in orchestration?):

Walter Piston, *Orchestration*.
 Kent Kennan, *The Technique of Orchestration*.
 Samuel Adler, *The Study of Orchestration*.

Other sources of interest on orchestration:

Nicolai, Rimsky-Korsakov. *Principles of Orchestration*.
 Alfred Blatter, *Instrumentation and Orchestration*.

Curriculum issues:

John Buccheri, "Musicianship at Northwestern," JMTP 4: 125-45.
 Mary Wennerstrom, "The Undergraduate Core Music Curriculum at Indiana University," JMTP 3: 153-76.
 David Ward-Steinman, "Comprehensive Musicianship at San Diego State University," JMTP 1: 127-48.

Music analysis.

Rogers, *Teaching Approaches*, 74-99 (chapter 4, on "analysis").
 Allen Winold, "Music Analysis: Purposes, Paradigms, and Problems," JMTP 7: 29-40.

Textbooks and other sources:

Nicholas Cook, *A Guide to Musical Analysis*, esp. chapter 1.
 Jonathan Dunsby and Arnold Whittall, *Music Analysis in Theory and Practice*.
 Ian Bent and William Drabkin, *Analysis*.
 Jan LaRue, *Guidelines for Style Analysis*.
 (Introduction—I will be more specific.)
 John D. White, *Comprehensive Musical Analysis*. \

Questions to consider: what does this term ("analysis") mean? What skills and concepts does the term refer to? What is the place of analysis in the curriculum? How and/or when should we be approaching music analysis? What music (what repertoire) should we be studying, and when should we be studying it?

Other sources of interest:

Deron McGee, "The Power of Prose: Writing in the Undergraduate Music Theory Curriculum," JMTP 7: 85-104.
 Bruce C. Kelley, "Part Writing, Prose Writing: An Investigation of Writing-to-Learn in the Music Theory

Classroom." JMTP 13: 65-87.

Questions to consider: Which do you find useful, and why? What are some advantages/disadvantages of each? How does the approach of each editor/compiler differ?

Post-tonal music. Research and opinion on training in post-tonal music. Read:

David Mancini, "Teaching Set Theory in the Undergraduate Core Curriculum," JMTP 5: 95-107.

Post-tonal music texts and source readings. Survey these:

George Perle, *Serial Composition and Atonality*. (be more specific.)

Allen Forte, *The Structure of Atonal Music*. (be more specific.)

John Rahn, *Basic Atonal Theory*. (be more specific.)

Joseph N. Straus, *Introduction to Post-Tonal Theory*.

Stefan Kostka, *Materials and Techniques of Twentieth-Century Music*. (See esp. ch. 9 on "nonserial atonality" and ch. 10 on "classical serialism.")

Joel Lester, *Analytic Approaches to Twentieth-Century Music*. [How does this book compare to the others?]

Survey with these questions in mind: Which would/could you use as texts? Which would you not use? What are some advantages/disadvantages of each? What are the obvious disadvantages to using any text at all? What are some problems that arise in teaching topics in post-tonal music at the undergraduate level?

Other sources of interest on post-tonal music:

Lora Gingerich, "Explaining Inversion in 20th-century Theory." JMTP 3: 233-242.

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