

**A BIBLIOGRAPHY
of music theory pedagogy articles published since the beginning of 2010 that
include a substantial focus on**

Integration, Diversity, Creativity

compiled by Melissa Hoag, Oakland University

*Sources: all music theory pedagogy journals, plus the College Music Symposium, as well as relevant
edited collections of essays*

Articles focusing on Integration

Auerbach, Brent. "Pedagogical Applications of the Video Game *Dance Dance Revolution* to Aural Skills Instruction." *Music Theory Online* 16/1 (2010).
<http://www.mtosmt.org/issues/mto.10.16.1/mto.10.16.1.auerbach.html>. Accessed September 10, 2015.

Bannan, Nicholas. "Embodied Music Theory: New Pedagogy for Creative and Aural Development." *Journal of Music Theory Pedagogy* 24 (2010): 197–216.

Callahan, Michael. "Teaching and Learning Undergraduate Music Theory at the Keyboard: Challenges, Solutions, and Impacts." *Music Theory Online* 21/3 (2015).
<http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.callahan.html>.
Accessed October 5, 2015.

Check, John. "Back to School: A Report on the Institute for Music Theory Pedagogy." *Journal of Music Theory Pedagogy* 28 (2014): 59–66.

Report describes presentations that addressed integration:

- "Intersections Between Analysis and Performance" (Brian Alegant)
- "Linking Aural Skills Teaching to Perception and Performance" (Ted Goldman)
- "Bringing it all Together: Model Composition" (Steve Laitz)

Hoag, Melissa. "Seven strategies for enabling student success in the first-year music theory sequence." *Music Theory Pedagogy-Online* 1 (2013).

Ng, Samuel. "Recorded Performances as Text in the Music Theory Classroom." *Journal of Music Theory Pedagogy* 28 (2014): 87–119.

Oravitz, Michael. "The Use of Caplin/Schoenberg Thematic Prototypes in Melodic Dictations." *Journal of Music Theory Pedagogy* 26 (2012): 101–38.

Porter, William. "Why is Improvisation So Difficult?" *Journal of Music Theory Pedagogy* 27 (2013): 7–18.

Salley, Keith. "On the Integration of Aural Skills and Formal Analysis through Popular Music." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 109–132.

Schubert, Peter. "My Undergraduate Skills-Intensive Counterpoint Learning Environment (MUSICLE)." *Engaging Students: Essays in Music Pedagogy* 1 (2013). <http://www.flipcamp.org/engagingstudents/>. Accessed October 5, 2015.

Stevens, Daniel B. "Breaking (Musical) Stuff as an Act of (Music) Criticism." *Engaging Students: Essays in Music Pedagogy* 3 (2015). <http://flipcamp.org/engagingstudents3/essays/stevens1.html>. Accessed September 23, 2015.

Articles focusing on Diversity

Auerbach, Brent. "Pedagogical Applications of the Video Game *Dance Dance Revolution* to Aural Skills Instruction." *Music Theory Online* 16/1 (2010). <http://www.mtosmt.org/issues/mto.10.16.1/mto.10.16.1.auerbach.html>. Accessed September 10, 2015.

_____, Brett Aarden, and Mathonwy Bostock. "DDR at the Crossroads: A Report on a Pilot Study to Integrate Music Video-Game Technology into the Aural-Skills Classroom." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 149–72.

Biamonte, Nicole. "Musical Representation in the Video Games *Guitar Hero* and *Rock Band*." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 133–48.

Check, John. "Back to School: A Report on the Institute for Music Theory Pedagogy." *Journal of Music Theory Pedagogy* 28 (2014): 59–66.

Report includes the following presentation, which addressed diversity in the theory classroom:

- "Pop Music in the Theory Classroom" (John Covach)

de Clerq, Trevor. "Grooves, Drones, and Loops: Enhancing Aural Skills Exercises with Rock Music Contexts." *Engaging Students: Essays in Music Pedagogy* 2 (2014). <http://flipcamp.org/engagingstudents2/essays/declercq.html>. Accessed September 23, 2015.

Hoag, Melissa. "Hearing 'What Might Have Been': Using Recomposition to Foster Music Appreciation in the Theory Classroom." *Journal of Music Theory Pedagogy* 27 (2013): 47–69.

_____. "Seven strategies for enabling student success in the first-year music theory sequence." *Music Theory Pedagogy-Online* 1 (2013).

Hughes, James R. "Using Pop-Culture Tools to Reinforce the Learning of Basic Music Theory as Transformations." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 95–108.

Julien, Patricia. "How to Write a Jazz Composition's Chord Progression." *Journal of Music Theory Pedagogy* 26 (2012): 29–58.

Kulma, Dave, and Meghan Naxer. "Beyond Part Writing: Modernizing the Curriculum." *Engaging Students: Essays in Music Pedagogy* 2 (2014). <http://flipcamp.org/engagingstudents2/essays/kulmaNaxer.html>. Accessed September 23, 2015.

MacLachlan, Heather. "Teaching Traditional Music Theory with Popular Songs: Pitch Structures." Includes appendix with examples. In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 73–94.

Malawey, Victoria. "An Analytic Model for Examining Cover Songs and Their Sources." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 203–32.

Musso, Paul. "Utilizing The Tone Row in Jazz Pedagogy: A Technique to Create Tonal Harmony in an Atonal Environment." *Music Theory Pedagogy-Online* 3 (2014).

Rogers, Nancy. "Modernizing the Minuet Composition Project." *Journal of Music Theory Pedagogy* 27 (2013): 71–110.

Rosenberg, Nancy. "Bach, Beck, and Björk Walk into a Bar: Reclassifying Harmonic Progressions to Accommodate Popular Music Repertoire in the Traditional Music Theory Class." *Journal of Music Theory Pedagogy* 28 (2014): 163–209.

_____. "Popular Music in the College Music Theory Class: Rhythm and Meter." Includes appendices with resources and examples. In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 47–72.

Salley, Keith. "On the Integration of Aural Skills and Formal Analysis through Popular Music." In Nicole Biamonte, ed., *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube*. Scarecrow Press, 2011: 109–132.

Articles focusing on Creativity (composition [C] or improvisation [I])

Aziz, Andrew. "Recomposition and the Sonata Theory Learning Laboratory." *Journal of Music Theory Pedagogy-Online* 5 (2015). <http://music.appstate.edu/node/3414>. Accessed January 10, 2016. **C**

Callahan, Michael. "Improvising Motives: Applications of Michael Wiedeburg's Pedagogy of Modular Diminutions." *Intégral* 24 (2010): 29–56. **I, C**

_____. "Teaching and Learning Undergraduate Music Theory at the Keyboard: Challenges, Solutions, and Impacts." *Music Theory Online* 21/3 (2015). <http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.callahan.html>.

Accessed October 5, 2015. **I**

_____. “Teaching Baroque Counterpoint Through Improvisation: An Introductory Curriculum in Stylistic Fluency.” *Journal of Music Theory Pedagogy* 26 (2012): 61–99. **I**

Check, John. “Back to School: A Report on the Institute for Music Theory Pedagogy.” *Journal of Music Theory Pedagogy* 28 (2014): 59–66.

Report describes presentations at the institute on such varied topics as:

- “Bringing it all Together: Model Composition” (Steve Laitz) **C**
- “Tonal Improvisation in the Undergraduate Curriculum” (Steve Laitz). **I**

Gross, Austin. “The Improvisation of Figuration Preludes and the Enduring Value of Bach Family Pedagogy.” *Journal of Music Theory Pedagogy* 27 (2013): 19–45. **I**

Hoag, Melissa. “Hearing ‘What Might Have Been’: Using Recomposition to Foster Music Appreciation in the Theory Classroom.” *Journal of Music Theory Pedagogy* 27 (2013): 47–69. **C**

_____. “Seven strategies for enabling student success in the first-year music theory sequence.” *Music Theory Pedagogy-Online* 1 (2013). **C**

Johnson, Vicky. “Proficiency-Based Learning with Muscle in a Music Theory Classroom.” *Engaging Students: Essays in Music Pedagogy* 3 (2015). **C**
<http://flipcamp.org/engagingstudents3/essays/johnson.html>. Accessed September 24, 2015.

Johnson, Shersten. “Recomposition as Low-Stakes Analysis.” *Engaging Students: Essays in Music Pedagogy* 2 (2014). **C**
<http://flipcamp.org/engagingstudents2/essays/johnson.html>. Accessed September 23, 2015.

Julien, Patricia. “How to Write a Jazz Composition’s Chord Progression.” *Journal of Music Theory Pedagogy* 26 (2012): 29–58. **C**

Lodewyckx, David, and Pieter Bergé. “Partimento, Waer bestu bleven? Partimento in the European Classroom: Pedagogical Considerations and Perspectives.” *Music Theory and Analysis* 1/1–2 (2014): 146–69. **C**

Michaelsen, Garrett. “Improvising to Learn/Learning to Improvise: Designing Scaffolded Group Improvisations for the Music Theory Classroom.” *Engaging Students: Essays in Music Pedagogy* 2 (2014). **I**
<http://flipcamp.org/engagingstudents2/essays/michaelsen.html>. Accessed September 23, 2015.

Palmer, Michael C. “Learning Basic Music Theory through Improvisation: Implications for Including Improvisation in the University Curriculum.” *College Music Symposium* 54 (2014). **I**

http://symposium.music.org/index.php?option=com_k2&view=item&id=10844:learning-basic-music-theory-through-improvisation-implications-for-including-improvisation-in-the-university-curriculum. Accessed October 5, 2015.

Porter, William. "Why is Improvisation So Difficult?" *Journal of Music Theory Pedagogy* 27 (2013): 7–18. **I**

Rabinovitch, Gilad and Johnandrew Slominski. "Towards a Galant Pedagogy: Partimenti and Schemata as Tools in the Pedagogy of Eighteenth-Century Style Improvisation." *Music Theory Online* 21/3 (2015). **I**

Rifkin, Deborah, and Philip Stoecker. "A Revised Taxonomy for Music Learning." *Journal of Music Theory Pedagogy* 25 (2011): 155–89. **I**

Ristow, Gregory, Kathy Thomsen, and Diane Urista. "Dalcroze's Approach to Solfège and Ear Training for the Undergraduate Aural Skills Curriculum." *Journal of Music Theory Pedagogy* 28 (2014): 121–60. **I**

Rogers, Nancy. "Modernizing the Minuet Composition Project." *Journal of Music Theory Pedagogy* 27 (2013): 71–110. **C**

Schubert, Peter. "Global Perspective on Music Theory Pedagogy: Thinking in Music." *Journal of Music Theory Pedagogy* 25 (2011): 217–34. **C, I**

_____. "My Undergraduate Skills-Intensive Counterpoint Learning Environment (MUSICLE)." *Engaging Students: Essays in Music Pedagogy* 1 (2013). **C, I**
<http://www.flipcamp.org/engagingstudents/>. Accessed October 5, 2015.

_____. "Peter Schubert: YouTube" [YouTube channel featuring instructional videos on improvisation of Renaissance canons]. **I**
https://www.youtube.com/channel/UCPdwE21gqS7voKPI2GDs_-A. Accessed October 5, 2015.

_____. "Teaching Music Analysis through Improvisation." *Engaging Students: Essays in Music Pedagogy* 2 (2014). **I** <http://flipcamp.org/engagingstudents2/essays/schubert.html>. Accessed September 23, 2015.

Silbermann, Peter. "Teaching Classic Era Style Through Keyboard Accompaniment." *Journal of Music Theory Pedagogy* 26 (2012): 141–89. **C**

Stevens, Daniel B. "Breaking (Musical) Stuff as an Act of (Music) Criticism." *Engaging Students: Essays in Music Pedagogy* 3 (2015). **C**
<http://flipcamp.org/engagingstudents3/essays/stevens1.html>. Accessed September 23, 2015.

_____. "Inverting Analysis." *Engaging Students: Essays in Music Pedagogy* 3 (2015). **C**
<http://flipcamp.org/engagingstudents3/essays/stevens2.html>. Accessed September 23, 2015.

Textbooks that address one or more of the three pillars

Carr, Maureen, and Bruce Benward, with Taylor Greer, Eric McKee, and Phillip Torbert. *Sight Singing Complete*. 8th ed. McGraw Hill Education, 2015.

Jones, Evan, and Matthew Shaftel, with Juan Chattah. *Aural Skills in Context: A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation*. Oxford University Press, 2013.

Laitz, Steven G. *Skills and Musicianship Workbook to accompany The Complete Musician*. 3rd ed. Oxford University Press, 2012.

Philips, Joel, Paul Murphy, Elizabeth West Marvin, and Jane Piper Clendinning. *The Musician's Guide to Aural Skills*. 2nd ed. W. W. Norton & Company, 2011.

Rogers, Nancy, and Robert W. Ottman. *Music for Sight Singing*. 9th ed. Pearson, 2013.

Root, Jena. *Applied Music Fundamentals*. Oxford University Press, 2013.

Schubert, Peter. *Modal Counterpoint*. Second Edition. Oxford University Press, 2007.

Snodgrass, Jennifer S. *Contemporary Musicianship: Analysis and the Artist*. Oxford University Press, 2015.