

Music Theory Pedagogy Selected Bibliography

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Last Updated: December 15, 2011

Note: Publishers are listed as of the publication information on the most recent edition. However, these are not necessarily the companies which are currently handling the books.

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Selected Reference Works

Bartle, Barton K. Computer Software in Music and Music Education. Metuchen, NJ: Scarecrow, 1987. A guide to software in music education.

Butler, David. The Musician's Guide to Perception and Cognition. New York, NY: Schirmer Books, 1992. A review and discussion of psychophysical and cognitive literature related to pitch, timbre, loudness, time, and space. Includes a CD with 62 listening examples. Glossary, extensive references, and summaries.

Choksy, Lois; Robert Abramson, Avon Gillespie, David Woods, Frank York. Teaching Music in the Twenty-first Century. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2001. Geared to pre-college students, but good summaries of important symposia and of methods/approaches of Emile Jaques-Dalcroze, Kodály, Orff, and Comprehensive Musicianship, with suggestions for use for older students.

Diamond, Harold J. Music Analyses: An Annotated Guide to the Literature. New York, NY: Schirmer Books, 1991. References works from Middle Ages to 20th century, alphabetically by composer.

Dowling, W. Jay and Dane L. Harwood. Music Cognition. Orlando, FL: Academic Press, 1986. Sections on the perception of sound, musical scales, melody: attention and memory, melodic organization, and rhythm and the organization of time. Also large bibliography.

Gordon, Edwin E. Learning Sequences in Music (Skill, Content, and Patterns). Chicago, IL: GIA Publications, 1997 ed. Geared to pre-college students but establishes a sequence of music learning and curriculum design based on tonal and rhythmic patterns and various modes of understanding them. System of rhythmic syllables.

Hofstetter, Fred T. Computer Literacy for Musicians. Englewood Cliffs, NJ: Prentice Hall, 1988. Reviews features of various computer music systems (hardware) and 200 software programs, including ear training and basic theory teaching programs.

Karpinski, Gary. Aural Skills Acquisition. The Development of Listening, Reading, and Performance Skills in College-Level Musicians. New York, NY: Oxford University Press, 2000.

Natvig, Mary, ed. Teaching Music History. Burlington, VT: Ashgate, 2002.

Rogers, Michael. Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies. Carbondale, IL: Southern Illinois University Press, 1984. Extensive bibliography on textbooks, articles, dissertations, etc.; chapters on teaching philosophy and specifics of written and skills curricula. 2nd ed. 2004 (paperback) updates bibliography 1984–2004.

Serafine, Mary Louise. Music as Cognition: the development of thought in sound. New York, NY: Columbia University Press, 1988.

Sloboda, John. The Musical Mind: the Cognitive Psychology of Music. Oxford: Clarendon, 1985.

Thompson, David M. A History of Harmonic Theory in the United States. Kent, OH: Kent State University Press, 1980. Harmony textbooks in the United States from the 19th century through Piston, McHose, and Forte.

Wenk, Arthur. Analyses of Nineteenth- and Twentieth-Century Music: 1940-1985. Boston, MA: Music Library Association, Inc. MLA Index and Bibliography Series No. 25. Bibliography of articles, dissertations, etc. which analyze specific 19th- and 20th-century works, arranged alphabetically by composer. Also gives dates of composers. Updated 1940-2000 by D.J. Hoek. Lanham, MD: Scarecrow Press, 2007.

White, John D. Guidelines for the Teaching of Music Theory. 2nd ed. Metuchen, NJ: Scarecrow Press, 2001. Specific comments about written and skills work in the first two years of a curriculum; philosophy based on Piaget's learning theory; small bibliography. (2nd ed. includes "Technology for Teaching and Learning" by William E. Lake.)

Williams, David B. and Peter R. Webster. Experiencing Music Technology. 3rd ed. Software, Data, and Hardware. New York, NY: Schirmer/Thomson, 2006. With CD ROM.

Journals with articles related to theory pedagogy:

British Journal of Music Education

Journal of Music Theory Pedagogy

Journal of Research in Music Education (U.S.)

Music Perception

Symposium (publication of the College Music Society)

Occasional articles in other theory journals such as Journal of Music Theory (especially older issues), Music Theory Spectrum, Theory and Practice (N.Y. State Journal), Indiana Theory Review. (See particularly 14/2, Fall, 1993.)

Music Fundamentals Materials

Allvin, Raynold L. Basic Musicianship. Belmont, CA: Wadsworth, 1985. An Introduction to Fundamentals with Computer Assistance.

Apfelstadt, Marc and Bruce Benward. Music Fundamentals. Dubuque, IA: W.C. Brown, 1986. Nine disks: tutorial and drill programs (for Apple computer).

- Andrews, J. Austin and Jeanne F. Wardian. Introduction to Music Fundamentals: A Programmed Textbook. 6th ed. Englewood Cliffs, NJ: Prentice Hall, 1993.
- Ashford, Theodore. A Programmed Introduction to the Fundamentals of Music. 3rd ed. Dubuque, IA: W.C. Brown, 1980.
- Bamberger, Jeanne. Developing Musical Intuitions. New York, NY: Oxford University Press, 1999. A project-based introduction to making and understanding music. Text, Impromptu software on CD-ROM, and audio CD.
- Benward, Bruce and Barbara G. Jackson. Practical Beginning Theory, A Fundamentals Worktext. 8th ed. Boston: McGraw-Hill, 2000. Instructor's resource manual; CD.
- Bland, Leland D. Basic Musicianship. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Clough, John, Joyce Conley, and Claire Boge. Scales, Intervals, Keys, Triads, Rhythm and Meter. 3rd ed. New York, NY: W.W. Norton, 1999. With CD and score anthology.
- Cutietta, Robert and Virginia Hoge Mead. Encountering the Fundamentals of Music. Mountain View, CA: Mayfield, 1989.
- Dallin, Leon. Basic Music Skills. Programmed Exercises. Dubuque, IA: W.C. Brown, 1971.
- D'Amante, Elvo S. Music Fundamentals through Pitch Structures and Rhythmic Design. New York, NY: Ardsley House Publishers, Inc., 1994.
- Damschroder, David. Foundations of Music and Musicianship. 3rd ed. Belmont, CA: Schirmer/Thomson Learning, 2006. Text, CD-ROM.
- Dorr, Joyce. Introductory Music Theory. Belmont, CA: Wadsworth, 1995. CD of musical examples, instructor's manual, workbook with exercises and scores.
- Duckworth, William. A Creative Approach to Music Fundamentals. 9th ed. Belmont, CA: Schirmer/Thomson Learning, 2007. Instructor's manual, CD-ROM.
- Duncan, James and Orpha Ochse. Fundamentals of Music Theory. New York, NY: Holt, Rinehart, and Winston, 1983.
- Elliott, Raymond. Fundamentals of Music. 4th ed. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Eskelin, Gerald. The Sounds of Music: Perception and Notation. Woodland Hills, CA: Stage 3, 1998. With CD.
- Evans, Jeffrey. Windows on Music, plus Practica Musica (software for MacIntosh). Santa Barbara, CA: Ars Nova, 1989.
- Feldstein, Sandy. Practical Music Theory. 3 volumes with software. Sherman Oaks, CA: Alfred Publishing Co., 1986.
- Friedman, Milton M. A Beginner's Guide to Sight Singing and Musical Rudiments. Englewood Cliffs, NJ: Prentice-Hall, 1981.
- Gelineau, R. Phyllis. Understanding Music Fundamentals. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1986.
- Gretz, Ronald. Music Language and Fundamentals. 2nd ed. Madison, WI: Brown & Benchmark, 1994.
- Hanson, John. Music Fundamentals Workbook. New York, NY: Longman, 1979.

- Harder, Paul and Greg A. Steinke. Basic Materials in Music Theory: A Programmed Course. 12th ed. Upper Saddle River, NJ: Pearson, 2010. Instructor's Manual with CD.
- Harrison, Lois N. Getting Started in Music. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Henry, Earl. Fundamentals of Music. Rudiments, Musicianship, and Composition. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2008. With CD of intervals, scales, triads. Instructor's manual.
- Hill, Frank and R. Searight. Revised Dorothy Hendrickson. Study Outline and Workbook in the Elements of Music. 11th ed. Dubuque, IA: W.C. Brown, 2005.
- Houlahan, Micheál and Philip Tacka. From Sound to Symbol. Fundamentals of Music. 2nd ed. New York, NY: Oxford University Press, 2012. Instructor's manual, audio CD, CD-ROM. Activities for non-music majors.
- Howard, Bertrand. Fundamentals of Music Theory. 2nd ed. San Diego, CA/New York, NY: Harcourt, Brace, Jovanovich, 1975. Records.
- Irwin, Phyllis. Music Fundamentals: A Performance Approach. New York, NY: Holt, Rinehart, and Winston, 1982.
- Johnson, Timothy A. Foundations of Diatonic Theory: A Mathematically Based Approach to Music Fundamentals. Emeryville, CA: Key College Publishing, 2003.
- Key, David M. The Creation and Recreation of Music. A New Approach to Music Fundamentals. Englewood Cliffs, NJ: Prentice Hall, 1995. Cassette tape.
- Kiely, Dennis and Lloyd K. Manzer. Essentials of Music for New Musicians. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1986.
- Kinney, Michael. Mastering Music Fundamentals: A Guided Step by Step Approach. Belmont, CA: Thomson/Schirmer, 2005. CD-ROM.
- Kolosick, J. Timothy and Allen H. Simon. Explorations, A New Approach to Music Fundamentals using the Macintosh. (Instructor's manual; software.) 2nd ed. Mountain View, CA: Mayfield, 1999.
- Lefkoff, Gerald. Reading and Writing Intervals. Self-instruction book. Morgantown, WV: Glyphic Press, 1980.
- Lindeman, Carolyn A. and Patricia Hackett. Musiclab, an introduction to the fundamentals of music. Belmont, CA: Wadsworth, 1989.
- Linton, Stanley. Music Fundamentals and Functional Skills. Englewood Cliffs, NJ: Prentice-Hall, Thomson/Wadsworth, 1984.
- Lynn, Theodore A. Introductory Musicianship. 7th ed. San Diego, CA/New York, NY: Thomson/Schirmer, 2007. With CD-ROM.
- Mankin, Linda R., Maryclaire Wellman, Angela M. Owen. Prelude to Musicianship. New York, NY: Holt, Rinehart, and Winston, 1979. (The Mankin Package: Text, worksheets, keyboard instructor's manual).
- Manoff, Tom. The Music Kit. 4th ed. New York, NY: W.W. Norton. Workbook, rhythm reader, and scorebook, CD. 2001. Also CAI version and CD-ROM by John Miller and Peter Hesterman.
- Martin, Gary M. Basic Concepts in Music. 2nd ed. Belmont, CA: Wadsworth, 1980.
- McKay, Marion and Neil. Fundamentals of Western Music. (Non-majors). Belmont, CA: Wadsworth, 1986.
- Metz, Kenneth and Robert J. Frank. Fundamentals for the Aspiring Musician. Clifton, NJ: Routledge, 2010. Hard copy text parallels multimedia version.

- Nelson, Robert and Carl J. Christensen. Foundations of Music: A Computer-Assisted Introduction. 6th ed. Belmont, CA: Wadsworth, 2006. Dual-platform CD-ROM.
- Nick, Charles. Materials for Music Fundamentals: Anthology, rhythmic reading, sight singing. Englewood Cliffs, NJ: Prentice-Hall, 1983. Now available directly from the author (Kyriakos, Charles Nick) as a Macintosh program (Dept. of Music, University of Missouri, Columbia, MO 65211).
- O'Brien, James P. Creative Music Fundamentals. Englewood Cliffs, NJ: Prentice-Hall, 1985.
- Oddo, Vincent. Music Theory Sessions. Opus Music, 1980. (Two independent study manuals, two classroom manuals).
- Ottman, Robert and Frank Mainous. Rudiments of Music. 4th ed. Upper Saddle River, NJ: Prentice Hall, 2004.
- Ottman, Robert and Frank Mainous. Programmed Rudiments of Music. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1994.
- Porterfield, Marjorie S. Involvement with Music. Englewood Cliffs, NJ: Prentice Hall, 1989.
- Puopolo, Vito. Music Fundamentals. Belmont, CA: Schirmer/Thomson Learning, 1976.
- Reed, H. Owen and Robert G. Sidnell. The Materials of Music Composition.
Book I: Fundamentals. Book II: Exploring the Parameters. Reading, MA: Addison-Wesley, 1978, 1980.
- Seltzer, George. Music Making. Jefferson, NC: McFarland & Co., 1982.
- Soskin, Eileen. Rudiments of Music for Music Majors. Belmont, CA: Thomson/Schirmer, 2005. With CD-ROM.
- Spencer, Peter. Music Theory for Non-Music Majors. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2001.
- Steele, Janet and Bonney McDowell. Elementary Musicianship, an introduction to theory, sight singing, and ear training. New York, NY: Alfred A. Knopf, 1982. With cassette.
- Steinke, Greg A. See Harder, Paul.
- Straus, Joseph N. Elements of Music. 2nd ed. Upper Saddle River, NJ: Prentice Hall, 2008.
- Takesue, Sumy. Music Fundamentals: A Balanced Approach. Clifton, NJ: Routledge, 2010. Audio CD, Instructor's CD available.
- Toutant, William H. Fundamental Concepts of Music. Plus cassette tape. Belmont, CA: Wadsworth, 1980.
- Urquhart, Dan M. Skills for Musicianship. (2 vols. + teacher's manual). High Goals Press, 1983.
- White, Gary. Music First! 5th ed. New York, NY: McGraw-Hill, 2006. Anthology and tutorial CD-ROM.
- White, Sylvia. Music as Organized Sound: An Introduction to Basic Music Theory. Millen Press, 1999.
- Wink, Richard. Fundamentals of Music. Boston, MA: Houghton Mifflin, 1977. Cassette.
- Winold, Allen and John Rehm. Introduction to Music Theory. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1979. With set of 9 cassettes.
- Worthing, Michelle. Elements of Music: A Programmed Approach. 3rd ed. Dubuque, IA: W.C. Brown, 1989.

Zinn, Michael and Robert Hogenson. Basics of Music: Opus 1. 2nd ed. New York, NY: Schirmer Books, 1994.

Zorn, Jay and James Hanshumaker. Fundamentals: Learning through Making Music. Sherman Oaks, CA: Alfred Publishing Co., 1980.

Music Theory Materials (Basic Undergraduate)

see also "Form and Analysis"

Aldwell, Edward, Carl Schachter, Allen Cadwallader. Harmony and Voice Leading. 4th ed. Belmont, CA: Schirmer/Cengage, 2010. 2-volume workbook.

Baur, John. Music Theory through Literature. Volumes I and II. Englewood Cliffs, NJ: Prentice-Hall, 1985. With 2 workbooks.

Benjamin, Thomas, Michael Horvit, Robert Nelson. Techniques and Materials of Music: From the Common Practice Period through the Twentieth Century. 7th ed. Belmont, CA: Schirmer/Thomson, 2008. E-Workbook.

Benward, Bruce and Marilyn Saker. Music in Theory and Practice. 8th ed. Two volumes. New York, NY: McGraw-Hill, 2009. Also student workbook/anthology; CD.

Blatter, Alfred. Revisiting Music Theory: A Musician's Guide. New York, NY: Routledge, 2007. Fundamentals, Melody, Harmony, Counterpoint, Form.

Boatwright, Howard. Introduction to the Theory of Music. New York, NY: W.W. Norton, 1956.

Christ, William, R.P. DeLone, Vernon Kliever, Lewis Rowell, William Thomson. Materials and Structure of Music. Vol. I with workbook. 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 1979. Vol. II with workbook, 1981.

Christ, William and R.P. DeLone. Introduction to Materials and Structure of Music. Englewood Cliffs, NJ: Prentice-Hall, 1975.

Clendinning, Jane P. and Elizabeth West Marvin. The Musician's Guide to Theory and Analysis. 2nd ed. New York: W.W. Norton, 2011. Workbook, anthology, 3-CD set.

Clough, John and Joyce Conley with Claire Boge. Basic Harmonic Progressions. New York, NY: W.W. Norton, 1984.

Cogan, Robert and Pozzi Escot. Sonic Design: The Nature of Sound and Music. Englewood Cliffs, NJ: Prentice-Hall, 1976.

Cooper, Paul. Perspectives in Music Theory. (Workbooks out of print 1988). 2nd ed. New York, NY: Harper and Row, 1981.

DeLone, R.P. Music: Patterns and Style. Reading, MA: Addison-Wesley, 1971.

Douglas, Darrell R. A Student Handbook on the Basics of Elementary Harmony. Integrated with Teaching students how to associate sight and sound in learning music fundamentals and four-part harmony (exercises in part writing) and Teaching students how to take elementary four-part dictation (collection of 1130 examples for partwriting and dictation). Lewiston, NY: Edwin Mellen Press, 1993.

Duckworth, William and Edward Brown. Theoretical Foundations of Music. Belmont, CA: Wadsworth, 1978.

Etler, Alvin. Making Music: An Introduction to Theory. San Diego, CA/New York, NY: Harcourt, Brace, Jovanovich, 1974.

- Forte, Allen. Tonal Harmony in Concept and Practice. 3rd ed. New York, NY: Holt, Rinehart, and Winston, 1979. Paperback Harcourt, Brace, 1995.
- Forte, A. and Alfred Kuhn. Workbook in Harmonic Composition. New York, NY: Holt, Rinehart, and Winston, 1963.
- Friedheim, Philip. First-Year Harmony. Text and workbook. New York, NY: Free Press, 1966.
- Gauldin, Robert. Harmonic Practice in Tonal Music. 2nd ed. New York, NY: W.W. Norton, 2004. Text, workbook, instructor's manual, CD's, CD-ROM.
- Goldman, Richard F. Harmony in Western Music. New York, NY: W.W. Norton, 1965.
- Harder, Paul O. and Greg A. Steinke. Harmonic Materials in Tonal Music: A Programmed Course. Part I and Part II with CD or cassette examples. 10th ed. Upper Saddle River, NJ: Pearson, 2010. Instructor's manual.
- Harder, Paul O. Music Manuscript Techniques. A Programmed Approach. (2 parts). Boston, MA: Allyn and Bacon, 1984.
- Henry, Earl. Music Theory. Volumes I and II. Englewood Cliffs, NJ: Prentice-Hall, 1985. Instructor's manual. Study Guide.
- Henry, Earl and Michael R. Rogers. Tonality and Design in Music Theory. 2 vols. Upper Saddle River, NJ: Prentice Hall, 2005. Workbook/anthologies and CD's.
- Hindemith, Paul. Traditional Harmony. 2nd ed. New York: Associated, 1944. Advanced Exercises, 1953.
- Horton, Charles and Lawrence Ritchey. Harmony through Melody: the interaction of melody, counterpoint, and harmony in Western music. Text and workbook (diatonic and chromatic harmony through melody). Lanham, MD: Ardsley House, Publishers Inc. (Scarecrow Press), 2000.
- Jones, George T. Music Theory. New York, NY: Barnes & Noble, 1974. Outline of Basic Theory (Terminology) and Tonal Harmony.
- Kincaid, M. Dean. Principles of Harmony. Chicago, IL: American Conservatory Press, 1983.
- Kohs, Ellis. Music Theory. Vols. I and II. London: Oxford University Press, 1961.
- Komar, Arthur. Linear-Derived Harmony. Revised ed. Dedham, MA: Overbird Press, 1996. With Workbook in Tonal Analysis: Questions and Answers.
- Kostka, Stefan and Dorothy Payne. Tonal Harmony with an Introduction to 20th-Century Music. 6th ed., revised. New York, NY: McGraw-Hill, 2008. With workbook and instructor's manual, CD's.
- Kraft, Leo. Gradus: An Integrated Approach to Harmony, Counterpoint, and Analysis. New York, NY: W.W. Norton, 1976.
Gradus: The First Year (2nd ed.), 1987 (includes anthology). With cassette, instructor's manual.
Gradus: The Second Year and After (2nd ed.), 1990 (includes anthology). 2 cassettes, instructor's manual
- Laitz, Steven G. The Complete Musician: an Integrated Approach to Tonal Theory, Analysis, and Listening. 3rd ed. New York, NY: Oxford University Press, 2011. 8-CD set, instructor's manual, 2 workbooks, DVDs.
- Laitz, Steven G. and Christopher Bartlette. Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint. New York, NY: Oxford University Press, 2010. Workbook and DVD.

- Lefkoff, Gerald. Analyzed Examples of Four-Part Harmony. Morgantown, WV: Glyphic Press, 1980. Plus "Audio Companion" (3 cassettes).
- Lefkoff, Gerald. The Elements of Tonal Harmony. Morgantown, WV: Glyphic Press, 1984.
- Lester, Joel. Harmony in Tonal Music. Vol. I: Diatonic Practices. Vol. II: Chromatic Practices. New York, NY: Alfred A. Knopf, 1982. Also workbooks for each volume.
- Martino, Donald, ed. 178 Chorale Harmonizations of J.S. Bach: A Comparative Edition. 2 volumes. Newton, MA: Dantalian, Inc. (2nd printing revised with concordance to Breitkopf & Härtel/Schirmer Books).
- Mayfield, Connie E. Theory Essentials: An Integrated Approach to Harmony, Ear Training, and Keyboard Skills. 2 vols. with CD's. Schirmer (Thomson Learning), 2003.
- McBeth, W. Francis. New Theories of Music. (Helpful New Ideas for the Understanding of 18th-Century Harmony.) San Antonio, TX: Southern Music Co., 1979.
- McHose, Allen. Basic Principles of the Technique of 18th- and 19th-century Composition. Englewood Cliffs, NJ: Prentice-Hall (ACC), 1951.
- McHose, Allen I. The Contrapuntal Harmonic Technique of the 18th Century. Englewood Cliffs, NJ: Prentice-Hall, 1947 (ACC).
- Merryman, Marjorie. The Music Theory Handbook. Fort Worth, TX: Harcourt Brace, 1997.
- Mitchell, William. Elementary Harmony. 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 1965.
- Murphy, Howard A. and Edwin Stringham. Creative Harmony and Musicianship. Englewood Cliffs, NJ: Prentice-Hall, 1951.
- Narveson, Paul L. Theory of Melody: A Complete General Presentation of the Practical Materials, Resources, and Phenomena. Washington, DC: University Press of America, 1984.
- Neumeyer, David and Mary H. Wennerstrom. An Introduction to the Literature and Structure of Music. Prospect Heights, IL: Waveland Press, 1980.
- Ottman, Robert. Elementary Harmony: Theory and Practice. Text, workbook, and instructor's manual. 5th ed. Upper Saddle River, NJ: Prentice Hall, 1998. With cassette and CD containing brief examples from text (piano performances primarily). Instructor's manual.
- Ottman, Robert. Advanced Harmony: Theory and Practice. Text, workbook, and instructor's manual, CD. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2000.
- Owen, Harold. Music Theory Resource Book. New York, NY: Oxford University Press, 2000. Text including basic anthology and summaries of topics and styles.
- Pen, Ronald. Introduction to Music. New York, NY: McGraw-Hill, Inc., 1992. Schaum outline, covering the elements of music, musical structure, and music history.
- Piston, Walter. Harmony. 3rd ed. New York, NY: W.W. Norton, 1962.
- DesMarais, Paul. Harmony: A Workbook in Fundamentals. New York, NY: W.W. Norton, 1962. 5th ed. expanded: Mark DeVoto, 1987. With workbook by Arthur Jannery and anthology. (1987)
- Porter, Steven. The Harmonization of the Chorale. A comprehensive workbook course in harmony and counterpoint. New York, NY: STBS (Excelsior Music), 1986. Can be used with Music: A Comprehensive Introduction (fundamentals, music history, general theory), New York, NY: STBS (Gordon and Breach), 1986.

- Pratt, George. The Dynamics of Harmony: Principles and Practice. New York, NY: Oxford University Press, 1996.
- Ratner, Leonard. Harmony: Structure and Style. New York, NY: McGraw-Hill, 1962.
- Reynolds, William H. and Gerald Warfield. Common-Practice Harmony. New York, NY: Longman, 1984.
- Riley, James A. Graduate Music Theory Review (outline). San Antonio, TX: Southern Music Co., 1980.
- Roig-Francoli, Miguel. Harmony in Context. Instructor's manual, workbook, and anthology. Boston, MA: McGraw-Hill, 2003. CD's.
- Rummery, Kenneth R. Introduction to Musical Design. Vols. I and II. Dubuque, IA: W.C. Brown, 1992. Cassettes. CD's.
- Russell, Armand and Allen Trubitt. The Shaping of Musical Elements. New York, NY: Schirmer Books, 1992. Vol. I text and workbook. Vol. II text and workbook. Instructor's manual.
- Sessions, Roger. Harmonic Practice. San Diego, CA/New York, NY: Harcourt, Brace, Jovanovich, 1951.
- Sherman, Robert Wm. Concept and Design in Music. San Diego, CA/New York, NY: Harcourt, Brace, Jovanovich, 1989.
- Shir-Cliff, Justine et al. Chromatic Harmony. Text and workbook. New York, NY: Schirmer Books, 1965.
- Siegmeister, Elie. Harmony and Melody.
 Vol. I: Diatonic Style (text and workbook);
 Vol. II: Chromatic Style (text and workbook). Belmont, CA: Wadsworth, 1965, 1966.
- Smith, Leland. Handbook of Harmonic Analysis. San Andreas Press, 1979.
- Sorce, Richard. Music Theory for the Music Professional. A Companion of Common-Practice and Popular Genres. New York, NY: Ardsley House Publishers, Inc., 1995.
- Spencer, Peter. The Practice of Harmony. 5th ed. Upper Saddle River, NJ: Prentice Hall, 2004.
- Steinke, Greg A. See Harder, Paul O.
- Thomson, William. Introduction to Music as Structure. Reading, MA: Addison-Wesley, 1971.
- Thostenson, Marvin. Fundamentals, Harmony, and Musicianship. Text and workbook. Dubuque, IA: W.C. Brown, 1963.
- Tischler, Hans. Practical Harmony. Boston, MA: Allyn and Bacon, 1964.
- Toutant, William. Functional Harmony. Vols. I and II. Belmont, CA: Wadsworth, 1985.
- Turek, Ralph. The Elements of Music: Concepts and Applications. 2nd ed. 2 vols. New York, NY: McGraw-Hill, 1996. 2 workbooks, instructor's manuals, CD of examples.
- Turek, Ralph. Theory for Today's Musician. New York, NY: McGraw-Hill, 2007. With CD-ROM.
- Ultan, Lloyd. Music Theory: Problems and Practices in the Middle Ages and Renaissance. Workbook. Minneapolis, MN: University of Minnesota, 1977.

Wedge, George. Applied Harmony. Vol. I: Diatonic Harmony; Vol. II: Chromatic Harmony. New York, NY: Schirmer Books, 1930, 1931.

Westergaard, Peter. An Introduction to Tonal Theory. New York, NY: W.W. Norton, 1976.

White, Gary. The Harmonic Dimension. Dubuque, IA: W.C. Brown, 1991. One volume fundamentals plus harmony; 2-and 3-part form.

Winold, Allen. Basic Principles of Music Theory. New York, NY: Harper and Row, 1979. (see Brandt, Comprehensive Study... in "Anthologies" section).

Winold, Allen. Harmony: Patterns and Principles. Two volumes and 2 workbooks. Englewood Cliffs, NJ: Prentice-Hall, 1986.

Anthologies of Music

Arlin, Mary I., Charles H. Lord, Arthur E. Ostrander, Marjorie S. Porterfield. Music Sources. A collection of excerpts and complete movements. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1989.

Atlas, Allan W. Anthology of Renaissance Music. New York, NY: W.W. Norton, 1998. (Accompanies text Renaissance Music. New York, NY: W.W. Norton, 1998.)

Benjamin, Thomas, Michael Horvit, Robert Nelson. Music for Analysis. Examples from the common-practice period and the twentieth century. 7th ed. New York, NY: Oxford University Press, 2010. With CD.

Berry, W. and E. Chudacoff. 18th-century Imitative Counterpoint. Englewood Cliffs, NJ: Prentice-Hall, 1969.

Bonds, Mark Evan. Anthology of scores for A History of Music in Western Culture. 2nd ed. 2009. Antiquity through the Baroque Era; Classical Era through the Present. Upper Saddle River, NJ: Prentice Hall, 2009.

Boroff, Edith. Anthology of Musical Examples. 2nd ed. (Accompanies Music in Europe and The United States: A History). New York, NY: Ardsley House Publishers, Inc., 1990.

Brandt, William et al. The Comprehensive Study of Music. Anthologies of Music. New York, NY: Harper's College Press, 1977. Vol. I: Plainchant through Gabrieli (1979); Vol. II: Monteverdi through Mozart Vol. III: Beethoven through Wagner; Vol. IV: Debussy through Stockhausen Piano reductions for harmonic study (1979)

Briscoe, James R. Contemporary Anthology of Music by Women. Bloomington, IN: Indiana University Press, 1997.

Briscoe, James R. New Historical Anthology of Music by Women. Bloomington, IN: Indiana University Press, 2004. With 3-CD set.

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- Schubert, Peter. Modal Counterpoint, Renaissance Style. 2nd ed. New York, NY: Oxford University Press, 2007. Species approach in a variety of genres.
- Smith, Charlotte. A Manual of 16th-Century Contrapuntal Style. Newark, DE: University of Delaware Press, 1989.
- Soderlund, G.E. Direct Approach to Counterpoint in 16th-century Style. Examples of Gregorian Chant and Works of Lassus, Palestrina, Ingegneri. Englewood Cliffs, NJ: Prentice-Hall (ACC). Not a species approach; concise text listing rules. Combines with anthology 1946; 3rd ed. 1971.
Soderlund Anthology reissued Prospect Heights, IL: Waveland Press, 1996. With Samuel H. Scott.
- Stewart, Robert. An Introduction to Sixteenth Century Counterpoint and Palestrina's Musical Style. New York, NY: Ardsley House Publishers, Inc., 1994. Melodic writing; counterpoint in two, three, four, and five parts. Examples by Lassus and Palestrina.
- Swindale, Owen. Polyphonic Composition. London: Oxford University Press, 1962. 5-species approach. Good musical examples and completion problems; exercises.
- Trythall, H. Gilbert. 16th Century Counterpoint. Madison, WI: Brown & Benchmark, 1994. Species approach.

Counterpoint, 18th Century

- Benjamin, Thomas. Counterpoint in the Style of J.S. Bach. New York, NY: Schirmer Books, 1986. Includes 100-page anthology of short Bach works. 2nd ed. Routledge, 2003, published as The Craft of Tonal Counterpoint.
- Gauldin, Robert. A Practical Approach to Eighteenth-Century Counterpoint. Englewood Cliffs, NJ: Prentice Hall, 1988. Reissued Prospect Heights, IL: Waveland Press, 1995.
- Gedalgé, André. Treatise on the Fugue. Part 1: The school fugue. Mattapan, MA: Gamut Music, 1964. Standard French academic treatise.
- Green, Douglass and Evan Jones. The Principles and Practice of Tonal Counterpoint. Clifton, NJ: Routledge, 2010. Species approach.
- Heinrich, Adel. Bach's Die Kunst der Fuge: a Living Compendium of Fugal Procedures. Washington, DC: University Press of America, 1983. Thorough motivic analysis of each piece.
- Horsley, Imogene. Fugue, History and Practice. New York, NY: Free Press, 1966. Good complete study of fugue, including historical derivations. Many assignments.

- Johnson, Theodore O. An Analytical Survey of the Fifteen Two-part Inventions by J.S. Bach. Washington, DC: University Press of America, 1982. General analysis of each piece.
- Johnson, Theodore O. An Analytical Survey of the Fifteen Sinfonias by J.S. Bach. Washington, DC: University Press of America, 1986. General analysis of each piece.
- Kennan, Kent. Counterpoint. Basic 18th-century text, with assignments, covering inventions, canons, chorale preludes, fugues, etc. 4th ed. Upper Saddle River, NJ: Prentice Hall, 1999.
- Kerman, Joseph. The Art of Fugue. Bach Fugues for Keyboard 1715-1750. Berkeley, CA: University of California Press, 2005. With CD.
- Lieberman, Maurice. Creative Counterpoint. Boston, MA: Allyn and Bacon, 1966. Combination harmony and 18th-century counterpoint text. Quite complete coverage of C.P. combined with chord usages.
- Mann, Alfred. The Study of Fugue. New York, NY: W.W. Norton, 1965. Good source for historical perspective on fugue; translates some of the fugal treatises. Some portions of Fux's Gradus (on fugues). Dover paperback.
- Mason, Neale B. Essentials of 18th-century Counterpoint. Dubuque, IA: W.C. Brown, 1968. Analytical exercises and some assignments.
- Norden, Hugo. Foundation Studies in Fugue. Boston, MA: Crescendo, 1977.
- Oldroyd, George. The Technique and Spirit of Fugue. London: Oxford University Press, 1948. Historical study of fugue plus complete analysis of parts of a fugue.
- Parks, Richard S. 18th-century counterpoint and tonal structure. Englewood Cliffs, NJ: Prentice-Hall, 1984. Species and complete compositions (inventions, chorale preludes, fugues, etc.) with a reductive/elaborative approach. Assignments, projects.
- Porter, Quincy. A Study of Fugue Writing Based on Bach's WTC. Boston, MA: Loomis, 1951. Short booklet.
- Schubert, Peter and Christoph Neidhofer. Baroque Counterpoint. Upper Saddle River, NJ: Prentice Hall, 2006.
- Trythall, H. Gilbert. 18th Century Counterpoint. Madison, WI: Brown & Benchmark, 1993.

Other Books: (General, 20th-century Counterpoint)

- Austin, Larry and Thomas Clark. Learning to Compose. Dubuque, IA: W.C. Brown, 1989.
- Brindle, Reginald Smith. Serial Composition. London: Oxford University Press, 1966. All aspects of writing 12-tone music, including contrapuntal procedures.
- Brindle, Reginald Smith. Musical Composition. London: Oxford University Press, 1986. Elements of music and composition in various styles.
- Cope, David. New Music Composition. New York, NY: Schirmer Books, 1978. 20th-century compositional techniques.
- Cope, David. Techniques of the Contemporary Composer. Belmont, CA: Schirmer/Thomson Learning, 1997.
- Fontaine, Paul H. Proficiency in Counterpoint. New York, NY: Appleton-Century-Crofts, 1967. Exercises in C.P. with non-stylistic approach. Some 20th-century materials.
- Hindemith, Paul. Craft of Musical Composition, Vols. 2 and 3. New York, NY: Associated. Work procedures in writing melodies and in 2- and 3-part writing exercises. Vol. 1 is theoretical treatise.

- Krenek, Ernst. Studies in Counterpoint. New York, NY: Schirmer Books. Short guide to 12-tone writing.
- Marquis, G. Welton. Twentieth-Century Idioms. Englewood Cliffs, NJ: Prentice-Hall, 1964. Short writing exercises using 20th-century materials and techniques.
- Martin, Henry. Counterpoint: A Species Approach. Based on Schenker's Counterpoint. Lanham, MD: Scarecrow Press, 2004.
- Morris, Robert. Composition with Pitch Classes: A Theory of Compositional Design. New Haven, CT: Yale University Press, 1987. Detailed study of set theory and compositional strategies.
- Owen, Harold. Modal and Tonal Counterpoint: From Josquin to Stravinsky. New York, NY: Schirmer Books, 1992. Modal and tonal counterpoint; includes anthology of pieces and exercises.
- Piston, Walter. Counterpoint. New York, NY: Norton, 1947. Non-stylistic book, treating melodic curve, 2-part counterpoint, motive structure, etc.
- Reed, H. Owen and Paul Harder. Basic Contrapuntal Technique. New York, NY: Mills Music. Non-stylistic counterpoint for undergraduates: qualities of melody, 2-voice techniques, etc.
- Salzer, Felix and Carl Schachter. Counterpoint in Composition: The Study of Voice Leading. New York, NY: Columbia University Press, 1989. General species approach and techniques of prolonged counterpoint in common practice music. Also chapter on graphic reductions of music from Binchois to Brahms. Exercises and detailed analyses of basically non-imitative C.P.
- Schenker, Heinrich. Counterpoint. Tr. John Rothgeb and Jürgen Thym. New York, NY: Schirmer Books, 1987. Voice-leading principles.
- Schoenberg, Arnold. Preliminary Exercises in Counterpoint. New York, NY: St. Martin's Press, 1970. General writing exercises.
- Thakar, Markand. Counterpoint: Fundamentals of Music Making. New Haven, CT: Yale University Press, 1990. Species approach.
- Wuorinen, Charles. Simple Composition. New York, NY: Longman, 1979. 12-tone writing (nature and structure of the system; surface and form of the compositions). (Now through C.F. Peters, New York.)

Form and Analysis

- Berry, Wallace. Form in Music. 2nd ed. Englewood Cliffs, NJ: Prentice-Hall, 1986. "Traditional techniques of musical form and their applications in historical and contemporary styles."
- deStwolinski, Gail. Form and Content in Instrumental Music. Dubuque, IA: W.C. Brown, 1977. Form and aural analysis.
- Green, Douglass. Form in Tonal Music. 2nd ed. New York, NY: Holt, Rinehart, and Winston, 1979. (References Burkhart anthology).
- Fontaine, Paul. Basic Formal Structures in Music. New York, NY: Appleton-Century-Crofts, 1967.
- Hutcheson, Jere T. Musical Form and Analysis. Vol. 1: Basic Elements in Musical Form. Vol. 2: The Larger Structural Units. Boston, MA: Allyn and Bacon, 1972. An attempt at a programmed approach, with much text. Some scores. Revised: Spring, Glenn and Jere Hutcheson. Musical Form and Analysis. Madison, WI: Brown & Benchmark, 1995. Types of forms, plus anthology of 16 pieces.

Kohs, Ellis B. Musical Form, Studies in Analysis and Synthesis. Boston, MA: Houghton Mifflin, 1976.

Komar, Arthur. Workbook in Tonal Analysis. Roxbury, MA: Ovenburg Press, 1994.

Leichtentritt, Hugo. Musical Form. Cambridge, MA: Harvard University Press, 1951.

Mathes, James. The Analysis of Musical Form. Upper Saddle River, NJ: Prentice Hall, 2007. With CD

Santa, Matthew. Hearing Form: Musical analysis with and without the score. Clifton, NJ: Routledge, 2009.
Textbook/workbook, score anthology, recordings, web site.

Spencer, Peter and Peter M. Temko. A Practical Approach to the Study of Form in Music. Englewood Cliffs, NJ: Prentice Hall, 1988. Re-issued Prospect Heights, IL: Waveland Press, 1994.

Spring, Glenn. See Hutcheson, Jere T.

Stein, Leo. Structure and Style. Expanded edition. Princeton, NJ: Summy-Birchard, 1979. Goes through the forms systematically with accompanying anthology.

Tyndall, Robert E. Musical Form. Boston, MA: Allyn and Bacon, 1964.

White, John D. Analysis of Music (now Comprehensive Musical Analysis). 2nd ed. Metuchen, NJ: Scarecrow Press, 1994. Discusses general analytical method as well as forms.

All of the above books cover the standard formal types (ternary, binary, rondo, sonata-allegro, variations, etc.) and usually begin with motive operations and phrase relationships (periods, double periods, etc.). Some are much more detailed than others and some discuss various genres (vocal forms, contrapuntal forms, etc.). All cover common practice music; some include 20th-century references and works before 1600.

Also see anthologies of complete pieces:

Burkhart. Anthology for Musical Analysis. 7th ed.

Cohen and White. Anthology of Music for Analysis.

Hardy and Fish. Music Literature, Vols. I and II.

Turek, Ralph. Analytical Anthology of Music, with supplemental book of analyses. 2nd ed.

Wennerstrom. Anthology of Musical Structure and Style.

or specialized anthologies.

Other Books on Form and Analysis

Aitken, Hugh. The Piece as a Whole. Studies in Holistic Musical Analysis. Westport, CT: Greenwood Press, 1997.

Bent, Ian. Analysis. New York, NY: W.W. Norton, 1987. [Grove Handbook series]

Berry, Wallace. Structural Functions in Music. Englewood Cliffs, NJ: Prentice-Hall, 1976. Detailed investigation of tonality, texture, and rhythm and meter.

Brown, Matthew. Explaining Tonality: Schenkerian Theory and Beyond. Rochester, NY: University of Rochester Press, 2006.

- Cadwallader, Allen and David Gagne. Analysis of Tonal Music. 3rd ed. New York, NY: Oxford University Press, 2010. A Schenkerian approach. With student workbook.
- Caplin, William E. Classical Form: A theory of formal functions for the instrumental music of Haydn, Mozart, and Beethoven. New York, NY: Oxford University Press, 1998.
- Cook, Nicholas. Analysis through Composition. Principles of Classical Style. New York, NY: Oxford University Press, 1996. 18th-century analytical models as the basis for compositional assignments.
- Cook, Nicholas. A Guide to Musical Analysis. London: J.M. Dent, 1987. An overview of analytical methods and several detailed analyses.
- Dunsby, Jonathan and Arnold Whittall. Musical Analysis in Theory and Practice. New Haven: Yale University Press, 1988. History of theory and analysis; aspects of tonal analysis; elements of atonality; analysis and the theory of signs.
- Forte, Allen and Steven Gilbert. An Introduction to Schenkerian Analysis. New York, NY: W.W. Norton, 1982. Instructor's manual.
- Hepokoski, James and Warren Darcy. Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata. New York, NY: Oxford University Press, 2006.
- LaRue, Jan. Guidelines for Style Analysis. 2nd ed. Warren, MI: Harmonie Park Press, 1992.
- Neumeyer, David and Susan Tepping. Introduction to Schenkerian Analysis. Englewood Cliffs, NJ: Prentice-Hall, 1991.
- Pankhurst, Thomas. Schenkerian Analysis, a Basic Introduction. New York, NY: Routledge, 2007.
- Pankhurst, Thomas. SchenkerGUIDE. A Brief Handbook and Web Site for Schenkerian Analysis. New York, NY: Routledge, 2008.
- Rosen, Charles. Sonata Forms. Revised edition. New York, NY: W.W. Norton, 1988.
- Rothstein, William. Phrase Rhythm in Tonal Music. Reprint 2006 by Musicalia Press, Chelsea, MI.
- Salzer, Felix. Structural Hearing. Vols. I and II. New York, NY: Dover, 1962. (Boni, 1952). A Schenkerian approach.
- Schachter, Carl. Unfoldings, Essays in Schenkerian Theory and Analyses. Ed. Joseph Straus. New York, NY: Oxford University Press, 1998.
- Stein, Deborah. Engaging Music. Essays in music analysis by 22 authors. New York, NY: Oxford University Press, 2004.
- Warfield, Gerald. Layer Analysis: A Primer of Elementary Tonal Structures. New York, NY: David McKay, 1976. Reductive approach.

Sources on 20th-Century Music and Beyond for Use in Theory Classes

This is a selected list, which excludes bibliography on electronic music and on individual composers. Also only books are included, although for many 20th-century courses teachers compile extensive readings from articles and refer to individual scores of complete compositions.

SKILLS: See skills bibliography: Edlund (Modus Novus), Friedmann, Hansen, Herder, Hindemith, Sherman/Knight, Kliever Music Reading Vol. II, Wittlich/Humphries (ear training examples from complete pieces; contains works by Debussy, Stravinsky, Bartók, Dallapiccola). Also see R. Murray Shafer, books from Associated (Ear Cleaning, Composer in the Classroom, etc.). Several other skills sources have chapters on twentieth-century materials.

ANTHOLOGIES: See anthology bibliography: Roig-Francolí, Wennerstrom (20th-century), Simms, Morgan, Delio/Smith. Roger Johnson (ed.), Scores (An Anthology of New Music) contains Cage, Glass, Reich, Crumb, etc.--many examples of "new" notation. Several general anthologies have substantial units on post-1900 music.

COMPOSITION: See counterpoint listing under 20th-century: Brindle, Cope, Hindemith, Krenek, Marquis, Morris, Wuorinen.

Other Books (Twentieth-century Sources)

Antokoletz, Elliott. Twentieth-Century Music. Englewood Cliffs, NJ: Prentice Hall, 1991. Historical and analytical.

Austin, William W. Music in the 20th century: from Debussy through Stravinsky. New York, NY: W.W. Norton, 1966. Comprehensive historical survey, with many detailed analyses.

Basart, Ann P. Serial Music: A Classified Bibliography of Writings on 12-tone and electronic music. Berkeley/Los Angeles, CA: University of California Press, 1963. Annotated bibliography arranged by composer and composition as well as by subject. Very good for writings through the early 1960's.

Brindle, Reginald Smith. The New Music: avant garde since 1945. 2nd ed. London: Oxford University Press, 1987. General trends in new music.

Cook, Nicholas and Anthony Pople, ed. The Cambridge History of Twentieth-Century Music. New York, NY: Cambridge University Press, 2004.

Cope, David. New Directions in Music. 7th ed. Prospect Heights, IL: Waveland Press, 2001. Discussion of composers since the 2nd World War; glossary of terms and index/comments on composers..

Dallin, Leon. Techniques of Twentieth Century Composition. 3rd ed. Dubuque, IA: W.C. Brown, 1974. Chapters on melody, rhythm/meter, harmony, 12-tone method, electronic music, etc. Short examples, with an "inventory" of techniques and terms.

DeLio, Thomas. Circumscribing the Open Universe. Washington, DC: University Press of America, 1984. Essays exploring "open structure" in works of Cage, Feldman, Wolff, Ashley, Lucier.

DeLio, Thomas, ed. Contiguous Lines: Issues and Ideas in the Music of the '60's and '70's. Washington, DC: University Press of America, 1985. Detailed analyses of pieces by Glass, Babbitt, Xenakis, and Ligeti, plus general essays.

DeLone, Peter, Vernon Kliever, Horace Reisberg, Mary Wennerstrom, Allen Winold, Gary Wittlich. Aspects of 20th-century Music. Englewood Cliffs, NJ: Prentice-Hall, 1975. Discussions on form, timbre/texture, rhythm, melody, vertical aspects, and sets/ordering procedures, with extensive examples.

Deri, Otto. Exploring 20th Century Music. New York, NY: Holt, Rinehart, and Winston, 1968. Historical overview and stylistic study, with some detailed analyses.

Duckworth, William. 20/20: New Sounds of the 20th Century. Belmont, CA: Schirmer/Thomson Learning, 1999. 20 works of the 20th century with 20 questions. With CD-ROM.

Forte, Allen. The Structure of Atonal Music. New Haven, CT: Yale University Press, 1973. One of the standard sources for set analytical procedures. See also the "Introduction" to his Harmonic Structure of the 'Rite of Spring'.

- Griffiths, Paul. The avant garde since 1945: Modern Music. London: Braziller, 1981 (J.M. Dent). Discusses movements and composers: serial ascendancy, indeterminacy, quotation, computer music, etc. Revised as Modern Music and After. New York, NY: Oxford University Press, 1996.
- Griffiths, Paul. A Concise History of Avant-Garde Music from Debussy to Boulez. London: Oxford University Press, 1978.
- Griffiths, Paul. Thames and Hudson Encyclopedia of 20th-century Music. London/New York: Thames and Hudson, 1986. Alphabetical entries on composers, terms, pieces, etc., plus a chronological listing from 1901-1985, with several "significant pieces" in each year.
- Hansen, Peter S. An Introduction to 20th-century Music. Boston, MA: Allyn and Bacon, 1961. General overview; appreciation approach.
- Hanson, Howard. Harmonic Materials of Modern Music. New York, NY: Appleton-Century-Crofts, 1960. Classification by interval type of harmonic structures and discussion of relationships between structures; compare Forte's later work.
- Harder, Paul O. and Greg Steinke. Bridge to 20th-century Music (revised edition). Programmed. Late 19th-century chromaticism and impressionism; emphasis on chords and scales. Upper Saddle River, NJ: Prentice Hall, 1999.
- Kostelanetz, Richard and Joseph Darby. Classic Essays on Twentieth-Century Music. New York, NY: Schirmer Books, 1996. 35 essays by various composers and literary figures.
- Kostka, Stefan. Materials and Techniques of Twentieth-Century Music. 4th ed. Upper Saddle River, NJ: Pearson, 2012. Instructor's manual available from author.
- Lester, Joel. Analytic Approaches to Twentieth-Century Music. New York, NY: W.W. Norton, 1989. Instructor's Manual available.
- Machlis, Joseph. Introduction to Contemporary Music. 2nd ed. New York, NY: W.W. Norton, 1979. Music appreciation approach.
- Martin and Drossin. Music of the 20th century. Englewood Cliffs, NJ: Prentice-Hall, 1980. Stylistic, general comment about various composers.
- Morgan, Robert. Twentieth-Century Music. New York, NY: W.W. Norton, 1991. Historical approach.
- Morgan, Robert, ed. Source Readings in Music History, The Twentieth Century. New York, NY: W.W. Norton, 1998. 45 selections from writings of 20th-century composers, performers, and philosopher-critics.
- Morris, Robert. Class Notes for Atonal Music Theory. Hanover, NH: Frog Peak Music, 1992. [Frog Peak Music, Box A36, Hanover, NH 03755]. A summary and survey of Morris's own work, with references to other atonal theorists.
- Nyman, Michael. Experimental Music: Cage and Beyond. New York, NY: Studio Vista (Schirmer Books), 1974.
- Perle, George. Serial Composition and Atonality: an introduction to the music of Schoenberg, Berg, and Webern. 6th ed. Berkeley/Los Angeles, CA: University of California Press, 1991. Important source for analyses of atonal and serial works, particularly of the 2nd Viennese group.
- Perle, George. 12-tone Tonality. Berkeley/Los Angeles, CA: University of California Press, 1977. "Network of pitch- class and formal relations... as points of reference for compositional development."
- Persichetti, Vincent. 20th-century Harmony. New York, NY: W.W. Norton, 1961. Exercises in writing in various harmonic styles. Examples and exercises all by Persichetti.

- Peyser, Joan. The New Music (The Sense behind the Sound). New York, NY: Delta, 1980. More general cultural approach.
- Rahn, John. Basic Atonal Theory. New York, NY: Schirmer Books, 1987. Detailed analyses (with some mathematical theorems) of serial and atonal pieces. Also good aural approaches to specific pieces, which could be used with advanced undergraduate class.
- Reynolds, Roger. Mind Models: New Forms of Musical Experience. New York, NY: Da Capo Press, 1975.
- Rockwell, John. All American Music: Composition in the Late 20th Century. New York, NY: Alfred A. Knopf, 1983. American musical trends (including popular music) and cultural implications.
- Roig-Francolí, Miguel. Understanding Post-Tonal Music. Boston: McGraw-Hill, 2007. Includes analyses of pieces from accompanying anthology.
- Salzman, Eric. 20th-century Music: An Introduction. 4th ed. Upper Saddle River, NJ: Prentice Hall, 2001. Stylistic and historical overview, in paperback historical series.
- Samet, Bruce. Hearing Aggregates: Case Studies in the Definition of Progression in Timbre-Tone Music. (Ear training, analysis, composition, music of Schoenberg and Babbitt). University Park, PA: Pennsylvania State University Press, 1987.
- Schafer, R. Murray. The New Soundscape. New York, NY: BMI/Canada/Associated, 1969. Informal ideas about the "sonic environment."
- Schaeffer, John. New Sounds: A Listener's Guide to New Music. New York, NY: Harper and Row, 1987. With extensive discography.
- Schuijjer, Michiel. Analyzing Atonal Music: Pitch-Set Theory and Its Contexts. Rochester, NY: University of Rochester Press, 2008.
- Schwartz, Elliott and Barney Childs. Contemporary Composers on Contemporary Music. New York, NY: Holt, Rinehart, and Winston, 1967. Collection of essays by Busoni, Debussy, Satie, Milhaud, Bloch, Stravinsky, Berg, Bartók, Hindemith, Cowell, Copland, Harris, Varèse, Partch, Babbitt, Carter, Foss, Cage, etc. Expanded edition New York, NY: Da Capo Press, 1998. (15 new composers included.) With Jim Fox.
- Schwartz, Elliott and Daniel Godfrey. Music Since 1945: Issues, Materials, and Literature. New York, NY: Schirmer Books, 1993.
- Simms, Bryan R. Composers on Modern Musical Culture: An Anthology of source readings on 20th-century music. Belmont, CA: Schirmer/Thomson Learning, 1999.
- Simms, Bryan R. Music of the 20th Century: Style and Structure. 2nd ed. New York, NY: Schirmer Books, 1996. Section on 20th-century elements; chronological survey with biographical information.
- Stone, Kurt. Music Notation in the 20th century: a practical guidebook. New York, NY: W.W. Norton, 1980. Explanation of various notational procedures.
- Straus, Joseph N. Introduction to Post-Tonal Theory. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2005.
- Straus, Joseph N. Twelve-Tone Music in America. New York, NY: Cambridge University Press. 2009.
- Ulehla, Ludmilla. Contemporary Harmony: Romanticism through the 12-tone row. New York, NY: Free Press, 1966. Examples and exercises.
- Vinton, John, ed. Dictionary of Contemporary Music. E.P. Dutton, 1974. Alphabetical listing of composers and terms, current through c. 1970. Some articles very extensive (much larger than Griffiths' Encyclopedia).

- Watkins, Glenn. Soundings: Music in the Twentieth Century. New York, NY: Schirmer Books, 1987. History of the century, with emphasis on music's aesthetic and cultural context (parallels with other arts and historical events).
- Whittall, Arnold. Musical Composition of the Twentieth Century. New York, NY: Oxford University Press, 2000. Detailed analysis and sketches of a range of 20th-century composers.
- Whittall, Arnold. Exploring Twentieth-Century Music. New York, NY: Cambridge University Press, 2003.
- Whittall, Arnold. Serialism. New York, NY: Cambridge University Press, 2008. Technical and historical information about serialism.
- Williams, J. Kent. Theories and Analyses of 20th-century Music. Fort Worth, TX: Harcourt Brace, 1997.