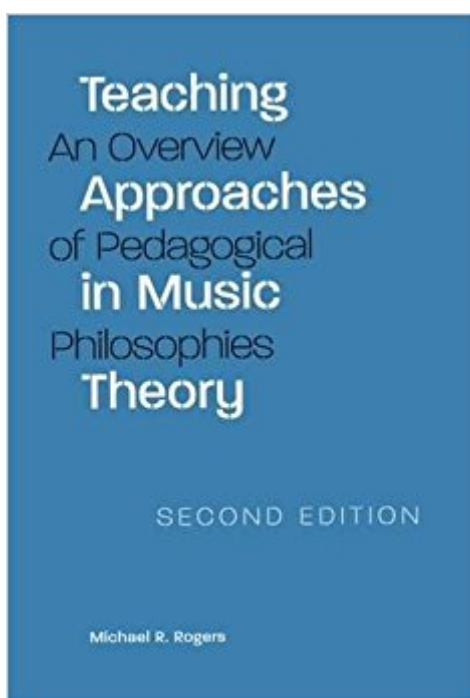


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Teaching Approaches In Music Theory, Second Edition: An Overview Of Pedagogical Philosophies



Synopsis

Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country, Michael R. Rogers's diverse survey of music theory—one of the first to comprehensively survey and evaluate the teaching styles, techniques, and materials used in theory courses—is a unique reference and research tool for teachers, theorists, secondary and postsecondary students, and for private study. This revised edition of *Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies* features an extensive updated bibliography encompassing the years since the volume was first published in 1984. In a new preface to this edition, Rogers references advancements in the field over the past two decades, from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting, if not central, role in the teaching of music theory in the foreseeable future. With the updated information, the text continues to provide an excellent starting point for the study of music theory pedagogy.

Rogers has organized the book very much like a sonata. Part one, "Background," delineates principal ideas and themes, acquaints readers with the author's views of contemporary musical theory, and includes an orientation to an eclectic range of philosophical thinking on the subject; part two, "Thinking and Listening," develops these ideas in the specific areas of mindtraining and analysis, including a chapter on ear training; and part three, "Achieving Teaching Success," recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum.

Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks, materials, and technologies. Consistently combining general methods with specific examples and both philosophical and practical reasoning, Rogers compares and contrasts pairs of concepts and teaching approaches, some mutually exclusive and some overlapping. The volume is enhanced by extensive suggested reading lists for each chapter.

Book Information

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Customer Reviews

Michael R. Rogers is Emeritus Kenneth and Bernadine Russell Endowed Professor of Music Theory at the University of Oklahoma. His published articles on musical analysis and music theory pedagogy appear in numerous journals.

This is a book that does exactly what it sets out to do: it is a comprehensive look at how to teach the knotty subject of music theory, particularly the beginning stages, which the author rightly regards as most crucial. Rogers, who obviously brings a great deal of experience to bear on his topic, is not shy about expressing his opinions; though he does allow for different paths to reach the same goal, he is uncompromising about what he thinks must happen in the mind of a music theory student. Beginning with an overview of different philosophical and pedagogical approaches to the subject, Rogers then addresses teaching in more specific areas, fundamentals, counterpoint, analysis and ear training, concluding by returning to more general advice on teaching strategies and curriculum construction. The book is at times dry and, rather like in an actual music theory class, one may bridle at times at being crammed with so much information in so little space. But there is certainly a wealth of useful and thought-provoking information to be gleaned here.

This is the most important introductory text for Theory Pedagogy available. It does not seem dated, even though the text is over 20 years old. The bibliography is updated in this 2nd edition, and provides an effective reading to extend the overview. Get Karpinski for more on Aural Skills, and read Huron for more on theory-ped music cognition. But start with this text, as it is particularly effective for presenting pedagogical dichotomies and philosophies of theory ped.

So much good information!!! Reading this for class.

Purchased this book for a graduate Theory Pedagogy class and have thoroughly enjoyed it - it's a very thoughtful and interesting work.

Rogers not only explains different teaching theories, but provides many ideas on building an integrated program. Well written, though a bit repetitive at times.

We are using this textbook in our Pedagogy of Music Theory class. This book gives very good insights on various approaches the teaching of Music Theory.

This is a wonderful reference. It is quite readable and presents good useful material in succinct fashion. A great graduate-level textbook.

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