

# Journal of Music Theory Pedagogy

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Volume 25

Article 10

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1-1-2011

## Music Theory Pedagogy Bibliography

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# Music Theory Pedagogy Selected Bibliography

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Last Updated: December 15, 2011

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## Contents

Contents .....	1
Selected Reference Works .....	1
Music Fundamentals Materials .....	2
Music Theory Materials (Basic Undergraduate).....	6
Anthologies of Music .....	10
Skills Materials .....	13
Counterpoint and Composition .....	19
Counterpoint, 16th Century .....	19
Counterpoint, 18th Century .....	20
Other Books: (General, 20th-century Counterpoint).....	21
Form and Analysis .....	22
Other Books on Form and Analysis .....	23
Sources on 20 <sup>th</sup> -Century Music and Beyond for Use in Theory Classes .....	24
Other Books (Twentieth-century Sources).....	25

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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.

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- Merriman, Margarita. A New Look at 16th-century Counterpoint. Washington, DC: University Press of America, 1982.
- Merritt, Arthur T. Sixteenth-Century Polyphony. Cambridge, MA: Harvard University Press, 1939. Study of plainsong and counterpoint without species approach; good to check details not covered in Soderlund.
- Morris, R.O. Contrapuntal Technique in the Sixteenth Century. London: Oxford University Press, 1922.
- Norden, Hugo. Fundamental Counterpoint. Boston, MA: Crescendo, 1969. Species approach.
- Porter, Quincy. A Study of 16th-century Counterpoint. Boston, MA: Loomis and Co., 1948. A short paper book giving concise rules based on the music of Lassus. Goes through 3-part C.P.
- Roberts, Stella and Irwin Fischer. A Handbook of Modal Counterpoint. New York, NY: Schirmer Books (Free Press), 1967.
- Schubert, Peter. Modal Counterpoint, Renaissance Style. 2<sup>nd</sup> 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.
- Neumeier, 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 20<sup>th</sup>-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, Kliewer 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 Kliewer, 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.

- Peysner, 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.