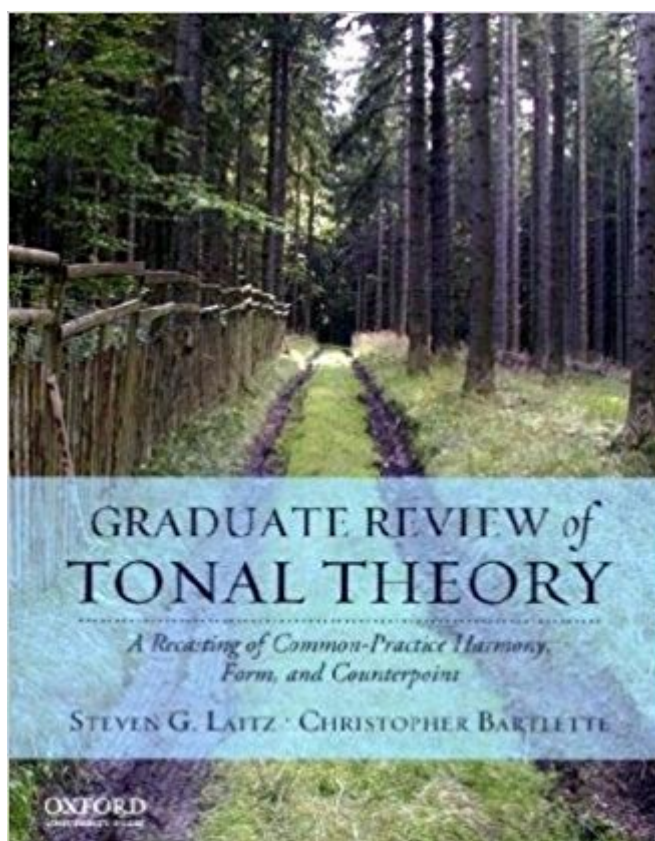


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Graduate Review Of Tonal Theory: A Recasting Of Common-Practice Harmony, Form, And Counterpoint



Synopsis

Building on the same pedagogy that informed *The Complete Musician*, this *Graduate Review of Tonal Theory* is the first book to review music theory at a level that is sophisticated enough for beginning graduate students. Steven G. Laitz and Christopher Bartlette address students as colleagues, and thoroughly explore appealing and practical analytical applications. The text also provides a means to discuss the perception and cognition, the analysis and performance, and the composition and reception of common-practice tonal music. Marked by clarity and brevity, *Graduate Review of Tonal Theory* presents crucial concepts and procedures found in the majority of tonal pieces.

Distinctive Features

- *Integrates two- to three-page "Analytical Extensions" at the end of each chapter, which introduce an additional topic through one or two works from the repertoire, and then develop the topic in a model analysis
- *Synthesizes the essential concepts of music theory and pieces from the repertoire that expand upon and refine the analytical applications taught in the undergraduate theory curriculum
- *Includes an in-text DVD with recordings by Eastman students and faculty of musical examples from the text and analytical exercises from the workbook

Also Available: A workbook for students (978-0-19-537699-9) that can be packaged with the text at a significant savings! (Package ISBN: 978-0-19-538628-8). This invaluable resource is organized by chapter into discrete assignments (3-5 per chapter), each progressing from short, introductory analytical and writing exercises to more involved tasks. The workbook also includes an appendix of keyboard exercises.

Book Information

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Customer Reviews

"I would point to the extremely solid conceptual grounding; the musical utility of the long-range thinking it encourages; the logical progression of topics; the clarity and efficiency of presentation; the quality of analytical insight; and the possibility of having everything you need in one place. The workbook provides a very impressive range of tasks-much more varied and interesting than one usually finds. One gets the sense that the author[s] understand exactly the nature of graduate review courses." --Roman Ivanovitch, Indiana University "[The workbook] exercises are inspirationally clever. . . . I like the wide variety of 'real music' examples as well and I suspect my grad students would be equally appreciative. . . . I like the summaries, point-by-point reminders, and suggestions about matters such as how to figure a bass or how to write a sequence. Students will find such lists to be both very clear and very comforting."-Neil Minturn, University of Missouri

Steven G. Laitz is Associate Professor of Music Theory and Affiliate Faculty Member in Chamber Music at the Eastman School of Music, and serves on the piano faculty at the Chautauqua Institution. He has received various teaching awards, has presented and published work on nineteenth-century music and pedagogy, and is the author of *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*, Second Edition (OUP, 2007). Christopher Bartlette is Assistant Professor of Music at Binghamton University. His research in music cognition and performance has led to articles and presentations at national and international conferences in music theory, perception, and cognition.

First off this book does a very good job of being a review of harmony. I don't want to say the same things other reviewers have said. My points on this book: This book is a graduate level book. The writing is at the level of a university text (no more difficult than would be expected at the upper division undergraduate level) and is very clear. The book is very concise, so it may have only a sentence on something that a paragraph would be dedicated to in a normal book on basic harmony. Don't expect an exposition explaining a statement to a fundamental level. An example would be that it says "there is one situation in which we may move to an octave or a fifth in similar motion: when an upper voice moves by step." It explained octave, fifth, similar motion, upper voice, and step, previously and does not take the time to explain it again, it just shows a few examples of direct fifths and octaves that are good and bad, and leaves it to the reader to review these matters and apply them if they have forgotten them. The excerpts are not orchestral as was mentioned by another review, at most they are small chamber ensemble (orchestral would suggest a large score of 16+ staves with transposing instruments, this has at most a string quartet or choir with piano

accompaniment). However I would specifically mention that string quartet implies viola, which means you need to read alto clef (easiest way to read it is seeing it as the top two spaces at the top of the bass clef (G and B) combined with the bottom two spaces of the treble clef (D and F) providing the four inner spaces of the alto clef (G B D F) this has the added advantage of having the correct special relationship to the bass and treble clefs). There are mistakes in the book. For example on page 26, line -13 it says that there is only one perfect consonance in the example, but the example opens with a P5 and ends with a P8 with another P8 in the middle. The workbook also has mistakes. For example page 13 I. Should say violin 1 not violin 2, otherwise you end up writing an F major chord with an added Ab, which is clearly not the intention, and a check of the original score confirms that. This book covers 1st and 2nd species counterpoint early on to set the stage for later work. I mention this because some theory sequences don't touch species counterpoint at all.

An excellent text for reinforcing concepts lying behind the structural elements of music. Elegant in its directness and simplicity, yet quite detailed where it counts. The accompanying CD is a great addition, and I'm looking forward to seeing how both the textbook itself and the CD work with the student workbook (to be purchased shortly)..

This text is a handy reference to Common Practice harmony and form. Also nice is the small size and weight, which makes it easy to lug around in a backpack, unlike larger harmony texts. I would not recommend learning harmony from it (I much prefer the approach in *Theory of Harmony* for self study), though it is nice to have around to look up details on sequences or applied dominants or so forth.

Student preparing for graduate coursework and need to refresh? Hobbyist/enthusiast who wants to delve deeper into tonal theory? This book is the standard by which other books are judged on the topic. It came highly recommended to me.

Thank you

Concepts explained well.

Worth the purchase if you are preparing to take an entrance exam!

good

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