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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

Graduate Review of Tonal Theory: A Recasting of Common ...

Welcome to the companion website for Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form and Counterpoint by Steven G. Laitz and Christopher Bartlette. Here, you will find the high-quality MP3 files that correspond to the recorded exercises and examples in the text and accompanying workbook.

Graduate Review of Tonal Theory

Graduate Review of Tonal Theory A Recasting of Common-Practice Harmony, Form, and Counterpoint Steven G. Laitz and Christopher Bartlette. 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 ...

Graduate Review of Tonal Theory - Steven G. Laitz ...

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Graduate Review of Tonal Theory — Juilliard Store

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.

Graduate Review of Tonal Theory: A Recasting of Common ...

Graduate Review of Tonal Theory. Author : Steven Geoffrey Laitz, Christopher A. Bartlette; Publisher : Oxford University Press, USA; Release : 16 November 2020; GET THIS BOOK Graduate Review of Tonal Theory. This student workbook accompanies Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint.

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On the positive, this book is exactly what it makes itself out to be - a graduate-level review of tonal theory. It spends little precious page-space on concepts like counterpoint and fugue. It also make no effort to address post-tonal theory.

Amazon.com: Customer reviews: Graduate Review of Tonal ...

GET BOOK. Bringing together the analytical, aural, and tactile activities that comprise a tonal theory curriculum, *The Complete Musician*, Second Edition, relies on a diverse repertoire and innovative exercises to explicitly connect theory (writing and analysis), skills (singing, playing, and dictation), and music-making outside the theory class. It provides students with a strong foundation in the principles of writing, analyzing, hearing, singing, and playing tonal harmony and enables them ...

Student Workbook to Accompany Graduate Review of Tonal ...

This text is the first graduate music theory review designed specifically to address the one-semester course for beginning graduate students in music. Based on *The Complete Musician*, the text is more than a shortened version of an undergraduate tonal harmony text; it addresses students as colleagues and explores analytical applications that are appealing and practical, extending beyond the undergraduate level.

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Graduate Review of Tonal Theory : Steven G Laitz ...

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Graduate Review of Tonal Theory : A Recasting of Common ...

Written Music Theory Review for Graduate Students: *Graduate Review of Tonal Theory*, by Steven G. Laitz and Christopher Bartlette (Oxford University Press). b. Joseph N. Straus, *Elements of Music*, 2nd Edition (Prentice Hall, 2007) c. Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis* (Norton, 2005) d.

MUSIC THEORY RESOURCES for GRADUATE REVIEW

Bartlette was previously on the faculty of Baylor University. He is a co-author of *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint*. Bartlette's research interests include music perception and cognition, performance, and theory pedagogy.

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. 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.

This student workbook accompanies *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint*. The exercises are organized by chapter into 61 discrete assignments, each progressing from short, introductory analytical and writing exercises to more-involved tasks. This volume also features additional keyboard exercises for 12 chapters. The student workbook is enhanced by a DVD of recordings by the Eastman students and faculty of musical examples from the text and analytical exercises within.

This is the eBook of the printed book and may not include any media, website access codes, or print supplements that may come packaged with the bound book. For undergraduate/graduate-level courses in Twentieth-Century Techniques, and Post-Tonal Theory and Analysis taken by music majors. A primer – rather than a survey – this text offers exceptionally clear, simple explanations of basic theoretical concepts for the post-tonal music of the twentieth century. Emphasizing hands-on contact with the music – through playing, singing, listening, and analyzing – it provides six chapters on theory, each illustrated with musical examples and fully worked-out analyses, all drawn largely from the “classical” pre-war repertoire by Schoenberg, Stravinsky, Bartok, Berg, and Webern. "Straus takes a paced, methodical, logical approach to each topic. He introduces it in context and — perhaps most significantly of all — uses language that's so transparent that merely to follow his descriptions, explanations and illustrations carefully is to understand each aspect of the theory under consideration." Mark Sealey, Classical.net

Beginning with music fundamentals, *The Complete Musician* covers all the topics necessary for a thorough understanding of undergraduate music theory by focusing on music in context. Rather than rote learning of concepts and memorizing terms, *The Complete Musician* emphasizes how theory informs the work of performers. Composers respond not only to their instincts, experiences, and training in every work they write; they also follow certain ideals and models when appropriate, and modify them to fit their own personal vision. Theory is not a "theoretical" activity; it is a living one that responds to how music is composed and performed. Understanding how theory intersects with composition and performance is key to seeing its relevance to students' wider musical lives. *The Complete Musician* makes this connection.

Now in trade paperback: "The definitive guide to musical enjoyment" (Forum). In this fascinating analysis of how to listen to both contemporary and classical music analytically, eminent American composer Aaron Copland offers provocative suggestions that will bring readers a deeper appreciation of the most viscerally rewarding of all art forms.

Materials and Techniques of Post-Tonal Music, Fifth Edition provides the most comprehensive introduction to post-tonal music and its analysis available. Covering music from the end of the nineteenth century through the beginning of the twenty-first, it offers students a clear guide to understanding the diverse and innovative compositional strategies that emerged in the post-tonal era, from Impressionism to computer music. This updated fifth edition features: chapters revised throughout to include new examples from recent music and insights from the latest scholarship; the introduction of several new concepts and topics, including parsimonious voice-leading, scalar transformations, the New Complexity, and set theory in less chromatic contexts; expanded discussions of spectralism and electronic music; timelines in each chapter, grounding the music discussed in its chronological context; a companion website that provides students with links to recordings of musical examples discussed in the text and provides instructors with an instructor's manual that covers all of the exercises in each chapter. Offering accessible explanations of complex concepts, *Materials and Techniques of Post-Tonal Music, Fifth Edition* is an essential text for all students of post-tonal music theory.

Understanding Post-Tonal Music is a student-centered textbook that explores the compositional and musical processes of twentieth-century post-tonal music. Intended for undergraduate or general graduate courses on the theory and analysis of twentieth-century music, this book will increase the accessibility of post-tonal music by providing students with tools for understanding pitch organization, rhythm and meter, form, texture, and aesthetics. By presenting the music first and then deriving the theory, *Understanding Post-Tonal Music* leads students to greater understanding and appreciation of this challenging and important repertoire. The updated second edition includes new "Explorations" features that guide students to engage with pieces through listening and a process of exploration, discovery, and discussion; a new chapter covering electronic, computer, and spectral musics; and additional coverage of music from the twenty-first century and recent trends. The text has been revised throughout to enhance clarity, both by streamlining the prose and by providing a visual format more accessible to the student.

This book introduces a theory of music analysis--a language and conceptual framework--that analysts can use to delve into aspects of segmentation and associative organization in a wide range of repertoire from the Baroque to the present. Rather than a methodology, the theory provides analysts with a precise language and broad, flexible conceptual framework that they can use when formulating and investigating questions of interest and develop their own interpretations of individual pieces and passages. The theory begins with a basic distinction among three domains of musical experience and discourse about it: the sonic (psychoacoustic); the contextual (or associative, sparked by varying degrees of repetition); and the structural (guided by a specific theory of musical structure or syntax invoked by the analyst). A comprehensive presentation of the theory (with copious musical illustrations) is balanced with close analyses of works by Beethoven, Debussy, Nancarrow, Riley, Feldman, and Morris -- Publisher summary.

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