



The Complete Musician Student Workbook: An Integrated Approach to Tonal Theory, Analysis, and Listening, , Steven G. Laitz, OXFORD University Press, 2007, 0195301102, 9780195301106, 432 pages. This Student Workbook accompanies The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening, Second Edition. The second of two volumes, it provides 104 separate assignments that accompany chapters 24-37 of the textbook. The second edition features a new layout: exercises are now structured in a consistent format of discrete assignments (four to eight assignments per chapter) that usually fit on one or two sheets of paper for ease in handing in to the instructor. Each assignment contains a variety of exercises, crafted for students with a wide range of abilities. Supplementary exercises are also included for further practice. The Complete Musician, Second Edition, is enhanced and supplemented by five music DVDs--two packaged with the text, two with Student Workbook I, and one with this Student Workbook. These DVDs contain a total of more than sixteen hours of high-quality recorded examples--from solo piano to full orchestra--of the examples and exercises in the text and workbooks, performed by soloists and ensembles from the Eastman School of Music and the Rochester Philharmonic Orchestra. In addition, examples and exercises are included on the DVDs in downloadable MP3 format..

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Music theory through literature, Volume 1 , John Baur, 1985, Music, 350 pages. .

Music in theory and practice, Volume 2 , Bruce Benward, 1977, Music, . .

Tonality and design in music theory, Volume 1 , Earl Henry, Michael R. Rogers, Oct 7, 2004, Architecture, 450 pages. This book emphasizes Western musical art, with ample material on the music of both men and women, differing styles, various cultures, and examples drawn from popular and ethnic

The Complete Idiot's Guide to Music Theory , Michael Miller, 2005, Music, 314 pages. Explains the technical fundamentals of musical terminology, concepts, and principles; offers musical examples of scales, chords, intervals, and rhythms; and provides aural

Theory for today's musician , Ralph Turek, Mar 28, 2006, Music, 832 pages. Accompanying CD-ROM provides audio files for the musical examples in the book; contents on inside front and back covers..

Music theory: a syllabus for teacher and student, Volume 1 a syllabus for teacher and student, Ellis B. Kohs, Jun 1, 1961, Music, . .

Techniques and materials of tonal music with an introduction to twentieth-century techniques, Thomas Benjamin, Michael M. Horvit, Robert Nelson, 1975, , 236 pages. .

Harmonic materials in tonal music: a programmed course, Volume 2 a programmed course, Paul O. Harder, 1974, Music, . .

Graduate Review of Tonal Theory A Recasting of Common Practice Harmony, Form and Counterpoint, Steven G. (Steven Geoffrey) Laitz, Christopher Bartlette, Christopher A. Bartlette, 2010, , 270 pages. This Student Workbook accompanies Graduate Review of Tonal Theory. Authors Steven G. Laitz and Christopher Bartlette have devised sixty-one diverse exercise sets that correlate

Materials and structure of music, Volume 2 , William Christ, 1966, Music, . .

Prolongation of Seventh Chords in Tonal Music: Text , Yosef Goldenberg, Dec 20, 2008, Music, 343 pages. Prolongation of Seventh Chords is an intriguing phenomenon that theoretically ought not to exist. Schenkerian theory is based on the premise that prolongations apply to

Elementary harmony theory and practice, Robert W. Ottman, Jan 1, 1983, Music, 451 pages. .

Analysis of Tonal Music A Schenkerian Approach, Allen Clayton Cadwallader, David Gagné, 1998, Music, 422 pages. Designed as an introductory text for upper-level undergraduates and beginning graduate students, Analysis of Tonal Music: A Schenkerian Approach explains the fundamental

The ivory trade music and the business of music at the Van Cliburn International Piano Competition, Joseph Horowitz, Sep 1, 1990, , 289 pages. An insider's expose of international piano competitions, providing an anecdotal account of the machinations that take place during competitions.

Trade in The Complete Musician Student Workbook: An Integrated Approach to Tonal Theory, Analysis, and Listening: Volume I: Student Workbook v. 1 for an Amazon.co.uk gift card of up to £1.40, which you can then spend on millions of items across the site. Trade-in values may vary (terms apply). Learn more

This Student Workbook accompanies The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening, Second Edition. The first of two volumes, it provides 144 separate assignments that accompany chapters 1-23 of the textbook. The second edition features a new layout: exercises are now structured in a consistent format of discrete assignments (four to eight assignments per chapter) that usually fit on one or two sheets of paper for ease in handing in to the instructor. Each assignment contains a variety of exercises, crafted for students with a wide range of abilities. Supplementary exercises are also included for further practice. The Complete Musician, Second Edition, is enhanced and supplemented by five music DVDs; two packaged with the text, two with this Student Workbook, and one with Student Workbook II. These DVDs contain a total of more than sixteen hours of high-quality recorded examples; from solo piano to full orchestra; of the examples and exercises in the text and workbooks, performed by soloists and ensembles from the Eastman School of Music and the Rochester Philharmonic Orchestra. In addition, examples and exercises are included on the DVDs in downloadable MP3 format.

I am a professional piano and its associated subjects pedagogue of thirty years standing, worldwide performer of gospel music, ex music examiner-possessing all the major texts and their ancillary resources (Instructor's Manuals etc) and have spent many years aiding students to understand tonal harmony from an audiation stance whereas the UK tonal harmony / theory of music texts from the UK examination boards do NOT provide mandatory listening components within their meagre offerings to aid the development of these underestimated and lacking musicianship skills not found in many professing musicians today.

Bringing together the analytical, aural, and tactile activities that comprise a tonal theory curriculum, The Complete Musician, Second dition, 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 to understand

the most important musical forms. Features of the Second Edition: * Enhanced and supplemented by five music DVDs--two packaged with the text, two with Student Workbook I, and one with Student Workbook II. These DVDs contain a total of more than sixteen hours of high-quality recorded examples--from solo piano to full orchestra--of the examples and exercises in the text and workbooks, performed by soloists and ensembles from the Eastman School of Music and the Rochester Philharmonic Orchestra. In addition, examples and exercises are included on the DVDs in downloadable MP3 format. * Significantly revised in order to improve general ordering between large topics (for example, the pre-dominant function is introduced earlier) and organization within chapters (particularly in Parts 1-4) * Offers new topics and expansions: a new chapter (16) devoted exclusively to the motive; new sections on analytical decision-making through Gestalt techniques (Chapters 2 and 7); lead sheet notation (Chapter 6); harmonizing florid melodies (beginning in Chapter 9); and an expanded section on musical texture and harmonic analysis (Chapter 6) * Introduces numerous analyses throughout the book, including thirteen "Model Analysis" sections, that provide extended analyses of canonical pieces * Includes more than 200 new examples, many from wind and brass literature * Explanations and definitions have been carefully revised for clarity, with added summary charts and step-by-step procedures * Offers new types of exercises--in both the text and in the workbooks--including exercises for single-line instrumentalists, listening exercises, and more graduated exercises * Workbook exercises are now structured in a consistent format of discrete assignments (four to eight assignments per chapter) that usually fit on one or two sheets of paper for ease in handing in to the instructor. Each assignment contains a variety of exercises, crafted for students with a wide range of abilities. Supplementary exercises are also included for further practice. * Expanded Instructor's Manual adds model solutions for more than 200 analysis and part writing exercises; each chapter includes teaching guidelines and supplementary analytical, dictation, playing, and writing exercises

"I really enjoyed the complete integration of Theory and ET--and these students are significantly more advanced than any sophomore class in the seven years I've been at St. Olaf College, especially in the aural skills department. I did supplement with . . .melodies, but the arpeggiations in the text and also the plethora of harmonic dictations were especially helpful. Having tons of materials to choose from in the workbook was helpful as well, although we didn't begin to use all of it."--Dr. Catherine Rodland, Artist-in-Residence in Organ and Music Theory, St. Olaf College

It is a very complete course in common practice tonal harmony. It is in many ways an updated successor to Aldwell & Schachter in that it pays attention to every minute detail of voice leading and part-writing. Varieties of V-I take over 100 pages alone. For those interesting in mastering the common practice writing style, this is much better than, for example Benward or Piston, which focus more on the functional aspects of harmony, but neglect the linear. If you have this, W. A. Mathieu's Harmonic Experience, Bert Ligon's Jazz Theory text, and Ludmila Udmela's text on contemporary harmony you have 90% of what you need to know about tonal harmony.

I used this in college along with a few others. I have studied Harmony from Shoenburg, Piston, Adwell, Laitz, and another Programmed Course whose name I forgot. This text is by far the most detailed and progressively topical. The amount of examples are ok. The best thing is that they present the subjects all hanging from the frame work of the phrase model. It is INDISPENSABLE to learn harmony in this way. Unless you are writing or studying special polyphonic forms like fugues of newer modern forms this is the only serious way to understand music. Most of baroque, classical, and romantic, post-romantic, and jazz are based on the phrase model. I recommend reading Piston's Harmony too which is the opposite treatment to harmony. Piston is wordy and loose, his examples more free and although he mentions the phrase model it is by no means so systematically elucidated. I do not recommend Piston to create a "working" knowledge of harmony. Observe these two authors treatment of the Sequence to get a good idea of what I'm talking about.

2.packed with a whopping TWO dvds that include dozens of AUDIO examples to refer to the ones in the text. This is so helpful. You can read the explanation about a certain concept, and then you just click on the audio file and listen back. All the examples are played by a professional orchestra! This is the best innovations I have seen in a music book, for years. What's more, the two dvds are included with the book.

3.very dense. This is a book that will go into minute detail about the various concepts. It's not one of these books that dabble with a bit of this and a bit of that but in the end explain all very superficially. Some of the topics are explained better than in any other similar books, e.g. the chapter about sequences was very detailed and hugely informative. Learned lots in little time.

There's books like 'Melody, harmony and composition' by Paul Sturman, which mentions very easy examples, even from folk music, which prove the techniques very well. I understand that The Complete Musician aims at to higher and more sophisticated examples, but still, it would be great to have the easy and the more difficult. The fact is, I learn a lot from easy examples, and from then on it's easy to understand the more difficult examples, too.

3.not as 'artistic' as a book like 'Fundamentals of Music Composition' or 'Models for Beginner in Composition' by Arnold Schoenberg. In these book, there are things that I have not seen in other books, for example models of progressions for contrasting middle sections. I find this kind of explanations, really, really useful. Even if you won't use one of these models, you'll understand why it is desirable to write a pedal over a dominant, in a contrasting section. Also, the analysis of Beethoven's music examples, to me are unequalled. These books were written by a composer who had to deal with problems in composition (and I think that this 'dealing with problems' is the most remarkable thing in these books by Schoenberg)

4. I was HUGELY disappointed to see no solutions to the exercises in the book. I think the solutions are included in the 'Instructor's Manual' , which for the life of me, I can't understand why it is only be sold to instructors! The solutions should ALREADY be included wherever there's ANY exercises, or at least making an answers book. In 'Tonal Harmony' by Kostka, if I am not mistaken, there's solutions for all the exercises in the book. The thing is, many self-taught musicians, like me, would buy 'The Complete Musician'. So why not including solutions to whatever exercises, so that the student (self-taught or not) can compare his solution to the one on the book....I think that a lot can be learned by comparing. The exclusion of exercises solution, and especially, the difficulty in obtaining the 'Instructor's manual' for the solutions alone, is inexcusable (if you are not an instructor, you can't buy the book, which really makes no sense).

understand how suspension work, is a bare example of three chords written in minims. You don't need to examine the start of a Bach fugue right away. I -still- very much welcome all the examples from the literature, but I find it more effective to get introduced to a new concept, with a bare, simple example, and THEN to show it's effectiveness in the context of a literature example.

Even with all the imperfections, The Complete Musician is one of my fav books about music theory, bar none, and I still give 5 stars to it. I still learn a lot from it, and the detailed, very professional explanations plus the inclusion of two dvds makes this book very, very hard to beat. If you are serious about music, whatever your level or genre, you should get this book. The worst that will happen is that you'll learn stuff you can use.

Designed specifically for greater flexibility of use, the two workbooks that accompany The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening, Third Edition, feature a new organization. Workbook 1: Writing and Analysis is dedicated exclusively to written and analytical activities. Workbook 2: Skills and Musicianship focuses on musicianship skills.

Between the two workbooks--each of which is packaged with a CD--there are more than 2,000 recorded analytical and dictation examples and fifteen hours of recorded music (all music is performed, recorded, and engineered at Eastman). Additional supplementary material is available on the new companion website (www.oup.com/us/laitz).

Well it was pretty much required for my music theory class, which is why I bought it. It's a nice textbook though. However, the thickness of the pages makes it a pain to write closely to the book fold without seriously creasing the spine. If you're fine with that then this shouldn't be of much concern.

Beginning with music fundamentals, this text covers all the topics necessary for a thorough understanding of undergraduate music theory by focusing on music in context. The text links each of the tasks that comprise a tonal theory curriculum, explicitly connecting written theory (writing and analysis), skills (singing, playing, and dictation), and music-making outside the theory class.

* Streamlined and reorganized with fewer chapters (31, down from 37), the text presents the most commonly taught topics in sequence and moves less-common topics--such as invertible counterpoint, compound melody, and motive (covered in chapters 15, 16, and 23 of the previous edition)--to the appendices, where instructors may access them as their individual curriculum permits, or omit them altogether.

* This edition offers a new presentation of fundamentals: the first three chapters provide a review and synthesis for students with experience in music fundamentals, and a 75-page appendix introduces key concepts for students with little or no experience. This allows instructors to choose the pacing that best suits their class and individual students.

* The Instructor's Manual provides solutions to all of the dictation exercises, sample solutions for more than 250 writing (e.g., figured bass and melody harmonization) and analytical exercises, supplementary examples, exercises, and teaching guidelines that detail effective strategies for each chapter.

* The two workbooks have been significantly reorganized: Workbook 1 is now dedicated to written and analytical activities, including figured bass, melody harmonization, model composition, and analysis. Workbook 2 covers musicianship skills. Exercises within each chapter of Workbook 2 are organized by activity type: singing arpeggiations of the chord being studied, then within a tune from the literature; two-part singing; dictation; keyboard; then instrumental application.

This book has almost 900 pages packed with instruction about all aspects of music, from chord and root progressions to counterpoint and musical form. It contains basically all the musical instruction you would get at a music college and then some. It contains DVDs with audio examples performed by an orchestra. It's brilliant. This is for people who really mean it with their learning, so it's not for dabblers.

Laitz has a pretty good textbook. This one has a number of typos and score errors that make some homework assignments infuriating, but everything is well laid out. Pro tip, the main Chapters of reading material are often very wordy. Be sure to look in the appendixes on the chapters you need to cover before reading through the whole chapter. More often than not I've found all the info I needed in a handful of pages rather than going through several chapters.

I am a university professor who teaches tonal theory and I have to say that this book actually taught me how to teach music theory. Using this textbook, I finally understand in a deeply meaningful way how theory informs performance and composition. As I taught from this book, I watched my student evaluations improve semester by semester, and more and more of my students declare a theory major. I owe Steve Laitz a debt of gratitude for making music theory relevant in a way that turns students on to the subject.

This 8-CD set accompanies *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. It offers nearly 2000 recorded examples--from solo piano to full orchestra--of the exercises in the text and workbooks, performed by students and faculty from the Eastman School of Music.

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