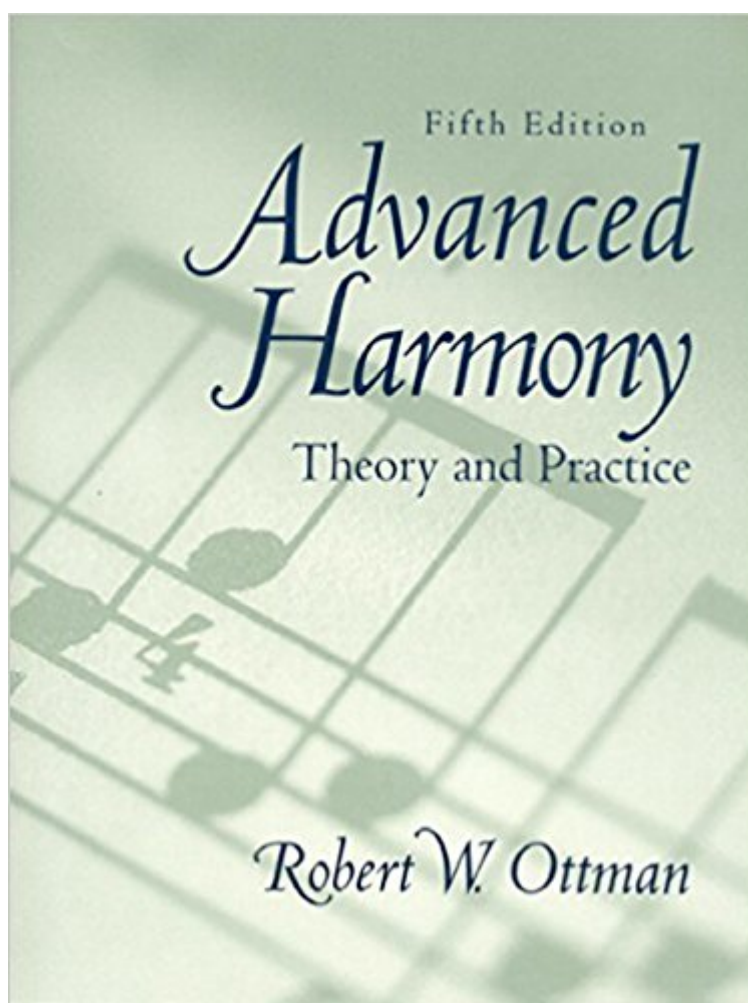


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Advanced Harmony: Theory And Practice With CD Package (5th Edition)



Synopsis

Advanced Harmony: Theory and Practice presents a systematic study of the principles of harmonic composition as developed by the composers of the 17th to the 19th centuries. The text applies an incremental learning approach to the academic aspect of music and applies newly acquired knowledge to the writing of music. Covers topics such as modulation, triads, chords, the 19th century, the 20th century, melody, rhythm, harmony, various composes, and more. For musicians just starting out, or for anyone interested in learning more about music theory.

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Customer Reviews

Preface Advanced Harmony: Theory and Practice, fifth edition, continues the course of instruction in basic music theory begun in Elementary Harmony: Theory and Practice, fifth edition (Prentice Hall, 1998). These two volumes include materials ranging from music fundamentals through twentieth-century music. The contents cover the needs of the usual two-year college music theory program in the subjects of harmony, melody, and form, with applications to analysis, writing (through both exercises employing figured bass and projects in original composition), and keyboard harmony. In addition, they correlate with the author's texts for sight singing and ear training, the other important aspects of the theory program, as discussed at the end of this preface. Although the studies of harmonic concepts and structures are presented in a traditional and expected sequence, the order of chapters is not inflexible. Some studies can easily be presented at other points in the curriculum, as desired. Chapter 4, "Binary and Ternary Forms," can be introduced

almost anywhere. The opening sections of Chapter 5, "Application of Part-Writing Procedures to Instrumental Music," may be used as correlating material as early as Chapter 1, with the rest of the chapter applicable to most of the remaining chapters of the text. Chapter 6, "Diatonic Seventh Chords," which seemingly appears late in the text, can easily follow Chapter 2. Theory texts tend to present traditional materials in categories, their uses shown as abstract examples or from simple and uncomplicated excerpts from the works of composers. But there are many passages in music where a number of factors operate simultaneously, requiring the ability to isolate those factors and to study their interrelationships. Chapter 11, "Chords and Progressions in Special Situations," provides instruction in this type of analysis through the use of a number of interesting and challenging examples, from the works of Bach through those of late-nineteenth-century composers. A survey of twentieth-century music covering three chapters concludes the text. A complete volume or several volumes are necessary for a thorough understanding of the subject, but this overview will be found effective in furnishing a solid foundation for later studies. These studies show how music late in the previous century literally used up its resources while at the same time it prophesied the music of the future. A chapter on the music of Debussy shows that he influenced the radical changes occurring at the turn of that century (1800-1900) by using styles of writing markedly different from those of previous years. For twentieth-century music, included first are studies of music that show evolutionary development from the previous century. These are followed by studies of the development of new and original concepts in music composition. Revision of the text material has been the principal concern of this fifth edition. Most chapters show numerous improvements, but those concerning diminished seventh harmony and the binary and ternary forms have been copiously rewritten. In addition, all chapters with part-writing exercises include additional exercises with only the bass line given. New examples from music literature include excerpts from works of women composers. A Workbook is available as a companion to this text. Though its use is not required, many students will find it helpful, not only for the additional exercises and music excerpts, but especially for those exercises in a semiprogrammed format, by which a student can immediately compare the completed answer with the correct answer. Such exercises are identified in the present text with this statement: In the Workbook: Answers are given. The remaining requirements of the theory program are covered by the author's other titles, *Music for Sight Singing*, fourth edition, 1996, and *Basic Ear Training Skills* (with Paul Dworak), 1991, a comprehensive text serving both as a workbook for the student and as a source of dictation materials for the teacher, together with five supplementary computer disks for independent student practice. Both volumes are published by Prentice Hall. I would like to acknowledge the invaluable assistance of Professor Alan Swartz of the

University of Texas at Tyler in preparing the fifth edition of *Advanced Harmony* for publication.

Robert W. Ottman

From modulation to twentieth-century serial composition, this companion volume to *ELEMENTARY HARMONY*, Fifth Edition completes the study of eighteenth-century and nineteenth-century harmony. The text concludes first with a chapter on the music of Claude Debussy, serving as a transition to the final three chapters designed as an introduction to twentieth-century music. Author Robert W. Ottman presents a wide variety of music examples from music literature and applies material learned to written and keyboard/harmony study programs. *ADVANCED HARMONY*, Fifth Edition also includes step-by-step suggestions for analysis of seemingly difficult harmonic problems and, in twentieth-century music, detailed instruction in the use and analysis of the twelve-tone method of music composition. **NEW**-Extensive rewriting and reorganization of text materials designed to improve their clarity and to simplify their application to analysis and to writing projects. **NEW**-Additional music examples, including compositions by women composers. **NEW**-Additional exercises with bass line only given as each new harmonic study is presented. **NEW**-Revised terminology in chapters on music form and on diminished seventh chords. **NEW**-References to the Workbook where parallel assignments include given answers. **NEW**-References to musical selections on an accompanying CD.

Good deal

I have many fond memories with this book and with Music Theory in general. Thanks for being a huge part of my life!

When I was in music school, we used Robert Ottman's Sight Singing book, and I still think the current edition is terrific. He also wrote texts on elementary harmony and this text on advanced harmony. This is an interesting and practical guide to the basics of harmony. The subtitle is "theory and practice" and that is right, but by theory it really means musical grammar and the emphasis in the book is really on practice. What have composers actually done, what to look for, and how to hear it. The text is concise, without long and labored explanations. However, for those who want detailed explanations of harmony, it might seem terse. The real emphasis in this text is on the rich selection of musical examples. A CD accompanies the text that plays the musical samples so the student can hear them (if you can't hear them by looking at them music or play them on your piano).

So, the text is really for a practicing musician who wants to know the steps, say, to a "pivot chord" without an extended explication of the implications of such a thing. Ottman also deals with aspects of orchestration, figuration, and musical form. Again, his approach is always practical and does not delve into the topics in an extended way. He lets the student examine the musical samples to get the point of what the text says. I think this is the way musicians actually prefer learning about music, anyway. If they wanted to read lots of text they would have pursued a different profession, right? Sure, those of us who study music theory dig into things a bit differently, but it is the music analysis written in some form of notation we always find most compelling. This book begins with modulation and has chapters on diminished triads, seventh chords, secondary leading tone functions, modulation using diminished seventh chords, binary and ternary forms, extending part-writing to instrumental music, diatonic seventh chords, chromatic chords, augmented sixth chords and their uses, ninth - eleventh & thirteenth chords, special chords and progressions, harmony in the late 19th Century, Debussy and Impressionism, and post Debussy 20th Century music, and ends with a chapter on Serialism. Appendix A covers conventional procedures for part-writing. Appendix B provides information on orchestration (instrumental ranges and transpositions). There is also an index of compositions, and a subject index. This is a useful and practical book for the practicing musician wanting to become proficient with the (advanced) basics of harmonic grammar. Reviewed by Craig Matteson, Ann Arbor, MI Ottman's Elementary Harmony: Elementary Harmony Theory and Practice Ottman's Sight Singing 7th edition: Music for Sight Singing (7th Edition)

I immediately saw some questionable analyses in this book. I'll note an example below. Also, I don't understand the consistent, simplistic analysis of a single pivot chord as establishment of modulation. The analysis should be broader in terms of the overlapping of dually interpreted regions. In many examples used by Ottman, successive regions (as opposed to a single pivot chord) should be identified as part of a more sophisticated interpretation of modulation. Also, I don't understand the value in using figured bass as part of a text on advanced harmony. Sure, a brief explanation of figured bass in elementary harmony books would explain the conventional use of the terms "6 chords" and "4-3 chords" etc., but this should only serve to explain common usage of inversion identification. Beyond that, someone would need to explain the value in the figured bass exercises I see here? Maybe one example of misinterpretation will relate my dissatisfaction with the text. I use this example, because I see consistent misinterpretation of diminished chords in the text. By the way, I likely have an older edition (third). In a harmonic analysis of Schubert's Sonata in B flat Major measures 42-48, Ottman sees the harmonic progression of I (B flat major) - V - vii/ii (single pivot

chord - a diminished chord/vagrant harmony then reinterpreted as vii of the new key of F# minor, an altered root of tonic major!??!) - then V f# minor - I of f# minor. I strongly disagree with this analysis. A more logical explanation of this modulation should consider the interchangeability of major and minor with a simple modulation to the closely related region of submediant minor via the regions path of tonic major - tonic minor - to tonic minor's submediant minor enharmonically presented as f# minor. The diminished chord is better dually interpreted as altered III of tonic minor and dually V of submediant minor with the root initially omitted, the dissonance b9 resolving to the root of the V7 chord leading to the Gb minor tonic enharmonically established as f# minor. This way the analysis of the minor tonic region (interchange of major to minor at the second chord, a shared dominant) is the simple logical progression I-V-III-VI overlapping (beginning at the diminished chord) with the submediant minor region progression of V (altered) - V7 - I. This seems more logical than I - V - VII/II (II never realized) - then, that VII/II of tonic becomes VII of the very remote region of either mediant major's mediant minor or enharmonically flat submediant minor of the major tonic region - followed finally by V7 - I of the new region. I truly feel that these misunderstandings will establish lasting problems in students' learning of the structure of functional harmony. Sorry for being long-winded, and I understand that my presentation of the example is difficult to read without the music here referenced. I feel that the serious musician's development would be seriously misguided by the text. As an alternative, I personally like Schoenberg's works on harmony. I hope this helps someone! Thanks

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