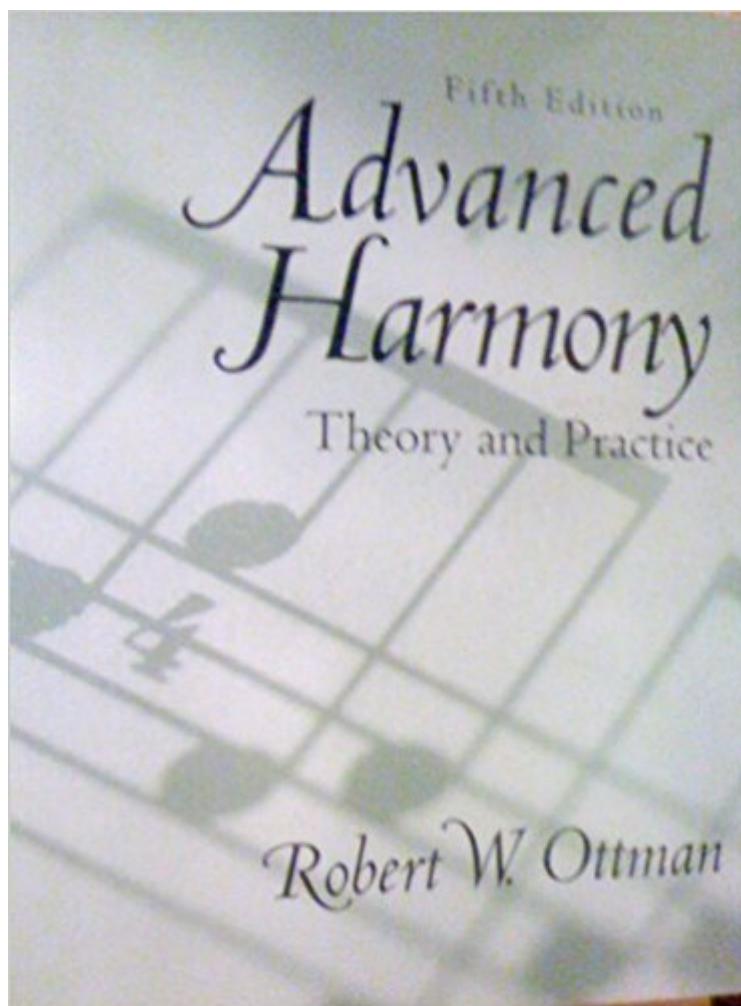


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# Advanced Harmony: Theory And Practice (5th Edition)



## **Synopsis**

A companion text to Ottmans Elementary Harmony, 4/e, this volume completes the studies in 18th-19th century harmony and concludes with three chapters designed as an introduction to twentieth century composition.

## **Book Information**

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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

I'm a music major at Midwestern state university...I needed this book for theory III and ear training/sight seeing III...even though there is no image available this book is the right one...the information inside of it is invaluable

condition better than anticipated.

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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