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❯ **“WHY LISTEN” SECTIONS** at the conclusion of each part introduction highlight the relevance of each period’s music, addressing the basic question posed by students who have not been exposed to this music previously: Why is it important?

❯ **VISUAL LISTENING MAPS** Turn the page for more information ➡️

Mozart was one of the most remarkable child prodigies of all time, and his music remains a popular symbol of the Classical period. His work is often depicted as nearly perfect, capable of overwhelming listeners with its sheer beauty. Along with his contemporary Haydn, Mozart valued classical features of balance, proportion, and symmetry. This music can offer a deeply moving experience, but it usually conveys emotions within an ordered structure. Although we are far removed from the eighteenth century, we can relate because we often crave order and balance. The compositions of Haydn and Mozart in particular bring us closer to that calming state. Classical music might not improve your IQ or spatial reasoning, despite some claims, but it clearly projects certain truths. It has the power to express emotions within a harmoniously proportioned and structured whole.
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Visual listening maps in Discovering Music help students follow along and engage with each piece, providing important insights into the elements and effects of highlighted works. Each map includes four components:

- **AN OVERVIEW** clearly identifies form and other essential details and provides a brief description of the work
- **“WHY TO LISTEN” DESCRIPTIONS** explain the special significance of the piece

---

**LISTENING MAP 15**

**VIVALDI, Spring from The Four Seasons, Op. 8 No. 1, First Movement**

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<tr>
<th>FORM</th>
<th>Ritornello</th>
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<td>GENRE</td>
<td>Concerto (first movement)</td>
</tr>
<tr>
<td>SCORING</td>
<td>Solo violin, string orchestra, and harpsichord (continuo)</td>
</tr>
<tr>
<td>OVERVIEW</td>
<td>The first movement of Spring mirrors the imagery of the included sonnet:</td>
</tr>
<tr>
<td></td>
<td>Spring has joyfully come.</td>
</tr>
<tr>
<td></td>
<td>Greeted by birds with cheerful song.</td>
</tr>
<tr>
<td></td>
<td>And springs, stirred by gentle breezes,</td>
</tr>
<tr>
<td></td>
<td>Flow with sweet murmuring.</td>
</tr>
<tr>
<td></td>
<td>Covering the sky with a black cloak.</td>
</tr>
<tr>
<td></td>
<td>Lightning and thunder announce the season.</td>
</tr>
<tr>
<td></td>
<td>When they have dispersed, the little birds</td>
</tr>
<tr>
<td></td>
<td>Return to enchant with their singing.</td>
</tr>
</tbody>
</table>

In ritornello form, the movement alternates between five ritornelli for the entire ensemble and four passages that feature the solo violin.

"I love the three-tiered approach of these listening maps. Professors can choose which one(s) to use in the classroom setting and students can be guided to do the same at home."

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As a celebrated example of Baroque program music, the Four Seasons raises again the questions of what we expect from music, and what music can or must do to meet those expectations.

**LISTENING MAP**

**OVERVIEW**

The first movement of The Four Seasons from Vivaldi, a collection of four concertos, just a miniscule fraction of Vivaldi’s total output of more than 500.

- **First Movement**
  - Solo violin, string orchestra, and harpsichord (continuo)

**SCORING**

- **Ritornello**
- **Form**

**LISTEN?**

1. **0:00** Ritornello 1 (tonic key)
   - The return of spring
   - Birdcalls

2. **0:35** Solo 1: Birdcalls
   - Trills and high notes in solo violin to simulate birdcalls

3. **1:00** Ritornello 2 (tonic key)
   - Murmuring streams

4. **1:35** Solo 2: Lighting and Thunder
   - Rapid pitches and sweeping scales in orchestra depict a thunderstorm; rapid passagework in the high register of the solo violin

5. **2:00** Ritornello 3 (minor key)
   - Orchestra repeats b (♯f), but in a minor key

6. **2:35** Solo 3: Birdcalls
   - More birdcalls in the solo violin, answered by violins

7. **3:00** Ritornello 4 (tonic key)
   - Modified spring theme
   - Viola solo with continuous ascending notes

8. **3:35** Solo 4: Birdcalls
   - Trills and high notes in solo violin to simulate birdcalls

9. **4:00** Final ritornello, based on Ritornello 1

**Final solo with ascending, running figure in the violin supported by the orchestra reuses a modified version of the spring theme.**

**“FIRST LISTEN” CHARTS** are color-coded to show the basic structure of the piece at a glance, with timings.

**“DEEPER LISTEN” CHARTS,** color-coded to match the “First Listen” charts, show additional detail, also including timings.

“The listening maps are at once intuitive and logical, and offer an excellent blend of general information and substantive detail. They address the needs, abilities, and interests of different kinds and levels of listeners.”

—John Michael Cooper, Southwestern University

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theory text available for music majors

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Index of Terms and Concepts
Index of Musical Examples and Exercises

“The best book on the market. It has a superior balance of basic and complex concepts, terms, exercises, and examples.”
—Peter Susser, Columbia University
Workbooks to Accompany *The Complete Musician*
An Integrated Approach to Theory, Analysis,
and Listening
FOURTH EDITION
Steven G. Laitz, The Juilliard School and Eastman School
of Music

The two workbooks that accompany *The Complete Musician: An Integrated Approach to Theory, Analysis, and
Listening*, Fourth Edition, feature an organization designed specifically for flexibility: *Workbook I, Writing and Analysis*, is dedicated exclusively to written and analytical activities; *Workbook 2, Skills and Musicianship*, focuses on singing, dictation, keyboard, and improvisation.

Both workbooks have been reorganized to reflect the new text organization. In addition, over 200 new exercises have been written to cover twentieth-century music (Chapters 30 through 32 in the main text). More space has been added to many exercises to allow for students to easily complete their work in each volume. All musical examples are available in streaming format on the Companion Website for *The Complete Musician*. Visit www.oup.com/us/laitz.

**FEATURES**

- Exercises coordinated by chapter to the contents of the text
- Focused, short assignments help students master key concepts quickly

Workbook 1: Writing and Analysis is dedicated to written and analytical activities, including figured bass, melody harmonization, model composition, and analysis.

---

Workbook 2: Skills and Musicianship covers musicianship skills. Exercises within each chapter are organized by activity type: one-line and two-part singing, dictation, keyboard, and instrumental application.

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Score Anthology to Accompany *The Complete Musician*

Steven G. Laitz, The Juilliard School and Eastman School of Music

The Score Anthology to Accompany *The Complete Musician* includes eighty-four complete scores for key works that are discussed in *The Complete Musician: An Integrated Approach to Theory, Analysis, and Listening*, Fourth Edition. The Anthology also includes several dozen additional pieces chosen to complement the works discussed in the text and its accompanying workbooks.

**FEATURES**

- Brief introductory notes set the scores in context
- Study questions direct student learning
- Additional scores facilitate further discussion and analysis
Get the Complete Package for *The Complete Musician*

PACKAGE the text with any combination of its accompanying workbooks and anthology and save your students 20%! Plus, bundle with *Music Theory Skill Builder* (a $34.95 value) for FREE!

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A contemporary introduction to music theory

Music Theory Remixed
A Blended Approach for the Practicing Musician

Kevin Holm-Hudson, University of Kentucky

Designed for today’s undergraduate music students, *Music Theory Remixed: A Blended Approach for the Practicing Musician* presents tonal music theory through a dual lens of works from the Western canon and examples from popular music, including rock, jazz, techno, film soundtracks, and world music. With exceptional clarity, it balances the study of traditional part-writing with the development of essential skills like score analysis and identification of historical style. Each chapter contains guided activities involving analysis, composition, and improvisation, offering a perfect blend of learned material and practical application.

Features

- Covers everything from fundamentals through contemporary theory, making it ideal for the full four-semester theory sequence
- Based on the latest guidelines and recommendations from the National Association of Schools of Music (NASM)
- Includes information on recent developments in music theory, including discussions on Neo-Riemannian (LPR) theory, intertextuality, and narrativity
- Supported by a wealth of teaching and learning resources, including a Computerized Test Bank, PowerPoint lecture outlines, and a detailed Instructor’s Manual for instructors, and an open-access student Companion Website with Spotify playlists containing musical examples from the text
- Offers additional opportunities for practical application via an online workbook available packaged with the text or for separate purchase
- Music Theory Skill Builder 2.0 (packaged with the text at no additional cost) provides hundreds of exercises in an interactive environment where students can practice and master key concepts in music fundamentals. See page 28–29 for details.

“The three primary strengths of this text are a wide and pertinent variety of musical styles and genres, showing that theory isn’t just for classical music; a general reliance upon contextualized musical examples rather than abstract part-writing; and actual inclusion of major theoretical approaches of the past three decades.”

—Nathan Baker, Casper College
with a wide-ranging repertory

CONTAINS A VARIETY OF IN-TEXT AND WORKBOOK EXERCISES that allow students to apply what they have learned in each chapter

LEVEL MASTERY 1.4

a. Identify the following major key signatures.

Self-Test

1.1. Provide ASA pitch labels for the following pitches:

Apply This!

1.1. Analysis. Friedrich Kuhlau (1786–1832), Allegro agitato from Fantasie for solo flute, op. 18, no. 1 (1821), mm. 1–8. Study the melodic line—play it on a piano if you can. Consider the key signature. Then, on a sheet of music paper, arrange all of the notes you encounter into a scale (do not count any octave duplications, or the notes that are marked with parentheses in measures 3 and 7). You should be able to arrange the notes into a major or minor scale; if the scale you arrange is not major or minor, start on a different note until you find it. What scale is the basis for this excerpt?

1.2. Improvisation. Choose a pitch that you can sing or play comfortably. Create an improvisation (or, if you wish to write it down, a composition) based exclusively on that one pitch. Make that pitch as interesting as you can by varying its rhythm, its dynamics (loud, soft, or shades in between), its articulations and timbre. How many ways can you vary the sound without changing the pitch?

“Music Theory Remixed reflects current teaching practices. Topics are well introduced and discussed thoroughly yet succinctly. The text is not too wordy and concepts are not over explained.”

—Kristin Wendland, Emory University
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18. Modulation 2
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Anthology for Analysis and Performance
For Use in the Theory Classroom
Matthew Bribitzer-Stull, University of Minnesota

Including Western music from the medieval period to the present day, Anthology for Analysis and Performance: For Use in the Theory Classroom provides a vast repertory of scores for study in the music theory class. To make music theory relevant to students, the anthology contains musical examples that students will know from their individual performance studies and can perform live in class.

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Music for Analysis
Examples from the Common Practice Period and the Twentieth Century
SEVENTH EDITION

Thomas Benjamin, Peabody Conservatory of the Johns Hopkins University, Michael Horvit, University of Houston Moores School of Music, and Robert Nelson, University of Houston Moores School of Music

Offering 470 pieces of music from the Baroque period to the present, Music for Analysis, Seventh Edition, is the only anthology that organizes a wide range of musical excerpts by harmonic topic AND includes complete pieces.
A comprehensive, student-centered,

**Progressive Sight Singing**

**THIRD EDITION**

Carol Krueger, *Valdosta State University*

Designed for the undergraduate course sequence in aural skills, *Progressive Sight Singing*, Third Edition, introduces students to the underlying grammar and syntax of musical structure and prepares them to perceive that structure with both the ear and the eye. Working from the premise that students learn musical skills in much the same order as they do language skills, the book trains the ear first—through hearing and imitating patterns—before teaching students to read and write. For the third edition, the pacing in Part I (Rhythmic Reading) has been expanded and adjusted, and simple meters are now introduced earlier to aid in the development of the connection between sound and sight. The popular in-text CD recordings have been moved online, and have been augmented to contain the vast majority of the rhythm and tonal patterns.

**Distinctive Features**

- **A progressive approach** adds only one new element per chapter and incorporates components from previous chapters into examples and exercises, continuously reinforcing learned skills
- **A rich variety of well-paced, graduated exercises** provide ample opportunity for classroom study and individual practice outside of class
- **An abundance of rhythmic exercises** eliminates the need for a separate rhythm text
- **Encourages students to participate actively** (sing, chant, write, improvise) in the practice of each concept
- **A flexible presentation** allows instructors to use the tonal and reading systems they prefer; the appendixes provide a brief overview of each system
- **A Companion Website at www.oup.com/us/krueger** offers solutions to the exercises, flashcards, expanded vocal pitch exercises/graphs, and a plethora of additional melodic and rhythm exercises that can be used for testing or further drills

**Contents**

*An Introduction to the Musical Literacy Process*
*Strategies For Successful Sight Singing*
*Building Musicianship and Independence*

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16. Simple Meter- Quarter Note = Beat Unit; More Rhythms with Subdivided Beat
17. Simple Meter- Half Note = Beat Unit; More Rhythms

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and flexible introduction to sight singing

New to This Edition

- **Expanded and adjusted pacing of the rhythm sequence and earlier introduction of simple meters** aids in the development of the connection between sound and sight
- **Additional solo, duet, and multi-voice melodic exercises** further enhance aural and reading skills
- **An expanded set of online audio recordings**, which now includes the vast majority of the rhythm and tonal patterns, replaces the prior edition’s in-text CD. Icons in the text refer readers to audio available at www.oup.com/us/krueger.
- **A new appendix (D)** covers vertical harmony-chord progressions
- **An improved design** makes it easier to navigate the text and identify key elements
- **Additional improvisation exercises** appear throughout the text

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Simple Meter
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Tonal
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Augmented Italian, French, & German Sixth Chord Progressions

E. Conducting Patterns
Basic Patterns
Asymmetrical Patterns

F. Glossary of Musical Terms

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Aural Skills in Context

A Comprehensive Approach to Sight Singing, Ear Training, Keyboard Harmony, and Improvisation

Evan Jones, Florida State University,
Matthew R. Shaftel, Florida State University,
with Juan Chattah, Frost School of Music, University of Miami

Aural Skills in Context takes a comprehensive approach to sight singing, ear training, and rhythm practice. By featuring real examples from classical music to folk and jazz, and offering melodies with their related harmonies, the text parallels the full Music Theory curriculum and reinforces the relevance of aural skills to students’ other classes, as well as their performance and listening interests.

Features

- Rhythmic, harmonic, and melodic drills accompany musical examples and solidify students' understanding of the position of every pitch within the tonal context
- “Expanding Repertoires” sections include listening and dictation-type exercises that allow students to engage in listening beyond the traditional examples
- “Contextual Listening” assignments are accompanied by streaming audio at various tempos and an online mixer for balancing musical parts on the Companion Website, www.oup.com/us/jonesshaftel
- Designed so that it may be used with Finale Smartmusic®, an inexpensive software program that enables students to receive immediate feedback on their sight singing while keeping a record of their progress

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Dotted Rhythms and Basic Syncopations
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Harmony, Triads, and Arpeggiation
Practice with Multiple Clefs
Smartmusic
The Six-Step Method of Dictation

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Introduction to Compound Meter
integrated into the Music Theory sequence

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   - 27. Later Tonal Styles
      - Post-Romantic, Impressionist, and Contemporary Tonal Styles

“I love Aural Skills in Context’s concept of studying pieces in context and the focusing on, not just isolated melodies for singing, but on parts for all to sing together. This text has great examples and standards.”

—Robert Glarner, Radford University

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