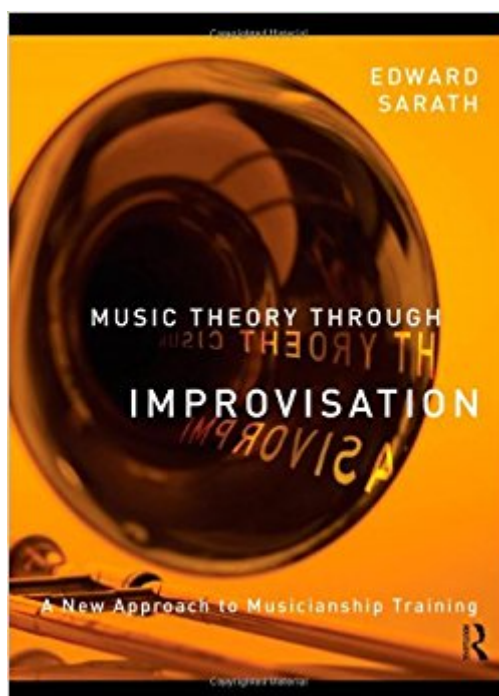


The book was found

Music Theory Through Improvisation: A New Approach To Musicianship Training



Synopsis

Designed for Music Theory courses, *Music Theory Through Improvisation* presents a unique approach to basic theory and musicianship training that examines the study of traditional theory through the art of improvisation. The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition, keyboard harmony, analysis, and rhythm. Conventional approaches to basic musicianship have largely been oriented toward study of common practice harmony from the Euroclassical tradition, with a heavy emphasis in four-part chorale writing. The author's entirely new pathway places the study of harmony within improvisation and composition in stylistically diverse format, with jazz and popular music serving as important stylistic sources. Supplemental materials include a play-along Audio CD for improvisation and a companion website with resources for students and instructors.

Book Information

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Customer Reviews

Edward W. Sarath is Professor of Music and Chair for the Department of Jazz and Improvisation Studies at the School of Music, Theatre, and Dance at the University of Michigan.

This book is a **MUST** for anyone interested in learning about improvisation and the relationship of improvisation to harmonic theory and the contemporary 21st Century world that we live in. From the beginning of the book Mr. Sarath explores non-judgmental approaches to improvisation that work

beyond musical genre. The text includes a wealth of harmonic information as well as explanations for figured bass realization and studies in counterpoint. One could teach an entire class of non-improvisers how to improvise in one semester using this wonderful book. It is a breathtaking achievement in scope and clarity. HIGHLY RECOMMENDED!!!!

The function & relevance of this book is accurately described by the title. It's a fact.

I would highly recommend this book to classical musicians who want to break from the printed page of notes, and for more jazz-oriented improvisers, or rock-oriented improvisers -- to start getting a little deeper into more traditional forms: especially the parts on counterpoint.

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