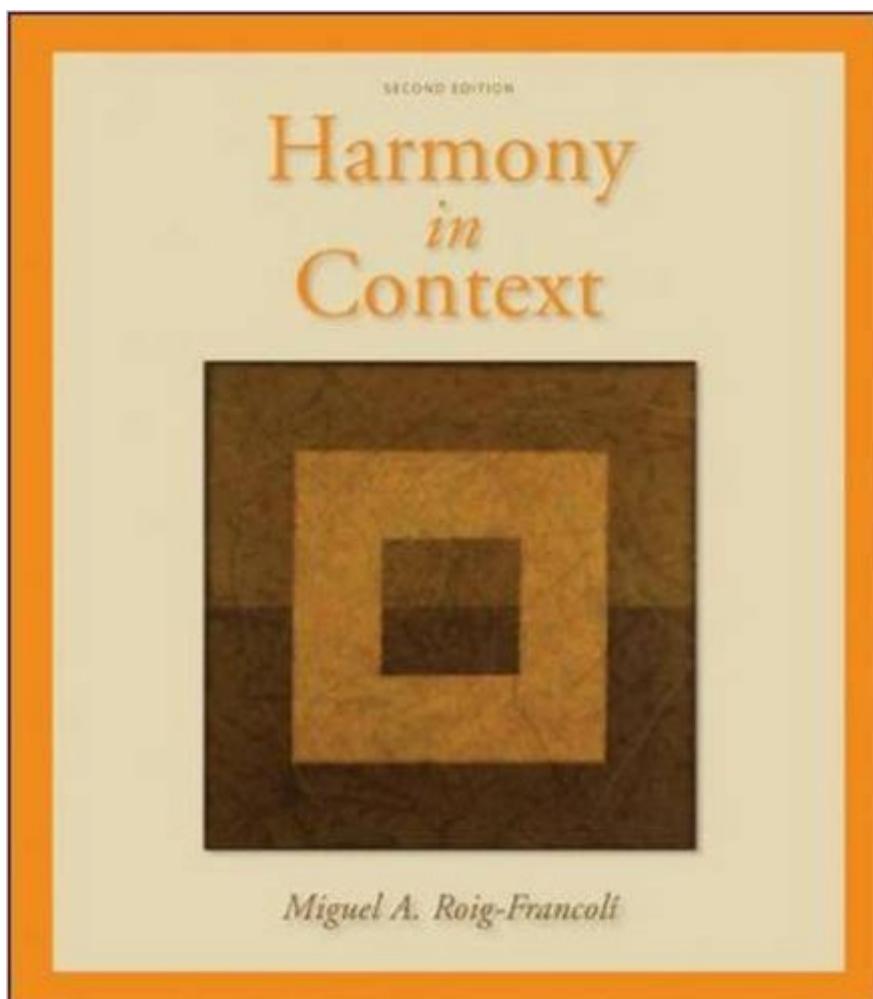


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# Harmony In Context



## **Synopsis**

Music Theory Made Relevant Designed for undergraduate music majors, *Harmony in Context* provides the richest possible musical context for the study of harmony, constantly encouraging students to translate what they are learning into better performances and better listening. The musical examples and anthology encompass a wide variety of different composers and repertoires. A clear and visually attractive layout, as well as the use of section and subsection headings and lists where appropriate, are essential aspects that contribute to the effective organization of this book. Recordings for all the musical examples from the literature included in both the book and the anthology are available on the book's Online Learning Center.

## **Book Information**

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## **Customer Reviews**

This is the textbook I wish I would have used as an undergrad - the explanations are thorough yet accessible. Most theory texts often try to teach a bit too much from the historical perspective without enough emphasis on the actual application of theory or fail to go into enough detail to be useful in the long term (Kotska.) Also, many theory texts often dump undergrads in the middle of part writing and analysis without really showing them where the theoretical ideas came from - this is where *Theory in Context* is the strongest. This is also one of the only texts that gives a detailed yet easy to understand introduction to species counterpoint and relates it to part writing. Francoli provides a comprehensive view of theory and its application in music ranging from the Middle Ages, Renaissance, Baroque, Classical, Romantic, and even pop and jazz. He is also excellent at providing a great deal of information about the finer details of harmony while also addressing the

bigger picture of analysis by using a modified form of Schenkerian analysis. I cannot say enough good about this text but I do have to give one warning: While the book is very descriptive and thorough, it can initially be a bit wordy for the typical freshman. But, as long as the instructor is at hand to clarify certain ideas, as is in any theory class using any book, the students often remark they vastly preferred his explanations to any of the other texts I have used. My only other complaint is that the book doesn't include nearly enough on 20th/21st century theory, but this this is still my favorite text to date.

Excellent book, used it through my theory classes. Bought the Kindle version to put on my iPad, because the spine is breaking on my book (of 6 years), and it isn't compatible with iPad. I'm a little upset, but not enough to give it a bad review....Just beware!

I have taken several theory courses, and I am very glad I had the workbook to use. What helped me the most in theory was practice, practice, practice, and that's why this workbook was so helpful. It was very thorough, with lots of examples and opportunities to practice anything you might encounter in music. The workbook was well-paced. I felt ready to start each new concept because of the strong preparation I'd had from the previous exercises. The workbook takes a step-by-step approach, which was very helpful in learning the information. I never felt bombarded with something I couldn't handle because everything progressed very naturally from one exercise to the next. Everything built upon itself. My teacher usually only assigned portions of the exercises offered, but I usually completed everything because it was helpful for me to have the extra practice. I strongly recommend this workbook for a introductory course in theory!

Roig-Francoli's 'Harmony in Context' is one of the best texts I have read in the study of harmony. But the Kindle edition is absolutely dreadful. The principal problem is that the notation samples in the text don't render properly at normal scale, so parts of staves, dynamics and other markings are often missing. You can zoom in, and then the rendering improves. But if you zoom in, you can't take in more than a measure or two at a glance which is often counter-productive. The other major problem with this text is that there is a substantial quantity of accompanying music files but they are not offered for download at the publisher's website as a single file. You have to dig in and download them one by one. This is very time-consuming. If you are earning median wage, you may find that you waste more than the value of this edition trying to download, rename and organize the associated files. That said, I would strongly urge anyone interested in the study of harmony to go

out and buy the physical edition right now. It will be money well spent!

and the fact that the book comes with a CD of the musical examples. This is a big help since I'm not the world's best keyboard player. The book I studied theory from when I got my degree was a soft-cover programmed text, where we worked examples right in the book. It was okay, but I'm liking this one better so far.

As a beginner, I find this a much better text for college Music Theory than "Theory and Analysis". More discourse. If one had Theory before MUT than maybe the other textbook would be preferred.

The book covers a great amount of material comprehensively but is poorly written. The necessary information is buried under layers of weak language and is therefore neither as succinct nor efficient as it could be. Their layout also poses an annoying problem as the text on one page will cite examples or diagrams on preceding or succeeding pages, making the reader flip pages and usually lose track of information from the example or writing. The companion Workbook is fine and provides good exercises but the Anthology is not well labeled in a couple places. The Workbook and Textbook are costly, though, creating a poor deal of the textbook. Overall, this book is fine only if you are willing to put in the time to deal with it and try to understand it. My music professor says it's the best written of other textbooks he's looked through, but recognizes that that's not saying a lot.

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