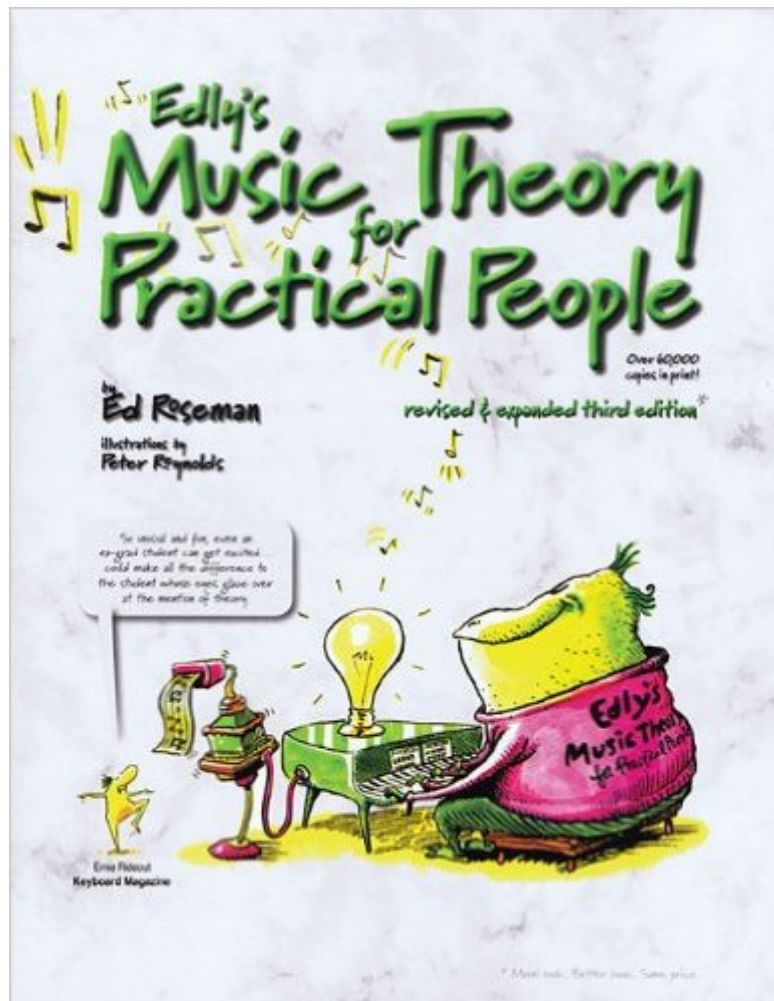


The book was found

Edly's Music Theory For Practical People



Synopsis

(Music Instruction). Unique, conversational and sometimes humorous, this is a theory book people will actually want to read! Presented in a full-color format with illustrations, charts, diagrams and workbook exercises, Edly's Music Theory for Practical People applies to all instrumentalists and singers, from teens to adults. Topics include: notation, natural & chromatic alphabets, scales, keys & key signatures, intervals, chords, ear-training, and much more. This third edition also features new advanced topics, such as: voicings, chord extensions & alterations, voice leading, reharmonization, melodic harmonization, and harmonic analysis. This book transforms the topic that music students love to hate into something they can't help but enjoy!

Book Information

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Average Customer Review: 4.6 out of 5 stars [See all reviews](#) (79 customer reviews)

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Customer Reviews

I have tackled theory using several books; some quite brief and some that are many volumes. I have studied piano, guitar, and voice. (I don't claim to be a master of any of them, but I give it a good try.) While I had a fairly good understanding of BASIC theory before beginning Edly's book, his presentation and content really cleared up some of the "rough spots" in my understanding of some concepts. If you are a musician or a wannabe, and you want a simple exposure to the basics, this should be your first purchase. Frankly, I don't think it will be your last and ONLY purchase of theory material. However, I have never seen a better place to start. Be prepared to really think about what you are reading and truly study it and it will pay off. If you are just getting started studying theory, or some of the fundamental concepts are not quite clear, BUY THIS BOOK! RHB

I was one of those professional musicians -- and there are a lot of us out there! -- who didn't know very much about music theory. Music theory's for college cats, dig? Then I started giving lessons, and I figured I'd better know what I was talking about. So I bought this book. Edly makes music theory charming, funny, and interesting with a combination of explanation, practical example, and humour. Believe it or not, this book is hard to put down once you get going. For me, much of the book was a revelation of "Oh, so that's what I've been doing!" than any new information, but it's great to be able to understand and talk about music on a deeper level. The book is geared towards jazz and blues players, but the information is easily adapted to any genre. A must for anyone, from beginner to professional, who wants to deepen his understanding of western music!

This is by far the most entertaining book on music theory I have ever read. It is one of the most understandable and easy to read books on theory, too. The book covers all of the fundamental areas of theory from diatonic intervals to chord construction to tritone substitutions. Ear training is also covered as is the philosophy of improvisation (including tips for better improv.) I would wholeheartedly recommend that anyone new to music theory read the book cover to cover. Experienced musicians will find it useful as a reference.

I read all 13 reviews on this book and felt that this was the book I was looking for. Well, I couldn't have been more wrong! I've been playing the tenor sax with a teacher for about five years and, if I may blow my own horn, I'm no slouch in the brains department. By the time I got to page 21 I knew I was out of my league. He starts talking about major/minor diatonic scales and thirds and sixths, stacked triads and an assortment of other things that he assumes you already know. I even went back and reread the book from page one figuring I must have missed something. Maybe I'm wrong but I feel you need a pretty well rounded background in music theory before you even pick up this book on music theory. David Harp's "Music Theory Made Easy" was an excellent (and short) book that imparted a whole lot more info to me. Good luck.

=====**PROS:**+Good analogies with real world in examples. Helps to understand the roots.+Good book structure with lots of *notices, *jokes, *fun relaxing pictures and *"music pauses".+Not formal very casual way of explanations.+It's more *dialog form of interaction, that the reading.+This is one of the books that did not get me to go to sleep)+Places for exercises with pen or pencil in the book pages.=====**CONS:**-Not found yet=====**EXCEPTIONS** (for

guitarists):-This is not the book that will teach you to read notes from the staff fast (I bought this for it: "Guitar Reading Workbook,Barrett Tagliarino").-This will not teach your fingers to move in proper direction and on proper notes on the guitar (I bought "Guitar Aerobics: A 52-Week" for it).=====OVERALL:~ Like it a lot.

This book gives you exactly what you need to make sense of music. I can now easily work up major and minor scales. I understand what modes are. I can harmonize major scales (important). I know how to substitute chords and why the substitutions work. My playing has already improved. I'm only on page 41.Supposedly, this book has sold 22,000 copies. I recommend making it 22,001 and getting yourself a copy. I can't believe how complete it is.

The book covers beginning to intermediate theory of harmony mainly. There is a brief 2 page chapter on popular song form and only a blurb or two about melody and rhythm in the section on improvisation. Texture is taken for granted as homophonic only.The improvisation section is just a compendium of tips, nothing analytic or pedagogic. The humor is more often corny than witty. Nevertheless, it accomplishes more than most non-sholastic textbooks out there, making the rating four stars. On the chapter on modes, there is some false synthesis that jazzers' and even some classical theorists fall into. Namely, that there is such a thing as "natural" and "artificial" modes, as though someone died and left the Ionian mode the king of all musical scales. In truth, modes are just modes and work the same way with any scale, e.g, harmonic & melodic minor or double harmonic major. This is how many of the scales used in oriental music are generated and why oriental music has always been modal while western musicians didn't catch up until the previous century. Persechetti's book, Twentieth Century Harmony explains modality and polymodality best.

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