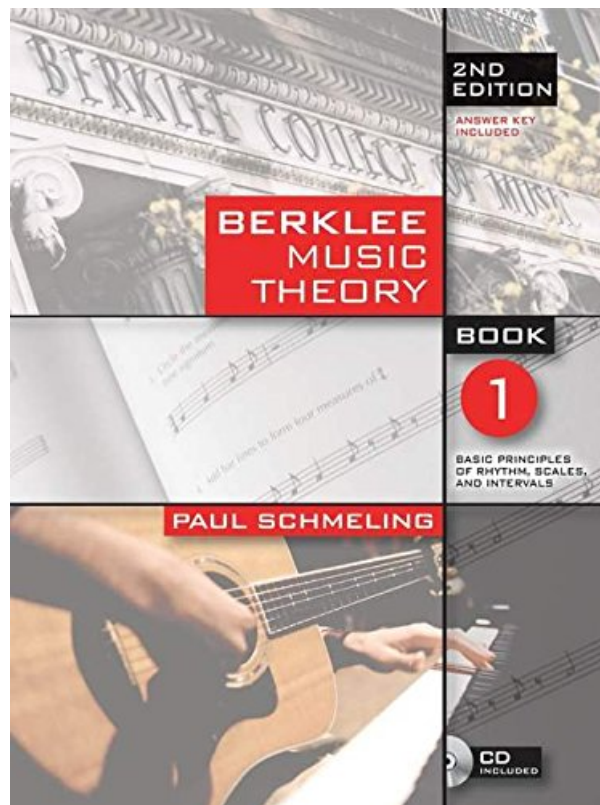
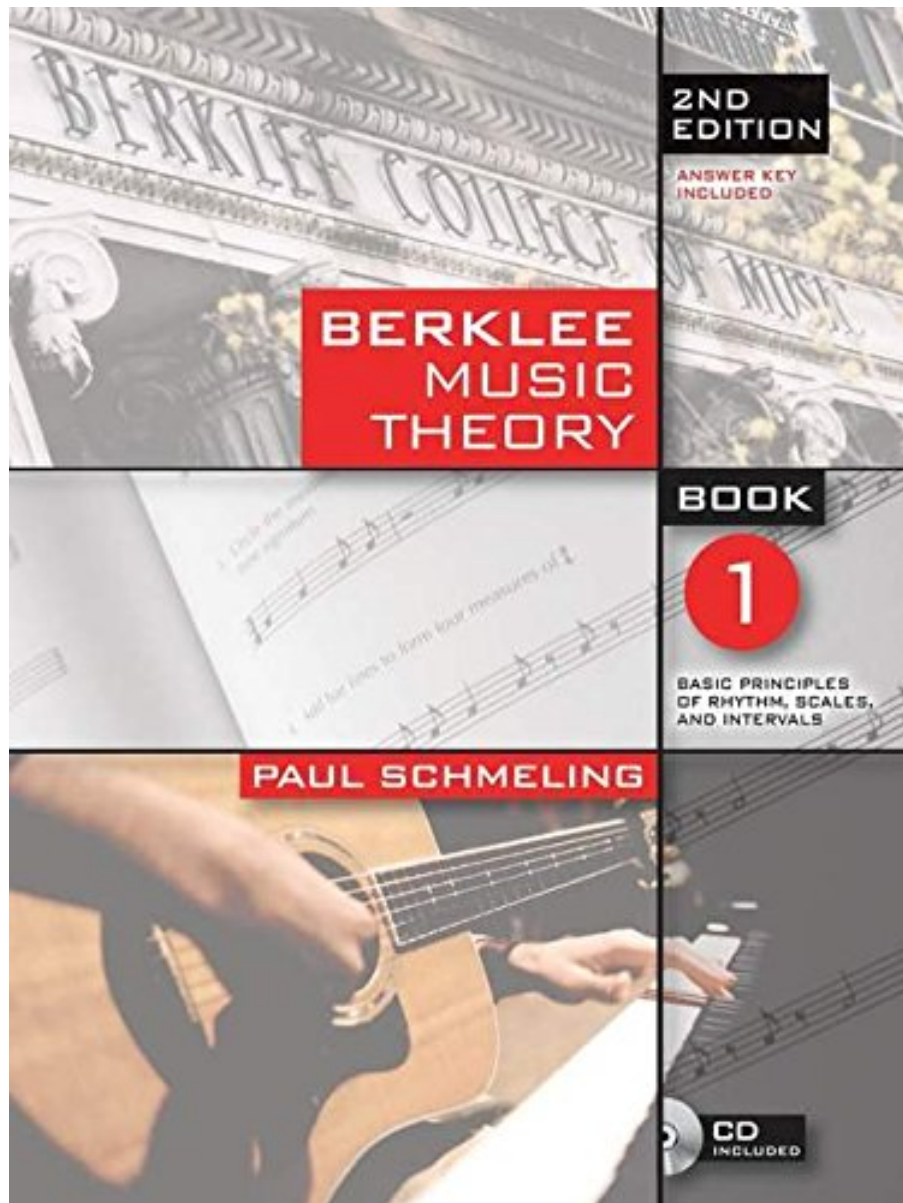


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It is an introduction, not comprehensive and in depth entry.

By Geoffrey F. Arnold

If you know nothing about music theory, this is a good place to start. I bought this to aid my students in learning about music theory and how to write it out, count it, etc.

But, to some it may seem simplistic. However, in order to get someone interested in the idea that music theory is about opening doors of creativity, you have to start somewhere. Here you go. It has a 'learn by doing' quality that is very good. So it's a workbook, too.

Others have addressed the "where's the answer sheet" question, so I'll not bother.

I will be getting book 2 also, again, because I will be using it with my students.

A good foundational knowledge of theory is always helpful and gives you an idea how creative you can be if you understand what the notes can do, what they can imply by the way you employ them. You don't need a degree to take advantage of the possibilities, but you do need basic knowledge at the very least to explore ideas with 'new eyes'.

Anyone who tells you learning theory destroys creativity is arguing from ignorance; they have no knowledge of theory, so cannot say that it ruins the creative spark. Are you going to listen to an opinion with no facts to back it up, or to someone who knows the subject, and so can speak with knowledge and authority - and the ability to demonstrate the possibilities - about the potential of theory to unlock your creativity in ways you might never have discovered otherwise?

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By Jason

This is an excellent book on scales, notation, ear training, intervals, scale degrees, and the very fundamentals of music theory. I can't say enough about this book and will refer back to it often. I took Paul Schmeling's music theory 101 class with Berklee and this book was used for the first part of the course. My knowledge of theory is night and day compared to what I thought I knew. Can't recommend this one enough.

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