

## **A History Of Western Music**

A History of Western Music Study and Listening Guide for A History of Western Music, Sixth Edition, by Donald Jay Grout and Claude V. Palisca and Norton Anthology of Western Music, Fourth Edition, by Claude V. Palisca Music in the Early Twentieth Century: The Oxford History of Western Music Music in the Seventeenth and Eighteenth Centuries A History of Western Music Instruments in the History of Western Music An Outline History of Western Music The Oxford History of Western Music: The late twentieth century A Short History of Western Music Music in the Western World The Cambridge History of Western Music Theory ALFRED'S Group Piano FOR ADULTS Concise History of Western Music Western Music and Its Others A History of Western Music An Outline History of Western Music Music from the Earliest Notations to the Sixteenth Century Concise History of Western Music Defining Russia Musically Study and Listening Guide for A History of Western Music, Seventh Edition, by J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca and Norton Anthology of Western Music, Fifth Edition, [edited] by J. Peter Burkholder and Claude V. Palisca A History of Western Music A History of Western Choral Music A History of Emotion in Western Music A History of Western Music Studies on a Global History of Music An Outline History of Western Music The Development of Western Music Oxford History of Western Music: 5-vol. set The Oxford History of Western Music The Oxford History of Western Music: Resources : chronology, bibliography, master index Music in the Nineteenth Century Norton Anthology of Western Music Concise History of Western Music History of the Modern Music of Western Europe Concise History of Western Music A Concise History of Western Music A History of Western Musical Aesthetics The Oxford History of Western Music Traditional Country & Western Music A History of Music in Western Culture

## **A History of Western Music**

Based on the classic A History of Western Music by J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, Concise History of Western Music provides authoritative coverage of the essential works and genres in Western music history. The Third Edition has been meticulously revised and reorganized to provide a more streamlined narrative that emphasizes a core repertory, social and historical context, and performance practice. This comprehensive revision features outstanding new pedagogy and multimedia resources.

**Study and Listening Guide for A History of Western Music, Sixth Edition, by Donald Jay Grout and Claude V. Palisca and Norton Anthology of Western Music, Fourth Edition, by Claude V. Palisca**

## **Music in the Early Twentieth Century: The Oxford History of Western Music**

A tool for students, this classroom-tested guide provides chapter objectives,

chapter outlines, study questions, lists of key terms and names, review questions, musical exercises and guides for listening.

## **Music in the Seventeenth and Eighteenth Centuries**

The definitive survey, combining current scholarship with a vibrant narrative. Carefully informed by feedback from dozens of scholars, it remains the book that students and teachers trust to explain what's important, where it fits, and why it matters. Peter Burkholder weaves a compelling story of people, their choices, and the western musical tradition that emerged. From chant to hip-hop, he connects past to present to create a context for tomorrow's musicians.

## **A History of Western Music**

Covers twenty-five thousand years of cultural history, chronologically arranged, from the whirring bones and clay drums of the Stone Age to the electronic synthesizers of today

## **Instruments in the History of Western Music**

Based on the award-winning five-volume work by Richard Taruskin, *The Oxford History of Western Music, College Edition*, presents the most up-to-date and comprehensive history of Western music available.

## **An Outline History of Western Music**

*A History of Western Choral Music* explores the various genres, key composers, and influential works essential to the development of the western choral tradition. Author Chester L. Alwes divides this exploration into two volumes which move from Medieval music and the Renaissance era up to the 21st century. Volume II begins at the transition from the Classical era to the Romantic, with an examination of the major genres common to both periods. Exploring the oratorio, part song, and dramatic music, it also offers a thorough discussion of the choral symphony from Beethoven to Mahler, through to the present day. It then delves into the choral music of the twentieth century through discussions of the major compositional approaches and philosophies that proliferated over the course of the century, from impressionism to serialism, neo-classicism to modernism, minimalism, and the avant-garde. It also considers the emerging tendency towards nationalistic composition amongst composers such as Bartók and Stravinsky, and discusses in great detail the contemporary music of the United States, and Great Britain. Framing discussion within the political, religious, cultural, philosophical, aesthetic, and technological contexts of each era, *A History of Western Choral Music* offers readers specialized insight into major composers and works while providing a cohesive understanding of choral music's place in Western history.

## **The Oxford History of Western Music: The late twentieth century**

With two separate volumes on the 20th century. The final volume (v.6) is given

over entirely to resources: a lengthy chronology, a checklist of books in English, lists of musical examples in order of appearance and by composer, and a comprehensive index. Annotation 2004 Book News, Inc., Portland, OR (booknews.com).

## **A Short History of Western Music**

### **Music in the Western World**

The universally acclaimed and award-winning Oxford History of Western Music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now in paperback, the set has been reconstructed to be available for the first time as individual books, each one taking on a critical time period in the history of western music. All five books are also being offered in a shrink wrapped set for a discounted price. Each book in this magnificent set illuminates - through a representative sampling of masterworks - those themes, styles, and currents that give shape and direction to each musical age. The five titles cover Western music from its earliest days to the sixteenth century, the seventeenth and eighteenth century, the nineteenth century, the early twentieth century, and the late twentieth century. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - key cultural, historical, social, economic, and scientific events - influenced and directed compositional choices. Moreover, the five books are filled with helpful illustrations that enhance the historical context of musical composition, as well as musical examples, black-and-white pictures throughout, suggestions for further reading, and indexes. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, these books will be essential reading for anyone who wishes to understand this rich and diverse tradition.

### **The Cambridge History of Western Music Theory**

### **ALFRED'S Group Piano FOR ADULTS**

The world-renowned musicologist Richard Taruskin has devoted much of his career to helping listeners appreciate Russian and Soviet music in new and sometimes controversial ways. Defining Russia Musically represents one of his landmark achievements: here Taruskin uses music, together with history and politics, to illustrate the many ways in which Russian national identity has been constructed, both from within Russia and from the Western perspective. He contends that it is through music that the powerful myth of Russia's "national character" can best be understood. Russian art music, like Russia itself, Taruskin writes, has "always [been] tinged or tainted with an air of alterity--sensed, exploited, bemoaned,

reveled in, traded on, and defended against both from within and from without." The author's goal is to explore this assumption of otherness in an all-encompassing work that re-creates the cultural contexts of the folksong anthologies of the 1700s, the operas, symphonies, and ballets of the 1800s, the modernist masterpieces of the 1900s, and the hugely fraught but ambiguous products of the Soviet period. Taruskin begins by showing how enlightened aristocrats, reactionary romantics, and the theorists and victims of totalitarianism have variously fashioned their vision of Russian society in musical terms. He then examines how Russia as a whole shaped its identity in contrast to an "East" during the age of its imperialist expansion, and in contrast to two different musical "Wests," Germany and Italy, during the formative years of its national consciousness. The final section, expanded from a series of Christian Gauss seminars presented at Princeton in 1993, focuses on four individual composers, each characterized both as a self-consciously Russian creator and as a European, and each placed in perspective within a revealing hermeneutic scheme. In the culminating chapters--Chaikovsky and the Human, Scriabin and the Superhuman, Stravinsky and the Subhuman, and Shostakovich and the Inhuman--Taruskin offers especially thought-provoking insights, for example, on Chaikovsky's status as the "last great eighteenth-century composer" and on Stravinsky's espousal of formalism as a reactionary, literally counterrevolutionary move.

## **Concise History of Western Music**

### **Western Music and Its Others**

Maintaining the authority and breadth of coverage that has always defined this classic text, this new revision places a stronger emphasis on social and historical context and adds substantially expanded pedagogy and striking four-color design.

## **A History of Western Music**

The idea of a global history of music may be traced back to the Enlightenment, and today, the question of a conceptual framework for a history of music that pays due attention to global relationships in music is often raised. But how might a historical interpretation of those relationships proceed? How should it position, or justify, itself? What would 'Western music' look like in an account of music history that aspires to be truly global? The studies presented in this volume aim to promote post-European historical thinking. They are based on the idea that a global history of music cannot be one single, hegemonic history. They rather explore the paradigms and terminologies that might describe a history of many different voices. The chapters address historical practices and interpretations of music in different parts of the world, from Japan to Argentina and from Mexico to India. Many of these narratives are about relations between these cultures and the Western tradition; several also consider socio-political and historical circumstances that have affected music in the various regions. The book addresses aspects that Western musical historiography has tended to neglect even when looking at its own culture: performance, dance, nostalgia, topicality, enlightenment, the relationships between traditional, classical, and pop musics, and the regards

croisés between European, Asian, or Latin American interpretations of each other's musical traditions. These studies have been derived from the Balzan Musicology Project Towards a Global History of Music (2013–2016), which was funded by the International Balzan Foundation through the award of the Balzan Prize in Musicology to the editor, and designed by music historians and ethnomusicologists together. A global history of music may never be written in its entirety, but will rather be realised through interaction, practice, and discussion, in all parts of the world.

## **An Outline History of Western Music**

### **Music from the Earliest Notations to the Sixteenth Century**

Concise History of Western Music combines Grout and Palisca's uncompromising reliability, scope, and respect for the narrative, while offering many more pedagogical aids, such as chapter preludes and postludes; "Etudes," excursions that explore the material more deeply than the main text; and "Windows," boxed discussions of special topics.

### **Concise History of Western Music**

The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

### **Defining Russia Musically**

Maintaining the authority and breadth of coverage that has always defined this classic text, this new revision places a stronger emphasis on social and historical context and adds substantially expanded pedagogy and striking four-color design.

### **Study and Listening Guide for A History of Western Music, Seventh Edition, by J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca and Norton Anthology of Western Music, Fifth Edition, [edited] by J. Peter Burkholder and Claude V. Palisca**

The universally acclaimed and award-winning Oxford History of Western Music is a

magisterial five-volume survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now this renowned work is available in paperback - both as a set and (for the first time) individually. This volume examines the music of the nineteenth century, ranging from Schubert and Berlioz to Wagner, Verdi, and Brahms. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - key cultural, historical, social, economic, and scientific events - influenced and directed compositional choices. Attractively illustrated and laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this volume is essential reading for anyone who wishes to understand nineteenth-century music.

## **A History of Western Music**

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates through a representative sampling of masterworks the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Early Twentieth Century, the fourth volume in Richard Taruskin's history, looks at the first half of the twentieth century, from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II. Taruskin discusses modernism in Germany and France as reflected in the work of Mahler, Strauss, Satie, and Debussy, the modern ballets of Stravinsky, the use of twelve-tone technique in the years following World War I, the music of Charles Ives, the influence of peasant songs on Bela Bartok, Stravinsky's neo-classical phase and the real beginnings of 20th-century music, the vision of America as seen in the works of such composers as W.C. Handy, George Gershwin, and Virgil Thomson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

## **A History of Western Choral Music**

"This book is the first history of musical emotion in any language. Combining intellectual history, music studies, philosophy and cognitive psychology, it unfolds a history of musical emotion across a thousand years of Western art music, from chant to pop. It affords a new way of analysing music, revealing the relationship between emotion and musical structure. The book also provides an introduction to the latest approaches to emotion research, as well as an original theory of how musical emotion works. The book is disposed in two parts. Part 1 (chapters 1-4) comprises the theoretical foundation of the book. Part 2 (chapters 5-9) provides an historical narrative from medieval to contemporary music. Chapter 1 summarizes contemporary theories of emotion in general, and of musical emotion in particular, bringing together seminal philosophers and psychologists. Chapter 2 contains the

core of the book's original thesis: that five basic emotions (happiness, sadness, anger, tenderness, and fear) constitute five categories of musical emotion throughout the common-practice period. Chapter 3 outlines a variety of complex musical emotions, such as wonder, nostalgia, envy, and disgust. Chapter 4 explores the historiography of emotion, including the seminal writings of Elias, Rosenwein, and Reddy. Part 2 of the book (chapters 5-9) explores a millennium of Western music in terms of shifting categories of emotion: from affections and passions through sentiments, emotions proper, to modern affect"--

## **A History of Emotion in Western Music**

Combining current scholarship with cutting-edge pedagogy, the Ninth Edition of A History of Western Music is the text that students and professors have trusted for generations. Combining thoughtful revisions - particularly to chapters on the twentieth and twenty-first centuries - with exceptional media resources, A History of Western Music provides all the resources that students need in a text that will last a lifetime.

## **A History of Western Music**

Intends to illuminate, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective that challenges the wisdom of the field, the author sets the details of music--the chronological sweep of figures, works, and musical ideas-- within the larger context of world affairs and cultural history.

## **Studies on a Global History of Music**

## **An Outline History of Western Music**

Based on the classic A History of Western Music by J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, Concise History of Western Music provides authoritative coverage of the essential works and genres in Western music history. The Third Edition has been meticulously revised and reorganized to provide a more streamlined narrative that emphasizes a core repertory, social and historical context, and performance practice. This comprehensive revision features outstanding new pedagogy and multimedia resources.

## **The Development of Western Music**

A History of Music in Western Culture, Volume 2, 3/e is based on the premise that the best way to convey the history of Western music is to focus squarely on the music. Organized around a carefully selected repertory of works, this text integrates the requisite names, dates, and concepts around specific compositions. Once familiar with a representative body of music, students can better grasp the evolution of musical style and music's changing uses within the Western tradition. Even more importantly, they will have a sound basis from which to explore other musical works and repertoires.

## **Oxford History of Western Music: 5-vol. set**

"[Western Music and Its Others] will be taken as an important book signalling a new turn within the field. It takes the best features of traditional, rigorous scholarship and brings these to bear upon contemporary, more speculative questions. The level of theoretical sophistication is high. The studies within it are polemical and timely and of lasting scholarly value."—Will Straw, co-editor of *Theory Rules: Art as Theory/ Theory and Art* "The great value of this collection lies in the wealth of questions that it raises--questions that together crystallize the recent concerns of musicology with force and clarity. But it also lies in the authors' resistance to the easy 'postmodernist' answers that threaten to turn new musicology prematurely grey. The editors' comprehensive, intellectually adventurous introduction exemplifies the sort of eager yet properly skeptical receptivity to scholarly innovation that fosters lasting disciplinary reform. It alone is worth the price of the book." —Richard Taruskin, author of *Stravinsky and the Russian Traditions: A Biography of the Works Through "Mavra"* "When cultural-studies methods first appeared in musicology 15 years ago, they triggered a storm of polemics that sometimes overshadowed the important issues being raised. As the canon wars recede, however, scholars are finding it possible to focus on the concerns that led them to cultural criticism in the first place: the study of music and its political meanings. *Western Music and Its Others* brings together leading musicologists, ethnomusicologists, and specialists in film and popular music to explore the ways European and North American musicians have drawn on or identified themselves in tension with the musical practices of Others. In a series of essays ranging from examination of the Orientalist tropes of early 20th-century Modernists to the tangled claims for ownership in today's World Music, the authors in this collection greatly advance both our knowledge of specific case studies and our intellectual awareness of the complexity and urgency of these problems. A timely intervention that should help push music studies to the next level." —Susan McClary, author of *Conventional Wisdom: The Content of Musical Form* (2000) "This collection provides a sophisticated model for using theory to interrogate music and music to interrogate theory. The essays both take up and challenge the dominance of notions of representation in cultural theory as they explore the relevance of the concepts of hybridity and otherness for contemporary art music. Sophisticated theory, erudite scholarship and a very real appreciation for the specificities of music make this a powerful and important addition to our understanding of both culture and music." —Lawrence Grossberg, author of *Dancing in Spite of Myself*

## **The Oxford History of Western Music**

The Study and Listening Guide provides chapter outlines and objectives, study questions, review questions, and valuable guides to help students listen more productively.

## **The Oxford History of Western Music: Resources : chronology, bibliography, master index**

This update to Barbara Hanning's concise survey aligns it with the Eighth Edition of the Norton Anthology of Western Music and supports your students with a more

robust media package. New resources include Audio Timelines, tutorials to help build music history skills, and adaptive activities to reinforce concepts.

## **Music in the Nineteenth Century**

The universally acclaimed and award-winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative, erudite telling of the story of Western music from its earliest days to the present. Each book in this superlative five-volume set illuminates-through a representative sampling of masterworks-the themes, styles, and currents that give shape and direction to a significant period in the history of Western music. Music in the Seventeenth and Eighteenth Centuries , the second volume Richard Taruskin's monumental history, illuminates the explosion of musical creativity that occurred in the seventeenth and eighteenth centuries. Examining a wealth of topics, Taruskin looks at the elegant masques and consort music of Jacobean England, the Italian concerto style of Corelli and Vivaldi, and the progression from Baroque to Rococo to romantic style. Perhaps most important, he offers a fascinating account of the giants of this period: Bach, Handel, Mozart, Haydn, and Beethoven. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art, literature, religion, and music, this book will be essential reading for anyone who wishes to understand this rich and diverse period.

## **Norton Anthology of Western Music**

This succinct overview of the development of Western music can help students of all levels understand the evolution of musical styles. Although the text is only half the size of most music histories, it is enhanced by the many cross-references to the best anthologies and recordings for further information and examples.

## **Concise History of Western Music**

Traditional Country & Western Music presents historical photographs, memorabilia, and stories about an enduring music genre that took root in America from the late 1920s through the mid-1930s. Although many of our early folk songs originated from the British Isles, Jimmie Rodgers (the "Father of Country Music") and Gene Autry ("America's Favorite Singing Cowboy") became the foundation of modern country and western music. Many regional styles and variations of country and western music developed during the first half of the 20th century, including hillbilly, bluegrass, honky-tonk, rockabilly, southern gospel, Cajun, and Texas swing. Local artists, live radio shows, and regional barn dance programs provided entertainment throughout the Great Depression, World War II, and into America's postwar years. During the 1950s, country and western music became homogenized with the Nashville sound and the Bakersfield sound. By the end of the 1960s, country music completed its move to Nashville, and "western" was dropped from the equation. This book recalls the golden age of country and western music from the late 1920s through the 1960s. Each of the featured artists and programs in this book were once household names. We celebrate these early legends, live radio and television shows, unsung heroes, and local performers from

Maine to California.

## **History of the Modern Music of Western Europe**

This classic anthology assembles over 200 source readings, bringing to life the history of music through letters, reviews, biographical sketches, memoirs, and other documents. Writings by composers, critics, and educators touch on virtually every aspect of Western music from ancient Greece to the present day. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

## **Concise History of Western Music**

### **A Concise History of Western Music**

Looks at the most important facts for each major period of western music history, from ancient times, through the Middle Ages and the Renaissance to the present day. The book should offer students enough information to gain an understanding of musical development without overwhelming them.

### **A History of Western Musical Aesthetics**

### **The Oxford History of Western Music**

### **Traditional Country & Western Music**

Among the fine arts music has always held a paramount position. "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul," wrote Plato. From the "music of the spheres" of Pythagoras to the "Future Music" of Wagner, from churches, courts, cathedrals, and concert halls to amateur recitals, military marches, and electronic records, music has commanded the perpetual attention of every civilization in history. This book follows through the centuries the debates about the place and function of music, the perceived role of music as a good or bad influence on the development of character, as a magical art or a domestic entertainment, and as a gateway to transcendental truths. Edward Lippman describes the beginnings of musical tradition in the myths and philosophies of antiquity. He shows how music theory began to take on new dimensions and intensity in the seventeenth century, how musical aesthetics was specifically defined and elaborated in the eighteenth century, and how, by the nineteenth century, music became the standard by which other arts were judged. The twentieth century added problems, pressure, and theories as music continued to diversify and as cultures viewed each other with more respect.

### **A History of Music in Western Culture**

A brief history of western classical music which will appeal to all music lovers.

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