

Oxford History Of Western Music 6 Volume Set Richard Taruskin

Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part II focuses on the century's institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in

aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century brings together a wealth of new interdisciplinary research into this critical area of study.

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. Ideas and Styles in the Western Musical Tradition, Fourth Edition, explores the conceptual frameworks that have shaped musical development from antiquity to the present. In a lively narrative that prompts readers to think both critically and creatively, Douglass Seaton uses historical documents from thinkers, artists, and musicians to add rich detail to the compelling story of Western music. This brief and accessible narrative of music history features numerous works of art, literature, and music that immerse students in the historical and intellectual contexts of musical styles. The thoroughly updated and revised fourth edition offers:

- New pedagogy including chapter-opening summaries and outlines; marginal cues to identify key ideas in each paragraph; and extended excerpts from key historical texts***
- Increased and balanced coverage of women's roles in music history, ranging from discussions of key composers and performers like Isabella d'Este and Fanny Hensel to women's important roles as patrons***
- A custom score anthology***

drawn from the Oxford History of Western Music offers students full scores and analysis for key works from the text · A more user-friendly design makes it easier for students to quickly locate key information · Updates to the narrative throughout, including the most recent research findings along with updates to the reception of key works

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.

***The Oxford History of the Ancient Near East
Ideas and Styles in the Western Musical
Tradition***

Music in the Early Twentieth Century

David Tudor's Music

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

'Fascinating ... Composer Andrew Gant is a masterful guide, introducing readers to the major players and key themes of an entrancing topic.' BBC History Magazine Whether you prefer Baroque or pop, Theremins or violins, the music you love and

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listen to shapes your world. But what shaped the music? Ranging across time and space, this book takes us on a grand musical tour from music's origins in prehistory right up to the twenty-first century. Charting the leaps in technology, thought and practice that led to extraordinary revolutions of music in each age, the book takes us through medieval Europe, Renaissance Italy and Jazz era America to reveal the rich history of music we still listen to today. From Mozart to McCartney, Schubert to Schoenberg, Professor Andrew Gant brings to life the people who made the music, their techniques and instruments, as well as the places their music was played, from sombre churches to rowdy taverns, stately courts to our very own homes.

Each work preceded by historical and analytical commentary in English.

Written by a team of distinguished scholars, this is an authoritative and comprehensive history of Western philosophy from its earliest beginnings to the present day. The book is illustrated with over 150 colour and black-and-white pictures, chosen to illuminate and complement the text. Now in paperback, this lively and readable volume is an ideal introduction to philosophy for anyone interested in the history of ideas. An outstanding team of contributors... Stephen. R. L. Clark on Ancient Philosophy Paul Vincent Spade on Medieval Philosophy Anthony Kenny on Descartes to Kant

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Roger Scruton on Continental Philosophy from Fichte to Sartre David Pears and Anthony Kenny on Mill to Wittgenstein Anthony Quinton on Political Philosophy - ;Written by a team of distinguished scholars, this is an authoritative and comprehensive history of Western philosophy from its earliest beginnings to the present day. The book is illustrated with over 150 colour and black-and-white pictures, chosen to illuminate and complement the text. Lively and readable, this is an ideal introduction to philosophy for anyone interested in the history of ideas. `a wonderfully lucid exposition of difficult ideas' Tablet `Anthony Kenny, the editor of this courageously erudite compendium, reminds us that philosophy has always been fascinated by the interweaving of words and images, while artists have played upon philosophic concepts.' Observer - ;Preface; Ancient Philosophy; Medieval Philosophy; Descartes to Kant; Continental Philosophy from Fichte to Sartre; Mill to Wittgenstein; Political Philosophy; Conclusion: Contemporary Philosophy. - ;a wonderfully lucid exposition of difficult ideas - Tablet;Anthony Kenny, the editor of this courageously erudite compendium, reminds us that philosophy has always been fascinated by the interweaving of words and images, while artists have played upon philosophic concepts. - Observer Spanning a millennium of musical history, this monumental volume brings together nearly forty

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leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

Volume I: from the Beginnings to Old Kingdom Egypt and the Dynasty of Akkad

Russian Music at Home and Abroad

History, Technology, and Performance of
Instruments of Western Music

College Edition

Music in Western Civilization

Sweepingly ambitious, *The Oxford History of Western Music* will illuminate, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical

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perspective that challenges the received wisdom of the field, Richard 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music provides a critical aesthetic position with respect to individual works, a context in which each composition may be evaluated and remembered. Taruskin 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. It also describes how the context of each stylistic period-key cultural, historical, social, economic, and scientific events-influenced and directed compositional choices. Unlike earlier surveys, Taruskin provides greater attention to the full range of 20th century music, including American music as part of the mainstream tradition of western music, women in music, and popular musics. The main five volumes are filled with helpful illustrations that enhance the historical context of musical composition, as well as musical examples and black-and-white pictures throughout. The sixth volume provides a comprehensive chronology, further reading and other source material, and an index to the entire set. Laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics,

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art, literature, religion, and music, The Oxford History of Western Music will be essential reading for anyone who wishes to understand this rich and diverse tradition. Pre-publication price until 12/31/04. \$699.00 thereafter.

Now in its sixth decade, country music studies is a thriving field of inquiry involving scholars working in the fields of American history, folklore, sociology, anthropology, musicology, ethnomusicology, cultural studies, and geography, among many others. Covering issues of historiography and practice as well as the ways in which the genre interacts with media and social concerns such as class, gender, and sexuality, The Oxford Handbook of Country Music interrogates prevailing narratives, explores significant lacunae in the current literature, and provides guidance for future research. More than simply treating issues that have emerged within this subfield, The Oxford Handbook of Country Music works to connect to broader discourses within the various fields that inform country music studies in an effort to strengthen the area's interdisciplinarity. Drawing upon the expertise of leading and emerging scholars, this Handbook presents an introduction into the historiographical narratives and methodological issues that have emerged in country music studies' first half-century. The Oxford Anthology of Western Music, Volume Three: The Twentieth Century, accompanies the twentieth-century portion of The Oxford History of Western Music, College Edition, by Richard Taruskin

Access Free Oxford History Of Western Music 6 Volume Set Richard Taruskin

and Christopher H. Gibbs.

A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age

A History of Music

Volume Three: The Twentieth Century

Music: A Very Short Introduction

Five Straight Lines

The Mid Eighteenth Century to the Late Nineteenth Century

This volume gathers 36 essays by one of the leading scholars in the study of Russian music. An extensive introduction lays out the main issues and a justification of Taruskin's approach, seen both in the light of his intellectual development and in that of the changing intellectual environment.

Readers will find the same delight in the affinity of the incongruous, the subtlety of the commonplace, and the hidden simplicity of the complex. Only the subject matter is different in this case, some of the greatest - as well as the most trivial - of Western music."--Jacket.

This volume demonstrates a new approach to cultural history, as it now being practiced by both historians and musicologists, and the field's quest to grasp the realms of human experience, understanding, communication and meaning through the study of music and of musical practices. The contributors employ a resonant new methodological synthesis which combines

the theoretical perspectives drawn from the "new cultural history" and "new musicology" of the 1980s with recent social, sociological, and anthropological theories.

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.

The Oxford Anthology of Western Music

Music in the Western World

Music in the Nineteenth Century: The Oxford History of Western Music

Roots of the Classical

The Oxford Handbook of Social Media and Music Learning

The rapid pace of technological change over the last decade, particularly the rise of social media, has deeply affected the ways in which we interact as individuals, in groups, and among institutions to the point that it is difficult to grasp what it would be like to lose access to this everyday aspect of modern life. The Oxford Handbook of Social Media and Music Learning investigates the ways in which social media is now firmly engrained in all aspects of music education, providing fascinating insights into the ways in which social media, musical participation, and musical learning are increasingly entwined. In five sections of newly commissioned chapters, a refreshing mix of junior and senior scholars tackle questions concerning the potential for formal and informal musical learning in a networked society. Beginning with an overview of community identity and the new musical self through social media, scholars explore intersections between digital, musical, and social constructs including the vernacular of born-digital performance, musical identity and projection, and the expanding definition of musical empowerment. The fifth section brings this handbook to full practical fruition, featuring firsthand accounts of digital musicians, students, and teachers in the field. The Oxford Handbook of Social Media and Music Learning opens up an international discussion of what it means to be a musical community member in an age of technologically mediated relationships that break down the limits of

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geographical, cultural, political, and economic place. A brief history of western classical music which will appeal to all music lovers.

The Oxford History of Western Music, College Edition, Second Edition, immerses students in the engaging story of the Western musical tradition. By emphasizing the connections among works, both within each cultural era and across time and place, the text goes beyond a basic retelling of the music's history to build students' ability to listen critically to each period's key works. A full suite of instructor resources, free open-access student companion website, three-volume score anthology, and streaming audio recordings support the text, making The Oxford History of Western Music, College Edition, a complete program for building students' understanding and appreciation of the classical canon.

David Tudor is remembered today in two guises: as an extraordinary pianist of post-war avant-garde music who worked closely with composers like John Cage and Karlheinz Stockhausen and as a founding figure of live-electronic music. His early realization of indeterminate graphic scores and his later performances using homemade modular instruments both inspired a whole generation of musicians. But his reticence, his unorthodox approaches, and the diversity of his creative output which began with the organ and ended with visual art have kept Tudor a puzzle. Illustrated with more than 300 images of diagrams, schematics, and photographs of Tudor's instruments, *Reminded by the Instruments* sets out to solve the puzzle of David Tudor by applying Tudor's own methods for approaching the materials of

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others to the vast archive of materials that he himself left behind. You Nakai deftly patches together instruments, electronic circuits, sketches, diagrams, recordings, letters, receipts, customs declaration forms, and testimonies like modular pieces of a giant puzzle to reveal the long-hidden nature of Tudor's creative process. Rejecting the established narrative of Tudor as a performer-turned-composer, this book presents a lively portrait of an artist whose activity always merged both of these roles. In reading Tudor's electronic devices as musicological 'texts' and examining his idiosyncratic use of electronic circuits, Nakai undermines discourses on sound and illuminates our understanding of the instruments behind the sounds in post-war experimental music.

A Thousand Years from Chant to Pop
Rethinking Reich

Oxford History of Western Music 2nd Edition
New Essays

A History of Western Choral 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.

The Oxford History of Western Music Oxford University Press, USA

Described by music critic Alex Ross as "the most original musical thinker of our time" and having received innumerable accolades

in a career spanning over fifty years, composer Steve Reich is considered by many to be America's greatest contemporary composer. His music, however, remains largely underresearched. Rethinking Reich redresses this imbalance, providing a space for prominent and emerging scholars to reassess the composer's contribution to music in the twentieth century. Featuring fourteen tightly focused and multifarious essays on various aspects of Reich's work--ranging from analytical, aesthetic, and archival studies to sociocultural, philosophical, and ethnomusicological reflections--this edited volume reveals new insights, including those enabled by access to the growing Steve Reich Collection at the Paul Sacher Foundation archive, the premier institution for primary research on twentieth-century and contemporary classical music. This volume takes on the timely task of challenging the hegemony of Reich's own articulate and convincing discourses on his music, as found in his Writings on Music (OUP, 2002), and breaks new ground in the broader field of minimalism studies. Revivals - movements that revitalize, resuscitate, or re-indigenize traditions perceived as threatened or moribund into new temporal, spatial, or cultural contexts -

have been well-documented in Western Europe and Euro-North America. Less documented are the revival processes that have been occurring and recurring elsewhere in the world. And particularly under-analyzed are the aftermaths of revivals: the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that have grown out of revival movements. The Oxford Handbook of Music Revival helps us achieve a deeper understanding of the role and development of traditional, folk, roots, world, classical, and early music in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music cultures around the world. Together these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The contributors present research from Euro-America, Native America, Latin America and the Caribbean, Africa, Europe, the former Soviet bloc, Asia, Australia, and the Pacific. They enrich the field by applying approaches and insights from across the disciplines of ethnomusicology,

ethnochoreology, historical musicology, folklore studies, anthropology, ethnology, sociology, and cultural studies. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary, global contexts-one that is crucial for understanding manifestations of musical heritage in postmodern, cosmopolitan societies. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, and other key concerns, the collection makes a significant impact far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern cosmopolitan societies.

The Cambridge History of Western Music Theory

The Oxford Handbook of Music Revival

The Popular Origins of Western Music

Beethoven and His Nine Symphonies

The Oxford Illustrated History of Western Philosophy

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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 Late Twentieth Century is the final installment of the set, covering the years from the end of World War II to the present. In these pages, Taruskin illuminates the great compositions of recent times, offering insightful analyses of works by Aaron Copland, John Cage, Milton Babbitt, Benjamin Britten, Steve Reich, and Philip Glass, among many others. He also looks at the impact of electronic music and computers, the rise of pop music and rock 'n' roll, the advent of postmodernism, and the contemporary music of Laurie Anderson, John Zorn, and John Adams. 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.

This new collection views Russian music through the Greek triad of “the Good, the True, and the Beautiful” to investigate how the idea of “nation” embeds itself in the public discourse about music and other arts with results at times

invigorating, at times corrupting. In our divided, post–Cold War, and now post–9/11 world, Russian music, formerly a quiet corner on the margins of musicology, has become a site of noisy contention. Richard Taruskin assesses the political and cultural stakes that attach to it in the era of Pussy Riot and renewed international tensions, before turning to individual cases from the nineteenth century to the present. Much of the volume is devoted to the resolutely cosmopolitan but inveterately Russian Igor Stravinsky, one of the major forces in the music of the twentieth century and subject of particular interest to composers and music theorists all over the world. Taruskin here revisits him for the first time since the 1990s, when everything changed for Russia and its cultural products. Other essays are devoted to the cultural and social policies of the Soviet Union and their effect on the music produced there as those policies swung away from Communist internationalism to traditional Russian nationalism; to the musicians of the Russian postrevolutionary diaspora; and to the tension between the compelling artistic quality of works such as Stravinsky’s *Sacre du Printemps* or Prokofieff’s *Zdravitsa* and the antihumanistic or totalitarian messages they convey. *Russian Music at Home and Abroad* addresses these

concerns in a personal and critical way, characteristically demonstrating Taruskin's authority and ability to bring living history out of the shadows.

"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"--

This stimulating Very Short Introduction to music invites us to really think about music and the values and qualities we ascribe to it. The world teems with different kinds of music--traditional, folk, classical, jazz, rock, pop--and each type of music tends to come with its own way of thinking. Drawing on a wealth of accessible examples ranging from Beethoven to Chinese zither music, Nicholas Cook attempts to provide a framework for thinking about all music. By examining the personal, social, and cultural values that music embodies, the book reveals the shortcomings of traditional conceptions of music, and sketches a more inclusive approach emphasizing the role of performers and listeners. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new

subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

**The Cambridge History of Medieval Music
Musical Instruments**

**The Oxford Handbook of Music and Intellectual
Culture in the Nineteenth Century**

The Concise Oxford History of 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. In Music in the Nineteenth Century , Richard Taruskin offers a panoramic tour of this magnificent century in the history music. Major themes addressed in this book include the romantic transformation of opera, Franz Schubert and the German lied, the rise of virtuosos such as

Paganini and Liszt, the twin giants of nineteenth-century opera, Richard Wagner and Giuseppe Verdi, the lyric dramas of Bizet and Puccini, and the revival of the symphony by Brahms. 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.

Volume 1. From medieval foundations to the romantic age

"The Oxford History of the Ancient Near East offers a comprehensive and fully illustrated survey of the history of Egypt and Western Asia (Levant, Anatolia, Mesopotamia and Iran) in five volumes, from the emergence of complex states to the conquest of Alexander of Great. The authors represent a highly international mix of leading academics whose expertise brings alive the people, places and times of the remote past. The emphasis lies firmly on the political and social histories of the states and communities under investigation. The

individual chapters present the key textual and material sources underpinning the historical reconstruction, giving special attention to the most recent archaeological finds and how they have impacted our interpretation. The first volume covers the long period from the mid-tenth millennium to the late third millennium BC and presents the history of the Near East in ten chapters "From the Beginnings to Old Kingdom Egypt and the Dynasty of Akkad". Key topics include the domestication of animals and plants, the first permanent settlements, the subjugation and appropriation of the natural environment, the emergence of complex states and belief systems, the invention of the earliest writing systems and the wide-ranging trade networks that linked diverse population groups across deserts, mountains and oceans"--
A reference guide to musical instruments.

Reminded by the Instruments

The Twentieth Century

On Russian Music

Oxford Anthology of Western Music

The Oxford History of Western Music

Access Free Oxford History Of Western Music 6 Volume Set Richard Taruskin

Takes students beyond the "who, what, and when," exploring the "how and why" behind the story of Western Music. Now in its second edition, this text immerses students in the engaging story of the Western musical tradition. By emphasizing the connections among works, both within cultural eras and across time and place, the text goes beyond a basic retelling of the music's history to build students' ability to listen critically to key works. The Oxford History of Western Music, College Edition is a complete program for building students' understanding and appreciation of the classical canon.

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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 Concise History of Western Music

A History of Emotion in Western Music

The Oxford Handbook of Country Music

The Oxford Handbook of the New Cultural History of Music

Volume One: The Earliest Notations to the Early Eighteenth Century