Oxford History Of Western Music 5 Vol Set

Silent Music

A reference guide to musical instruments.

The Oxford History of Western Music


A History of Western Music

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text sets the details of music, art, literature, religion, and 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.

Silent Archaeology

This book shows the influence of medieval musical manuscripts on the articulation of national identity in Enlightenment Spain. For the eighteenth century Jesuit Andrés Marcos Burriel (1719-1762) and his associate the calligrapher Francisco Palomares (1728-1796), the notion that preserved the music of the past was a central source in the study of history.

The Concise Oxford History of Music

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

The Republic of Rock

Musical Instruments

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 history of music 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.

The Oxford History of Western Music: The seventeenth and eighteenth centuries

Each work preceded by historical and analytical commentary in English.

The Oxford History of Western Music

Positions works of art in illustration groups to create a visual environment and historical context to enhance understanding and appreciation.

A Concise History of Western Music

Music in the Early Twentieth Century

Historically informed performance (HIP) has provoked heated debate amongst musicologists, performers and cultural sociologists. In The Art of Re-enchantment: Making Early Music in the Modern Age, author Nick Wilson answers many salient questions surrounding HIP through an in-depth analysis of the early music movement in Britain from the 1960s to the present day.

Out of Time

What does music have to say about modernity? How can this apparently unworldly art tell us anything about modern life? In Out of Time, author Julian Johnson begins from the idea that it can, arguing that music renders an account of modernity from the inside, a history not of events but of sensibility, an archaeology of experience. If music can be understood from this broad perspective, our idea of modernity itself is also enriched by the specific insights of music. The result is a rethinking of modernity and a rethinging of music: an account that challenges ideas of linearity and continuity, and considers the common concerns of music, art, and world. Out of Time is the first full-length study of the modern music world, from operas, to bars, to clubs, to world music. Johnson proposes profound connections between musical works from quite different times and places. The multiple lines of the resulting map, similar to those of the London Underground, produce a bewildering network of plural connections, joining Stockhausen to Galileo, music printing to sound recording, the industrial revolution to motociclet development, steam trains to waterfalls. A significant and groundbreaking work, Out of Time is essential reading for anyone interested in the history of music and modernity.

The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text 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. 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.

The Oxford History of Western Music: The early twentieth century

The universally acclaimed and award-winning Oxford History of Western Music: The early twentieth century 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 superb 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 explosive cultural and social phenomena that occurred in the eighteenth 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries, , the second volume Richard Taruskin's monumental history, illuminates the explosive cultural and social phenomena that occurred in the eighteenth 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries, , the second volume Richard Taruskin's monumental history, illuminates the explosive cultural and social phenomena that occurred in the eighteenth 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries, , the second volume Richard Taruskin's monumental history, illuminates the explosive cultural and social phenomena that occurred in the eighteenth 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries, , the second volume Richard Taruskin's monumental history, illuminates the explosive cultural and social phenomena that occurred in the eighteenth 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. Written by an authoritative, opinionated, and controversial figure in musicology, The Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries, , the second volume Richard Taruskin's monumental history, illum...
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The Oxford History of Western Music

The Oxford History of Western Music: The earliest notations to the sixteenth 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 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 Stravinsky, Satie, and Debussy, the modern ballets ofStravinsky, the use of twelve-tone techniques in and Debussy, 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 Thompson, and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich.

Reminded by the Instruments

The Oxford History of Western Music

The Oxford History of Western Art

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text 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 contemporary readers and listeners have 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 music.

Absolute Music

Reminded by the Instruments

A History of Emotion in Western Music

What we think music is shapes how we hear it. This book traces the history of the idea of pure-absolute music-from Pythagoras to the present, with special emphasis on efforts to reconcile the irreducible essence of the art with its profound effects on the human spirit. The core of this study focuses on the period 1850-1935, beginning with the collision between Richard Wagner and the Viennese critic Eduard Hanslick.

Oxford Anthology of Western Music

Whether regarded as a perplexing object, a morally captivating force, an ineffable entity beyond language, or an inescapably embodied human practice, music has captured philosophically inclined minds since time immemorial. In turn, musicians of all stripes have called on philosophy as a source of inspiration and encouragement, and scholars of music through the ages have turned to philosophy for insight into music and into the worlds that sustain it. In this Handbook, contributors build on this legacy to conceptualize the rich interactions of Western music and philosophy as a series of meeting points between two vital spheres of human activity. They draw together key debates at the intersection of music studies and philosophy, offering a field-defining overview while also forging new paths. Chapters cover a wide range of musics and philosophies, including concert, popular, jazz, and electronic musics, and both analytic and continental philosophy.

Music in the Western World

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 Nineteenth Century, Richard Taruskin offers a panoramic tour of this magnificent century in the history of 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.

The Oxford History of Western Music: The earliest notations to the sixteenth century

"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 music, from chant to pop. It affords a new way of analyzing 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 background 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, 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 history 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."--

The Oxford Anthology of Western Music

Music in the Nineteenth 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).

60 Music Quizzes for Theory and Reading

Volume 1. From medieval foundations to the romantic age

The Oxford History of Western Music

The Oxford Handbook of Western Music and Philosophy

Music in the Earliest Notations to the Sixteenth Century

"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 music, from chant to pop. It affords a new way of analyzing 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 background 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, 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 history 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."--

The Oxford Anthology of Western Music

Oxford History of Western Music

The Oxford Handbook of Western Music and Philosophy

Music in the Earliest Notations to the Sixteenth 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. This first volume in Richard Taruskin's majestie history, Music in the Earliest Notations to the Sixteenth Century, surveyes central concepts in the development of the Western classical tradition. Beginning with the rich traditions of musical notation more than a thousand years ago, Taruskin addresses topics such as the legend of Saint Gregory and Gregorian chant, Augustine's and Boethius's thoughts on music, the liturgical drama of Hildegard of Bingen, the practice of the music printing business, the literary revolution in the English madrigal, the influence of the Reformaiton and the Counter-Reformation, and the operas of Monteverdi. 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.

Oxford History of Western Music

Relying on his own research, as well as text for music, music is 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 Wall, Sarah Collins, and Michael Atin, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, existentialism, and gender, and the divide between high and low culture. Part I of the handbook situates 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 Oxford History of Western Music: The nineteenth century

The Oxford History of Western Music: The late twentieth century

The Oxford History of Western Music is a magisterial survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time. This text illuminates, through a representative sampling of masterworks, those themes, styles, and currents that give shape and direction to each musical age. Taking a critical perspective, this text 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.

Music in the Nineteenth Century

The Oxford history of western music

In his 1967 megahit “San Francisco,” Scott McKenzie sang of “people in motion” coming from all across the country to San Francisco, the white-hot center of rock music and anti-war protests. At the same time, another large group of young Americans was also in motion, less eagerly, heading for the jungles of Vietnam. Now, in The Republic of Rock, Michael Kramer draws on new archival sources and interviews to explore sixties music and politics through the lens of these two generation-changing places—San Francisco and Vietnam. From the Acid Tests of Ken Kesey and the Merry Pranksters to hippie disc jockeys on strike, the military’s use of rock music to “boost morale” in Vietnam, and the forgotten tale of a South Vietnamese rock band, The Republic of Rock shows how the musical connections between the City of the Summer of Love and war-torn Southeast Asia were crucial to the making of the sixties counterculture. The book also illustrates how and why the legacy of rock music in the sixties continues to matter to the meaning of citizenship in a global society today. Going beyond clichéd narratives about sixties music, Kramer argues that rock became a way for participants in the counterculture to think about what it meant to be an American citizen, a world citizen, a citizen-consumer, or a citizen-soldier. The music became a resource for grappling with the nature of democracy in larger systems of American power both domestically and globally. For anyone interested in the 1960s, popular music, and American culture and counterculture, The Republic of Rock offers new insight into the many ways rock music has shaped our ideas of individual freedom and collective belonging.

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

In Soviet Archaeology: Trends, Schools, and History, Russian archaeologist Leo S. Klejn looks at the peculiar phenomenon that is Soviet archaeology and how it differs to Western archaeology and the archaeology of pre-revolutionary Russia. Klejn shows that Soviet archaeology was not a monolithic block as Soviet ideologists attempted to represent it, but rather it was divided into competing schools and trends and, even under the veil of Marxist ideology, was often closely related to the movements occurring in western archaeology. As an archaeologist working during the turmoil of the Soviet government’s rule over Russia, Klejn’s scholarly account is laid out in a journalistic manner, tracing the history of archaeology in Russian from 1917 to beyond 1991, as well as recounting the loves and fates of leading Soviet archaeologists in vivid descriptions with accompanying photographs.

The Art of Re-enchantment

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.