

# Access Free Concise History Western Music Edition Pdf Free Copy

A History of Western Music Norton Anthology of Western Music A History of Western Music Concise History of Western Music Concise History of Western Music Study and Listening Guide for Norton Anthology of Western Music, Sixth Edition The Cambridge History of Western Music Theory Listening to Western Music A Concise History of Western Music Western Music and Its Others Philosophy of Western Music Beyond Exoticism Music in the Early Twentieth Century Music in the Western World The Exotic In Western Music Music in the Western Harmony Through Melody Ideas and Styles in the Western Musical Tradition Burma, Kipling and Western Music The Ethnomusicology of Western Art Music A History of Music in Western Culture Concise History of Western Music Applying Karnatic Rhythmical Techniques to Western Music Instruments in the History of Western Music Early Printed Music and Material Culture in Central and Western Europe Yankee Twang Norton Anthology of Western Music, 8th Edition Volume 1 Reg Card Music in Western Civilization Musical Instruments China and the West Masculinity and Western Musical Practice Non-Western Popular Music A History of Emotion in Western Music Non-western Music and the Western

Listener The Power of Music Study and Listening Guide for A History of Western Music, Fifth Edition, by Donald Jay Grout and Claude V. Palisca and Norton Anthology of Western Music, Third Edition, by Claude V. Palisca A History of Western Music Music in the Twentieth and Twenty-First Centuries (Western Music in Context: A Norton History) Norton Anthology of Western Music Recordings, 8th Edition Volume 1 Reg Card The Oxford Anthology of Western Music

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Popular music has become not only one of the most lucrative spheres of human activity, but also one of the most influential. In light of this phenomenon the academic study of popular music has become established as an active discipline at university level and this series brings together research in this field. Since the late 1980s, the boundaries between the 'musicologies' have become increasingly blurred. Most notably, a growing number of musicologists have become interested in the ideas and methodologies of ethnomusicology, and in particular, in applying one of the central methodological tools of ethnomusicology – ethnography – to the study of Western 'art' music, a tradition which had previously been studied primarily through scores, recordings and other historical sources. Alongside this, since the 1970s a small

number of ethnomusicologists have also written about Western art music, thus complicating the idea of ethnomusicology as the study of 'other' music. Indeed, there has been a growth in this area of scholarship in recent years. Approaching western art music through the perspectives of ethnomusicology can offer new and enriching insights to the study of this musical tradition, as shown in the writings presented in this book. The current volume is the first collection of essays on this topic and includes work by authors from a range of musicological and ethnomusicological backgrounds, exploring a variety of issues including music in orchestral outreach programmes, new audiences for classical music concerts, music and conflict transformation, ethnographic study of the rehearsal process, and the politics of a high-profile music festival. This book was originally published as a special issue of *Ethnomusicology Forum*. 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. This is the first comprehensive book-length introduction to the philosophy of Western music that fully integrates consideration of popular music and hybrid musical forms, especially song. Its author,

Andrew Kania, begins by asking whether Bob Dylan should even have been eligible for the Nobel Prize in Literature, given that he is a musician. This motivates a discussion of music as an artistic medium, and what philosophy has to contribute to our thinking about music. Chapters 2-5 investigate the most commonly defended sources of musical value: its emotional power, its form, and specifically musical features (such as pitch, rhythm, and harmony). In chapters 6-9, Kania explores issues arising from different musical practices, particularly work-performance (with a focus on classical music), improvisation (with a focus on jazz), and recording (with a focus on rock and pop). Chapter 10 examines the intersection of music and morality. The book ends with a consideration of what, ultimately, music is.

**Key Features**

- Uses popular-song examples throughout, but also discusses a range of musical traditions (notably, rock, pop, classical, and jazz)
- Explains both philosophical and musical terms when they are first introduced
- Provides publicly accessible Spotify playlists of the musical examples discussed in the book
- Each chapter begins with an overview and ends with questions for testing comprehension and stimulating further thought, along with suggestions for further reading

Combining a student-friendly presentation with cutting-edge digital resources, **LISTENING TO WESTERN MUSIC** equips you with the tools to actively listen to and inspire a lifelong appreciation for music. Known for his clear,

conversational style, Professor Wright helps you immediately find connections to music by comparing pop and classical music concepts. His text is organized chronologically and discusses musical examples from each era in its social context -- describing the construction and culture of each piece. LISTENING TO WESTERN MUSIC is fully integrated with MindTap to better help you develop your listening skills and maximize your course success. Online resources include interactive exercises, streaming music, Active Listening Guides, chapter and critical thinking quizzes, iAudio lectures, YouTube videos, Beat the Clock games, and more. You also can download all music directly to a music library. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Exoticism has flourished in western music since the seventeenth century. A blend of familiar and unfamiliar gestures, this vibrant musical language takes the listener beyond the ordinary by evoking foreign cultures and forbidden desires. In this pioneering collection, distinguished musicologists explore the ways in which western composers have used exotic themes for dramatic and striking effect. Interweaving historical, musical, and cultural perspectives, the contributors examine the compositional use of exotic styles and traditions in the works of artists as diverse as Mozart and George Harrison. The volume sheds new light on a significant

yet largely neglected art form, and it makes a valuable contribution to music history and cultural studies.

*Publisher Description 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 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. For decades, scholars have been trying to answer the question: how was colonial Burma perceived in and by the Western world, and how did people in countries like the United Kingdom and United States form their views? This book explores how Western perceptions of Burma were influenced by the popular music of the day. From the First Anglo-Burmese War of 1824-6 until Burma regained its independence in 1948, more than 180 musical works with Burma-related themes were written in English-speaking countries, in addition to the many hymns composed in and about Burma by Christian missionaries. Servicemen posted to Burma added to the lexicon with marches and ditties, and after 1913 most movies about Burma had their own distinctive scores. Taking Rudyard Kipling's 1890 ballad 'Mandalay' as a critical turning point, this book surveys all these works with emphasis on popular songs and show tunes, also looking at classical works, ballet scores, hymns, soldiers' songs, sea shanties, and film soundtracks. It examines how they influenced Western perceptions of Burma, and in turn reflected those views back to Western audiences. The book sheds new light not only on the West's historical

relationship with Burma, and the colonial music scene, but also Burma's place in the development of popular music and the rise of the global music industry. In doing so, it makes an original contribution to the fields of musicology and Asian Studies. 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 reference guide to musical instruments. *Music in the Western: Notes from the Frontier* presents essays from both film studies scholars and musicologists on core issues in western film scores: their history, their generic conventions, their operation as part of a narrative system, their functioning within individual filmic texts and their ideological import, especially in terms of the western's construction of gender, sexuality, race and ethnicity. The Hollywood western is marked as uniquely American by its geographic setting, prototypical male protagonist and core American values. *Music in the Western* examines these conventions and the scores that have shaped them. But the western also had a resounding international impact, from Europe to Asia, and this volume distinguishes itself by its careful consideration of music in non-Hollywood westerns, such as *Ravenous* and *The Good, the Bad, and the Ugly* and in the "easterns" which influenced them, such as *Yojimbo*. Other films discussed include *Wagon Master*, *High Noon*, *Calamity Jane*, *The Big Country*, *The Unforgiven*, *Dead Man*, *Wild Bill*, *There Will Be Blood* and *No Country for Old Men*. Contributors Ross Care Corey K. Creekmur Yuna de Lannoy K. J. Donnelly Caryl Flinn Claudia Gorbman Kathryn Kalinak Charles Leinberger Matthew McDonald Peter Stanfield Mariana Whitmer Ben Winters

The Routledge Music and Screen Media Series offers edited collections of original essays on music in particular genres of cinema,

television, video games and new media. These edited essay collections are written for an interdisciplinary audience of students and scholars of music and film and media studies. Most classical musicians, whether in orchestral or ensemble situations, will have to face a piece by composers such as Ligeti, Messiaen, Varèse or Xenakis, while improvisers face music influenced by Dave Holland, Steve Coleman, Aka Moon, Weather Report, Irakere or elements from the Balkans, India, Africa or Cuba. Rafael Reina argues that today's music demands a new approach to rhythmical training, a training that will provide musicians with the necessary tools to face, with accuracy, more varied and complex rhythmical concepts, while keeping the emotional content. Reina uses the architecture of the South Indian Karnatic rhythmical system to enhance and radically change the teaching of rhythmical solfege at a higher education level and demonstrates how this learning can influence the creation and interpretation of complex contemporary classical and jazz music. The book is designed for classical and jazz performers as well as creators, be they composers or improvisers, and is a clear and complete guide that will enable future solfege teachers and students to use these techniques and their methodology to greatly improve their rhythmical skills. An accompanying website of audio examples helps to explain each technique. For examples of composed and improvised pieces by students who have studied this book, as well as

concerts by highly acclaimed karnatic musicians, please copy this link to your browser: <http://www.contemporary-music-through-non-western-techniques.com/pages/1587-video-recordings>

Harmony Through Melody: The Interaction of Melody, Counterpoint, and Harmony in Western Music, Second Edition offers a robust, composition-based approach to tonal music theory, ranging from early modality to recent film and popular music. Charles Horton, David A. Byrne, and Lawrence Ritchey develop techniques and strategies for exploring the fundamental interaction of melody and counterpoint with harmony, and provide students with opportunities to creatively express what they have learned in the writing and analysis of short passages and complete pieces in historical styles. This second edition contains additional examples from the standard literature, film music, and popular song, and features new assignments involving late nineteenth-century chromatic practice. The textbook presents a step-by-step method for the composition and analysis of short passages and complete pieces, with more than 1400 musical examples drawn from a variety of styles and genres, plus classroom-tested examples for study and suggested assignments at the end of each chapter. The second edition has an online companion website ([textbooks.rowman.com/horton2e](http://textbooks.rowman.com/horton2e)) featuring: A student workbook with more than 260 assignments for individual work and classroom use Audio links to 315

newly-recorded live performances of model compositions and fully realized settings. An instructor's manual with guidelines for evaluation of assignments, additional repertoire for in-class analysis and assignments, sample syllabi, and other useful information is also available. Please email [textbooks@rowman.com](mailto:textbooks@rowman.com) for more information.

This book presents a varied and nuanced analysis of the dynamics of the printing, publication, and trade of music in the sixteenth and early seventeenth centuries across Western and Northern Europe. Chapters consider dimensions of music printing in Britain, the Holy Roman Empire, the Netherlands, France, Spain and Italy, showing how this area of inquiry can engage a wide range of cultural, historical and theoretical issues. From the economic consequences of the international book trade to the history of women music printers, the contributors explore the nuances of the interrelation between the materiality of print music and cultural, aesthetic, religious, legal, gender and economic history. Engaging with the theoretical turns in the humanities towards material culture, mobility studies and digital research, this book offers a wealth of new insights that will be relevant to researchers of early modern music and early print culture alike.

Merging scholarly insight with a professional guitarist's keen sense of the musical life, Yankee Twang delves into the rich tradition of country & western music that is played and loved in the mill towns and cities of the

American northeast. Clifford R. Murphy draws on a wealth of ethnographic material, interviews, and encounters with recorded and live music to reveal the central role of country and western in the social lives and musical activity of working-class New Englanders. As Murphy shows, an extraordinary multiculturalism informed by New England's kaleidoscope of ethnic groups created a distinctive country and western music style. But the music also gave--and gives--voice to working-class feeling. Yankee country and western emphasizes the western, reflecting the longing for the mythical cowboy's life of rugged but fulfilling individualism. Indeed, many New Englanders use country and western to comment on economic disenfranchisement and express their resentment of a mass media, government, and Nashville music establishment they believe neither reflects nor understands their life experiences. A comprehensive history of occidental music focuses on the function of music as an expression of the spirit and artistic life of each age. DIVStudy of how systems of power and domination have shaped representations of otherness in music./div The award-winning creator of the documentary *The Music Instinct* traces the efforts of visionary researchers and musicians to understand the biological foundations of music and its relationship to the brain and the physical world. 35,000 first printing. "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 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. Western music reached China nearly four centuries ago, with the arrival of Christian missionaries, yet only within the last century has Chinese music absorbed its influence. As China and the West demonstrates, the emergence of “Westernized” music from China—concurrent with the technological advances that have made global culture widely accessible—has not established a prominent presence in the West. China and the West brings together essays on centuries of Sino-Western musical exchange by musicologists, ethnomusicologists, and music theorists from around the world. It opens with a look at theoretical approaches of prior studies of musical encounters and a comprehensive survey of the intercultural and cross-cultural theoretical frameworks—exoticism, orientalism, globalization, transculturation, and hybridization—that inform these essays. Part I focuses on the actual encounters between Chinese and European musicians, their instruments and institutions, and the compositions inspired by these encounters, while Part II examines theatricalized and mediated East-West cultural exchanges, which often drew on stereotypical

tropes, resulting in performances more inventive than accurate. Part III looks at the musical language, sonority, and subject matters of "intercultural" compositions by Eastern and Western composers. Essays in Part IV address reception studies and consider the ways in which differences are articulated in musical discourse by actors serving different purposes, whether self-promotion, commercial marketing, or modes of nationalistic—even propagandistic—expression. The volume's extensive bibliography of secondary sources will be invaluable to scholars of music, contemporary Chinese culture, and the globalization of culture. How have men used art music? How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations? This collection of essays addresses these questions by examining some of the ways in which men, music and masculinity have been implicated with each other since the Middle Ages. Feminist musicologies have already dealt extensively with music and gender, from the 'phallogocentric' tendencies of the Western tradition, to the explicit marginalization of women from that tradition. This book builds on that work by turning feminist critical approaches towards the production, rhetorical engagement and subversion of masculinities in twelve different musical case studies. In other disciplines within the arts and humanities, 'men's studies' is a well-established field. Musicology has only

recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny. This book does not seek to cover the field comprehensively but, rather, to explore in detail some of the ways in which musical practices do the cultural work of masculinity. The book is structured into three thematic sections: effeminate and virile musics and masculinities; national masculinities, national musics; and identities, voices, discourses. Within these themes, the book ranges across a number of specific topics: late medieval masculinities; early modern discourses of music, masculinity and medicine; Renaissance Italian masculinities; eighteenth-, nineteenth- and early twentieth-century ideas of creativity, gender and canonicity; masculinity, imperialist and nationalist ideologies in the nineteenth century, and constructions of the masculine voice in late nineteenth- and twentieth-century opera and song. While the case studies are methodologically disparate and located in different historical and geographical locations, they all share a common concern.

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. 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. Offers chapter outlines and objectives, study questions, review questions, key terms and names, and valuable study guides to help students listen more productively and retain the essential material from the text. A book that will enable the reader to have a greater understanding of music's role in our lives, this is a comprehensive study of the history of music from antiquity to the modern era. This book makes its subject matter lively and engaging by including loads of information in a way that the reader can easily grasp with its clearly-written narrative, use of illustrations, information boxes, composer profiles, and generous quantities of

interesting material, such as composers' letters and critic's reviews of music throughout the ages. A two-volume anthology and an eight CD set of carefully chosen musical scores are included with this book. This book maintains the traditional divisions of music history: Antiquity, Middle Ages, Renaissance, Baroque, Classical, Romantic, and Twentieth Century, all connected by themes such as texture, melody, harmony, rhythm, and composers, which allow the reader to compare and contrast the different elements of musical style throughout the ages. The music of the twentieth and twenty-first centuries in its cultural, social, and intellectual contexts. Joseph Auner's *Music in the Twentieth and Twenty-First Centuries* explores the sense of possibility unleashed by the era's destabilizing military conflicts, social upheavals, and technological advances. Auner shows how the multiplicity of musical styles has called into question traditional assumptions about compositional practice, the boundaries of music and noise, and the relationship among composer, performer, and listener. He also shows how composers and their works have played important roles in defining ideas of nation, race, and gender, and thus in shaping the modern world for better and worse. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated,

performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents. "[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* Chronologically arranged, the book covers some

25,000 years of cultural history. It starts with the whirring bones and clay drums of the Stone Age and concludes with the chance music and electronic synthesizers of the modern era. The reader is carried along in a grand sweep, from the magical-sacred beginnings of music, the primitive pipe and "bull-roarer," through the instruments of antiquity, the experiments of the Middle Ages and the Renaissance, the refined instruments of the Baroque and classical periods, down to those of the Romantic age and its aftermath, including the music of our own day. The author introduces each chapter with an account of the musical forms and artistic trends of the period, before considering in detail the instruments that gave them expression. By relating the instruments to their time and to each other, he sheds fresh light on each instrument's evolution, enabling readers to follow its ups and downs against the changing background of taste and fashion. Most of the plates are taken from contemporary originals and represent instruments in players' hands, and not merely as lifeless pieces of wood or brass. An appendix on the acoustics of music rounds out the book.

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.

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