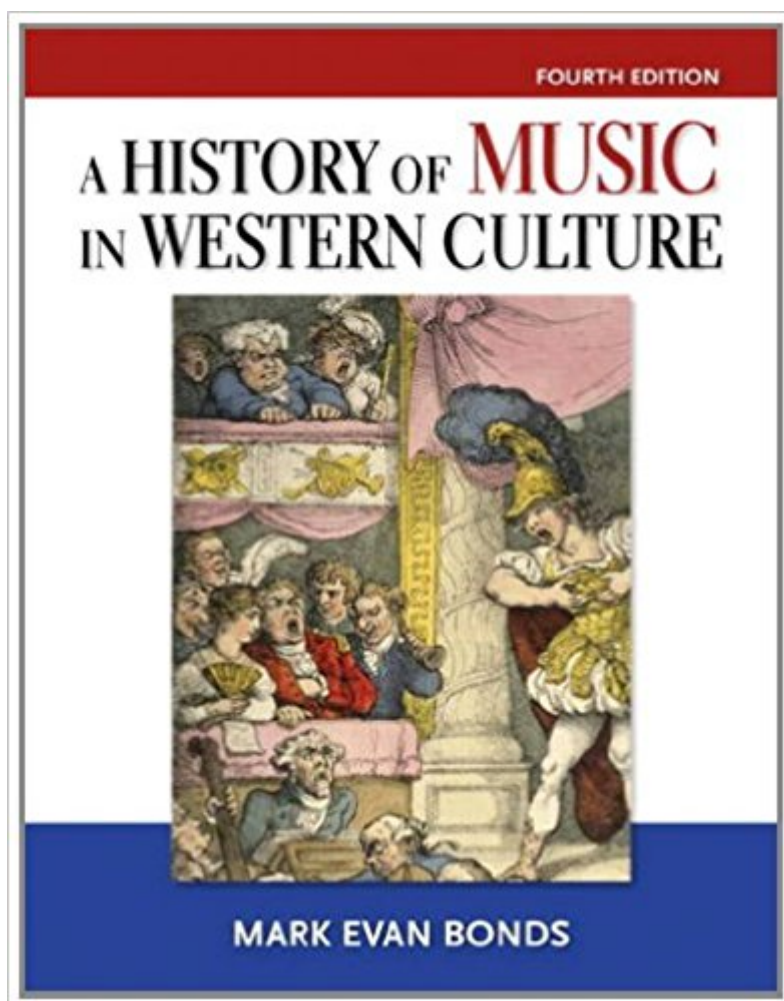


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History Of Music In Western Culture (4th Edition)



Synopsis

Learn the History of Music, through Music. **A History of Music in Western Culture, 4/e** is based on the premise that the best way to convey the history of Western music is to focus on specific works of music. The text is structured around a carefully selected repertory of music that reflects the development of the art form throughout time. Mark Evan Bonds helps readers gain a broad understanding of the nature of music, its role in society, and the ways in which these have changed over time. **A History of Music in Western Culture** challenges students to think critically about the nature of music and its past. Once familiar with a representative body of music, students can better grasp the evolution of musical style and music's changing uses within the Western tradition. Students will have a sound basis from which to explore other musical works. This text builds its narrative around the core repertory represented in the *Anthology of Scores* and the corresponding sets of compact discs.

Learning Goals Upon completing this book, students will be able to:

- Grasp the evolution of musical style and music's changing uses within the Western tradition.
- Have a sound basis from which to explore other musical works.
- Gain a better understanding of the nature of music.

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Book Information

Hardcover: 688 pages

Publisher: Pearson; 4 edition (January 14, 2013)

Language: English

ISBN-10: 0205867227

ISBN-13: 978-0205867226

Product Dimensions: 8.5 x 1.2 x 10.7 inches

Shipping Weight: 3.2 pounds (View shipping rates and policies)

Average Customer Review: 4.6 out of 5 stars 18 customer reviews

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• Well written, a good balance between purely musical topics and relevant extra-musical topics. • The chapters unfold and flow with a good pace and great clarity. The illustrations and the tables and windows animate and diversify the text greatly. The tone is definitely appropriate in its professionalism, authority, and competence. • A comprehensive history which addresses music within the social and cultural climate from which it comes. • Great on features, readability and coverage. I (and my students) enjoy all the features. They really make the book come alive. • Karl Hinterbichler, University of New Mexico

Mark Evan Bonds is the Cory C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where he has taught since 1992. He holds degrees from Duke University (BA), Christian-Albrechts-Universität Kiel (MA), and Harvard University (PhD). His publications include *Wordless Rhetoric: Musical Form and the Metaphor of the Oration* (1991), *After Beethoven: Imperatives of Symphonic Originality* (1996), and *Music as Thought: Listening to the Symphony in the Age of Beethoven* (2006). He has also published essays on the music of Haydn and Mozart and has served as editor-in-chief of *Beethoven Forum*.

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