

a history of western music burkholder

A History of Western Music Burkholder: A Comprehensive Overview

Author: J. Peter Burkholder, Donald J. Grout, Claude V. Palisca

J. Peter Burkholder is a highly respected musicologist known for his significant contributions to the field of music history. He served as a professor of music at the University of Indiana, Bloomington and is renowned for his clear and engaging writing style, making complex musical concepts accessible to a wider audience. His collaboration with Donald J. Grout and Claude V. Palisca on "A History of Western Music" cemented its status as a leading textbook in the field. Grout and Palisca were themselves eminent scholars whose prior editions of the book laid the groundwork for Burkholder's significant revisions and updates. Their combined expertise ensured a comprehensive and authoritative approach to the subject.

Keywords: A History of Western Music Burkholder, Western Music History, Burkholder Grout Palisca, Music History Textbook, History of Music, Classical Music History, Musical Styles, Western Musical Traditions.

A Deep Dive into "A History of Western Music Burkholder"

"A History of Western Music Burkholder" (often referenced as the Grout/Palisca/Burkholder text due to its evolution through multiple authors) is a cornerstone textbook in the study of Western music history. Its enduring popularity and continued use in academic settings highlight its comprehensiveness, clarity, and insightful approach to a vast and complex subject. The book's strength lies in its ability to trace the development of Western musical traditions from antiquity to the present day, providing a nuanced understanding of the stylistic, social, and cultural factors that shaped musical evolution.

The book's structure is chronological, guiding readers through various periods, styles, and composers. Each chapter delves into a specific era, offering detailed analyses of representative composers and their works. Instead of simply presenting a list of biographical facts, "A History of Western Music Burkholder" contextualizes musical developments within their broader historical and cultural settings. This approach allows readers to grasp the intricate relationships between music and society, fostering a deeper appreciation for the music's significance.

Summary:

"A History of Western Music Burkholder" offers a comprehensive survey of Western music history, moving chronologically from ancient Greece to contemporary music. It emphasizes the interplay between musical styles and their socio-cultural contexts. The book excels in its clear explanations of complex musical concepts, making it accessible to both students and general readers interested in learning more about the history of Western music. Key aspects covered include the evolution of musical notation, the development of different genres (such as opera, symphony, and chamber music), the impact of technology on musical creation and dissemination, and the roles of patronage and cultural movements in shaping musical trends. The narrative weaves together biographical information about significant composers with broader discussions of stylistic features, theoretical innovations, and societal influences, presenting a holistic understanding of the field. Burkholder's revisions brought the narrative up to date, incorporating contemporary musical trends and perspectives while retaining the strengths of the Grout and Palisca legacy.

Publisher and Editor

Publisher: W. W. Norton & Company

W. W. Norton & Company is a highly respected independent publisher known for its commitment to quality and academic rigor. Their publications span various fields, including humanities, social sciences, and literature. Norton's reputation for producing scholarly and well-researched works makes them an ideal publisher for a text as significant as "A History of Western Music Burkholder." Their commitment to providing accessible yet scholarly materials makes them a trusted source for students and academics alike.

Editor: While there isn't a single editor explicitly listed for the Burkholder edition, the authors themselves, particularly J. Peter Burkholder, acted as the primary editor for their respective editions. This ensured the consistency and accuracy of the historical narrative and musical analysis throughout the text. Their expertise and combined decades of scholarly work provided a framework for the text's rigor and authority.

Significance and Relevance of "A History of Western Music Burkholder"

"A History of Western Music Burkholder" holds immense significance for several reasons:

Comprehensive Coverage: The book provides a detailed and wide-ranging survey of Western musical history, covering various periods, styles, and composers. Its scope allows for a holistic understanding of the evolution of Western musical traditions.

Accessibility: Despite its depth, the book is written in a clear and engaging

style, making complex musical concepts accessible to a broad audience, including students with varying levels of musical background.

Contextualization: The text doesn't simply present a list of composers and their works. It emphasizes the social, cultural, and historical contexts that shaped musical developments. This approach provides a richer and more nuanced understanding of the music.

Updated Scholarship: Burkholder's revisions have ensured that the book remains current and relevant, incorporating the latest scholarly research and perspectives on Western music history.

Enduring Influence: Its long-standing use as a leading textbook in music history courses worldwide testifies to its enduring value and influence in shaping the understanding and appreciation of Western musical traditions.

Conclusion

"A History of Western Music Burkholder" remains a seminal work in the field of music history. Its comprehensive coverage, clear writing style, and insightful contextualization make it an indispensable resource for students, scholars, and anyone seeking a deep understanding of Western musical traditions. Its enduring popularity and continued relevance highlight its capacity to bridge the gap between academic rigor and accessible learning, making it a vital text for both novice and seasoned music enthusiasts. The legacy of Grout and Palisca, built upon and expanded by Burkholder, ensures this text's continued prominence in the study of Western music for years to come.

FAQs

1. What makes "A History of Western Music Burkholder" different from other music history textbooks? Its emphasis on contextualization, its accessible writing style, and its comprehensive yet nuanced coverage set it apart. Many other texts may be more focused on specific periods or styles.
1. Is this book suitable for beginners? Yes, its clear writing style and structured approach make it accessible even to those with little prior knowledge of music history.
1. What are the main periods covered in the book? The book covers music from antiquity through the 20th and into the early 21st centuries, encompassing medieval, Renaissance, Baroque, Classical, Romantic, and 20th/21st-century periods.

1. Does the book focus solely on Western classical music? While it primarily focuses on Western classical music, it also touches upon related genres and the influences of other musical traditions.
1. How is the book organized? The book is organized chronologically, with chapters dedicated to specific historical periods and musical styles.
1. Are there any supplementary materials available? While specific supplementary materials may vary by edition, many versions offer online resources and study aids.
1. Is this book suitable for self-study? Absolutely. Its clear explanations and well-structured chapters make it well-suited for independent learning.
1. What is the overall tone of the book? The tone is scholarly but engaging, aiming to be both informative and enjoyable to read.
1. Where can I purchase "A History of Western Music Burkholder"? The book is widely available from online retailers like Amazon and Barnes & Noble, as well as college bookstores.

Related Articles:

1. The Baroque Period in "A History of Western Music Burkholder": A Detailed Analysis: This article would focus on Burkholder's treatment of the Baroque period, analyzing his approach to key composers and stylistic features.

1. Comparing and Contrasting the Romantic and Classical Periods in "A History of Western Music Burkholder": This article would examine how Burkholder differentiates and compares the two periods, highlighting their distinct characteristics and shared influences.
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1. A Critical Evaluation of Burkholder's Treatment of 20th-Century Music: This article would assess Burkholder's coverage of 20th-century musical trends and composers, offering a critical perspective on his approach.
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1. Teaching Western Music History using "A History of Western Music Burkholder": This article would offer pedagogical approaches and strategies for utilizing "A History of Western Music Burkholder" effectively in college-level music history courses.

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teaching in various situations. In addition to these specific areas, broader themes emerge across the essays. These include how to integrate social history and cultural context into music history teaching; the shift away from the 'classical canon'; and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds. With contributions from both teachers approaching retirement and those at the start of their careers, this volume provides a spectrum of experience which will prove valuable to all teachers of music history.

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a history of western music burkholder: Jazz Geoffrey C. Ward, Ken Burns, 2002-10-08 The companion volume to the ten-part PBS TV series by the team responsible for The Civil War and Baseball. Continuing in the tradition of their critically acclaimed works, Geoffrey C. Ward and Ken Burns vividly bring to life the story of the quintessential American music—jazz. Born in the black community of turn-of-the-century New Orleans but played from the beginning by musicians of every color, jazz celebrates all Americans at their best. Here are the stories of the extraordinary men and women who made the music: Louis Armstrong, the fatherless waif whose unrivaled genius helped turn jazz into a soloist's art and influenced every singer, every instrumentalist who came after him; Duke Ellington, the pampered son of middle-class parents who turned a whole orchestra into his personal instrument, wrote nearly two thousand pieces for it, and captured more of American life than any other composer. Bix Beiderbecke, the doomed cornet prodigy who showed white musicians that they too could make an important contribution to the music; Benny Goodman, the immigrants' son who learned the clarinet to help feed his family, but who grew up to teach a whole country how to dance; Billie Holiday, whose distinctive style routinely transformed mediocre music into great art; Charlie Parker, who helped lead a musical revolution, only to destroy himself at thirty-four; and Miles Davis, whose search for fresh ways to sound made him the most influential jazz musician of his generation, and then led him to abandon jazz altogether. Buddy Bolden, Jelly Roll Morton, Dizzy Gillespie, Art Tatum, Count Basie, Dave Brubeck, Artie Shaw, and Ella Fitzgerald are all here; so are Sidney Bechet, Coleman Hawkins, Lester Young, John Coltrane, Ornette Coleman, and a host of others. But Jazz is more than mere biography. The history of the music echoes the history of twentieth-century America. Jazz provided the background for the giddy era that F. Scott Fitzgerald called the Jazz Age. The irresistible pulse of big-band swing lifted the spirits and boosted American morale during the Great Depression and World War II. The virtuosic, demanding style called bebop mirrored the stepped-up pace and dislocation that came with peace. During the Cold War era, jazz served as a propaganda weapon—and forged links with the burgeoning counterculture. The story of jazz encompasses the story of American courtship and show business; the epic growth of great cities—New Orleans and Chicago, Kansas City and New York—and the struggle for civil rights and simple justice that continues into the new millennium. Visually stunning, with more than five hundred photographs, some never before published, this book, like the music it chronicles, is an exploration—and a celebration—of the American experiment.

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world music within a strong pedagogical framework. As one prepares for any travel, each chapter starts with background preparation, reviewing the historical, cultural, and musical overview of the region. Visits to multiple 'sites' within a region provide in-depth studies of varied musical traditions. Music analysis begins with an experimental first impression of the music, followed by an aural analysis of the sound and prominent musical elements. Finally, students are invited to consider the cultural connections that give the music its meaning and life. Features of the Third Edition Over 3 hours of diverse musical examples. with a third audio CD of new musical examples Listening Guides analyze the various pieces of music with some presented in an interactive format online Biographical highlights of performers and ethnomusicologists updated and new ones added Numerous pedagogical aids, including On Your Own Time and Explore More sidebars, and Questions to Consider Popular music incorporated with the traditional Dynamic companion web site hosts new Interactive Listening Guides, plus many resources for student and instructor. Built to serve online courses. The CD set is available separately (ISBN 978-0-415-89402-9) or with its Value Pack and book (ISBN 978 0415- 80823-1). For eBook users, MP3 files for the accompanying audio files are available only with the Value Pack of eBook & MP3 files (ISBN 978-0-203-15298-0). Please find instructions on how to obtain the audio files in the contents section of the eBook.

a history of western music burkholder: Performing Music History John C. Tibbetts, Michael Saffle, William A. Everett, 2018-09-29 Performing Music History offers a unique perspective on music history and performance through a series of conversations with women and men intimately associated with music performance, history, and practice: the musicians themselves. Fifty-five celebrated artists—singers, pianists, violinists, cellists, flutists, horn players, oboists, composers, conductors, and jazz greats—provide interviews that encompass most of Western music history, from the Middle Ages to contemporary classical music, avant-garde innovations, and Broadway musicals. The book covers music history through lenses that include “authentic” performance, original instrumentation, and social context. Moreover, the musicians interviewed all bring to bear upon their respective subjects three outstanding qualities: 1) their high esteem in the music world as immediately recognizable names among musicians and public alike; 2) their energy and devotion to scholarship and the recovery of endangered musical heritages; and 3) their considerable skills, media savvy, and showmanship as communicators. Introductory essays to each chapter provide brief synopses of historical eras and topics. Combining careful scholarship and lively conversation, Performing Music History explores historical contexts for a host of fascinating issues.

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Eighteenth Century takes the reader on an engrossing Grand Tour of Europe's musical centers, from Naples, to London, Berlin, Vienna, Prague, and St. Petersburg—with a side trip to the colonial New World. Against the backdrop of Europe's largely peaceful division into Catholic and Protestant realms, Rice shows how learned and galant styles developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, he broadens his focus to assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. 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.

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a history of western music burkholder: *The Musician's Guide to Theory and Analysis* Jane Piper Clendinning, Elizabeth West Marvin, 2016-06-01 The Musician's Guide to Theory and Analysis is a complete package of theory and aural skills resources that covers every topic commonly taught in the undergraduate sequence. The package can be mixed and matched for every classroom, and with Norton's new Know It? Show It! online pedagogy, students can watch video tutorials as they read the text, access formative online quizzes, and tackle workbook assignments in print or online. In its third edition, The Musician's Guide retains the same student-friendly prose and emphasis on real music that has made it popular with professors and students alike.

a history of western music burkholder: Charles Ives and His World James Peter Burkholder, 1996-08-25 This volume shows Charles Ives in the context of his world in a number of revealing ways. Five new essays examine Ives's relationships to European music and to American music, politics, business, and landscape. J. Peter Burkholder shows Ives as a composer well versed in four distinctive musical traditions who blended them in his mature music. Leon Botstein explores the paradox of how, in the works of Ives and Mahler, musical modernism emerges from profoundly antimodern sensibilities. David Michael Hertz reveals unsuspected parallels between one of Ives's most famous pieces, the Concord Piano Sonata, and the piano sonatas of Liszt and Scriabin. Michael Broyles sheds new light on Ives's political orientation and on his career in the insurance business, and Mark Tucker shows the importance for Ives of his vacations in the Adirondacks and the representation of that landscape in his music. The remainder of the book presents documents that illuminate Ives's personal life. A selection of some sixty letters to and from Ives and his family, edited and annotated by Tom C. Owens, is the first substantial collection of Ives correspondence to be published. Two sections of reviews and longer profiles published during his lifetime highlight the important stages in the reception of Ives's music, from his early works through the premieres of his most important compositions to his elevation as an almost mythic figure with a reputation among some critics as America's greatest composer.

a history of western music burkholder: Music In European Capitals Daniel Heartz, 2003-05-27 A glittering cultural tour of Europe's major capitals during a period of intense musical change. This volume continues the study of the eighteenth century begun in Haydn, Mozart, and the Viennese School 1740-1780 (1995) by focusing on the capital cities other than Vienna that were most important in the creation and diffusion of new music. It tells of events in Naples, where Vinci and Pergolesi went beyond their pre-1720 models to cultivate opera in a simpler, more direct manner, soon after christened the galant style. No less central was Venice, where Vivaldi perfected the concerto, on which were patterned the early symphonies and the newer kind of sonata. Dresden profited first from all these achievements and became, under Hasse's direction, the foremost center of Italian opera in Germany. Mannheim with its great orchestra did much to shape the modern symphony. A few years later, Paris became paramount, especially for its Opéra-Comique; during the 1770s the Opéra provided Gluck with a stage on which to cap his long international career. The book

concludes with a description of Christian Bach in London, Paisiello in Saint Petersburg, and Boccherini in Madrid. This long-awaited book offers a view of eighteenth-century music that is broad and innovative while remaining sensitive to the values of those times and places. One comes away from it with an understanding of the European context behind the triumphs of Haydn and Mozart. Lavishly illustrated with music examples and reproductions, both in black-and-white and color, this master study will be of inestimable importance to scholars, cultural historians, performers, and all music lovers.

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