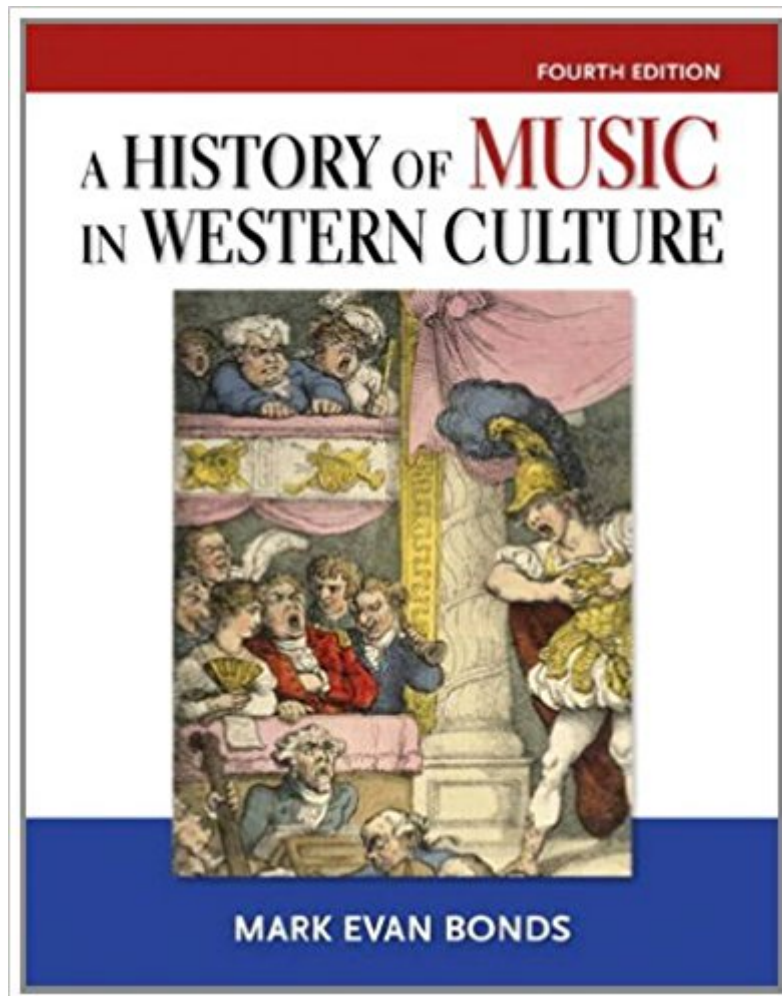




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History Of Music In Western Culture (4th Edition)



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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 NOTE: MySearchLab does not come automatically packaged with this text. To purchase the text with MySearchLab, order the package ISBN: 0205940730 / 9780205940738 History of Music in Western Culture Plus MySearchLab with Pearson eText - Access Card Package Package consists of: 0205239927 / 9780205239924 MySearchLab with Pearson eText -- Valuepack Access Card 0205867227 / 9780205867226 History of Music in Western Culture

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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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