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Understanding Music by Jeremy Yudkin - Goodreads

Jeremy Yudkin was born in England and educated in England and the United States. He received his B.A. and M.A. in Classical and Modern Languages from Cambridge University and his Ph.D. in Historical Musicology from Stanford University.

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Jeremy Yudkin is Professor of Music and co-Director of the Center for Beethoven Research at Boston University (bu.edu/beethovencenter), and his interests are wide and varied, including everything from medieval music to the music of the Beatles. Jeremy has written 8 books: on medieval music and manuscripts, on a sixteenth-century music primer, and on jazz. His most recent publications include ...

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Jeremy Yudkin was born in England and educated in England and the United States. He received his BA and MA in Classical and Modern Languages from Cambridge University and his PhD in Historical Musicology from Stanford University.

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Focusing on one of the legendary musicians in jazz, this book examines Miles Davis's often overlooked music of the mid-1960s with a close examination of the evolution of a new style: post bop. Jeremy Yudkin traces Davis's life and work during a period when the trumpeter was struggling with personal and musical challenges only to emerge once again as the artistic leader of his generation. A major force in post-war American jazz, Miles Davis was a pioneer of cool jazz, hard bop, and modal jazz in a variety of small group formats. The formation in the mid-1960s of the Second Quintet with Wayne Shorter, Herbie Hancock, Ron Carter, and Tony Williams was vital to the invention of the new post bop style. Yudkin illustrates and precisely defines this style with an analysis of the 1966 classic Miles Smiles.

Historical survey of music in medieval Europe, from the end of Antiquity to the beginning of the fifteenth century. Historical survey of music in medieval Europe, from the the end of Antiquity to the beginning of the fifteenth century;from plainchant to late medieval polyphonic song. Clearly presented and explained.

This book discusses the myriad ways in which Beethoven begins his works and the structural, rhetorical, and emotional implications of these beginnings for listeners. Examining the opening moments of nearly 200 compositions, it offers a new method of analysis of Beethoven's music. At the same time, it sets Beethoven's work in context through a close

Marking the 250th anniversary of the composer's birth, this volume presents twenty-one completely new essays on aspects of Beethoven's personal life, his composing process, his manuscripts, and his greatest works.

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