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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.

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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. He has taught at San Francisco State University, the École Normale Supérieure in Paris, Harvard University, Oxford University, and (since 1982) at Boston University ...

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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.

Integrating text, images, and internet resources, this book is designed to help its users learn to read and write in a global context, and to understand that both specific environments and universal principles contribute to communication. It also demonstrates that increasing intercultural and international connections require efforts to understand each other. Readers will benefit from acknowledging their perspective and from attempting to step back and view America and other cultures from different ones. KEY TOPICS Specific chapters discuss popular culture topics and present relevant, serious selections on intercultural conflict, health and environment, and more. For a comprehensive understanding and view of the many issues and perspectives of global communication.

The "Second Quintet" -- the Miles Davis Quintet of the mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis--saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful career as a top player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' *The Studio Recordings of the Miles Davis Quintet, 1965-68* concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth--ESP, Miles Smiles, Sorcerer, Nefertiti, Miles in the Sky, and Filles de Kilimanjaro--Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, *The Miles Davis Quintet Studio Recordings: 1965-1968* is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels.

This reissued classic traces the ramifications and diverse understandings of the concept of "beginning" in history and offers valuable insights into the role of the intellectual and the goal of criticism.

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

A thematic exploration of Schubert's style, applied in readings of his instrumental and vocal literature by international scholars.

Music in Medieval Europe combines a cultural history of the Middle Ages and in-depth scholarship on the music and leading composers active during the period. It includes an integrated anthology of key works with approachable and enlightening explanations, making it easily accessible for both beginning and advanced students. Its chronological organization, broad scope, and detailed music analyses make Music in Medieval Europe an ideal introductory text. Visit the book's free, open-access Companion Website at www.oup.com/us/yudkin for recordings of key examples available through streaming audio and other materials to help students succeed.

David Damschroder's new analytical perspective sheds fresh light on Beethoven's harmonic structures.

An approachable introduction to the drum kit, drummers, and drumming, and the key debates surrounding the instrument and its players.

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