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The first semester covers primitive musical forms and classical music.

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Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might

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comenext. This book takes you on a journey of music from past to present, from the Middle Ages to the Baroque Period to the 20th century and beyond!

Why did prehistoric people start making music? What does every postwar pop song have in common? A “masterful” tour of music through the ages (Booklist, starred review). Music is an intrinsic part of everyday life, and yet the history of its development from single notes to multi-layered orchestration can seem bewilderingly specialized and complex. In his dynamic tour through 40,000 years of music, from prehistoric instruments to modern-day pop, Howard Goodall does away with stuffy biographies, unhelpful labels, and

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tired terminology. Instead, he leads us through the story of music as it happened, idea by idea, so that each musical innovation—harmony, notation, sung theater, the orchestra, dance music, recording, broadcasting—strikes us with its original force. He focuses on what changed when and why, picking out the discoveries that revolutionized man-made sound and bringing to life musical visionaries from the little-known Pérotin to the colossus of Wagner. Along the way, he also gives refreshingly clear descriptions of what music is and how it works: what scales are all about, why some chords sound discordant, and what all post-war pop songs have in common. The story of music is the story of our urge to invent, connect,

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rebel—and entertain. Howard Goodall's beautifully clear and compelling account is both a hymn to human endeavor and a groundbreaking map of our musical journey.

An authoritative work offering a fresh look at Beethoven's life, career, and milieu. “Magisterial”—New York Review of Books. This brilliant portrayal weaves Beethoven's musical and biographical stories into their historical and artistic contexts. Lewis Lockwood sketches the turbulent personal, historical, political, and cultural frameworks in which Beethoven

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worked and examines their effects on his music. "The result is that rarest of achievements, a profoundly humane work of scholarship that will—or at least should—appeal to specialists and generalists in equal measure" (Terry Teachout, Commentary). Finalist for the Pulitzer Prize. "Lewis Lockwood has written a biography of Beethoven in which the hours that Beethoven spent writing music—that is, his methods of working, his interest in contemporary and past composers, the development of his musical intentions and ideals, his inner musical life, in short—have been properly integrated with the external events of his career. The book is invaluable." —Charles Rosen
"Lockwood writes with poetry and clarity—a rare

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combination. I especially enjoyed the connection that he makes between the works of Beethoven and the social and political context of their creation—we feel closer to Beethoven the man without losing our wonder at his genius." —Emanuel Ax "The magnum opus of an illustrious Beethoven scholar. From now on, we will all turn to Lockwood's *Beethoven: The Music and the Life* for insight and instruction." —Maynard Solomon "This is truly the Beethoven biography for the intelligent reader. Lewis Lockwood speaks in his preface of writing on Beethoven's works at 'a highly accessible descriptive level.' But he goes beyond that. His discussion of the music, based on a deep knowledge of its context and the composition

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processes behind it, explains, elucidates, and is not afraid to evaluate; while the biographical chapters, clearly and unfussily written, and taking full account of the newest thinking on Beethoven, align closely with the musical discussion. The result is a deeply perceptive book that comes as close as can be to presenting the man and the music as a unity."—Stanley Sadie, editor, *The New Grove Dictionary of Music and Musicians* "Impressive for both its scholarship and its fresh insights, this landmark work—fully accessible to the interested amateur—immediately takes its place among the essential references on this composer and his music."—Bob Goldfarb, KUSC-FM 91.5 "Lockwood

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writes like an angel: lucid, enthusiastic, stirring and enlightening. Beethoven has found his ablest interpreter."—Jonathan Keates, *The Spectator* "There is no better survey of Beethoven's compositions for a wide audience."—Michael Kimmelman, *The New York Times Book Review*

"Unique and thorough, Warner's handbook could turn any determined reader into a regular Malcolm Gladwell." —Booklist For anyone aiming to improve their skill as a writer, a revolutionary new approach to establishing robust writing practices inside and outside the classroom, from the author of *Why They Can't Write* After a decade of teaching writing using

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the same methods he'd experienced as a student many years before, writer, editor, and educator John Warner realized he could do better. Drawing on his classroom experience and the most persuasive research in contemporary composition studies, he devised an innovative new framework: a step-by-step method that moves the student through a series of writing problems, an organic, bottom-up writing process that exposes and acculturates them to the ways writers work in the world. The time is right for this new and groundbreaking approach. The most popular books on composition take a formalistic view, utilizing "templates" in order to mimic the sorts of rhetorical moves academics make. While this is a

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valuable element of a writing education, there is room for something that speaks more broadly. The Writer's Practice invites students and novice writers into an intellectually engaging, active learning process that prepares them for a wider range of academic and real-world writing and allows them to become invested and engaged in their own work.

You can hum it, but can you write it down? When most people think of a composer, they picture a bewigged genius like Mozart or Beethoven frenetically directing mighty orchestras in the ornate palaces of Vienna. While that may have been the case once upon a time, modern composers make themselves

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heard far beyond the classical conservatoire and concert hall. These days, soundtracks are in high demand in industries such as TV, film, advertising, and even gaming to help create immersive and exciting experiences. Whatever your musical ambitions—composing a dark requiem in a beautiful Viennese apartment or producing the next great Star Wars-like movie theme in LA—the fully updated Music Composition For Dummies hits all the right notes to help you become confident in the theory and practice of composition. To help you translate your musical ideas from fleeting tunes in your head to playable bars and notation on paper, professional composer and instructor Scott Jarrett and music journalist Holly

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Day take you on a friendly step-by-step journey through the process of musical creation, including choosing the right rhythms and tempos, creating melodies and chord progressions, and working with instruments and voices. You'll learn how to match keys and chords to mood, use form to enhance your creativity, and write in different styles from pop to classical—and you'll even learn how to keep hammering away when inspiration eludes you. Organize and preserve your musical ideas Formalize your knowledge with professional vocabulary Get familiar with composition apps and software Make a demo and market on social media Filled with musical exercises to help you acquire the discipline you need

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for success, Music Composition For Dummies has everything you need to turn your inner soundtrack into a tuneful reality!

A Comprehensive music appreciation method

Combining current knowledge of what works in teaching and learning with the most enduring philosophies of classical education, this book challenges readers to develop the skills, attitudes, knowledge, and habits of mind of strong writers.

Praise for How Learning Works "How Learning Works is the perfect title for this excellent book. Drawing

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upon new research in psychology, education, and cognitive science, the authors have demystified a complex topic into clear explanations of seven powerful learning principles. Full of great ideas and practical suggestions, all based on solid research evidence, this book is essential reading for instructors at all levels who wish to improve their students' learning." —Barbara Gross Davis, assistant vice chancellor for educational development, University of California, Berkeley, and author, *Tools for Teaching*

"This book is a must-read for every instructor, new or experienced. Although I have been teaching for almost thirty years, as I read this book I found myself resonating with many of its ideas, and I discovered

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new ways of thinking about teaching." —Eugenia T. Paulus, professor of chemistry, North Hennepin Community College, and 2008 U.S. Community Colleges Professor of the Year from The Carnegie Foundation for the Advancement of Teaching and the Council for Advancement and Support of Education

"Thank you Carnegie Mellon for making accessible what has previously been inaccessible to those of us who are not learning scientists. Your focus on the essence of learning combined with concrete examples of the daily challenges of teaching and clear tactical strategies for faculty to consider is a welcome work. I will recommend this book to all my colleagues."

—Catherine M. Casserly, senior partner, The Carnegie

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Foundation for the Advancement of Teaching "As you read about each of the seven basic learning principles in this book, you will find advice that is grounded in learning theory, based on research evidence, relevant to college teaching, and easy to understand. The authors have extensive knowledge and experience in applying the science of learning to college teaching, and they graciously share it with you in this organized and readable book." —From the Foreword by Richard E. Mayer, professor of psychology, University of California, Santa Barbara; coauthor, *e-Learning and the Science of Instruction*; and author, *Multimedia Learning*

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