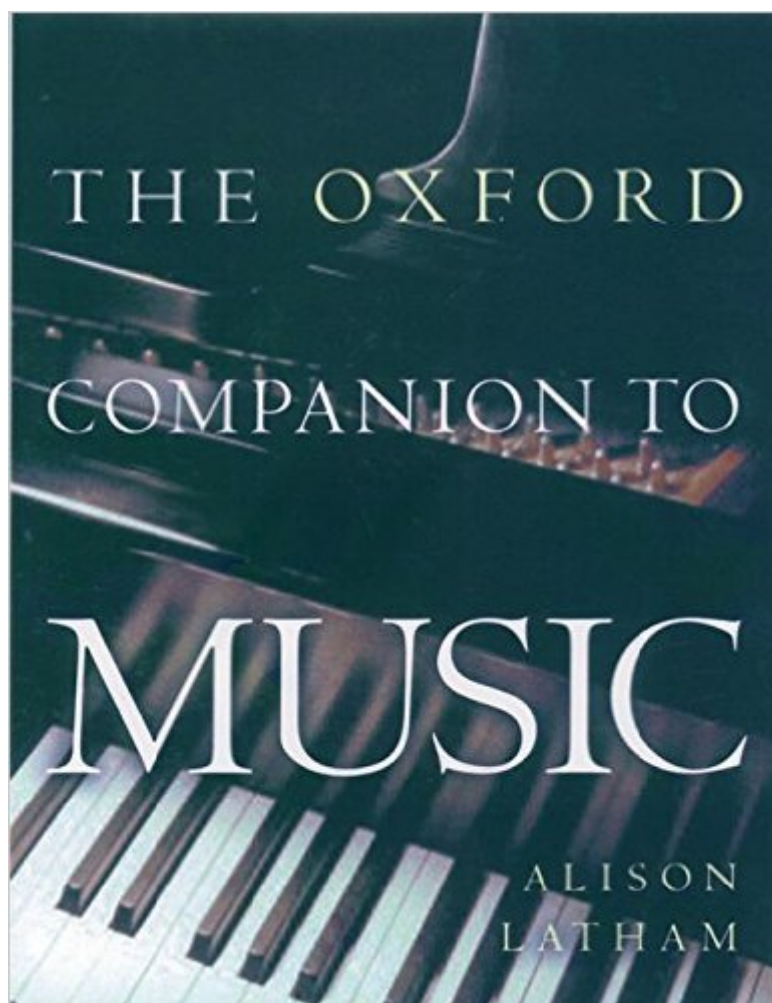


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The Oxford Companion To Music (Oxford Companions)



Synopsis

First published in 1938, The Oxford Companion to Music has been the first choice for authoritative information on all aspects of music. Now, 17 years since the last edition, the Companion is here to serve a new generation of students, teachers, performers, concert goers, record collectors, and music lovers. Completely revised and updated by a distinguished team of contributors, the Oxford Companion to Music features more than 1,000 new entries than the previous edition; more than 70 percent of the entire text is either new or entirely rewritten. Here, in articles that range from clear, concise definitions of musical ideas and terms to extended surveys of musical forms and styles, is authoritative coverage of virtually every musical subject. Embracing the world of music in all its variety--including jazz, popular music, and dance--the Companion offers a concentrated focus on the Western classic tradition, from the Middle Ages to the present day. More than 8,000 articles sweep across an extraordinary range of subjects: composers, performers, conductors, individual works, instruments and notation, forms and genres. From the study of music--theory, aesthetics, scholarship--to the way it is performed and disseminated, the Companion provides comprehensive, accessible coverage of music in all its artistic, historical, cultural, and social dimensions. Comprehensive, authoritative, up-to-date, and designed throughout for clarity and accessibility, the new Oxford Companion to Music, like every edition before it, will immediately become an indispensable resource for all who wish to enrich their love and knowledge of music.

Book Information

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Customer Reviews

Hopefully, you've already carefully read David A. Kemp's prior (January 2005) review in this same thread. Allow me here to append several of my own thoughts to Mr. Kemp's most highly commendable discussion. [As I write these words, I have, at hand, a public-library copy of this mercilessly cut, bare-bones, one-volume, 2002 edition, as well as my own recently purchased, pristine copy of its splendidly illustrated, thoroughgoing antecedent: the two-volume, 1983 New Oxford Companion to Music (ISBN: 0193113163).]Considering that you can still obtain a used set of the bountifully illustrated two-volume, 1983 edition via Marketplace sellers (not to mention competing used-book sellers), why would you settle for this essentially UNILLUSTRATED, significantly ABRIDGED, one-volume edition? [However, be forewarned: based on my own recent shopping experience, some/many of those "marketplace" sellers who've listed their wares under the "two-volume" heading are--presumably inadvertently--selling NOT *both* volumes but just the first or the second. Therefore, you'd be prudent NOT to place your order till after you've ascertained from the seller that BOTH volumes will actually be shipped!]But even supposing you're not the least bit moved by "pictorial" content per se and all you care about are the textual attributes of the respective editions, I'd advise you not to be under the illusion that this 2002 edition necessarily constitutes a more useful text today. Consider the following example: If you look up the article on "Handel" in both the 1983 edition and this 2002, you'll readily notice the 2002 version of that article has been only *slightly* revised--primarily insofar as there's now--at least marginally--LESS content than there was in the 1983 edition!

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