

Norton History Of Western Music Sixth Edition

"Like the other volumes in the series, *Music in the Renaissance* brings a fresh perspective to the study of music by emphasizing social, cultural, intellectual, and political contexts of the music. Richard Freedman looks far beyond the notes on the page or the details of composers' lives to embrace audiences, performers, institutions, and social settings. For example, the text shows how new technologies of music printing in the Renaissance permitted composers to align notation with sound, causing audiences accustomed to aural transmission to rethink the concept of a musical work."--Résumé du site web de l'éditeur.

Medieval music in its cultural, social, and intellectual contexts. Margot Fassler's *Music in the Medieval West* imaginatively reconstructs the repertoire of the Middle Ages by drawing on a wide range of sources. In addition to highlighting the ceremonial and dramatic functions of medieval music (both sacred and secular), she pays special attention to the exchange of musical ideas, the development of musical notation and other methods of transmission, and the role of women in musical culture. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Charles Ives is widely regarded as the first great American composer of classical music. But listening to his music is an adventure—hearing how a piece begins may not prepare you for what comes next, or how it ends. Knowing one Ives piece may not prepare you for another. Award-winning music historian J. Peter Burkholder provides an introduction to the composer's diverse musical output and unusual career to readers of any background, discussing about forty of the best and most characteristic pieces framed with biographical sketches. Burkholder shows how Ives mastered each tradition he encountered, from American popular music to classical European genres, from Protestant church music to his own unique experimental idiom, and then interwove elements from all these traditions in the astonishing works of his maturity. Listening to Charles Ives contains compelling walkthroughs of select pieces and ultimately reveals that there is an Ives piece for everyone.

The Norton Recorded Anthology of Western Music offers dynamic performances by great artists of every work in the Norton Anthology of Western Music.

This volume shows Charles Ives in the context of his world in a number of revealing ways. Five new essays examine Ives's relationships to European music and to American music, politics, business, and landscape. J. Peter Burkholder shows Ives as a composer well versed in four distinctive musical traditions who blended them in his mature music. Leon Botstein explores the paradox of how, in the works of Ives and Mahler, musical modernism emerges from profoundly antimodern sensibilities. David Michael Hertz reveals unsuspected parallels between one of Ives's most famous pieces, the *Concord Piano Sonata*, and the piano sonatas of Liszt and Scriabin. Michael Broyles sheds new light on Ives's political orientation and on his career in the insurance business, and Mark Tucker shows the importance for Ives of his vacations in the Adirondacks and the representation of that landscape in his music. The remainder of the book presents documents that illuminate Ives's personal life. A selection of some sixty letters to and from Ives and his family, edited and annotated by Tom C. Owens, is the first substantial collection of Ives correspondence to be published. Two sections of reviews and longer profiles published during his lifetime highlight the important stages in the reception of Ives's music, from his early works through the premieres of his most important compositions to his elevation as an almost mythic figure with a reputation among some critics as America's greatest composer.

A History of Western Music Norton Anthology of Western Music Concise History of Western Music W. W. Norton

The most student-friendly music history text available, now with Total Access.

Nineteenth-century music in its cultural, social, and intellectual contexts. *Music in the Nineteenth Century* examines the period from the Congress of Vienna in 1815 to the advent of Modernism in the 1890s. Frisch traces a complex web of relationships involving composers, performers, publishers, notated scores, oral traditions, audiences, institutions, cities, and nations. The book's central themes include middle-class involvement in music, the rich but elusive concept of Romanticism, the cult of virtuosity, and the ever-changing balance between musical and commercial interests. The final chapter considers the sound world of nineteenth-century music as captured by contemporary witnesses and early recordings. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense--as sounds notated, performed, and heard--focusing not only on composers and works, but also on broader social and intellectual currents.

Charles Ives is famous for using borrowed material in his music. Almost two hundred individual works or movements, spanning his entire career and representing more than a third of his output, incorporate music by other composers or from his own previous work. In this book, the eminent Ives scholar J. Peter Burkholder identifies the different kinds of "quotations" in Ives's music, explores the complex musical, aesthetic, and psychological motivations behind the borrowings, and shows the purpose, techniques, and effects that characterize each one. Burkholder catalogues fourteen distinct ways that Ives borrowed, ranging from direct quotation to paraphrase, variation, collage, modeling, and stylistic allusion. Arguing that these borrowing procedures were compositional strategies, he provides a new perspective on Ives's process of composition. In addition, by tracing the development of Ives's borrowing practices through his career, he contributes to an understanding of the composer's stylistic evolution. And by showing how much of Ives's music uses borrowing procedures that are common to many composers, he reveals that Ives is not as far removed from the classic-romantic tradition as has been thought. Finally, Burkholder's comprehensive treatment of Ives's borrowing techniques offers a new perspective on the entire field of musical borrowing.

When Simon Majumdar hit forty, he realized there had to be more to life than his stable but uninspiring desk job. As he wondered how to escape his career, he rediscovered a list of goals he had scrawled out years before, the last of which said: Go everywhere, eat everything. With that, he had found his mission -- a yearlong search for the delicious, and curious, and the curiously delicious, which he names *Eat My Globe* and memorably chronicles in these pages. In Majumdar's world, food is everything. Like every member of his family, he has a savant's memory for meals, with instant recall of dishes eaten decades before. Simon's unstoppable wit and passion for all things edible (especially those things that once had eyes, and a face, and a mom and a pop) makes this an armchair traveler's and foodie's delight -- Majumdar does all the heavy lifting, eats the heavy foods (and suffers the weighty consequences), so you don't have to. He jets to thirty countries in just over twelve months, diving mouth-first into local cuisines and cultures as different as those of Japan and Iceland. His journey takes him from China, where he consumes one of his "Top Ten Worst Eats," stir-fried rat, to the United States, where he glories in our greatest sandwiches: the delectable treasures of

Katz's Delicatessen in Manhattan, BBQ in Kansas and Texas, the still-rich po' boys of post-Katrina New Orleans. The meat of the story -- besides the peerless ham in Spain, the celebrated steaks of Argentina, the best of München's wursts as well as their descendants, the famous hot dogs of Chicago -- is the friends that Simon makes as he eats. They are as passionate about food as he is and are eager to welcome him to their homes and tables, share their choicest meals, and reveal their local secrets. Also a poignant memoir, *Eat My Globe* is a life told through food and spiced with Majumdar's remembrances of foods past, including those from his colorful childhood. (Raised in Northern England, he is the son of a fiery Welsh nurse and a distinguished Bengali surgeon.) A captivating look at one man's passion for food, family, and unique life experiences, *Eat My Globe* will make you laugh -- while it makes you hungry. It is sure to satiate any gastronome obsessed with globetrotting -- for now.

The music of the twentieth and twenty-first centuries in its cultural, social, and intellectual contexts. Joseph Auner's *Music in the Twentieth and Twenty-First Centuries* explores the sense of possibility unleashed by the era's destabilizing military conflicts, social upheavals, and technological advances. Auner shows how the multiplicity of musical styles has called into question traditional assumptions about compositional practice, the boundaries of music and noise, and the relationship among composer, performer, and listener. He also shows how composers and their works have played important roles in defining ideas of nation, race, and gender, and thus in shaping the modern world for better and worse. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Concise History of Western Music combines Grout and Palisca's uncompromising reliability, scope, and respect for the narrative, while offering many more pedagogical aids, such as chapter preludes and postludes; "Etudes," excursions that explore the material more deeply than the main text; and "Windows," boxed discussions of special topics.

Eighteenth Century Music in its cultural, social, and intellectual contexts. John Rice's *Music in the Eighteenth Century* takes the reader on an engrossing Grand Tour of Europe's musical centers, from Naples, to London, Berlin, Vienna, Prague, and St. Petersburg —with a side trip to the colonial New World. Against the backdrop of Europe's largely peaceful division into Catholic and Protestant realms, Rice shows how "learned" and "galant" styles developed and commingled. While considering Mozart, Haydn, and early Beethoven in depth, he broadens his focus to assess the contributions of lesser-known but significant figures like Johann Adam Hiller, Francois-André Philidor, and Anna Bon. *Western Music in Context: A Norton History* comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense—as sounds notated, performed, and heard—focusing not only on composers and works, but also on broader social and intellectual currents.

Over 400 entries review the lives and careers of outstanding women who died between 1951 and 1975, presenting basic data on ancestry, education, and marital status

The definitive survey, combining current scholarship with a vibrant narrative. Carefully informed by feedback from dozens of scholars, it remains the book that students and teachers trust to explain what's important, where it fits, and why it matters. Peter Burkholder weaves a compelling story of people, their choices, and the western musical tradition that emerged. From chant to hip-hop, he connects past to present to create a context for tomorrow's musicians.

A brief history of western classical music which will appeal to all music lovers.

Ideas and Styles in the Western Musical Tradition, Fourth Edition, explores the conceptual frameworks that have shaped musical development from antiquity to the present. In a lively narrative that prompts readers to think both critically and creatively, Douglass Seaton uses historical documents from thinkers, artists, and musicians to add rich detail to the compelling story of Western music. This brief and accessible narrative of music history features numerous works of art, literature, and music that immerse students in the historical and intellectual contexts of musical styles. The thoroughly updated and revised fourth edition offers:

- New pedagogy including chapter-opening summaries and outlines; marginal cues to identify key ideas in each paragraph; and extended excerpts from key historical texts
- Increased and balanced coverage of women's roles in music history, ranging from discussions of key composers and performers like Isabella d'Este and Fanny Hensel to women's important roles as patrons
- A custom score anthology drawn from the *Oxford History of Western Music* offers students full scores and analysis for key works from the text
- A more user-friendly design makes it easier for students to quickly locate key information
- Updates to the narrative throughout, including the most recent research findings along with updates to the reception of key works

A description of urban life from a body sense perspective spans 2,500 years through ancient Athens, Hadrian's Rome, medieval and revolutionary Paris, Renaissance Venice, Edwardian London, and contemporary New York

A concise anthology featuring a wide range of medieval music. *Anthology for Music in the Medieval West*, part of the *Western Music in Context* series, is the ideal companion to *Music in the Medieval West*. Forty-four carefully chosen works—including plainchant, the earliest experiments in polyphony, excerpts from Latin liturgical dramas, and the elaborate polyphony of the fourteenth century—offer representative examples of the music of the period. Commentaries following each score present a careful analysis of the music, and online links to purchase and download recordings make listening easier than ever.

More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, *Orientalism* remains one of the most important books written about our divided world.

A "you are there" guide to masterpieces of Western music. *Music Then and Now* offers a vivid introduction to Western music by focusing on 28 works in-depth. Its "you are there" approach--demonstrated by each chapter's rich historical and cultural context--engages students in the excitement of hearing the music as original audiences did when the music was first performed. Covering all historical periods and genres, the book gives students all the tools they need for close listening. And with Total Access, every new copy of the book includes access to the ebook, streaming music, dynamic Author Videos, and other online listening tools.

History and criticism of western music with chronologies and bibliographies following each chapter.

Companion to *Music in the baroque*.

Singing and Wellbeing provides evidence that the benefits of a melodious voice go far beyond pleasure, and confirms the importance of singing in optimum health. A largely untapped resource in the health care professions, the singing voice offers rewards that are closer than ever to being fully quantified by advances in neuroscience and psychology. For music, pre-med, bioethics, and medical humanities students, this book introduces the types of ongoing research that connect behaviour and brain function with the musical voice.

The first in-depth biography of Nipsey Hussle, the hip hop mogul, artist, and activist whose transformative legacy inspired a generation--before he was tragically shot down in the very neighbourhood he was dedicated to building up.

Traces the currents that have shaped the development of music in the twentieth century and discusses the contributions of such composers as Mahler, Debussy, Stockhausen, Vaughan Williams, Bartok, and Stravinsky

Looks at the most important facts for each major period of western music history, from ancient times, through the Middle Ages and the Renaissance to the present day. The book should offer students enough information to gain an understanding of musical development without overwhelming them.

The ultimate resource for teaching any music history course

A network is a mathematical object consisting of a set of points that are connected to each other in some fashion by lines. It turns out this simple description corresponds to a bewildering array of systems in the real world, ranging from technological ones such as the Internet and World Wide Web, biological networks such as that of connections of the nervous systems, food webs or protein interactions, infrastructural systems such as networks of roads, airports or the power-grid, to patterns of social and professional relationships such as friendship, sex partners, network of Hollywood actors, co-authorship networks and many more. Recent years have witnessed a substantial amount of interest within the scientific community in the properties of these networks. The emergence of the internet in particular, coupled with the widespread availability of inexpensive computing resources has facilitated studies ranging from large scale empirical analysis of networks in the real world, to the development of theoretical models and tools to explore the various properties of these systems. The study of networks is broadly interdisciplinary and central developments have occurred in many fields, including mathematics, physics, computer and information sciences, biology and the social sciences. This book brings together a collection of cutting-edge research in the field from a diverse array of researchers ranging from physicists to social scientists and presents them in a coherent fashion, highlighting the strong interconnections between the different areas. Topics included are social networks and social media, opinion and innovation diffusion, biological and health-related networks, language networks, as well as network theory, community detection, or growth models for Complex Networks.

The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

"Is there a moment in history when a work receives its ideal interpretation? Or is negotiation always required to preserve the past and accommodate the present? The freedom of interpretation, Charles Rosen suggests in these sparkling explorations of music and literature, exists in a delicate balance with fidelity to the identity of the original work. Rosen cautions us to avoid doctrinaire extremes when approaching art of the past. To understand Shakespeare only as an Elizabethan or Jacobean theatergoer would understand him, or to modernize his plays with no sense of what they bring from his age, deforms the work, making it less ambiguous and inherently less interesting. For a work to remain alive, it must change character over time while preserving a valid witness to its earliest state.

John Walter Hill's highly anticipated text presents a broad survey of the music of Western Europe from 1580 to 1750.

This first comprehensive history of musical instruments, this book ranges from prehistoric times to the 20th century. It traverses five continents and every stage of evolution, from primitive rattles and bull-roarers to the electric organ. Author Curt Sachs, one of the world's most distinguished musicologists, combines rich scholarship with personal insight in a remarkable fusion of music, anthropology, and the fine arts. Beginning with the earliest manifestations of rhythm, Sachs explores the association of sound with primitive rites of fertility, life, death, and rebirth. He traces the evolution of folk and ritual instruments to tools of entertainment and art, the rise of a professional class of singers and musicians, and the musical revolution that flowered during the Renaissance. Sachs chronicles the foundation of the modern orchestra during the baroque period and its subsequent development, concluding with the modern-day rise of electric and jazz instruments. A pleasure to read as well as a valuable resource, this classic work is enhanced with 24 plates and 167 illustrations.

This book is designed to serve as a practical guide to music handwriting and music-writing procedures.

This update to Barbara Hanning's concise survey aligns it with the Eighth Edition of the Norton Anthology of Western Music and supports your students with a more robust media package. New resources include Audio Timelines, tutorials to help build music history skills, and adaptive activities to reinforce concepts.

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