

Chapter 1 : List of music styles - Wikipedia

Musical Arts and Styles by William Fleming, Frank Macomber. Univ Pr of Florida. Used - Good. Shows some signs of wear, and may have some markings on the inside.

Style inspiration was all around, from the musicians and attendees down to the set up of the stages and bars. As the last glimpse of summer slipped past us, Grandoozy gave attendees the opportunity to celebrate one last weekend of hot weather styles while also looking ahead to fall. Men and women sported a variety of eclectic outfits to initiate the seasonal transition and express their individuality. Wardrobe staples like Doc Martens, jumpsuits and bandanas were mixed with trendy statement pieces such as fishnets, chunky jewelry and even fans to add some flare. Hair was held down with hats or pulled up high with scrunchies to beat the heat. We put together some of our favorite Grandoozy looks to get inspired for your next event, whether it be a festival or a night out with your squad. Peyton Linafeoter wore a plaid skirt, fishnets and Doc Martens. Peyton Moody paired a Free People skirt with a top from a boutique in Hawaii. Rachel Roller paired her Lack Of Color hat with a metallic jumpsuit. She was excited to find one of her favorite Australian brands at Midnight Rambler, as she lived in Australia for a while. Cami Blease was in Free People. RJ Nicks styled an orange floral orange shirt with Persol sunglasses and Vans. Ana Muray rocked a breezy yellow dress, black Doc Martens and round sunglasses. Kayla Gravelle found her bolo from an Etsy shop which went perfectly with her floral top. Mariah Gallegos sported a yellow Kodak top and denim skirt. Madeline Yerks wore a red bandana and a sparkly top which she cut herself. Betsy Randall went for a red and black look and attached a Grandoozy pin to her fanny pack. Amanda Andrews wore a chic black, red and white romper with a clear and white bag. Angie and Matt Sayers wore denim with a laid-back vibe. Stefania Alimonos wore a black button-down dress with purple Doc Martens. Alice Beilfuss found her frog-print skirt from Beatnix, a store in Chicago. Tiffini Randall paired a black leather bustier with a yellow fan from Taiwan. Chandler Yunker went for a western look in her nude matching set with a star bandana and cowboy hat. Leah Zadel was starry-eyed in a Vicki Dolls jumpsuit and space buns. Elizabeth Zadel rocked the jumpsuit and belt bag trends. Ashley Wiertzema wore pink satin shorts and a floral mesh top. Jackie Fitzpatrick went for an all-black ensemble. Tony Salvino played with colors with a tie-dyed top and rainbow reflective fanny pack. Lauren Antonoff rocked a sparkly jumpsuit from Endless Rose and bright blue sneakers.

Chapter 2 : Music and Dance in French Culture | Culture x Tourism

Music, art concerned with combining vocal or instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony.

Overview One of the most iconic images of Spain is that of a Flamenco dancer in her traditional, frilly dress. Although Flamenco is without doubt the most famous of Spanish dance styles, it is most certainly not the only one. Many of these dances originated as folk dances and were later choreographed, in order to standardise and preserve them. Spanish Dance Spanish dance has always been famous over the centuries as Spain is an example of a country where the art of dance has been developed extensively. So much so, that dance could be said to be the national art of Spain. Spanish dance is also a resilient art form as it is intangible. This means it was protected from destruction by many forces such as the Visigoths, who destroyed buildings and books during their stay in the Spanish peninsular. During these turbulent centuries, dance was used to commemorate battles and wars as well as more personal subjects such as love and loss. The Moors, unsurprisingly after their seven hundred year long stay in Spain, also helped to strengthen and enrich Spanish dances. In the 15th Century, many Spanish regions began to form their own styles of dance which led to a huge collection of distinct forms of dance. Together with hybrid dances, where two distinct styles had mixed together, there were over two hundred separate dance styles in the region of Catalonia alone during the 15th Century. With the expansion of the Spanish empire, many of the Spanish colonies began developing their own styles of dance based on those performed by the Spanish men and women. The Philippines is an excellent example of this as they still dance some of the old Spanish folk dances, albeit with a little bit of a twist. For example, while the Spanish Fandango would often be danced with castanets, the philippino version of the dance is danced with candles carried in small glasses. The 18th Century, or the period of Enlightenment under the Bourbon Kings, was a time where Spain made substantial progress. It was also the century where Spanish dance was at its peak and where the Spanish dances that we can recognise today grew in popularity. Later in Spanish history, the gitano gypsy influence became the strongest factor in the creation and evolution of dance in Spain. The gypsies arrived in Spain during the Baroque period and it is thanks to them that we now have Flamenco. However as Flamenco became more and more popular on the international and national stage, regional dances from the early centuries suffered. No more so than under the dictatorship of General Francisco Franco , who banned anything that could be consider regional or threatening to his idea of a traditional Castilian Spain. Yet, Spanish dance still thrives today, in all of its forms, and is still continuing to evolve. Many people also learn some of the less widespread dances as an introduction to the complex steps used in Flamenco. The Sevillanas for example are much simpler and so are great for beginners. Furthermore, practising these Spanish dances is a great way to meet new friends and learn the Spanish language.

Chapter 3 : THE CLASSICAL PERIOD ()

Exploring the natural relationship between music and other arts, the authors link music to poetry through the art of song, to dance through ballet, to drama through opera, to literary and visual imagery through programme music, to architecture through the settings of musical performances.

The range of musical phenomenon in India extends from simple melodies to what is one of the most well-developed "systems" of classical music in the world. There are references to various string and wind instruments, as well as several kinds of drums and cymbals, in the Vedas. Some date the advent of the system of classical Indian music to Amir Khusro. Muslim rulers and noblemen freely extended their patronage to music. The great poet-saints who chose to communicate in the vernacular tongues brought forth a great upheaval in north India and the Bhakti or devotional movements they led gained many adherents. The lyrics of Surdas, Tulsidas, and most particularly Kabir and Mirabai continue to be immensely popular. By the sixteenth century, the division between North Indian Hindustani and South Indian Carnatic music was also being more sharply delineated. Classical music, both Hindustani and Carnatic, may be either instrumental or vocal.

Hindustani Gharanas There is a rich tradition of Gharanas in classical Hindustani music. The music Gharanas are also called styles. These schools or Gharanas have their basis in the traditional mode of musical training and education. Every Gharana has its own distinct features. Hindustani School Hindustani classical music is an Indian classical music tradition. It originated in North India around 13th and 14th centuries. In contrast to Carnatic music, the other main Indian classical music tradition from South India, the Hindustani classical music was not only influenced by ancient Hindu musical traditions and Vedic philosophy but also by the Persian elements. Music Glossary Achal Swaras are the fixed swaras of the seven musical notes. Sa and Pa are the achal swaras of the Indian classical music. The term Arohi, also known as Arohana and Aroh, is used to define the ascending melody in music. The Sitar has a long neck with twenty metal frets and six to seven main cords. Below the frets of Sitar are thirteen sympathetic strings which are tuned to the notes of the Raga. A gourd, which acts as a resonator for the strings is at the lower end of the neck of the Sitar. Carnatic Music Carnatic music or Carnatic sangeet is the south Indian classical music. Carnatic music has a rich history and tradition and is one of the gems of world music. Hindi film industry, popularly known as Bollywood, along with Indian regional film industries, produces thousands of films a year, most of which are musicals and feature elaborate song and dance numbers. Indian Fusion Music Fusion is not a very old trend in Indian music. Indian fusion music came into being with rock and roll fusions with Indian music in the s and s. Ghazals Ghazal is a common and popular form of music in Indian and Pakistan. Strictly speaking, it is not a musical form at all but a poetic recitation. However, today it is commonly conceived of as an Urdu song whose prime importance is given to the lyrics. Ghazal traces its roots in classical Arabic poetry. Folk Music India is a land of cultural diversities. Every region in India has its own form of folk music. This rich tradition of folk music is very much alive in not just rural India, but also in some metros. Though one may say that music has acquired a totally different definition with the arrival of pop culture and new age cinema, there are many who would beg to differ. Shayari Shayari or rhyming poetry basically comprises of a couplet known as Sher. This is the way that this unique and beautiful form of poetry derives the name Sher O Shayari. Most of the forms of Shayari are found in the Urdu language. However, one may find Shero Shayari in Hindi, Punjabi, etc. Pandit Shivkumar Sharma Pandit Shivkumar Sharma is a very famous classical musician who has acquired international fame by playing the classical instrument, Santoor. The Santoor is a trapezoid-shaped hammered dulcimer often made of walnut wood and has 72 strings, which are struck with two delicate carved wooden mallets. He was born on 9th March, and showed much interest in tabla since a very young age. This child prodigy started touring by the time he was twelve and started to perform at concerts and gain much recognition and fame. Shyam Shankar, his father, was a barrister. He had an elder brother Uday Shankar who was a famous Indian classical dancer. Indian Classical Singers The art of classical singing is being practiced in the Indian subcontinent since ages. The art is popular, not as a form of entertainment, but as a means of connecting with the Divine Being. Infact, it is considered as one of the basic ways through which a human

being can connect with God. Some of these Ragas are said to have a divine quality in them, which helps an individual in meditating. In this section, we have provided a brief biography of the famous classical singers of India. Indian Singers Indian subcontinent is home to some of the best talents in every field, be it music, singing, painting, acting, and so on. These famous personalities have made the country proud at not only the national, but also international level. They have taken the rich art and culture of India beyond geographical boundaries. Special mention needs to be given in case of Indian singers, who have made Indian music famous throughout the world. Their soothing voice and poignant performance has stirred many hearts. This section gives a list of popular singers of India.

An examination of the historical styles of music and its companion arts. The authors maintain that music is not performed or apprehended in a vacuum - thus a perspective on the related arts is.

In the middle of the eighteenth century, contemporaneous with the mature years of Bach and Handel, a new musical style developed that is known as Rococo or preclassical style. This style is most evident in keyboard and orchestral music, but it is mentioned here because it represented a transition from the Baroque to the Classical era, occurring between and In the world of painting, Rococo style is characterized by delicate colors, many decorative details, and a graceful and intimate mood. Similarly, music in the Rococo style is homophonic and light in texture, melodic, and elaborately ornamented. In France, the term for this was style galant gallant or elegant style and in Germany empfindsamer stil sensitive style. Bach and Johann Christian Bach , in Germany, were important composers of music in the Rococo style. In the second half of the eighteenth century, a reaction against Rococo style occurred. There were objections to its lack of depth and to the use of decoration and ornamentation for their own sake. This led to the development of Classical style. The Classical period itself lasted from approximately to The name classical is applied to the period because in art and literature, there was keen interest in, admiration for, and emulation of the classical artistic and literary heritage of Greece and Rome. Intellectually, this era has also been labeled the Age of Enlightenment. Philosophers such as Rousseau, Voltaire, and Montesquieu wrote of the value of the common person and the power of human reasoning in overcoming the problems of the world. This revolution in thinking inevitably led to conflict between the old order and new ideas. The French and American revolutions in the last quarter of the eighteenth century were stimulated by this new attitude. The musical scene in the classical period reflected the changes occurring in the society in which the music was being written. This was the first era in music history in which public concerts became an important part of the musical scene. Music was still being composed for the church and the court, but the advent of public concerts reflected the new view that music should be written for the enjoyment and entertainment of the common person. Unlike the Renaissance or Baroque eras, which included many important composers and trends, the choral music of the classical era was dominated by three composers: For the first time, during the Classical period most of the important stylistic advances that occurred can be observed most clearly in the instrumental forms: Church music tended to be more conservative than secular compositions, which also helps to explain why stylistic innovations were seen most clearly in instrumental music but were less prevalent in the choral music of the period. Choral and instrumental forms overlapped during the Classical period to an unprecedented degree. Forms developed in the instrumental area were appropriated and used to good effect in choral music. Sonata allegro form, for example, often found in sonata or symphony movements, is also used in sections of classical masses. Beethoven included choral sections in two instrumental works, his Choral Fantasia and the Ninth Symphony. This period in music history is sometimes referred to as "the Viennese Classic period," and it was centered in Vienna. Beethoven, Haydn, and Mozart, though none was a native Viennese, all worked in Vienna for significant periods in their careers. Although Vienna was the focal point for musical activity of the period, classical music is not parochial but universal in spirit and in style. Important Forms Important forms of choral music during the classical period included the following: The mass continued to be an important form for each of the three primary Classical composers. During the Classical period, masses involved orchestra, soloists, and choir in a fully integrated work, utilizing organizational principles derived from instrumental forms. This concise treatment of the mass text may consist of strictly delimited development, simultaneous setting of several lines of text, or the omission of certain sections of the mass. In a broader sense, however, the term refers to a more elaborate and extended musical treatment of the mass text than that employed in the Missa Brevis. The Baroque oratorio tradition, begun by Carissimi and culminating in the works of Handel, was continued in the Classical period primarily by Haydn, who wrote two oratorios, The Creation and The Seasons, which have remained an important part of the choral repertoire. Mozart wrote two settings of this service each of which includes psalms and the Magnificat, written for choir, quartet of soloists, and orchestra. A symphony which

includes sections written for choir and orchestra. Franz Joseph Haydn was born in the Rohrau, Austria, in 1732. At age eight he was accepted as a choirboy at St. Stephen's Cathedral in Vienna. When he left St. Stephen's, he worked briefly as musical director for Count Morzin, and in 1761 was employed as assistant music director and then music director for the Esterhazy family, residing at their estate. He remained with the Esterhazys for nearly thirty years, until 1790. During the last decade of the eighteenth century, Haydn made two trips to London. He had been hired by Johann Peter Salomon to compose and conduct six symphonies for his first trip and six for his second. Upon his return to Vienna in 1795, Haydn composed some of his most significant choral music. In his later years, Haydn was a celebrity whose works were widely recognized and appreciated, in contrast to the decades spent in the relative isolation of the Esterhazy estate. He died in Vienna in 1809.

Wolfgang Amadeus Mozart was born in Salzburg, Austria, in 1756. At the age of six, he could play the harpsichord and violin, compose, and performed in Munich and Vienna. Between the ages of six and fifteen, Mozart was taken on tours of Europe and England, organized by his father, Leopold Mozart, a Salzburg court composer. Although he was away from home more than half of the time, he produced a steady stream of compositions during this period. In 1781, Mozart left Salzburg and moved to Vienna, teaching, concertizing, traveling, and continuing to compose constantly. In contrast to Haydn, who worked in the isolation and relative obscurity of the Esterhazy estate for many years and then became an international celebrity in his sixties, Mozart was thrust into international prominence as a child and encountered decreasing public acceptance of his music when he was an adult. He received a commission that resulted in the composition of *The Magic Flute*. He was also visited by a representative of a Count Walsegg, who commissioned a requiem. Mozart may have believed he was writing a requiem for himself.

Ludwig van Beethoven was born in Bonn, Germany, in 1770. He came to Vienna in 1792, where he studied with Haydn and Albrechtsberger. His first public performances in Vienna as a pianist and composer came in 1795. Beethoven protested against the patronage system that bound musicians to the service of an employer. Increasingly deaf, Beethoven eventually was forced to retire from public performance and to concentrate on composition. Beethoven was primarily a composer of instrumental music, and it is in his symphonies, piano music, and string quartets that the transition from Classic to Romantic style is most clearly discernible. Nevertheless, his choral music is an important part of the repertoire, and his *Mass in D Major*, the *Missa Solemnis*, is one of the monuments of Western musical tradition.

Classical Style Music from the Classical period is distinctive in style from what preceded and followed it. Some of the questions related to performance practice in Renaissance and Baroque music are less complex because at this point in Music history we have much clearer and more explicit indications from the composer concerning the tempo, dynamics, and expressive qualities of the Music under consideration. Moreover, there have been public performances of this repertoire from the time of its composition to the present. This is both a help and a hindrance in light of the fact that through the last two centuries, certain Romantic conventions have become an accepted part of the performance of this music, and they are not always appropriate to authentic Classical style. This same Problem of inappropriate performance conventions added during the Romantic period exists with Baroque repertoire and, to a lesser extent, music from the Renaissance. Classical choral music tends to be more homophonic and lighter in texture than that of the Baroque. This lightness needs to pervade the choral lines. There is still rhythmic energy and drive, but without the weightiness of Baroque music. The lighter quality of Classical music also is derived from its slower harmonic movement. Baroque music, with its emphasis on vertical structure and use of figured bass and basso continuo, is characterized by frequent harmonic changes, sometimes on every beat. Classical music changes chords much less frequently, giving it a more graceful sweep and lightness of phrasing than that created by the pulsating feel of a harpsichordist realizing a Baroque figured bass part, supporting the choral singing with rapidly changing embellished chords. The keyboard part should be much less obtrusive and less highly decorated than that of a Baroque work. The choral music of the Classic period is generally conservative, and therefore often contains sections of free counterpoint, fugue, and use of continuo, reminiscent of the Baroque. This is particularly true in the music written in the early part of the period. The Classical era was an era of formality. The music was characterized by careful attention to form and by elegance and restraint. The formal structure was based on the use of thematic development and harmonic structure. The music of the Classical era is characterized by objectivity. While emotion is an important aspect

of all music, in the Classical period, emotions were carefully controlled. This control is evident in the use of dynamics and expressive differences within sections or movements of a composition. The Baroque notion of terraced dynamics, coupled with the expression of a single emotion in a given section of a composition, was replaced by the classical trait of varying the emotional content of a given movement, section, or even a measure of a piece. Dynamically speaking, this was accomplished through the use of crescendo and decrescendo.

Chapter 5 : - Musical Arts and Styles by William Fleming; Frank Macomber

Auto Suggestions are available once you type at least 3 letters. Use up arrow (for mozilla firefox browser alt+up arrow) and down arrow (for mozilla firefox browser alt+down arrow) to review and enter to select.

At first sight, it would seem as if music were a medium in its nature resistant to Realism, but that is to reckon without the obvious use that music has always made of sounds directly associated with life—church bells, hunting horns, military bands, and— Historical conceptions Music is everywhere to be heard. But what is music? A definition of music itself will take longer. Tone, moreover, is only one component in music, others being rhythm, timbre, tone colour, and texture. Electronic machinery enabled some composers to create works in which the traditional role of the interpreter is abolished and to record, directly on tape or into a digital file, sounds that were formerly beyond human ability to produce, if not to imagine. In India, music has been put into the service of religion from earliest times; Vedic hymns stand at the beginning of the record. As the art developed over many centuries into a music of profound melodic and rhythmic intricacy, the discipline of a religious text or the guideline of a story determined the structure. In the 21st century the narrator remains central to the performance of much Indian traditional music, and the virtuosity of a skillful singer rivals that of the instrumentalists. There is very little concept of vocal or instrumental idiom in the Western sense. The vertical dimension of chord structure—that is, the effects created by sounding tones simultaneously—is not a part of South Asian classical music; the divisions of an octave intervals are more numerous than in Western music, and the melodic complexity of the music goes far beyond that of its Western counterpart. Moreover, an element of improvisation is retained that is vital to the success of a performance. The spontaneous imitation carried on between an instrumentalist and narrator, against the insistent rhythmic subtleties of the drums, can be a source of the greatest excitement, which in large measure is because of the faithful adherence to the rigid rules that govern the rendition of ragas—the ancient melodic patterns of Indian music. Chinese music, like the music of India, has traditionally been an adjunct to ceremony or narrative. Confucius— bce assigned an important place to music in the service of a well-ordered moral universe. He saw music and government as reflecting one another and believed that only the superior man who can understand music is equipped to govern. Music, he thought, reveals character through the six emotions that it can portray: According to Confucius, great music is in harmony with the universe, restoring order to the physical world through that harmony. Music, as a true mirror of character, makes pretense or deception impossible. Only a few notated fragments have survived, and no key exists for restoring even these. But the Greek term from which the word music is derived was a generic one, referring to any art or science practiced under the aegis of the Muses. Music, therefore, as distinct from gymnastics, was all-encompassing. Much speculation, however, was clearly directed toward that more-restricted meaning with which we are familiar. Music was virtually a department of mathematics for the philosopher Pythagoras c. In acoustics, the Greeks discovered the correspondence between the pitch of a note and the length of a string. But they did not progress to a calculation of pitch on the basis of vibrations, though an attempt was made to connect sounds with underlying motions. Musicians are playing Greek musical instruments, including a Cretan lyra left and a bouzouki. And like Confucius he was anxious to regulate the use of particular modes. Plato was a stern musical disciplinarian; he saw a correspondence between the character of a person and the music that represented him or her. Straightforward simplicity was best. In the Laws, Plato declared that rhythmic and melodic complexities were to be avoided because they led to depression and disorder. Music echoes divine harmony; rhythm and melody imitate the movements of heavenly bodies, thus delineating the music of the spheres and reflecting the moral order of the universe. Earthly music, however, is suspect; Plato distrusted its emotional power. Music must therefore be of the right sort; the sensuous qualities of certain modes are dangerous, and a strong censorship must be imposed. Music and gymnastics in the correct balance would constitute the desirable curriculum in education. Plato valued music in its ethically approved forms; his concern was primarily with the effects of music, and he therefore regarded it as a psychosociological phenomenon. Plato, Roman herm probably copied from a Greek original, 4th century bce; in the Staatliche Museen, Berlin. Staatliche Museen zu Berlin—Preussischer

Kulturbesitz Yet Plato, in treating earthly music as a shadow of the ideal, saw a symbolic significance in the art. Aristotle carried forward the concept of the art as imitation, but music could express the universal as well. His idea that works of art could contain a measure of truth in themselvesâ€”an idea voiced more explicitly by Plotinus in the 3rd century ceâ€”gave added strength to the symbolic view. Aristotle, following Plato, thought that music has power to mold human character, but he would admit all the modes, recognizing happiness and pleasure as values to both the individual and the state. He advocated a rich musical diet. Aristotle made a distinction between those who have only theoretical knowledge and those who produce music, maintaining that persons who do not perform cannot be good judges of the performances of others. Aristoxenus , a pupil of Aristotle, gave considerable credit to human listeners, their importance, and their powers of perception. He denigrated the dominance of mathematical and acoustical considerations. For Aristoxenus, music was emotional and fulfilled a functional role, for which both the hearing and the intellect of the listener were essential. Individual tones were to be understood in their relations to one another and in the context of larger formal units. The Epicureans and Stoics adopted a more naturalistic view of music and its function, which they accepted as an adjunct to the good life. They gave more emphasis to sensation than did Plato, but they nevertheless placed music in the service of moderation and virtue. A dissenting 3rd-century voice was that of Sextus Empiricus , who said that music was an art of tones and rhythms only that meant nothing outside itself. The Platonic influence in musical thought was to be dominant for at least a millennium. Following that period of unquestioned philosophical allegiance , there were times of rededication to Greek concepts, accompanied by reverent and insistent homage e. In the 21st century the effects of Greek thought are still strongly evident in the belief that music influences the ethical life; in the idea that music can be explained in terms of some component such as number that may itself be only a reflection of another, higher source ; in the view that music has specific effects and functions that can be appropriately labelled; and in the recurrent observation that music is connected with human emotion. In every historical period there have been defectors from one or more of these views, and there are, of course, differences of emphasis. The role of music as accessory to words is nowhere more clearly illustrated than in the history of Christianity , where the primacy of the text has always been emphasized and sometimes, as in Roman Catholic doctrine , made an article of faith. In the varieties of plainchant , melody was used for textual illumination; the configurations of sound took their cue from the words. Augustine â€” ce , who was attracted by music and valued its utility to religion, was fearful of its sensuous element and anxious that the melody never take precedence over the words. Still echoing the Greeks, Augustine, whose beliefs were reiterated by St. In a private collection Martin Luther â€” was a musical liberal and reformer. But the uses he envisioned for music, despite his innovations , were in the mainstream of tradition; Luther insisted that music must be simple, direct, accessible, an aid to piety. His assignment of particular qualities to a given mode is reminiscent of Plato and Confucius. John Calvin â€”64 took a more cautious and fearful view of music than did Luther, warning against voluptuous, effeminate, or disorderly music and insisting upon the supremacy of the text. The German astronomer Johannes Kepler â€” perpetuated, in effect, the idea of the harmony of the spheres, attempting to relate music to planetary movement. He was a faithful Platonist in his prescription of temperate rhythms and simple melodies so that music would not produce imaginative, exciting, and hence immoral, effects. For another philosopher-mathematician, the German Gottfried von Leibniz â€” , music reflected a universal rhythm and mirrored a reality that was fundamentally mathematical, to be experienced in the mind as a subconscious apprehension of numerical relationships. Kepler, JohannesJohannes Kepler, oil painting by an unknown artist, ; in the cathedral of Strasbourg, France. What he distrusted most about music was its wordlessness; he considered it useful for enjoyment but negligible in the service of culture. Allied with poetry , however, it may acquire conceptual value. Georg Wilhelm Friedrich Hegel â€” also extolled the discursive faculties, saying that art, though it expresses the divine, must yield to philosophy. He acknowledged the peculiar power of music to express many nuances of the emotions. Like Kant, Hegel preferred vocal music to instrumental, deprecating wordless music as subjective and indefinite. The essence of music he held to be rhythm, which finds its counterpart in the innermost self. The elements necessary for a more comprehensive theory of its function and meaning became discernible. But philosophers whose views have been summarized thus far were

not speaking as philosophers of music. Music interested them in terms extrinsic to itself, in its observable effects; in its connections with dance, religious ritual, or festive rites; because of its alliance with words; or for some other extramusical consideration. The only common denominator to be found, aside from the recognition of different types of music, is the acknowledgment of its connection with the emotional life, and here, to be sure, is that problematic power of the art to move. The history of music itself is largely an account of its adjunctive function in rituals and ceremonies of all kinds—religious, military, courtly—and in musical theatre. Theories of musical meaning since the 19th century Before the 19th century, musicians themselves seldom were theorists, if theorist is defined as one who explicates meaning. Music theory, when it was something other than the exposition of a prevalent or emerging style, was likely to be a technical manual guiding vocal or instrumental performance, a set of directions for meeting current exigencies in church or theatre practice, or a missive advocating reforms. Prolific masters, such as Johann Sebastian Bach, produced not learned treatises but monuments of art. The 19th century saw the emergence of composer-critics Carl Maria von Weber, Robert Schumann, Hector Berlioz, Franz Liszt, versatile artists with literary proclivities who were not, to be sure, propounding comprehensive theories or systems of thought. Richard Wagner, an active theorist, presaged a new species, the composer-author. But he did little to advance music theory. He proposed a unity of music and drama Gesamtkunstwerk—a reflection of the programmatic preoccupations of 19th-century composers—but its multiplicity of musical and extramusical elements only added to the confusion of musical thought. Igor Stravinsky, Arnold Schoenberg, and other composer-authors of the 20th century were somewhat more successful in elucidating their techniques and aims. Richard Wagner, drawing by Franz von Lenbach, c. Courtesy of Richard Wagner-Gedenkstätte, Bayreuth, Germany

The concept of dynamism Ideas of music as a type of symbolism owe much to two German philosophers, Arthur Schopenhauer and Friedrich Nietzsche, who brought to the theory of music a new concept, articulated by each in different ways and in divergent terms but faithful to the same principle—dynamism. Music is closer to the inner dynamism of process; there are fewer technical and no concrete impediments to immediate apprehension, for an entire dimension of the empirical world has been bypassed. Schopenhauer looked upon Platonic ideas as objectifying will, but music is Arthur Schopenhauer, This is why the effect of music is so much more powerful and penetrating than that of the other arts, for they speak only of shadows, but it speaks of the thing itself. In contrast to Kant he accords a special efficacy to music: The effect of music is stronger, quicker, more necessary and infallible. Men have practiced music in all ages without being able to account for this; content to understand it directly, they renounce all claim to an abstract conception of this direct understanding itself. Nietzsche posed an Apollonian - Dionysian dichotomy, the former representing form and rationality and the latter drunkenness and ecstasy. For Nietzsche, music was the Dionysian art par excellence. In *The Birth of Tragedy from the Spirit of Music*, Nietzsche anticipated the 20th-century discovery that symbol making whether in dreams, myth, or art is a necessary and to some extent even automatic human activity. The rich suggestiveness and prescience of his insights embraced the concept of the symbolical analogue—the artistic function of ordering and heightening the ingredients of the actual world—and the polarities of experience symbolized in the Apollonian-Dionysian conflict itself, which Stravinsky also explored. Nietzsche gave short shrift to mathematical aspects of music, and like Schopenhauer he deprecated blatantly programmatic music that abounds in obvious imitations of natural sounds. Discerning a power in music to create myths, he looked upon mere tone painting as the antithesis of its essential character. Efforts of theorists to account for the universal appeal of music and to explain its effects have, since the 19th century, been various, contradictory, and highly controversial.

Expand your musical horizons! Hip-Hop & Rap. Hip-Hop & Rap.

Chinese music, the art form of organized vocal and instrumental sounds that developed in China. It is one of the oldest and most highly developed of all known musical systems. Indeed, any survey evokes the music of a varied, still-active civilization whose archaeological resources go back to bce and whose own extensive written documents refer to countless forms of music not only in connection with folk festivals and religious events but also in the courts of hundreds of emperors and princes in dozens of provinces, dynasties , and periods. For all the richness of detail in Chinese sources, however, it is only for the last segment of Chinese music historyâ€”from the Song dynasty â€” ce to the presentâ€”that there is information about the actual music itself. Yet the historical, cultural, instrumental, and theoretical materials of earlier times are equally informative and fascinating. This mass of information can be organized into four large chronological units: Formative period Ancient artifacts and writings Chinese writings claim that in bce the emperor Huangdi sent a scholar, Ling Lun, to the western mountain area to cut bamboo pipes that could emit sounds matching the call of the fenghuang , an immortal bird whose rare appearance signaled harmony in the reign of a new emperor. By imitating the sound of the bird, Huangdi made possible the creation of music properly pitched to harmonize his rulership with the universe. Even this symbolic birth of music dates far too late to aid in discovering the melodies and instrumental sounds accompanying the rituals and burials that occurred before the first historically verified dynasty , the Shang c. The sounds of music are evanescent, and before the invention of recordings they disappeared at the end of a performance. Archaeological digs have uncovered globular clay vessel flutes xun , tuned stone chimes qing , and bronze bells zhong , and the word gu , for drum, is found incised on Shang oracle bones turtle shells and ox bones used by rulers for ritual divination and sacrifice to obtain the grace of their ancestors. The earliest surviving written records are from the next dynasty, the Zhou â€” bce. There are occasional comments about the singing of peasant groups, which is an item that is rare even in the early historical materials of Europe. Their great variety of topics love, ritual, political satire, etc. The songs also include references to less-durable musical relics such as flutes, the mouth organ sheng , and, apparently, two types of zithers the qin and the se. Aesthetic principles and extramusical associations Despite the controversial authenticity and dates of ancient Chinese written sources, a combined study of them produces tantalizing images of courtly parties, military parades, and folk festivals, but it does not provide a single note of music. Nevertheless, in keeping with the prehistoric traditions of China, the philosophies of sages, such as Confucius Kongfuzi; â€” bce and Mencius Mengzi; c. The straightest path to this material is found in the legendary quest of Ling Lun for bamboo pipes that replicate the song of the mythical fenghuang. The charm of such a tale tends to cloud several interesting facts it contains. First, it is noteworthy that the goal of the search was to put music in tune with the universe. Music is the harmony of heaven and earth while rites are the measurement of heaven and earth. Through harmony all things are made known, through measure all things are properly classified. Music comes from heaven, rites are shaped by earthly designs. Such cosmological ideals may be not merely ancient superstitions but actually cogent insights into the cultural function of music in human societies. Confucius, as pictured in The Analects written long after his death, had a similar view of music, including a concern for the choice of music and modes proper for the moral well-being of a gentleman. It is an open question as to how much performance practice followed the admonitions and theories of the scholars, but centuries later one finds numerous pictures of the wise man standing before some natural beauties while his servant follows closely behind him carrying his seven-stringed zither qin for proper use in such a proper setting. Another point to be noted in the legend of the origin of music is that Ling Lun went to the western border area of China to find the correct bamboo. Indeed, cultures from Central and West Asia or tribal China greatly influenced the growth and change of music in imperial China. Finally, it is significant that, although the emperor in the myth was primarily concerned with locating pipes that would bring his reign into harmony with the universe, the goal was also the creation of precise, standard pitches. Tonal system and its theoretical rationalization Harmonic pitches produced by the division of strings

were known in China. The first pipe produces a basic pitch called yellow bell *huangzhong*. The choice of the primary pitch in China had extramusical as well as practical applications, for the length of the yellow bell pipe became the standard measure like a metre, and the number of grains of rice that would fill it were used for a weight measure. Thus, the pipe itself was often the property not of the imperial music department but of the office of weights and measurements. This new pitch could be produced an octave lower by constructing a separate pipe two-thirds the size of the first one. If one then continued to construct pipes alternately four-thirds and two-thirds the length of the previous ones, an entire system of 12 notes could be generated, which is, with the exception of the means of creation, acoustically and proportionately in the same relation as is found in the Greek Pythagorean system, one of the classic tuning systems that was used extensively in the West during the Middle Ages. The source of each name in the Chinese system is conjectural. In any event, Chinese classical acousticians, like contemporary Western scientists, no doubt found value in creating a professional nomenclature that was divorced from everyday speech and potentially descriptive of the nature of the object. For example, the use of bell names may relate to the gradual preference for tuned bells over pipes in the music division of the courts. A new interpretation of Chinese theory occurred in the late 20th century with the discovery of sets of 4th- and 5th-century tuned bells. Some of the bells produce two pitches and have the pitch names written at the two striking places. This information led to the development of a pitch theory in which 5 pitches are generated in a cycle of fifths, and the 7 remaining pitches are located a major third the melodic distance between the first and third pitches of the Western major scale above or below the first 4. The actual sounds produced on these ancient bells do not always match the pitch name given, but late 20th-century findings imply that it might have been possible to modulate to new pitch centres and different scales. Scales and modes For both Western and Chinese traditions, the 12 pitches are merely a tonal vocabulary from which assorted scales—specific orderings of a limited number of pitches—can be extracted and reproduced on different pitch levels. Within a set scale it is possible to emphasize a particular pitch in such a way that it seems to become the pitch centre. Such variations of pitch centre within a scale yield different modes. In the Western traditional systems most scales use seven tones that can be transposed and that contain modes. The Chinese system concentrates in a similar way on a seven-tone scale but with a five-tone core *wu sheng* plus two changing *bian* tones to accommodate transpositions of a single mode to different pitch levels as well as modulations from one mode to another. As in the Western system, modes can be constructed in Chinese music, and the scale can be transposed. Pitch names are indicated beneath each note. The mythical emperor *Huangdi*, then, seems to have founded a very thorough system. Throughout the Qin—bce and Han—bce—ce dynasties imperial systems were tuned and retuned to meet imperial and heavenly needs, and theoretical sophistications and experimentations continue on to the present day. How far back they may go in time is unknown, but in the late 20th century there were discovered stone chimes from the 2nd millennium bce that imply by their tunings that the Chinese classical tone system tradition may actually be as ancient as the legends claim. Extramusical associations of pitches within the tonal system The five core tones of Chinese scales are sometimes connected with the five elements, or *wuxing* earth, wood, metal, fire, and water, while the 12 pitches of the tonal system are connected by some writers with the months of the year, hours of the day, or phases of the moon. The 12 tones can also be found placed in two sets of six on imperial panpipes *paixiao* in keeping with the *yinyang* principle of complementary forces. Their placement is based on the generation of the pitches of each pipe by its being either four-thirds larger or two-thirds smaller than the previous one, the smaller ones being female. Classification of instruments The Chinese talent for musical organization was by no means limited to pitches. Another important ancient system called the eight sounds *ba yin* was used to classify the many kinds of instruments played in imperial orchestras. This system was based upon the material used in the construction of the instruments, the eight being stone, earth pottery, bamboo, metal, skin, silk, wood, and gourd. Stone chimes, vessel flutes, and tubular flutes are examples from the first three categories. The *zhong* bronze bells are obvious metal examples. Another ancient member of the metal category is a large, so-called bronze drum *tonggu*, which is of special interest because of its widespread archaeological distribution throughout Southeast Asia. Han dynasty military expeditions to the south report that bronze drums among southern peoples represented the spirit of rain and water and rumbled like bullfrogs. The possession of

such bronze drums or, later, gongs was, and still is, prestigious among peoples of Southeast Asia. Stringed instruments of ancient China belong to the silk class because their strings were never made of gut or metal but were made of twisted silk. Drums are skin instruments, whereas percussive clappers are wood. One of the most enjoyable members of the wooden family is the yu, a model of a crouching tiger with a serrated ridge or set of slats along its back that were scratched by a bamboo whisk in a manner recalling the various scratched gourds of Latin American dance bands. The Chinese category of gourd is reserved for one of the ancient instruments, the sheng mouth organ. Seventeen bamboo pipes are set in a gourd or sometimes in a wooden wind chest. Each pipe has a free metal reed at the end encased in the wind chest. Blowing through a mouth tube into the wind chest and closing a hole in a pipe with a finger will cause the reed to sound, and melodies or chord structures may be played. Many variants of this instrumental principle can be found in Southeast Asia, and it is not possible to know with assurance where this wind instrument first appeared. Western imitations of its sound are found in the reed organ and, later, in the harmonica and the accordion. Sheng; in the Horniman Museum, London. Courtesy of the Horniman Museum, London; photograph, J. Han dynasty 3rd century bceâ€”3rd century ce: Modern information on all these elements of music has suffered because of the destruction of many books and musical instruments under the order of Shihuangdi, the last emperor of the Qin dynasty, which was the immediate predecessor of the Han. Nevertheless, there are several survivals from the Han dynasty that give some insight into how the musical events took place. In the court and the Confucian temples there were two basic musical divisions: Dances in the Confucian rituals were divided into military wuwu and civil wenwu forms. The ensembles of musicians and dancers could be quite large, and ancient listings of their content were often printed in formation patterns in a manner analogous in principle to those of marching bands at gridiron football games in the United States today. Rubbings from Han tomb tiles show more informal and apparently very lively music and dance presentations at social affairs. The early Chinese character for dance wu implies movement by the upper body more than by the legs and feet. The folk sources of many of the songs from the Shijing and later books show that courtly musical life was not without its joyful and more personal and secular moments. The stringed instruments, notably the seven-stringed qin zither, apparently were popular as vehicles for solo music. But these actions were paralleled by an increasing influx of foreign ideas and materials. Buddhism entered China from India in the 1st century ce, whereas goods often in the form of booty and ideas came predominantly from Central Asian Gandharan, Yuezhi, and Scythian cultures along the various desert trade routes via the cities of Hotan Khotan to the south, Kucha Kuqa in the centre, and Turfan Turpan to the north. Desert ruins and Buddhist caves from this period and later reveal a host of new musical ensembles and solo instruments. Two stringed instruments of particular interest are the angle harp konghu and the pear-shaped plucked lute pipa. The harp can be traced back across Central Asia to the ancient bas-reliefs of Assyria, an ancient kingdom located in what is now southeastern Turkey and northern Iraq. A delightful symbol of the long-term musical and commercial value of such a plucked lute is found on a 10th-century clay statue of a caravan Bactrian camel with two different styles of pipa tied to the saddle post on top of the rest of the cargo. New percussion instruments are evident in the celestial orchestras seen in Buddhist iconography. One apparent accommodation between old Chinese and West Asian tradition is the fangxiang, a set of 16 iron slabs suspended in a wooden frame in the manner of the old sets of tuned stones. Gongs related to the present-day Chinese luo, with its slightly convex face, seem to have entered the Chinese musical scene before the 6th century from South Asia, while the cymbals bo may have come earlier from India via Central Asian groups. One of the most sonorous Buddhist additions was a bronze bell in the form of a basin daqing that, when placed rim-up on a cushion and struck on the rim, produces a tone of amazing richness and duration. The clappers were sounded by compressing them quickly between the hands. Variants of this Zhou dynasty instrument are still heard in Japan and Korea as well as in China. Not all the new influences in China came via religious or trade activities. During the Six Dynasties period â€” ce, which followed the dissolution of the Han dynasty, China was rent by internal strife and border wars. The constant confrontations with the Tatars of the north caused an increased interest in the musical signals of the enemy via drums, trumpets, and double reeds.

Chapter 7 : Arts and Music Unit: Musical Genres - BrainPOP

Although Hawaii's own musical styles have always been favorites, its people have also embraced music from the outside world. Jazz became so popular on the Hawaiian islands, there is an annual festival held for this music genre on the islands.

Gothic architectural style may be the predominant type of the architecture of France. This style finds expressions on several churches and basilicas. Music and dance of France is yet another interesting area where France excels. France travel guide highlights important achievements within this field. Indigenous folk music has rendered a nearby flavor towards the music and dance of France. The hurdy gurdy is easily the most popular indigenous guitar. This oval shaped instrument is relying on a mixture of a violin along with a piano accordion. Some keys along with a moveable bridge creates melodious tunes. Playing this instrument requires many years of practice. The culture of music is really rich in France that each region features its own music, such as the Corsican Polyphonic style of singing that is performed in perfect harmony through the male singers, however in this case a minimum of three singers are needed. Music and dance of France has further been enriched through the influences of Africa, Latin America and Asia. The folk tunes of these continents have added the requisite fizz to create the music of France as dynamic because the country itself. Because of so many different inputs, culture of France leaves its mark about the overall cultural scenario of Europe. Cultural Music of France French music history goes back to organum within the 10th century, then the Notre Dame School, an organum composition style. By the end from the 12th century, a kind of song known as the motet arose, combined with traveling musicians called jongleurs. Throughout the Renaissance, Burgundy became a significant center for musical development. It was followed by an upswing of chansons and also the Burgundian School. France is an extremely musical country. France continues to be an important cultural center of Europe, and also the country has significantly led to the developemnt of European music and cinema. The first French relation to Western music can be found in the plainsong from the Christian Church from the 8th to 10th century AD. French music dominated the art and music in Europe throughout the Middle Ages, contributed greatly within the development of European music in most its forms. France has produced several legendary composers in neuro-scientific classical music including famous pianist and composer Maurice Ravel, Claude Debussy and Hector Berlioz. French has additionally contributed a great deal to the development of modern western music, including jazz music. In france they contribution to jazz music includes the job of Gypsy guitarist Django Reinhardt, and the partner, the violinist Stephane Grappelli. Jazz continues to be extremely popular in France. French are extremely fond of music and dance, and for that reason a wide range of music is popular in the united states. Music of France can also be greatly relying on the styles through immigrants from Africa, Latin America and Asia. Modern western pop music has influenced the background music in France inside a significant way, and also the country has seen an upswing of popular French rock, hip-hop, and pop performers. A brand new generation of popular music in France combines sounds of Africa, someplace sunny and warm, and Latin America. Among popular contemporary composers in France range from the names of Olivier Messiaen and Pierre Boulez French Cultural Dance French are naturally very keen on music and dance, and therefore are credited to invent a number of world-famous dances. France may invent Ballet dances long ago in Ballroom and square dances also grew in popularity in France during this time period. France includes a very rich and varied dance tradition and nearly every region of France features its own distinct types of music and dances. Traditional folk dances and music are very well preserved in a number of relatively isolated regions within the south France. If you have some basic understanding of French art and music, you have to be familiar with a few of the basic dance forms, for example Waltz, Polka, Mazurka, Marche, Scottish, Rondeau and the Bourree. Carols and Baroque dances are also popular traditional dances in France. Carols are pretty straight forward chain dances where a linked type of dancers moved forwards, walking, running or skipping to their personal singing.

Chapter 8 : Musical arts & styles (Book,) [calendrierdelascience.com]

Musical Arts and Styles, A History of Music and Ideas in the Western Tradition 7th Edition - Information and prices for ISBN , ISBN

Privacy Policy The cultures of many different ethnic groups have helped to shape the music of the Hawaiian islands. Before the arrival of Europeans, the Polynesians had their own traditions of song and dance that were mainly used for religious purposes. When Europeans came to the islands, they brought with them various instruments and song styles, which influenced the sounds of Hawaiian music. Folk Music Ancient Hawaiian folk music was used for many different purposes, like giving praise to the gods and goddesses, delineating genealogy mele koihonua , and telling mythological stories. Folk music was often accompanied by games, festivals, and other celebratory events. The chants, which were the root of folk music, were used to express various emotions like anxiety over something, affection, or to ask a favor of someone. These early people of Hawaii were very religious and believed in a number of spirits, gods, and goddesses, to whom they prayed and held ceremonies for. Religious ceremonies included the performance of dance, music, and chanting, or mele oli and mele hula. Mele oli were a capella songs, while mele hula was song accompanied by dances performed by a group. Strict rules were enforced during the mele chants, and the mele performers haku mele were composers who underwent extensive training to give their performances. The haku mele could perform the chants in a number of ways like the very fast kepa, and the well-pronounced koihonua. Jazz became so popular on the Hawaiian islands, there is an annual festival held for this music genre on the islands. The influence of hip hop music first reached the Hawaiian islands in the early part of the s. Efforts to keep Hawaiian hip hop on the air came from various radio personalities including Kavet the Catalyst of the LightSleepers camp, who hosted a radio show at the University of Hawaii. The genre of reggae music has become extremely popular worldwide. During the s, Hawaiians and other islanders began to incorporate reggae with local music. Musical Festivals Hawaii celebrates its musical traditions and various genres by holding a number of musical celebrations and festivals throughout the year. Here are some of the most popular music festivals held annually on the Aloha Islands: Because of its regional isolation from the U. Although some American influence is present in the Hawaiian styles of music, the Aloha State has retained melodies from traditional Hawaiian music.

Chapter 9 : Dance and Music in Argentina

Art music (alternately called classical music, cultivated music, serious music, and canonic music) is music that implies advanced structural and theoretical considerations or a written musical tradition.