

**Chapter 1 : Music Quotes ( quotes)**

*A history of musical thought This is first of all a textbook in the history of music. It begins with the origins and antecedents of the music of ancient Greece and proceeds through all successive stages concluding with the 20th-century music of England and the U.S.*

The multi-string harp-like instrument is also used in ensembles and orchestras. Understanding the history and meaning of Chinese classical music helps you to appreciate it more. This article is about the history, philosophy, instruments, and the three performance styles of Chinese traditional classical music and about places where you can watch a performance. Appreciating Chinese Traditional Music China has a long and influential musical tradition based on the philosophy and culture of ancient China. Confucius and the Confucian school after him espoused the correct use and form of music according to their sociological and cosmological conceptions, so to appreciate the music, it helps to understand their ideals of music and their purpose. Over the centuries, musicians developed various styles of music and invented or adopted many types of instruments. He is credited for setting the tone for much traditional Chinese music for thousands of years. His influence was profound. It is thought that he was a prominent music teacher and a talented musician who was able to play several instruments expertly. In Confucian teachings, the purpose and role of music are laid out and the qualities of "good music" are defined. Perhaps for other people around the world, music was meant mainly for amusement and entertainment. But during the time of the Zhou Dynasty about BC and afterwards, music had the crucial role of an important pillar of society. Confucian teachings about how music was meant to be used and performed is expressed in several of the main Confucian books: The teachings are seminal for understanding traditional music. It is said that he thought that of the six most important subjects to study, studying music was second in importance only to the study of ritual or public ceremonies. He ranked music higher than the other four necessary subjects that were archery, chariot-riding, calligraphy or writing, and computation or mathematics. Rite and Ritual Music was so important because the ideal society was to be governed by rites, ritual and ceremonial functions, but not by law or raw power. In a culture where people function according to ritual and ceremony, music is used to help conduct and govern them. Music was ultimately a means for optimizing social utility or happiness. The Traits of Good Traditional Music So to establish peace and initiate proper conduct, it was important that the music be generally simple, induce tranquility, and facilitate the appropriate conduct in the ceremonial context. The instruments should be played with correct technique as a model for proper behavior. In the beginning flourish, you can hear which instruments will participate in the piece. An instrumental musician performing solo will often play a sudden loud note or notes at the beginning. Technical Finesse In a group ensemble, after the grand opening of the piece, the musicians will generally tone the volume down towards the middle. This enables the audience to appreciate the technical finesse of the individual musicians. At the conclusion of a piece, the volume generally increases again for the finale. Pentatonic Scale Most of the traditional music of the elites used the ancient Chinese pentatonic scale. In contrast, Western-style music uses the heptatonic scale that lends to producing complex harmonies among various instruments in tension. Perhaps most pleasing to Westerners is a single instrument such as a flute or an erhu played with the traditional emphasis on precise articulation and inflection. Westerners often find such music tranquil or meditative. Traditional musicians playing a variety of instruments in large ensembles or orchestras tend to sound discordant because Westerners expect more harmony in such performances. The Chinese pentatonic scale itself has sound frequencies that seem a little cacophonous to Westerners. Smoothly Continuous Unlike Western or African music, there is no emphasis on rhythm or beat. That would tend to orient people toward bodily sensual and sexual drives. As Confucius taught, beautiful and appropriate music is meant to promote social tranquility. If the music is a part of an official ceremonial function, the music is meant to regulate the behavior of the people so that they perform the ritual appropriately and obey authority. However, instead of a regular tempo throughout, many pieces feature a regular but smoothly accelerating tempo. The tempo slowly increases towards a finale at the end. This connotes a river gaining speed as it cascades downwards, and this is often the rhythmic feature of traditional

Chinese music. Three Kinds of Traditional Music Beijing Opera theater and other traditional operatic plays are where traditional classical music is most often performed nowadays. Over the centuries, three main styles of classical performance developed that you can enjoy while on your trip to China. The three general kinds of traditional music that people are most like to hear nowadays are: Chinese opera music meant for theatrical performances, ensemble or orchestra music for cultured audiences, and solo instrumental performance. Chinese opera music is meant to augment the operatic story, the actors, and the visual effects, but the traditional Chinese ensemble and instrumental solo pieces are generally meant to calm the passions and dispel unrest. There are now several major types of Chinese opera, but the favorites are probably Beijing opera and Sichuan opera. In general, a small ensemble of about seven musicians play at one end of the stage. Experienced musicians know the score so well that they can perform from memory. The instruments include the erhu and other stringed instruments, wood clappers, gongs, cymbals, and wind instruments. The main function of the string instruments is to accompany the singing, but they are used to make special effects sounds such as animal sounds too. Traditional Music Ensembles and Orchestras Many works of traditional music are still played by ensembles and large orchestras. Nowadays, Chinese musicians in a traditional ensemble incorporate Western and modern musical styles. Even the instruments may be redesigned to play according to Western musical styles and are made from modern materials. The pipa is a popular classical musical instrument used for both solo and group performances. Solo Instrumental Performance Instrumental performance has long been preeminent in Chinese art. Scholars were generally expected to be proficient performers. Solo instrumental performance is a serious musical discipline. The performances are subtle like a poetic recitation. The music itself is abstract. Traditional Classical Music and Operatic Performances China Highlights offers customers the perfect option for adding a traditional opera or classical music performance to their itinerary.

Chapter 2 : A history of musical thought | Open Library

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We also explore the business of music, and how technology has impacted the production and consumption of music around the world. Digging deeper, we discuss the secrets of what makes a great piece of music and look at why music is fundamental to our very experience of being human. Only relatively recently in our own culture, five hundred years or so ago, did a distinction arise that cut society in two, forming separate classes of music performers and music listeners. Throughout most of the world and for most of human history, music making was as natural an activity as breathing and walking, and everyone participated. Concert halls, dedicated to the performance of music, arose only in the last several centuries. Understanding why we like music and what draws us to it is therefore a window on the essence of human nature. And to this largely unconscious structural appreciation of music is added an often intense and profound emotional reaction to music. So what is the role of music in human culture?

He was born in New York City, but grew up in Connecticut, where he started making music when he was 9 years old. In , Silva Screen Records released Film Music of Hans Zimmer, a double-disc set highlighting his achievements as a movie music-maker. During early , the singer announced a three-season collaboration with Adidas. In addition, he spent six years in commercial radio as an on-air personality. He holds an M. He was given the honor in of being named a Distinguished Purdue Alumni. From August through November , he was in the founding leadership position of Coordinating National Co-Chair for Technology for Obama, resulting in the successful reelection of President Barack Obama. In December , Rusty co-founded T4A. A painting, a sculpture or a photograph can physically exist, while music is just air hitting the eardrum in a slightly different way than it would randomly. Somehow that air- which has almost no substance whatsoever- when moved and when made to hit the eardrum in tiny subtle ways- can make people dance, cry, have sex, move across country, go to war and more. I feel music is an autonomous language. Sometimes with two little notes, I can hit an emotional target with more precision than could ever be possible with words. For me, the operative word in music is play. That level of communication, trust and friendship is phenomenal. What is the role of music in our experience of being human? We are alive for a few decades in a universe that is 15 billion years old and vast beyond our imagining. We define ourselves as having a fixed age of 30 or 40 years when the truth is that at a quantum level there is no part of you that is less than 15 billion years old. Music provides us with a strange self-generated celebration of the human condition in the face of a universe that is ancient and vast beyond our understanding. If you look at the history of music- way back- you will find things like the Balinese monkey chants. It starts out as a bunch of monkeys yammering in a forest, and turns into a chant. If you go to any rave, or any football event, you will find people chanting in a rhythm- human beings do that. We have this sense to participate and organise- this is music at its most crude form. Music lets you rediscover your humanity, and your connection to humanity. This is, I suppose, what great poetry strives for. We each have emotion inside of us that we need to get out, and ones we need to experience; and often words are not enough. Think! Why do we put music behind slideshows we make at home? In sound tracks to movies? To change our mood when we get in the car? To help us deep think? Music is that language that helps us express and experience emotion. What makes a great piece of music? And the truth is, I have no idea. I hear Indonesian Gamelan music and it makes no sense to me, but for someone who grew up with it? I make music from my own instinct. Yes, he wrote remarkable pieces! But could anyone else have written them? We could have been discussing some fantastic country and western song, or a piece of electronica. If Mozart was alive today, and was composing what he composed during his lifetime, it might not have the same impact now as it had then. Why did the song Happy by Pharrell Williams become the international song that it became, and one of the bigger global hits of the past few decades. Will it be timeless? Maybe for the generation who were in the heart of the trouble! Maybe they will reflect back on this time and remember this song, and make it timeless. How do you define

your creative style, and how do you creatively innovate and take risks without losing that? I guess the biggest risk along the way that I am taking is just being myself. What have been your inspirations? For me, music is an end unto itself but also a way of representing every aspect of the human experience. You can represent joy, despair, confusion, anger and so on. The reason I went into film-music is that I love people telling a story. Let me tell you a storyâ€” When I started working with Ridley Scott â€” I realised he was really a painter- he would have been a damn fine painter too. The tragedy there was he was in the same year as David Hockney in the Royal Academy. He had to figure out that maybe he needed to do something elseâ€” This is a characteristic shared by Terry Malik too. I feel that we talk in colours, and these colours become the story you want to tell, and how you tell it. How many people have I had die on the screen, or kiss on the screen- and I have to find a different way of contextualising all of that. If I reflect on the most successful things I have worked on, they keep asking the same questions- who are we? How do we all fit into this crazy world? To what extent has your [and your family] life story shaped your outlook on the world? My family is just one example. When my family fled Albania when I was young, my family struggled to rebuild our life. I think you just really have to be strong. The moment you start showing signs of weakness others around you start to become weak too. How do you feel women are portrayed and represented in music? Sometimes we are undermined, but at the end of the day success will never go unnoticed. What is the relationship of music to language? In the early 20th century when Ludwig Wittgenstein wrote the *Tractatus Logico-Philosophicus*, he basically tried to answer this question, saying that the only meaningful way that human beings can communicate is through mathematics. He felt this [Maths] was a language that left no room for interpretation or subjectivity. A few decades later, he almost refuted this. Music transcends the limits of language. The English lexicon is vast, but still is limited. Music comes in to fill the gap. Bernstein explained this beautifully in his Harvard Lectures where he talked on how music came about. In this sense, music had a survival necessity. Like all good things- sooner or later we get past bare survival and turn things into art. What is the relationship of music to the wider arts? Photographers listen to music, musicians look at photographs, and everyone can be friends. One of the things I love about a pseudo-interdisciplinary approach to arts is that when a musician for example walks into an art gallery, they tend to have quite a lot of innocence when exposed to the art as they are not a visual artist. In this sense, some of my favourite musical opinions come from non-musicians as they tend to see things more innocently and naively- in a really healthy way. How do you feel the concepts of aesthetic and beauty exist in music? You can get away with a lot more in music than with other arts. We live in the age of Dissonanceâ€” Dissonance in the form we have it now grew out of, leading up to the First World War and ever-after. We live in a dissonant world, and there is a way of describing it in music that can become very exciting and very satisfying. Suddenly something as dissonant as the little thing I did for the Joker in *The Dark Knight* can become hugely commercial. The sounds change a bit etcetera, but those same three chords can be immensely satisfying- and sometimes you throw a fourth chord in. Every composer tries to escape that pallet, find something new and move forward. Against this we have the very old fashioned notion the avant-garde- with all the baggage that comes with that. I feel sometimes they truly lost touch with who they were writing for. This links back to something I said earlier where I was in a room with a bunch of musicians and we were having a great time playing together. There is another party you have to invite into your music- the audience- they have to become active participants in one way or another. People sing in the shower! I am working on a score right now, and to achieve one of the sounds I am using a cardboard box and a rubber band! It just so happened that was the sound I was hearing in my head. Anyone can go make an instrument, tap on a table, and get people to participate.

### Chapter 3 : History of Mexico - HISTORY

*History of Music Pre-Renaissance Music: The Evolution of Instruments and Theory Prehistoric Music. The earliest forms of music were probably drum-based, percussion instruments being the most readily available at the time (i.e. rocks, sticks).*

Research The history of the CD - The beginning While experimenting with equipment to record morse signals automatically, the year-old Thomas Alva Edison accidentally discovered in that he had recorded sounds that resembled a human voice. The phonograph used a manually rotated cylinder coated with tin foil in which the pattern of the sound waves was engraved by a needle. But even though Edison greatly improved his phonograph in the following years, it was destined to have only a relatively short lifetime. Because ten years after its invention the gramophone record was developed. Emil Berliner Although Edison is often referred to as the inventor of the gramophone record, this honor is really due to Emil Berliner, who had emigrated from Germany and was the first person in the world to introduce such a device in Because in contrast to Edison, whose phonograph was intended for recording and reproduction, Berliner saw the gramophone and its records primarily as instruments that would allow everyone to listen to music by famous artists. After first using ebonite, Berliner soon switched over to shellac as the material for his records, and this continued to be used for the production of 78 r. Finally Edison also developed a gramophone record, even introducing a 30 cm Long Play record with a playing time of around 20 minutes. But despite its excellent sound quality this record was not a success, the public instead choosing the 78 r. Electrical recordings The electrical recordings, which became possible from onwards, represented a major improvement in every respect. But Edison again was not impressed. He continued to prefer mechanical recording even for his Long Play record as a result of which he gradually faded out of the picture in the music industry. That may well have saved him a lot of money, because at the beginning of the s record sales collapsed; from more than million copies in to barely 6 million in It would take until after the Second World War before the LP became commercially available, even though it had been developed as long ago as the early s by RCA. The shellac record continued to exist for some time next to the unbreakable LP, but it disappeared as soon as the 45 r. The mono Long Play record of the s and 60s had an extremely good sound quality, which was due partly to the advanced state that recording techniques had by then reached, as well as the constant improvements in the gramophones, which by then were called record players or turntables. The stereo record was introduced in the mids. At first this was a disappointment, because the sound quality was noticeably poorer that that of comparable mono records. But quadrasonic sound was not successful. Not only were the techniques used at the limits of what was achievable at the time, but also the biggest problem was that in a short time four different and incompatible quadrasonic systems came onto the market at the same time! This meant that music enthusiasts had to buy four different decoders plus a new pick-up element with a specially shaped diamond needle to allow them to listen to the different quadrasonic records! Prototype of CD player Did you know? The digital era Shortly after the demise of quadrasonic sound, the electronics industry moved into the digital era, and particularly optical recording. Parallel work on digital optical audio recording was done in a number of companies and Sony first publicly demonstrated an optical digital audio disc at the Audio Fair. On 8 March , Philips demonstrated for the international press a The demonstration showed that it is possible by using digital optical recording and playback to reproduce audio signals with superb stereo quality. Through the co-operation with Sony the final diameter was 12 cm and the initially proposed resolution accuracy of 14 bits was increased to 16 bits. With this concept Philips and Sony took the first step in setting a worldwide standard. In January of , the CD was awarded as the most valued Philips innovation, voted by readers of the Eindhovens Dagblad and listeners of Omroep Brabant, as well as by Philips Research employees. Both the public and the Research employees were unanimous in voting for the CD as the winner. Want to learn more about the history of the CD? More information on the CD.

**Chapter 4 : The Philosophy of Music (Stanford Encyclopedia of Philosophy)**

*The music forms and styles of the Classical period, which spans from to , is characterized by simpler melodies and forms such as the sonatas. During this time, the middle class had more access to music, not just the highly educated aristocrats.*

The imitation mass parody mass Masses were normally titled by the source from which they borrowed. Cantus firmus mass uses the same monophonic melody, usually drawn from chant and usually in the tenor and most often in longer note values than the other voices Burkholder n. Other sacred genres were the madrigale spirituale and the laude. During the period, secular non-religious music had an increasing distribution, with a wide variety of forms, but one must be cautious about assuming an explosion in variety: Secular music was music that was independent of churches. The main types were the German Lied , Italian frottola , the French chanson , the Italian madrigal , and the Spanish villancico Fuller Mixed forms such as the motet-chanson and the secular motet also appeared. Purely instrumental music included consort music for recorders or viols and other instruments, and dances for various ensembles. Common instrumental genres were the toccata , prelude , ricercar , and canzona. Dances played by instrumental ensembles or sometimes sung included the basse danse It. Music of many genres could be arranged for a solo instrument such as the lute, vihuela, harp, or keyboard. Such arrangements were called intabulations It. Towards the end of the period, the early dramatic precursors of opera such as monody , the madrigal comedy , and the intermedio are heard. Theory and notation[ edit ] Ockeghem, Kyrie "Au travail suis," excerpt, showing white mensural notation. According to Margaret Bent: Renaissance compositions were notated only in individual parts; scores were extremely rare, and barlines were not used. Note values were generally larger than are in use today; the primary unit of beat was the semibreve , or whole note. As had been the case since the Ars Nova see Medieval music , there could be either two or three of these for each breve a double-whole note , which may be looked on as equivalent to the modern "measure," though it was itself a note value and a measure is not. The situation can be considered this way: Three-to-one was called "perfect," and two-to-one "imperfect. Notes with black noteheads such as quarter notes occurred less often. This development of white mensural notation may be a result of the increased use of paper rather than vellum , as the weaker paper was less able to withstand the scratching required to fill in solid noteheads; notation of previous times, written on vellum, had been black. Other colors, and later, filled-in notes, were used routinely as well, mainly to enforce the aforementioned imperfections or alterations and to call for other temporary rhythmical changes. However, Renaissance musicians would have been highly trained in dyadic counterpoint and thus possessed this and other information necessary to read a score correctly, even if the accidentals were not written in. As such, "what modern notation requires [accidentals] would then have been perfectly apparent without notation to a singer versed in counterpoint. A singer would interpret his or her part by figuring cadential formulas with other parts in mind, and when singing together, musicians would avoid parallel octaves and parallel fifths or alter their cadential parts in light of decisions by other musicians Bent , p. It is through contemporary tablatures for various plucked instruments that we have gained much information about which accidentals were performed by the original practitioners. Along with John Dunstaple , he was one of the major figures in English music in the early 15th century Stolba , p. Power is the composer best represented in the Old Hall Manuscript , one of the only undamaged sources of English music from the early 15th century. Power was one of the first composers to set separate movements of the Ordinary of the Mass which were thematically unified and intended for contiguous performance. The Old Hall Manuscript contains his mass based on the Marian antiphon , Alma Redemptoris Mater , in which the antiphon is stated literally in the tenor voice in each movement, without melodic ornaments. This is the only cyclic setting of the mass Ordinary which can be attributed to him Bent n. He wrote Mass cycles, fragments, and single movements and a variety of other sacred works. John Dunstaple or Dunstable ca. He was one of the most famous composers active in the early 15th century, a near-contemporary of Power, and was widely influential, not only in England but on the continent, especially in the developing style of the Burgundian School. He was recognized for possessing something never heard before in music of the Burgundian School: Le Franc added

that the style influenced Dufay and Binchois. Writing a few decades later in about 1475, the Flemish composer and music theorist Tinctoris reaffirmed the powerful influence Dunstaple had, stressing the "new art" that Dunstaple had inspired. Tinctoris hailed Dunstaple as the fons et origo of the style, its "wellspring and origin. Assuming that he had been on the continent with the Duke of Bedford, Dunstaple would have been introduced to French fauxbourdon ; borrowing some of the sonorities, he created elegant harmonies in his own music using thirds and sixths an example of a third interval is the notes C and E; an example of a sixth interval is the notes C and A. Taken together, these are seen as defining characteristics of early Renaissance music. Many of these traits may have originated in England, taking root in the Burgundian School around the middle of the century. Of the works attributed to him only about fifty survive, among which are two complete masses, three connected mass sections, fourteen individual mass sections, twelve complete isorhythmic motets and seven settings of Marian antiphons , such as Alma redemptoris Mater and Salve Regina, Mater misericordiae. Dunstaple was one of the first to compose masses using a single melody as cantus firmus. A good example of this technique is his Missa Rex seculorum. He is believed to have written secular non-religious music, but no songs in the vernacular can be attributed to him with any degree of certainty. Oswald von Wolkenstein ca. 1415. He is best known for his well-written melodies, and for his use of three themes: While often ranked behind his contemporaries Guillaume Dufay and John Dunstaple by contemporary scholars, his works were still cited, borrowed and used as source material after his death. Binchois is considered[ by whom? His tunes appeared in copies decades after his death and were often used as sources for Mass composition by later composers. Most of his music, even his sacred music, is simple and clear in outline, sometimes even ascetic monk-like. A greater contrast between Binchois and the extreme complexity of the ars subtilior of the prior fourteenth century would be hard to imagine. Most of his secular songs are rondeaux , which became the most common song form during the century. He rarely wrote in strophic form , and his melodies are generally independent of the rhyme scheme of the verses they are set to. Binchois wrote music for the court, secular songs of love and chivalry that met the expectations and satisfied the taste of the Dukes of Burgundy who employed him, and evidently loved his music accordingly. About half of his extant secular music is found in the Oxford Bodleian Library. Guillaume Du Fay ca. 1400-1460. The central figure in the Burgundian School , he was regarded by his contemporaries as the leading composer in Europe in the mid-th century Planchart n. Du Fay composed in most of the common forms of the day, including masses , motets , Magnificats , hymns , simple chant settings in fauxbourdon , and antiphons within the area of sacred music, and rondeaux , ballades , virelais and a few other chanson types within the realm of secular music. None of his surviving music is specifically instrumental, although instruments were certainly used for some of his secular music, especially for the lower parts; all of his sacred music is vocal. Instruments may have been used to reinforce the voices in actual performance for almost any of his works. The top line is a paraphrase of the chant; the middle line, designated "fauxbourdon", not written follows the top line but exactly a perfect fourth below. The bottom line is often, but not always, a sixth below the top line; it is embellished, and reaches cadences on the octave. Often the harmonization used a technique of parallel writing known as fauxbourdon , as in the following example, a setting of the Marian antiphon Ave maris stella. Du Fay may have been the first composer to use the term "fauxbourdon" for this simpler compositional style, prominent in 15th-century liturgical music in general and that of the Burgundian school in particular. He also wrote a handful of Italian ballate , almost certainly while he was in Italy. As is the case with his motets, many of the songs were written for specific occasions, and many are datable, thus supplying useful biographical information. Most of his songs are for three voices, using a texture dominated by the highest voice; the other two voices, unsupplied with text, were probably played by instruments. Du Fay was one of the last composers to make use of late-medieval polyphonic structural techniques such as isorhythm Munrow , and one of the first to employ the more mellifluous harmonies, phrasing and melodies characteristic of the early Renaissance Pryer His compositions within the larger genres masses, motets and chansons are mostly similar to each other; his renown is largely due to what was perceived as his perfect control of the forms in which he worked, as well as his gift for memorable and singable melody. During the 15th century, he was universally regarded as the greatest composer of his time, an opinion that has largely survived to the present day. Middle period â€” [ edit ] woodcut of Josquin des Prez, copied from a now-lost oil

painting done during his lifetime In the early s, music started to be printed using a printing press. Also during the sixteenth century, a tradition of famous makers developed for many instruments. These makers were masters of their craft. An example is the Neuschel family of Nuremberg, for their trumpets. Towards the end of the 15th century, polyphonic sacred music as exemplified in the masses of Johannes Ockeghem and Jacob Obrecht had once again become more complex, in a manner that can perhaps be seen as correlating to the increased exploration of detail in painting at the time. Ockeghem, particularly, was fond of canon , both contrapuntal and mensural. He composed a mass, *Missa prolotionum* , in which all the parts are derived canonically from one musical line. It was in the opening decades of the next century that music felt in a *tactus* think of the modern time signature of two semibreves-to-a-breve began to be as common as that with three semibreves-to-a-breve, as had prevailed prior to that time. In the early 16th century, there is another trend towards simplification, as can be seen to some degree in the work of Josquin des Prez and his contemporaries in the Franco-Flemish School , then later in that of G. They also began, even before the Tridentine reforms, to insert ever-lengthening passages of homophony a single melody line supported by accompanying chords , to underline important text or points of articulation in a piece. Palestrina, on the other hand, came to cultivate a freely flowing style of counterpoint in a thick, rich texture within which consonance followed dissonance on a nearly beat-by-beat basis. Suspensions, in which a note is held over "suspended" until it leads to a dissonance with the other voices, which is then resolved, ruled the day see counterpoint. By the 16th century, the *tactus* was generally two semibreves per breve, with three per breve used for special effects and climactic sections. This was a nearly exact reversal of the prevailing technique a century before. Late period " [ edit ] San Marco in the evening. The spacious, resonant interior was one of the inspirations for the music of the Venetian School. In Venice , from about until around , an impressive polychoral style developed, which gave Europe some of the grandest, most sonorous music composed up until that time, with multiple choirs of singers, brass and strings in different spatial locations in the Basilica San Marco di Venezia see Venetian School. These multiple revolutions spread over Europe in the next several decades, beginning in Germany and then moving to Spain, France, and England somewhat later, demarcating the beginning of what we now know as the Baroque musical era. The Roman School was a group of composers of predominantly church music in Rome, spanning the late Renaissance and early Baroque eras. Many of the composers had a direct connection to the Vatican and the papal chapel, though they worked at several churches; stylistically they are often contrasted with the Venetian School of composers, a concurrent movement which was much more progressive. While best known as a prolific composer of masses and motets, he was also an important madrigalist. The brief but intense flowering of the musical madrigal in England, mostly from to , along with the composers who produced them, is known as the English Madrigal School. The English madrigals were a cappella, predominantly light in style, and generally began as either copies or direct translations of Italian models. Most were for three to six voices. *Musica reservata* is either a style or a performance practice in a cappella vocal music of the latter half of the 16th century, mainly in Italy and southern Germany, involving refinement, exclusivity, and intense emotional expression of sung text. Although fashioned in European style, uniquely Mexican hybrid works based on native Mexican language and European musical practice appeared very early. Musical practices in New Spain continually coincided with European tendencies throughout the subsequent Baroque and Classical music periods.

**Chapter 5 : The history of the CD - The beginning - Research | Philips**

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Medieval music While musical life was undoubtedly rich in the early Medieval era, as attested by artistic depictions of instruments, writings about music, and other records, the only repertory of music which has survived from before to the present day is the plainsong liturgical music of the Roman Catholic Church, the largest part of which is called Gregorian chant. Pope Gregory I, who gave his name to the musical repertory and may himself have been a composer, is usually claimed to be the originator of the musical portion of the liturgy in its present form, though the sources giving details on his contribution date from more than a hundred years after his death. Many scholars believe that his reputation has been exaggerated by legend. Most of the chant repertory was composed anonymously in the centuries between the time of Gregory and Charlemagne. During the 9th century several important developments took place. First, there was a major effort by the Church to unify the many chant traditions, and suppress many of them in favor of the Gregorian liturgy. Second, the earliest polyphonic music was sung, a form of parallel singing known as organum. Third, and of greatest significance for music history, notation was reinvented after a lapse of about five hundred years, though it would be several more centuries before a system of pitch and rhythm notation evolved having the precision and flexibility that modern musicians take for granted. Several schools of polyphony flourished in the period after. Much of the later secular music of the early Renaissance evolved from the forms, ideas, and the musical aesthetic of the troubadours, courtly poets and itinerant musicians, whose culture was largely exterminated during the Albigensian Crusade in the early 13th century. Forms of sacred music which developed during the late 13th century included the motet, conductus, discant, and clausulae. One unusual development was the Geisslerlieder, the music of wandering bands of flagellants during two periods: Their music mixed folk song styles with penitential or apocalyptic texts. The 14th century in European music history is dominated by the style of the ars nova, which by convention is grouped with the medieval era in music, even though it had much in common with early Renaissance ideals and aesthetics. Much of the surviving music of the time is secular, and tends to use the formes fixes: Most pieces in these forms are for one to three voices, likely with instrumental accompaniment: Renaissance music The beginning of the Renaissance in music is not as clearly marked as the beginning of the Renaissance in the other arts, and unlike in the other arts, it did not begin in Italy, but in northern Europe, specifically in the area currently comprising central and northern France, the Netherlands, and Belgium. The style of the Burgundian composers, as the first generation of the Franco-Flemish school is known, was at first a reaction against the excessive complexity and mannered style of the late 14th century ars subtilior, and contained clear, singable melody and balanced polyphony in all voices. The most famous composers of the Burgundian school in the mid-15th century are Guillaume Dufay, Gilles Binchois, and Antoine Busnois. By the middle of the 15th century, composers and singers from the Low Countries and adjacent areas began to spread across Europe, especially into Italy, where they were employed by the papal chapel and the aristocratic patrons of the arts such as the Medici, the Este, and the Sforza families. They carried their style with them: Principal forms of sacred musical composition at the time were the mass, the motet, and the laude; secular forms included the chanson, the frottola, and later the madrigal. The invention of printing had an immense influence on the dissemination of musical styles, and along with the movement of the Franco-Flemish musicians, contributed to the establishment of the first truly international style in European music since the unification of Gregorian chant under Charlemagne. Music in the generation after Josquin explored increasing complexity of counterpoint; possibly the most extreme expression is in the music of Nicolas Gombert, whose contrapuntal complexities influenced early instrumental music, such as the canzona and the ricercar, ultimately culminating in Baroque fugal forms. By the middle of the 16th century, the international style began to break down, and several highly diverse stylistic trends became evident: The music of the Venetian school included the development of orchestration, ornamented instrumental parts, and continuo bass parts, all of which occurred within a span of several decades

around Famous composers in Venice included the Gabriellis, Andrea and Giovanni , as well as Claudio Monteverdi , one of the most significant innovators at the end of the era. Most parts of Europe had active and well-differentiated musical traditions by late in the century. In England, composers such as Thomas Tallis and William Byrd wrote sacred music in a style similar to that written on the continent, while an active group of home-grown madrigalists adapted the Italian form for English tastes: Germany cultivated polyphonic forms built on the Protestant chorales , which replaced the Roman Catholic Gregorian Chant as a basis for sacred music, and imported the style of the Venetian school the appearance of which defined the start of the Baroque era there. In addition, German composers wrote enormous amounts of organ music, establishing the basis for the later Baroque organ style which culminated in the work of J. One of the most revolutionary movements in the era took place in Florence in the s and s, with the work of the Florentine Camerata , who ironically had a reactionary intent: Chief among them were Vincenzo Galilei , the father of the astronomer, and Giulio Caccini. The fruits of their labors was a declamatory melodic singing style known as monody , and a corresponding staged dramatic form: The first operas, written around , also define the end of the Renaissance and the beginning of the Baroque eras. Music prior to was modal rather than tonal. Several theoretical developments late in the 16th century, such as the writings on scales on modes by Gioseffo Zarlino and Franchinus Gaffurius , led directly to the development of common practice tonality. The major and minor scales began to predominate over the old church modes , a feature which was at first most obvious at cadential points in compositions, but gradually became pervasive. Music after , beginning with the tonal music of the Baroque era, is often referred to as belonging to the common practice period.

**Chapter 6 : History of music - Wikipedia**

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Most of the philosophers whose work is discussed below also put the focus here, for at least three reasons. The first is that pure music often presents the most difficult philosophical problems. It is less puzzling how a musical setting of a maudlin text could be expressive of sadness, for instance, than how a piece of music without even a programmatic text could be, since the emotional expression could somehow be transferred to the music from the text. The second reason is that, though the problems are more difficult, the solutions are likely to be more easily evaluated in the pure case. Just as apportioning blame is easier when one person is responsible for a crime than when the blame must be divided between a number of conspirators, the success of a solution to the problem of musical expressiveness may be clearer if it can explain the expressiveness of pure music. Though its text may contribute to the expressiveness of a song, for instance, the musical aspects of the song must play some role. A maudlin text set to a jauntily upbeat melody will clearly not have the same overall expressiveness as the same text set to a plodding dirge. Though I have used expressiveness as an example here, these same points will apply to discussions of musical understanding and value. For a sustained critique of this general approach, see Ridley

Given the global prevalence of rock music, broadly construed, it is plausible that song is the most common kind of music listened to in the contemporary world. Film and other motion pictures, such as television and video-games, are also ubiquitous. However, it seems that there is plenty of room for further work on the aesthetics of impure music. Whether or not there is anything interesting to say about Muzak philosophically, as opposed to psychologically or sociologically, remains to be seen. They go on to note that this characterization is too broad, since there are many examples of organized sound that are not music, such as human speech, and the sounds non-human animals and machines make. There are two further kinds of necessary conditions philosophers have added in attempts to fine tune the initial idea. Another is an appeal to aesthetic properties or experience Levinson a; Scruton

As these references suggest, one can endorse either of these conditions in isolation, or both together. It should also be noted that only Jerrold Levinson and Andrew Kania attempt definitions in terms of necessary and sufficient conditions. Both Roger Scruton and Andy Hamilton reject the possibility of a definition in terms of necessary and sufficient conditions. The main problem with the first kind of condition is that every sound seems capable of being included in a musical performance, and thus characterizing the essentially musical features of sounds seems hopeless. Defenders of such a condition have turned to sophisticated intentional or subjective theories of tonality in order to overcome this problem. If one endorses only an aesthetic condition, and not a tonality condition, one still faces the problem of poetryâ€™non-musical aesthetically organized sounds. Levinson, who takes this approach, excludes organized linguistic sounds explicitly a. This raises the question of whether there are further distinctions to be made between arts of sound. Andy Hamilton defends a tripartite distinction, arguing that sound art, as opposed to both music and literature, was established as a significant art form in the twentieth century

This is one reason that Hamilton endorses both tonal and aesthetic conditions on music; without the former, Levinson is unable to make such a distinction. On the other hand, by endorsing an aesthetic condition, Hamilton is forced to exclude scales and Muzak, for instance, from the realm of music. Kania a suggests that it is a mistake to think that music is necessarily an art, any more than language. He argues that we should distinguish music simpliciter from its artistic uses, just as we do in the cases of language and literature, depiction and painting, and so on. Kania argues that music is 1 any event intentionally produced or organized 2 to be heard, and 3 either a to have some basic musical feature, such as pitch or rhythm, or b to be listened to for such features. In doing so, however, it may be that Kania has slipped back into defining music as essentially artistic. Stephen Davies suggests that an adequate definition would have to deflect the complex nature of music, appealing at least to its intentional, structural, historical, and cultural aspects. Most theorists note that music does not consist entirely of sounds. Most obviously, much music includes rests. You might think that silence can function only to organize the sounds of music. One counterargument is that an understanding listener listens to the rests, just as she listens to the sounds Kania

Another is to provide putative

cases of music in which the silences are not structural in the way ordinary rests are. Musical Ontology Musical ontology is the study of the kinds of musical things there are and the relations that hold between them. Recently there has been growing interest in the ontologies of other musical traditions, such as rock and jazz, and discussion of the methodology and value of musical ontology. We might divide musical ontologists into the realists, who posit the existence of musical works, and the anti-realists, who deny their existence. Realism has been more popular than anti-realism, but there have been many conflicting realist views. I begin with three unorthodox realist views before moving on to more orthodox Platonist and nominalist theories, concluding with a consideration of anti-realism. Idealists hold that musical works are mental entities. Collingwood and Sartre respectively take musical and other works to be imaginary objects and experiences. The most serious objections to this kind of view are that i it fails to make works intersubjectively accessible, since the number of works going under the name *The Rite of Spring* will be as multifarious as the imaginative experiences people have at performances with that name, and ii it makes the medium of the work irrelevant to an understanding of it. One might have the same imaginative experience in response to both a live performance and a recording of *The Rite of Spring*, yet it seems an open question whether the two media are aesthetically equivalent. David Davies argues that musical works, like all works of art, are actions, in particular the compositional actions of their composers. An earlier defender of such a view is Gregory Currie, who argues that artworks are types of action, rather than the particular actions with which Davies identifies them. Although deciding between theories of musical ontology is always to some extent a matter of finding a balance between the benefits of a theory and its cost in terms of our pre-theoretic intuitions, action theories have a particularly hard row to hoe since they imply that an instance of a work is some action performed by a composer, rather than a performance. In order to make up for such damage to our intuitions the theoretical benefits of an action theory would have to be quite extensive. Guy Rohrbaugh has proposed a new ontological category for musical, and other multiple works of art. For criticism of this view, see Dodd. Most theorists think that some kind of Platonist or nominalist theory of musical works is more plausible than those so far considered. While this view is attractive because it appeals only to the least problematic kinds of entities, it faces serious challenges. Though many of our claims about musical works may be paraphrasable into claims about sets of possible performances, some seem to make intractable reference to works. For instance, most performances of *The Rite of Spring*—even including the possible ones—include several wrong notes. Thus it is difficult to imagine how the paraphrase schema will avoid the nonsensical conclusion that *The Rite of Spring* contains several wrong notes. The solution to this problem seems to lie in an appeal to the work as independent of its various performances, but such an appeal seems unavailable to the nominalist. For a recent defense of nominalist theories against some standard objections, see Tillman. Platonism, the view that musical works are abstract objects, is perhaps the currently dominant view, since it respects more of our pre-theoretic intuitions about musical works than any of the other theories. On the other hand, it is the most ontologically puzzling, since abstract objects are not well understood. Nonetheless, Platonism has been tenacious, with much of the debate centering around what variety of abstract object musical works are. The view is motivated by a number of features of musical practice, including the intuition that musical works are creatable, the attribution of various aesthetic and artistic properties to works, and the fine-grained individuation of works and performances e. In contrast to all these realist views stand those of the anti-realists, who deny that there are any such things as musical works. An early proponent of such a view is Richard Rudner, though it is difficult to say whether he is best interpreted as an eliminativist or a fictionalist, the two anti-realist views currently on the table. According to eliminativists, there are no such things as musical works, and thus we ought to stop trying to refer to them. For critical discussion, see Predelli and Stecker. According to fictionalists, the value of discourse about musical works is not truth, and thus we ought not to abandon the discourse despite the non-existence of its subject matter, but rather adopt a different, make-believe attitude towards it or perhaps we already do so. See Kania c, b; for criticism, see Letts. In the face of this, some theorists have pointed out that musical works are cultural entities, and thus the methodology appropriate to uncovering their ontological status might be quite different from that of general metaphysics Goehr; S. Davies; Thomasson, Kania c. There currently seems to be as much interest in the methodological questions as in

first-order theorizing. For recent examples, see Kania c; D. However, since the fundamentalist debate is about the basic ontological category to which works belong, resolving that debate may leave open many questions about the instantiation relation. Would producing harpsichord-like sounds on a synthesizer do just as well? There have been two sources of widespread confusion in the debate over authenticity in performance. Something may be more authentic in one regard and less authentic in another S. That this is not the case is clear from the fact that an authentic murderer is not a good thing S. Thus, our value judgments will be complex functions of the extent to which we judge performances authentic in various regards, and the values we assign to those various kinds of authenticity. The central kind of authenticity that has been discussed is authenticity with respect to the instantiation of the work. Most agree that the fullest such authenticity requires the production of the right pitches in the right order. Pure sonicists argue that this is sufficient e. Instrumentalists argue that such sounds must be produced on the kinds of instruments specified in the score e. Much of the debate is over what kinds of aesthetic or artistic properties are essential to musical works. As such, the debate reflects a wider one in aesthetics, musical and otherwise, between formalists or empiricists, or structuralists , who believe that the most important properties of a work are intrinsic ones, accessible to listeners unaware of the historical and artistic context in which it was created, and contextualists, who believe that a work is essentially tied to its context of creation. Stephen Davies has argued for a strong contextualism, claiming that one cannot give a single answer to the question of whether particular instrumentation is required for the fully authentic instantiation of a work. The more properties of an authentic performance a particular work specifies, the thicker it is. Thus for some works typically earlier in the history of Western music instrumentation is flexible, while for others for example, Romantic symphonies quite specific instrumentation is required for fully authentic performances. In addition to the question of what constitutes authenticity, there has been debate over its attainability and value. Those who question its attainability point to our historical distance from the creation of some works Young We may no longer be able to read the notation in which the work is recorded, or construct or play the instruments for which it was written. If so, full authenticity is not attainable. But we rarely have no idea about these matters, and thus we might achieve partial authenticity S. Those who question the value of authenticity often target kinds other than work-instantiation. Such arguments, though, have no consequences for the value of work-instantiation. Some argue that although we might attain an authentic instance of a work, the idea that we might thereby hear the work as its contemporaries heard it is wishful thinking, since the musical culture in which we are immersed enforces ways of listening upon us that we cannot escape Young Thus the point of such authenticity is questioned. In response, we may consider not only the possibility that we are in a better position to appreciate historical works than contemporary ones, but also the remarkable flexibility people seem to show in enjoying many different kinds of music from throughout history and the world S. For an excellent overview of the authentic performance debate, see S.

## Chapter 7 : Traditional Classical Chinese Music

*This is first of all a textbook in the history of music. It begins with the origins and antecedents of the music of ancient Greece and proceeds through all successive stages concluding with the 20th-century music of England and the U.S.*

Be A Better Rapper Now! History of Rap – The True Origins of Rap Music September 23, By cole mize  
Comments Rap music is undeniably one of the most popular music genres to date but how well do you know the history of rap? Join me as I take a stroll down memory lane and revisit the origins of what we know today as Hip-Hop. What does rapping mean? Rap is actually a very old word. You can find the term popping up as early as the 15th and 16th century in Britain. Initially the word rap meant to strike or to hit. A few centuries later a slight variation of this definition appeared which meant to speak or talk. This style of talking while music is playing is rap music as we know it at its root form. The griot is still a major form of communication in Africa still to this day. One leader would call out a certain part of a song and the rest of the slaves would answer with the next line. In modern times performing artists call this emceeing or crowd participation. It was these gatherings that would spark the beginning of a new culture we know today as Hip-Hop. When one turntable would finish playing the section he would switch to the other turntable and play the same section. This allowed him to extend that section of the song as long as he wanted. This technique is now referenced to as looping and is used by record producers in almost every beat. In order to keep up with the demands of the crowd he reached out to his good friend Coke La Rock to be the first dedicated MC of these parties. This one bar made Coke La Rock the very first rapper in Hip-Hop and birthed a new genre of music we know today as Rap music. Rappers Delight went on to achieve the top 40 billboard spot in The rest is history And the rest is history. What record companies thought was just a fad rapidly grew into the most popular music genre of this decade. Since its inception much has changed and evolved but the essence of its heart and soul remains. What are your feelings on the current state of Hip-Hop? Please leave your comments below.

**Chapter 8 : A History of Musical Thought. : Donald Nivison Ferguson :**

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Visit Website By B. At its zenith, with a population estimated at 10 million, the civilization is thought to have controlled a large portion of southern Mexico. They developed a calendar and writing system and built cities that functioned as hubs for the surrounding farming towns. The Mayan civilization collapsed in the early 10th century, likely due to overpopulation and the resultant damage to the ecological balance. Historians have determined that the Toltec people appeared in central Mexico near the 10th century and built the city of Tula, home to an estimated 30,000 people. Some have speculated that the Toltecs performed human sacrifices to appease the gods. One of their kings, Tezcatlipoca, is said to have ordered mass sacrifices of captured enemy warriors. This triple alliance conquered smaller cultures to the east and west until the Aztec empire spanned Mexico from the Pacific Ocean to the Gulf Coast. At their height, the Aztecs ruled 5 million people via a tightly-structured system of self-supporting units called calpulli. Each unit had its own governing council, schools, army, temple and land but paid tribute to the supreme leader of the empire. Influenced by earlier Mexican civilizations, the Aztecs conducted extraordinary religious ceremonies that featured dances, processions and sacrifices. In May 1519, Cortez and his followers attacked and conquered the Aztecs. By 1521, Spain controlled a large portion of the Aztec empire and had enslaved most of the indigenous population. The missionaries built many monasteries and converted millions of people to Catholicism. Many criollos had become rich and wanted equal political power, which now resided with the peninsulares. Together they drafted a Mexican constitution. He was later defeated by American forces during the Mexican-American War and, by 1848, had gone into exile. The Mexican people, tired of the unbalanced distribution of wealth and power, initiated the Mexican Revolution in 1910. The year civil war resulted in at least 2 million casualties. The system benefited both the citizens and the economy. Due to negligible legislative assistance, the poor are generally unable to improve their socio-economic status. The state of Chiapas exemplifies the problems caused by financial imbalance. Although their rebellion was unsuccessful, the Zapatistas continue to fight against imbalanced land ownership and power distribution, with little success. Further complicating the already problematic social division is the ever-growing problem of drug trafficking, which has contributed to political and police corruption and helped widen the gap between the elite and the underprivileged. Despite its problems, the Mexican economy, with its growing industrial base, abundant natural resources and variety of service industries, remains important to Latin America. Today, tourism is a major contributor to the Mexican economy. United Mexican States Capital: The god Huitzilopochtli advised them that a sign—an eagle devouring a serpent atop a Nopal cactus—would appear to them at the exact spot where they should begin construction. On a small island in the middle of a lake, the Mexicas came upon the scene exactly as Huitzilopochtli had described it. Mexico is the third-largest country in Latin America after Brazil and Argentina. Mexico has the largest population of Spanish speakers in the world. With almost 25 million residents, Mexico City is one of the most populous metropolitan areas in the world. At nearly 2,000 miles, the border between Mexico and the United States is the second-longest in the world, after the border between the United States and Canada. Mexicans comprise the largest group of legal immigrants in the United States. The game, which involved elements similar to those of soccer and basketball, was played by two teams whose number varied according to region. Tequila, a liquor for which Mexico is famous, is made from the native blue agave plant. Named after the city where it originated, Tequila is primarily manufactured near Jalisco, which is 65 kilometers (40 miles) northwest of Guadalajara. An area called the Silver Belt—which encompasses Guanajuato and Zacatecas in the Mesa Central, Chihuahua in the Mesa del Norte and San Luis Potosi farther east—saw significant mining activity during the colonial period. The Mexico City Arena—one of the largest bullfighting arenas in the world—seats 50,000. Another 35 arenas are located throughout the country. At its peak, around 1500 A.D. Many of the original stone palaces, temples and markets remain throughout the city. The city rose to power in A.D. Turkeys and parrots were kept in special cages, possibly to supply feathers used for ceremonial

and personal adornment. Cuarenta Casas Cuarenta Casas Forty Houses are cliff dwellings located in the state of Chihuahua and discovered by the Spaniards around the 16th century. Despite the name, only about a dozen adobe apartments are carved into the west cliff-side of a dramatic canyon at La Cueva de las Ventanas Cave of the Windows. Originally, the palace housed all three branches of the government. Today, however, only the executive branch resides there. Palacio Nacional was destroyed by fire twice, once in and again in It was reconstructed in and remains largely unchanged today. In the early to mids, Diego Rivera painted a collection of huge murals on the walls of the palace that illustrate the colorful history of Mexico. Construction on the building, which blends Baroque and Neoclassical styles, began in and took three centuries to complete. The cathedral features 14 chapels, five altars and numerous statues, paintings and altarpieces of Christ and the saints. Located on Isla Partida, one of numerous sea islands, is Ensenada Grande beach, which many consider to be the most beautiful beach in Mexico. It continues to spout plumes of gas and ash and is carefully monitored by scientists. Popular Locales Mexico City Mexico City, the second-largest metropolitan area in the world after Tokyo, is home to numerous attractions, including the Palacio Nacional and the Catedral Metropolitana. Acapulco With its golden beaches, tropical jungles and renowned daredevil cliff-divers, Acapulco remains the best-known and most popular resort town in Mexico. Guadalajara Guadalajara, Jalisco , is rich in Mexican culture. The area has become famous for its locally manufactured tequila, mariachi music, sombreros, charreadas rodeos and the Mexican Hat Dance. Culture People Citizens of Mexico highly value their nation, independence and community. Their culture is a composite of influences handed down by countless civilizations. Many rural communities maintain strong allegiances to regions, often referred to as patrias chicas small homelands. The large number of indigenous languages and customs in these regions, especially in the south, naturally accentuate cultural differences. However, the indigenismo ancestral pride movement of the s played a major role in unifying the country and solidifying national pride among the various populations. Family remains among the most important elements in Mexican society, both in private and public life. Many households, in both rural and urban areas, are inhabited by three or more generations due to the economic advantage or necessity of sharing one roof. Mexicans generally establish strong links to family members, including inâ€”laws and friends of the family, who are generally thought of as aunts and uncles. The elderly, adults, teenagers and small children commonly attend parties and dances together. Languages The majority of the Mexican population speaks Spanish, the official national language. Religion Catholicism has become the dominant Mexican religion since first being introduced during Spanish colonization in the 16th century. This idea became less prevalent in the between and In fact that era saw a boom in the construction of new churches. Each year, hundreds of thousands of people, many of them peasants, travel from near and far to worship at the shrine. Although this is probably the most important and beloved religious site in Mexico, thousands of other churches, convents, pilgrimage sites and shrines exist throughout the country. During January, the city of Morelia celebrates the fiesta of the Immaculate Conception, and on the 17th of that month, pets and livestock are adorned with flowers and ribbons for the fiesta of San Antonio Abad. This day is set aside to remember and honor the lives of the deceased while celebrating the continuation of life. During this period, families celebrate the spirits of departed loved ones in various ways, including erecting ofrendas small altars in their houses, decorating tombs and eating skull-shaped candies calaveras and sweet breads. It is a time for celebrating ancestorsâ€”with whom many believe they can communicate during these eventsâ€”and embracing death as natural and inevitable rather than as something to be feared. Widely celebrated patriotic events include Independence Day September 16 and Cinco de Mayo May 5 , which commemorates the Mexican victory over French invaders in Cuisine Mexican cuisine varies greatly by region but depends heavily on an ancient trinity of staples: Another staple, rice, is usually served alongside beans. Mexicans also tend to make liberal use of avocados often in the form of guacamole , chili peppers, amaranth, tomatoes, papayas, potatoes, lentils, plantains and vanilla a flavoring that is pre-Columbian in origin. Salt and hot peppers often served in a red or green sauce are the most common condiments; maize tortillas complement most main dishes. Popular dishes vary by region and individual circumstances, but some of the more widely enjoyed foods are tortillas flat bread wraps made from wheat or maize flour , enchiladas, cornmeal tamales cooked within corn husks or banana leaves , burritos, softâ€”shell

tacos, tortas sandwiches of chicken, pork or cheese and vegetables enclosed in a hard roll , stuffed chili peppers and quesadillas tortillas filled with soft cheese and meat. Other favorites are soups and spicy stews such as menudo made from beef tripe and fresh vegetables and pozole stewed hominy and pork. Seafood dishes such as pulpo octopus , chipachole spicy crab soup and ceviche seafood marinated in lime or lemon juice are popular in coastal areas. In Oaxaca and a few other states, fried and spiced chapulines grasshoppers are considered a delicacy. A favorite among the Nahuatl Indians is huitlacoche corn fungus served wrapped in fatâ€™fried quesadillas. Among the preferred desserts are sweet breads, chocolates and dulce de leche caramelized milk , which is also called leche quemada or burned milk. On city sidewalks and streets, little bells announce the approach of paleteros, ambulatory vendors whose small insulated carts are filled with frozen paletas popsicle-like treats made from creams or juices and ice cream. Sugarâ€™battered flautas deepâ€™fried filled corn tortillas are popular with children of all ages. Meals are often washed down with aguas frescas watery sweet drinks, usually roselle flowers , horchata a milky riceâ€™based drink and drinks flavored with watermelon or other fresh fruit. Also popular are licuados fruit shakes or smoothies. During the Christmas holidays and on the Day of the Dead, one of the more popular drinks is atole or atol , a hot combination of corn or rice meal, water, and spices. Several well-known alcoholic beverages made in Mexico are derived from the maguey and agave plants. Magueyâ€™also known as the Century Plantâ€™is used to make pulque, an inexpensive drink. The plant was cultivated by many small farmers because it could thrive on infertile, rocky soil. The drink takes its name from Tequila, Jalisco, where it originated. Another alcoholic drink made from agave is mescal, which is produced primarily in Oaxaca.

## Chapter 9 : History of Rap - The True Origins of Rap Music

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