the listener is a major key for unlocking the secrets of the composer's art. Musical Form and Analysis, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text, but their approach offers a unique conceptual thrust that takes readers beyond the typical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works. A book of musical selections that were chosen for their high quality, this anthology contains more than 150 works. The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent, a Norton theory text. Hearing Form: Musical Analysis With and Without the Score is a complete package for undergraduate courses on musical forms, with comprehensive coverage from the Baroque to the Romantic. Placing emphasis on listening, it teaches students to analyze music both with and without the use of a score, covering phrase endings and cadences, harmonic sequence types, modulations, formal sections, and musical forms. Hearing Form is supported by a workbook, its own full-scope anthology, and a companion website containing an instructor's manual, test bank, audio streaming of recordings for the pieces in the anthology, and downloadable sound files. The second edition has been updated to include: Additional score-based exercises More music of the Romantic era and more vocal music New scores included in the Anthology, with twice as many composers represented. With an engaging and practical approach informed by recent scholarship, Hearing Form enables students to recognize musical elements both by sight and by ear. Please note: this is the Hearing Form anthology only. For the Hearing Form textbook, order ISBN 978-1-138-92968-3. For the textbook and anthology set, order ISBN 978-1-138-90069-1. A landmark collection of 141 complete musical compositions from the common-practice period, ANTHOLOGY FOR MUSICAL ANALYSIS: THE COMMON-PRACTICE PERIOD offers comprehensive coverage of instrumental music, with new sections on French lute music and the Italian trumpet sinfonia, along with enhanced discussion of chamber music from Salomone Rossi to Biber and Corelli. French sacred music also receives renewed attention. Offering models for musical criticism and analysis in a variety of compositional styles, author David FDudamel and Carrie Mae Weems to Ruth Bader Ginsburg and Paul Muldoon—explore the influence of music on their lives and work. Contributors include: Laurie Anderson ● Jamie Barton ● Daphne A. Brooks ● Edgar Cloud ● Jeff Dolven ● Gustavo Dudamel ● Dusinberre ● Corinna da Fonseca-Wollheim ● Frank Gehry ● James Ginsburg ● Ruth Bader Ginsburg ● Jane Hirshfield ● Pico Iyer ● Alexander Kluge ● Nathaniel Mackey ● Maureen N. McLane ● Alicia Hall Moran ● Jason Moran ● Paul Muldoon ● Elaine Pagels ● Robert Pinskey ● Richard Powers ● Brian Selbert ● Arnold Steinhardt ● Susan Stewart ● Abigail Washburn ● Carrie Mae Weems ● Susan Wheeler ● C. K. Williams ● Wu Fei What happens when extraordinaire creative spirits—musicians, poets, critics, and scholars, as well as an architect, a visual artist, a filmmaker, a scientist, and a legendary Supreme Court justice—are asked to reflect on their favorite music? The result is Ways of Hearing, a diverse collection that explores the ways music shapes us and our shared culture. These acts of musical witness bear fruit through personal essays, conversations and interviews, improvisatory meditations, poetry, and visual art. They sound the depths of a remarkable range of musical genres, including opera, jazz, bluegrass, and concert music both classical and contemporary. This expansive volume spans styles and subjects, including Pico Iyer's meditations on Handel, Arnold Steinhardt's thoughts on Beethoven's Grosse Fuge, and Laurie Anderson and Edgar Cloud's manifest to spatial music. Richard Powers discusses the one thing about...
music he's never told anyone, Daphne Brooks draws sonic connections between Toni Morrison and Cécile McLorin Salvant, and Ruth Bader Ginsburg reveals what she thinks is the sexiest duet in opera. Poems interspersed throughout further expand how we can imagine and respond to music. Ways of Hearing is a book for our times that celebrates the infinite ways music enhances our lives. For something we often barely notice music in films is usually highly effective. It creates tension, elicits emotion and is undoubtedly one of the most important aspects of the cinematic experience. Upon closer inspection, it can be seen that film music is highly complex and artful, not only having immediate emotional impact but also comprising some of the most outstanding music produced in the twentieth century. Bringing together some of the most influential international scholars on the subject, this anthology provides a detailed, diverse and accessible perspective on music in the cinema. As well as chapters on the techniques and views of film music and on film music scholarship, the book embraces topics as diverse as Bernard Herrmann's music for Welles's Citizen Kane, the use of discs to accompany silent films and gender and the cinematic soundscape. Key Features: * An original collection of essays on film music in the twentieth century * The Introduction provides a historical perspective on the art of film music * Brings together a wide range of approaches to film music * The Musician's Guide to Theory and Analysis is a complete package of theory and aural skills resources that covers every topic commonly taught in the undergraduate sequence. The package can be mixed and matched for every classroom, and with Norton's new Know It? Show It! online pedagogy, students can watch video tutorials as they read the text, access formative online quizzes, and tackle workbook assignments in print or online. In its third edition, The Musician's Guide retains the same student-friendly prose and emphasis on real music that has made it popular with professors and students alike. Like many texts on musical analysis, FORMS IN TONAL MUSIC equips students to critically examine a wide range of compositions and forms. However, Green's text takes students a step further by enabling them to approach musical works unencumbered by preconceived notions of what characteristics the text should or should not have. Providing specific help on every aspect of musical analysis, this text uses many of the compositions found in Charles Burkhart’s ANTHOLOGY FOR MUSICAL ANALYSIS, but it allows students the freedom to explore works that they already own. Excerpt from Structure and Style: The Study and Analysis of Musical Forms The forms with which this book is concerned are those found in Western music. The idiom, form, and aesthetics of Oriental music make it so markedly different from Western music that only a separate study could do it justice. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. An essential partner to your music theory text, Music for Analysis, 5/e offers more than 400 pieces of music from the baroque period to the present. Selected by Thomas Benjamin, Michael Horvit, and Robert Nelson—three nationally respected composers and music theory teachers—these musical selections illustrate standard usage and idiomatic procedures. With more than 50 complete pieces and most selections of at least period length, this anthology is the perfect vehicle for analysis of style, musical idiom, small forms, tonal harmony, and contemporary techniques. The fifth edition features “Suggestions for Discussion” and “Questions for Analysis,” and new selections including more pieces by Brahms, Wagner, Schumann, Liszt, and Bach. A comprehensive, up-to-the-minute, 20th-century section now includes additional pieces by Schoenberg, Webern, Sessions, Rouse, Horne, Prokofiev, and Macmillan.