

The Look of Music



The Look of Music

P. T. Young

Look Of Music Rare Musical Instruments 1500 1900

Martha Novak Clinkscale



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LOOK AT THE MUSIC , *The Look of Music* Phillip T. Young, 1980-09-01 [A Performer's Guide to Seventeenth-Century Music](#) Stewart Carter, 2012-03-21 Revised and expanded A Performer's Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance *Brass Bands of the British Isles 1800-2018 - a historical directory* Gavin Holman, Of the many brass bands that have flourished in Britain and Ireland over the last 200 years very few have documented records covering their history This directory is an attempt to collect together information about such bands and make it available to all Over 19 600 bands are recorded here with some 10 600 additional cross references for alternative or previous names This volume supersedes the earlier *British Brass Bands a Historical Directory* 2016 and includes some 1 400 bands from the island of Ireland A separate work is in preparation covering brass bands beyond the British Isles A separate appendix lists the brass bands in each county [Sounding Objects](#) Carla Zecher, 2007-12-15 Often abstracted by the aesthetic implications of music itself musical instruments can be seen as physical signifiers apart from the music that they produce In *Sounding Objects* Carla Zecher studies the representation of musical instruments in French Renaissance poetry and art arguing that the efficacy of these material objects as literary and pictorial images was derived from their physical characteristics and acoustic properties as well as from their aesthetic product *Sounding Objects* is concerned with ways in which musical culture provided poets with a rich nuanced vocabulary for reflecting on their own art and its roles in courtly life the civic arena and salon society Poets not only depicted the world of musical practice but also appropriated it using musical instruments figuratively to establish their literary identities Drawing on music treatises and archival sources as well as poems paintings and engravings this unique study aims to enrich our understanding of the interplay of poetry music and art in this period and highlights the importance of musical materiality to Renaissance culture **Electronic Format** Disclaimer Images removed at the request of the rights holder **The Baroque Clarinet and Chalumeau** Albert R. Rice, 2020 The first edition of Albert R. Rice's *The Baroque Clarinet* is widely considered the authoritative text on the European clarinet during the first half of the eighteenth century Since its publication in 1992 its conclusions have influenced the approaches of musicologists instrument historians and clarinet performers Twenty eight years later Rice has updated his renowned study in a second edition with new chapters on chalumeau and clarinet music insights on newly found instruments and additional material on the Baroque clarinet in society Expanding the volume to include the chalumeau close cousin and predecessor to the clarinet Rice draws on

nearly three decades of new research on the instrument's origins and music. Discoveries include two recently found chalumeaux in a private collection one by Johann Heinrich Eichentopf of Leipzig and attributions based on historical evidence for three more chalumeaux. Rice furthers the discussion to recently uncovered early instruments and historical scores which shed light on the clarinet's evolution. Most essentially, Rice highlights the chalumeau's substantial late seventeenth and early eighteenth century repertory comprising over 330 works by 66 composers and includes a more expansive list of surviving Baroque clarinet works organized by date, composer, and tonality range. *The Baroque Clarinet and Chalumeau* provides a long awaited follow up to Rice's groundbreaking volume drawing from a variety of sources including German, Italian, Dutch, Swedish, Norwegian, Danish, Finnish, Flemish, Czech, and Catalan research to bring this new information to an English speaking audience. With his dedication to scholarly accuracy, Rice brings the Baroque clarinet into sharper focus than ever before.

Makers of the Piano: 1820-1860 Martha Novak Clinkscale, 1993. This book continues the overview of early pianos begun in Clinkscale's *Makers of the Piano 1700-1820* OUP 1993. Although a few of the biographies overlap, the majority of the makers are completely new. Approximately 2,400 makers and manufacturers and about 2,200 pianos are listed. Of this total, about 645 are English, the majority of whom were active in London; more than 200 of the London makers have not been discussed in previous publications.

The Cambridge Companion to the Clarinet Colin James Lawson, 1995-12-14. Written for students, performers, and music lovers.

Under the Sign of the Big Fiddle Ladislav Cselenyi-Granch, 1996-10-15. This book describes one of the leading firms in the music industry in Canada in the nineteenth and early twentieth centuries.

4900 Historical Woodwind Instruments Phillip T. Young, 1993. *The Clarinet in the Classical Period* Albert R. Rice, 2008-01-15. A comprehensive study of the clarinet in use through the classical period 1760 to 1830, a period of intensive musical experimentation. The book provides a detailed review and analysis of construction, design, materials, and makers of clarinets. Rice also explores how clarinet construction and performance practice developed in tandem with the musical styles of the period.

Inventing the American Guitar James Westbrook, Arian Sheets, Richard Johnston, 2013-10-01. *Inventing the American Guitar* is the first book to describe the early history of American guitar design in detail. It tells the story of how a European instrument was transformed into one with all of the design and construction features that define the iconic American flat top guitar. This transformation happened within a mere 20 years, a remarkably brief period. The person who dominates this history is C. F. Martin Sr., America's first major guitar maker and the founder of the Martin Guitar Company, which continues to produce outstanding flat top guitars today. After emigrating from his native Saxony to New York in 1833, Martin quickly established a guitar making business producing instruments modeled after those of his mentor Johann Stauffer of Vienna. By the time he moved his family and business to rural Pennsylvania in 1839, Martin had absorbed and integrated the influence of Spanish guitars he had seen and heard in New York. In Pennsylvania, he evolved further, inventing a uniquely American guitar that was fully developed before the outbreak of the Civil War. *Inventing the*

American Guitar traces Martin's evolution as a craftsman and entrepreneur and explores the influences and experiments that led to his creation of the American guitar that is recognized and played around the world today To learn more about the history of the Martin guitar click here to view the video and article from BBC How Martin Guitars Became an American Stratavarius

The Clarinet Eric Hoeprich, 2008-01-01 The clarinet has a long and rich history as a solo orchestral and chamber musical instrument In this broad ranging account Eric Hoeprich a performer teacher and expert on historical clarinets explores its development repertoire and performance history Looking at the antecedents of the clarinet as well as such related instruments as the chalumeau basset horn alto clarinet and bass clarinet Hoeprich explains the use and development of the instrument in the Baroque age The period from the late 1700s to Beethoven's early years is shown to have fostered ever wider distribution and use of the instrument and a repertoire of increasing richness The first half of the nineteenth century a golden age for the clarinet brought innovation in construction and great virtuosity in performance while the following century and a half produced a surge in new works from many composers The author also devotes a chapter to the role of the clarinet in bands folk music and jazz

Music Russell Kuhtz, 2016-07-15 Throughout history music has been an important accompaniment to other art forms most notably drama and to traditional rituals Today music dominates the arts It is broadcast to the farthest corners of the globe by means of radio film television musical theatre and the Internet Live performances meanwhile have never ceased to entertain inform and impact contemporary society This comprehensive volume examines music notation sound and structure musical composition and form the various characteristics of instruments as well as their classification and history including electronic instruments musical performance and expression and styles and genres of music in Western cultures

The Brass Band Bibliography Gavin Holman, 2019-08-05 9th edition 2019 A comprehensive list of books articles theses and other material covering the brass band movement its history instruments and musicology together with other related topics originally issued in book form in January 2009

Watteau, Music, and Theater Antoine Watteau, Georgia Cowart, 2009 Accompanying an exhibition in honor of Philippe de Montebello Director Emeritus of The Metropolitan Museum of Art this engaging book examines the influence of music and theater on the art of Jean Antoine Watteau 1684 1721 Fifteen major paintings and a number of drawings by Watteau that illustrate the connections between painting and the performing arts in Paris are explored In addition drawings and prints by other 18th century artists featuring musical or theatrical subjects and objects and musical instruments are included Publisher description

Library Journal, 1981

[The Renaissance Sackbut and Its Use Today](#) Henry George Fischer, 1984

From the Clarinet D'Amour to the Contra Bass Albert R. Rice, 2009-03-31 Following his much acclaimed *The Baroque Clarinet and The Clarinet in the Classical Period* Albert R Rice now turns his signature detailed attention to large clarinets the clarinet d' amour the basset horn the alto clarinet bass and contra bass clarinets Each chapter is devoted to a specific instrument and offers a fascinating insider's look at its defining characteristics a comprehensive history of its evolution meticulously

researched information on its makers and aspects of construction and a thorough discussion of its music Rice illustrates how the introduction of large clarinets into chamber ensembles wind bands and opera orchestras was the result of experiments meant to address specific musical needs Along the way he brings to life the musicians virtuosi soloists and orchestral and band musicians as well as the instruments makers and the composers from J C Bach to Smetana who wrote for them Based on careful study of primary sources musical compositions patents memoirs and diaries and unfettered access to historical instruments themselves Rice s expert presentation is nothing short of exhaustive From the Clarinet d Amour to the Contrabass will engage all who love the clarinet and its music **Journal** International Double Reed Society,1996

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