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Musica getutscht

A TREATISE ON MUSICAL INSTRUMENTS

by SEBASTIAN VIRDUNG

Edited and translated by BETH BULLARD



Musica Getutscht A Treatise On Musical Instruments 1511 By Sebastian Virdung

Stewart Pollens



Musica Getutscht A Treatise On Musical Instruments 1511 By Sebastian Virdung:

Musica Getutscht Sebastian Virdung,1993-07-30 This early German do it yourself manual tells us about music making in the years just before the Reformation *The 'Musica Instrumentalis Deudsch' of Martin Agricola* Martin Agricola,1994-07-07 *Musica instrumentalis deudsch* 1529 was intended as a textbook in musical performance A completely revised edition appeared in 1545 Highly illustrated these books give practical instruction on a number of musical instruments and as such they are valuable sources of information about the study and performance of music in Germany in the early sixteenth century **The Orchestral Revolution** Emily I. Dolan,2013-01-17 This book explores the relationship between the history of orchestration and the development of modern musical aesthetics in the Enlightenment Using Haydn as a focal point it examines how the consolidation of the modern orchestra radically altered how people listened to and thought about the expressive capacity of instruments **A Performer's Guide to Medieval Music** Ross W. Duffin,2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance with 40 essays by experts on everything from repertoire voices and instruments to basic theory This concise readable guide has proven indispensable to performers and scholars of medieval music **Instruments of Knowledge** Jean-François Gauvin,2023-06-19 In a bid to claim scientific objects as requiring a significant amount of conceptual labor this book looks sequentially at instruments habits and museums The goal is to uncover how together these material and immaterial activities rules and commitments form one meaningful and credible blueprint revealing the building blocks of knowledge production They serve to conceptualize and examine the entire life of an instrument from its ideation and craft to its use reuse circulation recycling and if not obliterated its final entry into a museum It is such an epistemological triptych that guides this investigation *Marin Mersenne and the Study of Harmony* Leendert Miesen,2025-10-01 Marin Mersenne and the Study of Harmony delves into the central role of music among the early modern sciences by focusing on the work of the French polymath Marin Mersenne 1588 1648 Although now regarded more as an art than a science music was for many early modern scholars a universal science for studying the harmonies present in all beings For Mersenne music's ability to be quantified while being experienced aesthetically meant that it was the central science to approximate the sounding and inaudible harmonies present in the world and universe at large Bringing together Mersenne's interests in the physics of sound and hearing musical composition instruments curiosities and music from outside Europe this book shows why so many scholars were drawn to music and how music was at the center of the early modern debate on the foundations of knowledge Quid est secretum? Ralph Dekoninck,Agnès Guiderdoni,Walter Melion,2020-09-10 *Quid est secretum* Visual Representation of Secrets in Early Modern Europe 1500 1700 is the companion volume to *Intersections* 65 1 *Quid est sacramentum* Visual Representation of Sacred Mysteries in Early Modern Europe 1400 1700 Whereas the latter volume focused on sacramental mysteries the current one examines a wider range of secret subjects The book examines how secret

knowledge was represented visually in ways that both revealed and concealed the true nature of that knowledge giving and yet impeding access to it In the early modern period the discursive and symbolical sites for the representation of secrets were closely related to epistemic changes that transformed conceptions of the transmissibility of knowledge Contributors Monika Biel Alicja Bielak C Jean Campbell Tom Conley Ralph Dekoninck Peter G F Eversmann Ingrid Falque Agn s Guiderdoni Koenraad Jonckheere Suzanne Karr Schmidt Stephanie Leitch Carme L pez Calder n Mark A Meadow Walter S Melion Eelco Nagelsmit Lars Cyril N rgaard Alexandra Onuf Bret L Rothstein Xavier Vert Madeleine C Viljoen Mara R Wade Lee Palmer Wandel and Caecilie Weissert **The Cambridge Companion to the Recorder** John Mansfield

Thomson,Anthony Rowland-Jones,1995-10-27 The first book to offer a complete introduction to the recorder includes basic reference material previously unavailable in one volume A special feature is the rich collection of illustrations which in themselves provide a history of the instrument Musical Instruments Murray Campbell,Clive A. Greated,Arnold

Myers,2004 A reference guide to musical instruments *Shakespeare's Musical Imagery* Christopher R. Wilson,2011-11-03 A study of the meaning of Shakespeare s musical imagery in his plays and poems **European Music, 1520-1640** James Haar,2014 An authoritative survey of music and its context in the Renaissance *A History of Stringed Keyboard*

Instruments Stewart Pollens,2022-04-21 This book explores the history of keyboard instruments from their fourteenth century origins to the development of the modern piano It reveals the principles of their design and describes structural and mechanical developments through the medieval and renaissance periods and eighteenth and nineteenth centuries as well as the early music revival Stewart Pollens identifies and describes the types of keyboard instruments played by major composers and virtuosi through the ages and provides the reader with detailed instructions on their regulating stringing tuning and voicing drawn from historical sources **The Cambridge History of Musical Performance** Colin

Lawson,Robin Stowell,2012-02-16 The intricacies and challenges of musical performance have recently attracted the attention of writers and scholars to a greater extent than ever before Research into the performer s experience has begun to explore such areas as practice techniques performance anxiety and memorisation as well as many other professional issues Historical performance practice has been the subject of lively debate way beyond academic circles mirroring its high profile in the recording studio and the concert hall Reflecting the strong ongoing interest in the role of performers and performance this History brings together research from leading scholars and historians and importantly features contributions from accomplished performers whose practical experiences give the volume a unique vitality Moving the focus away from the composers and onto the musicians responsible for bringing the music to life this History presents a fresh integrated and innovative perspective on performance history and practice from the earliest times to today **Crossing Borders** Arnd Adje Both,Jon Hughes,Matthias Stockli,2020-12-31 The ICTM Study Group on Music Archaeology was founded in the early 1980s by Ellen Hickmann John Blacking Mantle Hood and Cajsa S Lund This is the second volume of the new anthology series

published by the study group turning to the topic of cross cultural musical interactions through time Each volume of the series is composed of concise case studies bringing together the world s foremost researchers on a particular subject reflecting the wide scope of music archaeological research world wide The series draws in perspectives from a range of different disciplines including newly emerging fields such as archaeoacoustics but particularly encouraging both music archaeological and ethnomusicological perspectives

Music and Instruments of the Elizabethan Age Michael Jonathan Fleming, Michael Fleming, Christopher Page, 2021 Uses the rare depictions of musical instruments and musical sources found on the Eglantine Table to understand the musical life of the Elizabethan age and its connection to aspects of culture now treated as separate disciplines of historical study The reign of Elizabeth I 1558 1603 has often been regarded as the Golden Age of English music Many works of high quality both vocal and instrumental were composed and performed by native and immigrant musicians while balladry and minstrelsy flourished in hall street and alehouse No single source of the sixteenth century presents this rich musical culture more vividly than the inlaid surface of the Eglantine Table This astonishing piece of furniture was made in the late 1560s for the family of Elizabeth or Bess of Hardwick Countess of Shrewsbury 1527 1608 The upper surface bears a wealth of marquetry that depicts amidst the briar roses and other plants numerous Elizabethan musical instruments in exquisite detail together with open books or scrolls of music with legible notation Given that depictions of musical instruments and musical sources are rare in all artistic media of the Elizabethan period the Eglantine Table is a very important resource for understanding the musical life of the age and its connection to aspects of culture now treated separately in disciplines such as art history social and political history or the study of material culture This volume assembles a group of leading scholars in the history of instruments and associated fields to ground future research upon the most expert assessment of the depicted instruments the music and the decorative imagery that is currently attainable A final section of the book takes a broad view placing the Table and the musical components of its decoration in relation to the full range of Elizabethan musical life

A Compendium of Musical Instruments and Instrumental Terminology in the Bible Yelena Kolyada, 2014-12-18 A Compendium of Musical Instruments and Instrumental Terminology in the Bible draws on extensive historical research comparative linguistic analysis and musical study to offer the first compilation of its kind The volume examines the entire range of musical instruments in the Bible stringed wind and percussion drawing on ancient and modern translations of the Bible and the works of rabbinic teachers Church Fathers and medieval renaissance and contemporary scholars The book offers a historical survey of Hebrew instrumental music its origins and links with neighbouring cultures the role of instruments in the religious social public and private life of ancient Israel and the system of musical education and explores the understanding of Hebrew musical instruments in post biblical times This comprehensive volume will be invaluable to musicologists archaeologists theologians historians philologists and Bible translators as well as general readers in the subject

Music and Theology Daniel Zager, 2006-12-13 The scholar Robin A

Leaver holds a unique place in sacred music scholarship because of his training in both music and theology. He has written widely bringing acute insights on a variety of musical repertoires and topics related to Martin Luther sixteenth century psalmody hymnody and the sacred music of Johann Sebastian Bach. In *Music and Theology* twelve scholars influenced by Leaver's work contribute essays in diverse areas of sacred music history and philosophy focusing on the intersection of music and theology. Ranging chronologically from the twelfth century writer and composer Hildegard of Bingen 1098-1179 to present day considerations of American church music and worship the volume provides thought provoking new work for all who study church music. Reflecting the prominent emphasis in Leaver's own scholarship eight chapters deal with the music of Johann Sebastian Bach including his organ music sacred cantatas and passion settings. A final chapter provides a chronological listing of Leaver's own voluminous writings on music and theology.

A Performer's Guide to Renaissance Music, Second Edition Jeffery Kite-Powell, 2007-08-02

Vocal choral issues: The solo voice in the Renaissance: Ellen Hargis; On singing and the vocal ensemble I: Alexander Blachly; On singing and the vocal ensemble II: Alejandro Planchart; Practical matters of vocal performance: Anthony Rooley; Wind string and percussion instruments: Recorder: Renaissance flute: Herbert Myers; Capped double reeds: crumhorn: Kortholt Schreierpfeif: Jeffery Kite Powell; Shawm and curtal: Ross Duffin; Racket: rakkett: Rankett: Ger cervelas: Fr cervello: It: Jeffery Kite Powell; Bagpipe: Adam Knight; Gilbert Cornett: Douglas Kirk Sackbut; Stewart Carter; Bowed instruments: Wendy Gillespie; The violin: David Douglass; Plucked instruments: Paul O Dette; The harp: Herbert Myers; Early percussion: Benjamin Harms; Keyboard instruments: Jack Ashworth; Practical considerations: instrumentation: Proto continuo: Jack Ashworth and Paul O Dette; Mixed ensembles: James Tyler; Large ensembles: Jeffery Kite Powell; Rehearsal tips for directors: Adam Knight; Gilbert; Performance editions: Frederick Gable; Performance practice: Tuning and temperament: Ross Duffin; Pitch and transposition: Herbert Myers; Ornamentation in sixteenth century music: Bruce Dickey; Pronunciation guides: Ross Duffin; Aspects of theory: Eight brief rules for composing a *si placet altus* ca 1470-1510: Adam Knight; Gilbert; Renaissance theory: Sarah Mead; Introduction to Renaissance dance: Early Renaissance dance 1450-1520: Yvonne Kendall; For the early music director: Starting from scratch: Jeffery Kite Powell.

The Harpsichord and Clavichord Igor Kipnis, 2013-04-15

The Harpsichord and Clavichord An Encyclopedia includes articles on this family of instruments including famous players composers instruments builders the construction of the instruments and related terminology. It is the first complete reference on this important family of keyboard instruments. The contributors include major scholars of music and musical instrument history from around the world. It completes the three volume *Encyclopedia of Keyboard Instruments*.

From Modes to Keys in Early Modern Music Theory Michael R. Dodds, 2024

From Modes to Keys in Early Modern Music Theory addresses one of the broadest and most elusive open topics in music history: the transition from the Renaissance modes to the major and minor keys of the high Baroque. Through deep engagement with the corpus of Western music theory author Michael R. Dodds presents a model to clarify the factors of this complex shift.

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