

# The Art and Times of the Guitar

FREDERIC V. GRUNFELD

An illustrated history of guitars and guitarists



# Art And Times Of The Guitar An Illustrated History

**Ruth M. Stone**



## **Art And Times Of The Guitar An Illustrated History:**

**The Art and Times of the Guitar** Frederic V. Grunfeld, 1974 *The Art and Times of the Guitar : an Illustrated History of Guitars and Guitarists* Frederic V. Grunfeld, 1971 **The Guitar** Harvey Turnbull, 2006 [The Guitar in America](#) Jeffrey J. Noonan, 2009-10-08 The Guitar in America offers a history of the instrument from America's late Victorian period to the Jazz Age. The narrative traces America's BMG banjo, mandolin, and guitar community, a late nineteenth century musical and commercial movement dedicated to introducing these instruments into America's elite musical establishments. Using surviving BMG magazines, the author details an almost unknown history of the guitar during the movement's heyday, tracing the guitar's transformation from a refined parlor instrument to a mainstay in jazz and popular music. In the process, he not only introduces musicians including numerous women guitarists who led the movement but also examines new techniques and instruments. Chapters consider the BMG movement's impact on jazz and popular music, the use of the guitar to promote attitudes towards women and minorities, and the challenges foreign guitarists such as Miguel Llobet and Andres Segovia presented to America's musicians. This volume opens a new chapter on the guitar in America, considering its cultivated past and documenting how banjoists and mandolinists aligned their instruments to it in an effort to raise social and cultural standing. At the same time, the book considers the BMG community within America's larger musical scene, examining its efforts as manifestations of this country's uneasy coupling of musical art and commerce. **For the Love of Music** Darwin Floyd Scott, 2002 **A Concise History of the Classic Guitar** Graham Wade, 2010-10-07 A Concise History of the Classic Guitar by Graham Wade, one of the foremost international writers on the guitar, explores the history of the instrument from the 16th century to the present day. This compact assessment of five centuries of fretted instruments covers the vihuela in Spain, the history of four-course and five-course guitars, the evolution of tablature, and developments in the six-string guitar in the 19th century. The work also charts the contribution of leading composers, performers, and luthiers of the 20th century and evaluates the influence of Segovia, Llobet, Pujol, Presti, Bream, Williams, etc. among the world's famous guitarists. This book, intended for the general public and guitar students of all ages, is the first interpretative history of the classic guitar to be published in the 21st century and will be eagerly welcomed by all lovers of the instrument. **The New Guitarscape in Critical Theory, Cultural Practice and Musical Performance** Kevin Dawe, 2017-07-05 In The New Guitarscape, Kevin Dawe argues for a re-assessment of guitar studies in the light of more recent musical, social, cultural, and technological developments that have taken place around the instrument. The author considers that a detailed study of the guitar in both contemporary and cross-cultural perspectives is now absolutely essential and that such a study must also include discussion of a wide range of theoretical issues, literature, musical cultures, and technologies as they come to bear upon the instrument. Dawe presents a synthesis of previous work on the guitar but also expands the terms by which the guitar might be studied. Moreover, in order to understand the properties and potential of the guitar as an agent of music culture and society, the

author draws from studies in science and technology design theory material culture cognition sensual culture gender and sexuality power and agency ethnography real and virtual and globalization Dawe presents the guitar as an instrument of scientific investigation and part of the technology of globalization created and disseminated through corporate culture and cottage industry held close to the body but taken away from the body in cyberspace and involved in an enormous variety of cultural interactions and political exchanges in many different contexts around the world In an effort to understand the significance and meaning of the guitar in the lives of those who may be seen to be closest to it as well as providing a critically informed discussion of various approaches to guitar performance technologies and techniques the book includes discussion of the work of a wide range of guitarists including Robert Fripp Kamala Shankar Newton Faulkner Lionel Loueke Sharon Isbin Steve Vai Bob Brozman Kaki King Fred Frith John 5 Jennifer Batten Guthrie Govan Dominic Frasca I Wayan Balawan Vicki Genfan and Hasan Cihatter

**Library Catalog of the Metropolitan Museum of Art** Metropolitan Museum of Art (New York, N.Y.). Library,1977

Technology of the Guitar Richard Mark French,2012-05-16 Featuring chapters on physics structure sound and design specifics Technology of the Guitar also includes coverage of historical content composition of strings and their effects on sound quality and important designs Additionally author Mark French discusses case studies of historically significant and technologically innovative instruments This is a complete reference useful for a broad range of readers including guitar manufacturer employees working luthiers and interested guitar enthusiasts who do not have a science or engineering background

**The Garland Handbook of African Music** Ruth M. Stone,2010-04-02 The Garland Handbook of African Music is comprised of essays from The Garland Encyclopedia of World Music Volume 1 Africa 1997 Revised and updated the essays offer detailed regional studies of the different musical cultures of Africa and examine the ways in which music helps to define the identity of this particular area Part One provides an in depth introduction to Africa Part Two focuses on issues and processes such as notation and oral tradition dance in communal life and intellectual property Part Three focuses on the different regions countries and cultures of Africa with selected regional case studies The second edition has been expanded to include exciting new scholarship that has been conducted since the first edition was published Questions for Critical Thinking at the end of each major section guide and focus attention on what musical and cultural issues arise when one studies the music of Africa issues that might not occur in the study of other musics of the world An accompanying audio compact disc offers musical examples of some of the music of Africa

**Popular Music** Roman Iwaschkin,2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope

*Library Catalog of the Metropolitan Museum of Art, New York : Supplement* Metropolitan Museum of Art (New York, N.Y.). Library,1962

Twentieth-Century Music in the West Tom Perchard,Stephen Graham,Tim Rutherford-Johnson,Holly Rogers,2022-10-06 Introduction Steve Reich pitched up in San Francisco in September 1961 He was a young musician one

who had been taken by the early century work of the Hungarian composer and folklorist Béla Bartók and he had journeyed west from New York in the hope of studying with Leon Kirchner a composer in the rough lyric Bartók tradition who'd been teaching at Mills College But Kirchner had just left for Harvard so Reich ended up working at Mills under Luciano Berio Over the course of the previous decade Berio had become identified as a figurehead of the European post war avant garde his ultramodern serialist work was quite a different proposition to Kirchner's own

**Shaping Sound and Society** Stephen Cottrell, 2023-09-13 This volume brings together leading voices from the new wave of research on musical instruments to consider how we can connect the material aspects of instruments with their social function approaches that have been otherwise too frequently separated in musical scholarship *Shaping Sound and Society: The Cultural Study of Musical Instruments* locates the instruments at the centre of cultural interactions With contributions from ten scholars spanning a variety of methodologies and a wide range of both contemporary and historic music cultures the volume is divided into three sections Contributors discuss the relationships between makers performers and their local communities the different meanings that instruments accrue as they travel over time and place and the manner in which instruments throw new light on historic music cultures Alongside the scholarly chapters the volume also includes a selection of shorter interludes based on interviews with makers of comparatively new instruments offering further insights into the process of musical instrument innovation An essential read for students and academics in the fields of music and ethnomusicology this volume will also interest anyone looking to understand how the cultural interaction of musical instruments is deeply informed and influenced by social technological and cultural change

**C.F. Martin & His Guitars, 1796-1873** Philip F. Gura, 2003 The author chronicles the remarkable story of the world's most famous guitar company using more than 175 illustrations to tell the story of C F Martin and the company he created using letters account books inventories and other documents *Performing Arts American Musicological Society* Mark Germer, 1990

**Continuum Encyclopedia of Popular Music of the World, Volume 2** John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-05-08 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided

*The Tragic Myth* Edward F. Stanton, 2021-10-21 With literature music constituted the most important activity of poet and playwright Federico García Lorca's life The two arts were closely related to each other throughout his career As a child Lorca imbibed traditional Andalusian songs from the lips of the family maids whom he would remember with affection years later At a very early age he began to study piano and during his adolescence music and poetry competed

for primacy among his interests His first book was dedicated to his music teacher who instilled in him a love for the world of art and creation In part I of this study Edward F Stanton examines Lorca s theoretical and practical approach to cante jondo the traditional music of Andalusia as seen in his lectures on the subject and in the 1922 concurso In part II he searches for direct and far more important indirect echoes of this music in his work Part III explores the mythic quality of Lorca s art in relation to cante jondo Throughout Stanton illuminates a new dimension of the poet s work     *Practicing* Glenn

Kurtz,2008-11-19 In a remarkable memoir written with insight and humor Glenn Kurtz takes us from his first lessons at the age of eight to his acceptance at the elite New England Conservatory of Music After graduation he attempts a solo career in Vienna but soon realizes that he has neither the ego nor the talent required to succeed and gives up the instrument and his dream entirely But not forever Returning to the guitar Kurtz weaves into the narrative the rich experience of a single practice session *Practicing* takes us on a revelatory inspiring journey a love affair with music     *Guitar Cultures* Andy

Bennett, Kevin Dawe,2020-05-18 The guitar is one of the most evocative instruments in the world It features in music as diverse as heavy metal blues indie and flamenco as well as Indian classical music village music making in Papua New Guinea and carnival in Brazil This cross cultural popularity makes it a unique starting point for understanding social interaction and cultural identity Guitar music can be sexy soothing melancholy or manic but it nearly always brings people together and creates a common ground even if this common ground is often the site of intense social cultural economic and political negotiation and contest This book explores how people use guitars and guitar music in various nations across the world as a musical and symbolic basis for creating identities In a world where place and space are challenged by the pace of globalization the guitar provides images sounds and styles that help define new cultural territories Guitars play a crucial part in shaping the commercial music industry educational music programmes and local community atmosphere Live or recorded guitar music and performance collecting and manufacture sustains a network of varied social exchanges that constitute a distinct cultural milieu Representing the first sustained analysis of what the guitar means to artists and audiences world wide this book demonstrates that this seemingly simple material artefact resonates with meaning as well as music

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