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The Hurdy Gurdy In Eighteenth

In the eighteenth century, the term hurdy-gurdy was also applied to a small, portable barrel organ or street organ (a cranked box instrument with a number of organ pipes, a

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bellows and a barrel with pins that rotated and programmed the tunes) that was frequently played by poor buskers, street musicians specifically called organ grinders. Such organs require only the turning of the crank to ...

Hurdy-gurdy - Wikipedia

The Hurdy-Gurdy in Eighteenth-Century France, Second Edition. Book Description: The hurdy-gurdy, or vielle, has been part of European musical life since the eleventh century. In eighteenth-century France, improvements in its sound and appearance led to its use in chamber ensembles. This new and expanded edition of The Hurdy-Gurdy in Eighteenth-Century France offers the definitive introduction to the classic stringed instrument.

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The term hurdy gurdy was not coined in England until the eighteenth century. The instrument still occurred as a street instrument in many places throughout Europe till about the twentieth century. During the eighteenth century a variation of the vielle was developed. The Lira Organizzata was a hurdy gurdy with a bellows and organ

A Brief History Of The Hurdy Gurdy edited The Hurdy-Gurdy in Eighteenth-Century France, Second Edition (Publications of the Early Music Institute) \$25.00 (3) Only 2 left in stock (more on the way).

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The hurdy-gurdy is a musical instrument which was originally associated with the poor and with beggars. However, in the 18th century it was increasingly played by fashionable members of the nobility who wished to

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celebrate the simple pleasures of the peasant lifestyle.

38 Best hurdy-gurdy players from the past images | Hurdy ...

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stringed instrument. Robert A. Green discusses the techniques of playing the hurdy-gurdy and the interpretation of its music, based on existing methods and on his own experience as a performer. The list of extant music includes new pieces discovered within the last decade and provides new historical context for the instrument and its role in eighteenth-century French culture.

"This very thorough catalogue, with excellent footnotes and bibliography, firmly places the subject in its broadest context." --Apollo
Covers approximately 95 pieces, representing Chelsea, Bow, Derby, Worcester, Chamberlain-Worcester, Caughley, Longton Hall, Spode, and Hilditch and Sons.

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

Horgan analyses the importance of songs in British eighteenth-century culture with specific reference to their political meaning. Using an interdisciplinary methodology, combining the perspectives of literary studies and cultural history, the

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utilitarian power of songs emerges across four major case studies.

A study of dynamic and changing forms of folk music from nations and cultures across Europe: genre, instruments, performance.

France has a long and rich music history that has had a far-reaching impact upon music and cultures around the world. This accessible Companion provides a comprehensive introduction to the music of France. With chapters on a range of music genres, internationally renowned authors survey music-making from the early middle ages to the present day. The first part provides a complete chronological history structured around key historical events. The second part considers opera and ballet and their institutions and works, and the third part explores traditional and popular music. In the final part, contributors analyse five themes and topics, including the early church and its institutions, manuscript sources, the musical aesthetics of the Siècle des Lumières, and music at the court during the ancien régime. Illustrated with photographs and music examples, this book will be essential reading for both students and music lovers.

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