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| 1. Record Nr.           | UNICAMPANIASUN0104873  |
| Titolo                  | Dialoghi sulle mafie / a cura di Simona Melorio e Marcello Ravveduto   |
| Pubbl/distr/stampa      | Soveria Mannelli : Rubbettino, 2015  |
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| Descrizione fisica      | 175 p. ; 23 cm.  |
| Lingua di pubblicazione | Italiano   |
| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| 2. Record Nr.           | UNINA9910783896703321  |
| Titolo                  | Keyboard music before 1700 // edited by Alexander Silbiger   |
| Pubbl/distr/stampa      | New York : , : Routledge, , 2004   |
| ISBN                    | 1-135-92422-8<br>1-138-13401-5<br>1-135-92423-6<br>1-280-05318-6<br>0-203-64212-0  |
| Edizione                | [2nd ed.]  |
| Descrizione fisica      | 1 online resource (421 p.)   |
| Collana                 | Routledge studies in musical genres  |
| Altri autori (Persone)  | SilbigerAlexander <1935->  |
| Disciplina              | 786/.09  |
| Soggetti                | Keyboard instrument music - History and criticism  |
| Lingua di pubblicazione | Inglese  |
| Formato                 | Materiale a stampa   |
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| Note generali           | Description based upon print version of record.  |
| Nota di bibliografia    | Includes bibliographical references and index.   |
| Nota di contenuto       | Keyboard Music before 1700 ROUTLEDGE STUDIES IN MUSICAL GENRES; Copyright; Contents; Preface to the Second Edition; Preface to the First Edition; Acknowledgments; Notes on Citations; Contributors; Chapter 1. Introduction: The First Centuries of European Keyboard Music; Chapter 2. England; Chapter 3. France; Chapter 4. Germany and the Netherlands; Chapter 5. Italy; Chapter 6. Spain and Portugal; Chapter 7. |

Sommario/riassunto

Keyboard Music Before 1700 begins with an overview of the development of keyboard music in Europe. Then, individual chapters by noted authorities in the field cover the key composers and repertory before 1700 in England, France, Germany and the Netherlands, Italy, and Spain and Portugal. The book concludes with a chapter on performance practice, which addresses current issues in the interpretation and revival of this music.

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