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Titolo	The Cambridge companion to the guitar // edited by Victor Anand Coelho [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2003
ISBN	9781139002028 (eBook)
Descrizione fisica	1 online resource (xiii, 264 pages) : digital, PDF file(s)
Collana	Cambridge companions to music
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Soggetti	Guitar Guitar - Performance
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Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 09 Nov 2015).
Nota di bibliografia	Includes bibliographical references (p. 249-251) and indexes.
Nota di contenuto	pt. I. New guitar histories and world traditions. Picking through cultures: a guitarist's music history / Victor Anand Coelho -- Flamenco guitar: history, style, status / Peter Manuel -- The Celtic guitar: crossing cultural boundaries in the twentieth century / Christopher J. Smith -- African reinventions of the guitar / Banning Eyre. pt. II. Jazz, roots, and rock. The guitar in jazz / Graeme M. Boone -- A century of blues guitar / Jas Obrecht -- The turn to noise: rock guitar from the 1950s to the 1970s / Steve Waksman -- Contesting virtuosity: rock guitar since 1976 / Steve Waksman -- The guitar in country music / Gordon Ross. pt. III. Baroque and classical guitar today. Radical innovations, social revolution, and the baroque guitar / Craig H. Russell -- Perspectives on the classical guitar in the twentieth century / David Tanenbaum -- Antonio Stradivari and baroque guitar making / Stewart Pollens.
Sommario/riassunto	From the first mention in courtly poetry of the thirteenth century to enormous global popularity in the twentieth, the guitar and its development comprises multiple histories, each characterised by distinct styles, playing techniques, repertoires and socio-cultural roles. These histories simultaneously span popular and classical styles, contemporary and historical practices, written and unwritten traditions and western and non-western cultures. This is the first book to encompass the breadth and depth of guitar performance, featuring thirteen essays covering different traditions, styles, and instruments,

written by some of the most influential players, teachers, and guitar historians in the world. The coverage of the book allows the player to understand both the analogies and differences between guitar traditions, and all styles, from baroque, classical, country, blues, and rock to flamenco, African, Celtic, and instrument making will share the same platform. As musical training is increasingly broadened this comprehensive book will become an indispensable resource.
