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**Bulletin of the Public Library of the City of Boston** Boston Public Library 1922

Catalogs Harold Reeves (Firm) 1919

**The Spectator** 1922 A weekly review of politics, literature, theology, and art.

**New Outlook** 1922

The Publishers Weekly 1922

**Musical News** 1923

**Notes from the Pianist's Bench** Boris Berman 2017-01-01 Berman addresses virtually every aspect of musical artistry and pedagogy. Ranging from such practical matters as sound, touch, and pedaling to the psychology of performing and teaching, this volume provides a master class for the performer, instructor, and student alike.

**Catalogue** May and May (Firm) 1997

*The Nation and Athenaeum* 1922

The National Union Catalog, Pre-1956 Imprints Library of Congress 1968

**Bulletin [1908-23]** Boston Public Library 1922

Bulletin of the New York Public Library New York Public Library 1922

Includes its Report, 1896-19 .

**Player Piano** 2002 Kurt Vonnegut's first novel Player Piano, published in 1952, heralded the beginning of one of the most diverting and provocative adventures in modern American fiction. Vonnegut went on to write novels that perhaps had greater formal skill and technique, but Player Piano is a tour de force of imaginative insight into modern life and a shrewd satire of American progress.

*Art of the Player-Piano* Sydney Grew 2019

*The Musician* 1923

**The Musical Times and Singing-class Circular** 1912

**Bookseller and Stationer** 1922

**Dictionary Catalog of the Music Collection** New York Public Library. Reference Department 1964

**The English Catalogue of Books** Sampson Low 1926 Vols. for 1898-1968 include a directory of publishers.

The English Catalogue of Books [annual] Sampson Low 1923 Vols. for 1898-1968 include a directory of publishers.

**The Etude** 1915 A monthly journal for the musician, the music student, and all music lovers.

The Art of the Player-Piano Sydney Grew 2023-07-18 Published in 1915, The Art of the Player-Piano is a comprehensive guide to the history, technology and aesthetics of mechanical music devices. Grew's lucid prose and insightful analysis make this book a must-read for anyone interested in the cultural and social impact of technology on music. This book also includes a detailed discussion of the economics of the player-piano industry during the early 20th century. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*The Outlook* 1922

**The Bookman's Index** 1923

*The Art of the Player-piano* Sydney Grew 1922

**Bulletin of the Public Library of the City of Boston** 1921

**The Player Piano and the Edwardian Novel** Cecilia Bjorken-Nyberg 2016-03-03 In her study of music-making in the Edwardian novel, Cecilia Björkén-Nyberg argues that the invention and development of the player piano had a significant effect on the perception, performance and appreciation of music during the period. In contrast to existing devices for producing music mechanically such as the phonograph and gramophone, the player piano granted its operator freedom of individual expression by permitting the performer to modify the tempo. Because the traditional piano was the undisputed altar of domestic and highly gendered music-making, Björkén-Nyberg suggests, the potential for intervention by the mechanical piano's operator had a subversive effect

on traditional notions about the status of the musical work itself and about the people who were variously defined by their relationship to it. She examines works by Dorothy Richardson, E.M. Forster, Henry Handel Richardson, Max Beerbohm and Compton Mackenzie, among others, contending that Edwardian fiction with music as a subject undermined the prevalent antithesis, expressed in contemporary music literature, between a nineteenth-century conception of music as a means of transcendence and the increasing mechanisation of music as represented by the player piano. Her timely survey of the player piano in the context of Edwardian commercial and technical discourse draws on a rich array of archival materials to shed new light on the historically conditioned activity of music-making in early twentieth-century fiction.

**The Art of the Player-piano: a Textbook for Student and Teacher** 1992

*The Music Student* 1916

*The Musician* 1927

Musical News and Herald 1923

*Reference Catalogue of Current Literature* 1924

The Oxford Handbook of Sound Studies Trevor Pinch 2012-01-05 Written by the world's leading scholars and researchers in sound studies, this handbook offers new and engaging perspectives on the significance of sound in its material and cultural forms.

The Art of the Player-Piano Sydney Grew 2015-06-16 Excerpt from The Art of the Player-Piano: A Text-Book for Student and Teacher The Art of the Player-piano lies in the pedalling and in the use of Tempo-control Lever or Buttons. Pedalling is as breathing in singing or fingering in pianoforte playing. Certain of the more subtle refinements of musical performance remain outside the Art of the Player; but in the main everything is possible that is necessary in an intelligent, personal, and complete performance. I say complete, because what cannot be produced in the normal way of musical effect may be produced in a way special to the new instrument - there is compromise in the executive art of any musical instrument. Rhythm, the foundational and constructional power in music, determines pedalling and tempo rubato, or free time. The

player-pianist creates mentally the rhythmical form of the motive or phrase, and then creates it in the instrument by process of pedalling and tempo-control. It is a curious thought that, since the imaginative conception of rhythm is a highly intellectual act, the Art of the Player-piano is entirely volitional; the playerist has no mechanical work to do, even in the beginning, of the order inseparable from the piano, the organ, and the violin. My idea throughout this book has been the development of the rhythmical consciousness. I am not aware that any attempt has been previously made to formulate the principles of this new executive art. Cadenced metrical counting must take the place of fingering in the work of the player-pianist; after that, articulation of notes into motive on the one hand, and on the other hand the cadential phrasing of groups of motives into measures, clauses, and sentences. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

Quarterly Bulletin Brockton Public Library (Brockton, Mass.) 1921

**Outlook** Alfred Emanuel Smith 1922

**Book Review Digest** 1923

**Etude** 1888 Includes music.

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**The Performing Style of Alexander Scriabin** Anatole Leikin

2016-02-24 When Alexander Nikolayevich Scriabin's music was performed during his lifetime, it always elicited ecstatic responses from the listeners. Wilhelm Gericke, conductor of the Vienna opera, rushed backstage after one of Scriabin's concerts and fell on his knees crying, 'It's genius, it's genius...'. After the composer's death in 1915, however, his music steadily lost the captivating appeal it once held. The main reason for this drastic change in the listeners' attitude is an enormous gap existing between the printed scores of Scriabin's music and the way the composer himself played his works. Apparently, what Scriabin's audiences heard at the time was significantly different from, and vastly superior to, modern performances that are based primarily on published scores. Scriabin recorded nineteen of his compositions on the Hupfeld and Welte-Mignon reproducing pianos in 1908 and 1910, respectively. Full score transcriptions of the piano rolls, which are included in the book, provide many substantial features of Scriabin's performance: exact pitches and their timing against each other, rhythms, tempo fluctuations, articulation, dynamics and essential pedal application. Using these transcriptions and other historical documents as the groundwork for his research, Anatole Leikin explores Scriabin's performing style within the broader context of Romantic performance practice.

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