

Summary

This book was written to make up for the absence of a publication, either in the Czech lands or abroad, that concentrates on organology – the science of musical instrumentation – in all its depth. Previous works on the subject have only dealt with strictly limited aspects of the field, mainly with specific groups of musical instruments, while neglecting theoretical foundations. The book is a follow-up to two older publications of the same title, one by Josef Hutter (Prague 1945) and the other by Antonín Modr (Prague 19978); however, it does not aspire to replace them. The author thus assumes that readers are familiar with both previous books. The new *Hudební nástroje* [Musical Instruments] provides readers with more up-to-date views on organology and associated issues. Those who expect the book to be an exhaustive compendium of musical instruments may be disappointed. On the other hand, the reader will find within what other publications on organology lack. The majority of chapters consist of edited and abridged texts of lectures on organology, ethno-organology, organological iconology, the history of violin-making, the construction of musical instruments, ethnomusicology, musical acoustics and, partially, on the theory of sound recording. The author lectures on all of these subjects at the Faculty of Arts of the Masaryk University in Brno. The faculty is the only one in the Czech Republic that offers lectures in organology.

I. Organology. Apart from a number of explanatory definitions, this chapter comprises some of the more unusual approaches to musical instruments research. The following part features an interpretation of various classification systems and a taxonomy of musical instruments from antiquity to the present, including specialist taxonomy.

II. Organological Iconology. The first part introduces crucial expressions, the development of the speciality in this country and abroad, a glossary of expressions and a chapter on iconophotography and drawing. The second part presents the results of the author's iconological research, such as examples of the practical usage of iconology in organology.

III. Musical Instruments in the Czech Lands. This chapter covers ethno-organological research in the Czech musical armamentarium. Definitions within ethno-organology are followed by descriptions of individual musical instruments, including a proposal for a unified terminology for their parts and their incorporation into a world context. Attention is also devoted to musicians, groups of instruments and musical instrument manufacturers.

The *IV. Různé* [Miscellaneous] section features, as well as a chapter on children's musical instruments and instruments in working rhythms, chapters on collections of musical instruments and their organisation, as well as further vital information concerning organology that could not be included in the previous chapters.

IV. Musical Acoustics contains the minimum of musical acoustics required for organologists and explanations of copious expressions in this field. Charts present various relations of intervals, tuning, ranges, acoustic performances etc.

Publications by Czech Authors includes all Czech works that contain information on musical instruments.