

The Metallurgy Of 17th And 18th Century Music Wire Historical Harpsichord Vol

Jean Louchet

The Metallurgy Of 17th And 18th Century Music Wire Historical Harpsichord Vol:

The Metallurgy of 17th- and 18th- Century Music Wire Martha Goodway, Jay Scott Odell, 1987 One of the central mysteries of the craft of harpsichord making involves the choice of stringing material Years of research by a number of distinguished scientists under the guidance of senior authors Jay Scott Odell Chief Conservator and Martha Goodway Metallurgist of the Smithsonian Institution have resulted in a pioneering study of the metallurgy of 17th and 18th century music wire Drawing on the scientific resources and expertise of a number of leading institutions these researchers have been able to analyze samples of antique stringing material often of only microscopic size Their conclusions add significantly to our understanding and appreciation of the tonal qualities of the historical harpsichord and will further the efforts of today s instrument makers to recreate them The Harpsichord Stringing Handbook Thomas Donahue, 2015-06-11 The harpsichord was the standard keyboard instrument for three centuries before the invention of the piano It enjoyed a revival in the second half of the twentieth century but because of the interruption in its history as a more regularly used instrument many details about its construction are lacking In The Harpsichord Stringing Handbook Thomas Donahue integrates available historical evidence and modern physical principles from both musicological and scientific literature to provide practical quantitative information about the stringing of this instrument The Harpsichord Stringing Handbook covers the composition and properties of iron and brass wire the interrelationship of frequency to string length safety factors involved with stringing the scaling of string lengths the calculation of diameters and the determination of the transition from iron to brass in mixed strung instruments Supplemental topics include the elasticity and plasticity of wire inharmonicity tension and stress and the interpolation of string lengths Additional material includes data on selected historical harpsichords absolute diameters of historical gauge numbering systems a generated list of tensile strength values for historical wire and sizes and tensile strengths of currently available wire This book offers specific guidance for instrument makers restorers curators technicians musicians kit builders wire manufacturers and acousticians filling in critical details that historical treatises and surviving instruments may not clearly address The Historical Harpsichord Sheridan Germann, Richard Rephann, 2002 Volume IV of The Historical Harpsichord contains two monographs of major importance Harpsichord Decoration A Conspectus by Sheridan Germann and A Fable Deconstructed The 1770 Taskin at Yale by Richard Rephann Sheridan Germann an acclaimed scholar and practitioner in the field of harpsichord decoration offers the first comprehensive illustrated conspectus of the subject In Part I Ms Germann tells us that the styles of the decoration of harpsichords and spinets virginals and clavichords tended to follow contemporary furniture fashions but usually lagged conservatively behind the prevailing fashions Because unlike most furniture the instruments are often dated they provide rare documentation of how long these styles remained in common use This survey follows chronologically the five major regional traditions of keyboard instrument decoration Italian Flemish French German and English but with emphasis on the international changes in taste on which

each region produced its own variations In Part II Richard Rephann of the Yale Musical Instrument Collection describes his research into the uniquely experimental construction of the 1770 Pascal Taskin harpsichord This essay forms a pendant to William Dowd s in Vol I that treats the surviving instruments of the Blanchet Taskin workshop up to 1770 The romantic provenance of the 1770 Taskin concocted by the antique trade to enhance the instrument's market value is revealed as a Handbook of Materials for String Musical Instruments Voichita Bucur, 2016-08-29 This book addresses core questions about the role of materials in general and of wood in particular in the construction of string instruments used in the modern symphony orchestra violins violas cellos and basses Further attention is given to materials for classical guitars harps harpsichords and pianos While some of the approaches discussed are traditional most of them depend upon new scientific approaches to the study of the structure of materials such as for example wood cell structure which is visible only using modern high resolution microscopic techniques Many examples of modern and classical instruments are examined together with the relevance of classical techniques for the treatment of wood Composite materials especially designed for soundboards could be a good substitute for some traditional wood species The body and soundboard of the instrument are of major importance for their acoustical properties but the study also examines traditional and new wood species used for items such as bows the instrument neck string pegs etc Wood species properties for musical instruments and growth origins of woods used by great makers such as Antonio Stradivari are examined and compared with more recently grown woods available to current makers. The role of varnish in the appearance and acoustics of the final instrument is also discussed since it has often been proposed as a secret ingredient used by great makers Aspects related to strings are commented As well as discussing these subjects with many illustrations from classical and contemporary instruments the book gives attention to conservation and restoration of old instruments and the physical results of these techniques There is also discussion of the current value of old instruments both for modern performances and as works of art having great monetary value The book will be of interest and value to researchers advanced students music historians and contemporary string instrument makers Musicians in general particularly those playing string instruments will also find its revelations fascinating It will also attract the attention of those using wood for a variety of other purposes for its use in musical instruments uncovers many of its fundamental features Professor Neville H FletcherAustralian National University Canberra A History of Stringed Keyboard Instruments Stewart Pollens, 2022-04-21 The first comprehensive technical and historical study of stringed keyboard instruments from their fourteenth century origins to modern times The First Fleet Piano: Volume One Geoffrey Lancaster, 2015-11-03 During the late eighteenth century a musical cultural phenomenon swept the globe The English square piano invented in the early 1760s by an entrepreneurial German guitar maker in London not only became an indispensable part of social life but also inspired the creation of an expressive and scintillating repertoire Square pianos reinforced music as life s counterpoint and were played by royalty by musicians of the highest calibre and by aspiring

amateurs alike On Sunday 13 May 1787 a square piano departed from Portsmouth on board the Sirius the flagship of the First Fleet bound for Botany Bay Who made the First Fleet piano and when was it made Who owned it Who played it and who listened What music did the instrument sound out and within what contexts was its voice heard What became of the First Fleet piano after its arrival on antipodean soil and who played a part in the instrument's subsequent history Two extant instruments contend for the title First Fleet piano which of these made the epic journey to Botany Bay in 1787 88 The First Fleet Piano A Musician's View answers these questions and provides tantalising glimpses of social and cultural life both in Georgian England and in the early colony at Sydney Cove The First Fleet piano is placed within the musical and social contexts for which it was created and narratives of the individuals whose lives have been touched by the instrument are woven together into an account of the First Fleet piano's conjunction with the forces of history View The First Fleet Piano Volume Two Appendices Note Volume 1 and 2 are sold as a set 180 for both and cannot be purchased separately Historical Harpsichord: The metallurgy of 17th- and 18th-century music wire ,1984 The Early Pianoforte Stewart Pollens, 1995-09-14 This is the first comprehensive study of the history and technology of the early piano of Geophysics: A Journey into the Twentieth Century R.J. Howarth, 2024-12-02 How did geophysics begin Who were the pioneers of this new science What instruments did they devise to measure the Earth related phenomena they were interested in This Memoir attempts to answer such questions in a well illustrated and largely non technical account The seventeenth century saw magnetism used as an aid to prospecting for iron ore in Sweden and Isaac Newton's derivation of the law of gravitational attraction A gradually increasing interest in physics of the Earth brought forth the new discipline of geophysics in the early nineteenth century and by the end of the following century airborne and satellite based investigations had become routine The Emergence of Geophysics explores this evolution in several parallel strands terrestrial magnetism and electricity gravity seismicity heat geodynamics and radioactivity broadly reflecting the timing of their introduction as tools aiding geophysical studies Biographical information is included for many of its practitioners and the book should be of interest to both geophysicists and to anyone interested in the history of Earth science Journal of the American Musical Instrument Society American Musical Instrument Society, 1997 Latest edition of The keyboard stringing guide (hardcover) Jean Louchet, The Historical Harpsichord Howard Schott, 1984 The contents of the first volume of the series include a posthumous publication of Frank Hubbard's a detailed study of the surviving instruments from the famous Blanchet workshop in 18th century Paris by his life long friend and sometime partner William Dowd Cambridge MA and a pioneering investigation by Christopher Page New College Oxford into the medieval origins of the harpsichord

Bartolomeo Cristofori and the Invention of the Piano Stewart Pollens,2017-08-03 The first comprehensive study of Bartolomeo Cristofori s working life featuring detailed technical documentation about his instruments **The Harpsichord and Clavichord** Igor Kipnis,2013-04-15 The Harpsichord and Clavichord An Encyclopedia includes articles on this family of

instruments including famous players composers instruments builders the construction of the instruments and related terminology It is the first complete reference on this important family of keyboard instruments The contributors include major scholars of music and musical instrument history from around the world It completes the three volume Encyclopedia of **Keyboard Instruments** Makers of the Harpsichord and Clavichord 1440-1840 Donald Howard Boalch, Charles Mould, Andreas H. Roth, 1995 The third edition of Donald H Boalch's Makers of the Harpsichord and Clavichord 1440 1840 is a complete revision of the second edition published in 1974 The volume is now divided into two parts Part I contains biographical details of all known makers including some 500 not listed previously and updated entries for more than 400 makers appearing in the second edition Enlarged and in some cases extended descriptions of more than 2 000 surviving instruments by the makers are consigned to Part II and the whole is complemented by a number of tables a geographical and chronological conspectus of makers and a new Index of Technical Terms in seven languages by Dr Andreas H Roth **Graduate Study in** Handbook of Historical Stringing Practice for Keyboard Instruments Malcolm Rose, David Law, 1991 **Physics and Astronomy** University of Iowa. Department of Physics and Astronomy, 1988 The Manual of Musical **Instrument Conservation** Stewart Pollens, 2015-07-09 This is the first book to combine museum based conservation techniques with practical instructions on the maintenance repair adjustment and tuning of virtually every type of historical musical instrument As one of the world's leading conservators of musical instruments Stewart Pollens gives practical advice on the handling storage display and use of historic musical instruments in museums and other settings and provides technical information on such wide ranging subjects as acoustics cleaning climate control corrosion disinfestation conservation ethics historic stringing practice measurement and historic metrology retouching tuning historic temperaments varnish and writing reports There are informative essays on the conservation of each of the major musical instrument groups the treatment of paper textiles wood and metal as well as historic techniques of wood and metalworking as they apply to musical instrument making and repair This is a practical guide that includes equations formulas tables and step by step instructions **De Clavicordio VI** Bernard Brauchli, Alberto Galazzo, Ivan Moody, 2004 Fortepiano Design and **Construction** Mark Steven Ritzenhein, 1990

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