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~~Couperin and the Harpsichord: A Demonstration~~ ~~What is a Harpsichord?~~ Philips Pavana \u0026 Galiarda Dolorosa (Simon Lloyd, Harpsichord) Final Action Finishing of a German Double-Manual Harpsichord Zuckermann 5 Octave Flemish Single Manual Harpsichord Byrd Pavana Ph. Tr. \u0026 Galiarda (Simon Lloyd, Harpsichord) CBH Stagger II Neupert \"Bach\" model harpsichord Double Manual Harpsichord

"In My Life" It's one of the band ' s loveliest songs (heightened by a sped-up piano bridge that sounds like a harpsichord), and also one of the most disputed in terms of authorship. Lennon claims ...

The 50 greatest Beatles songs

Baylor University ' s Concert Choir will present a program called “ Laus Trinitati: To the Sound and Life and Creativity Within ALL Life! ” on Tuesday, October 19, beginning at 7:30 p.m. in Jones Concert ...

Baylor's Concert Choir Performs

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Bella Voce, Baylor University ' s chamber choir of twenty-three female voices, will present a concert called “ On the Wings of Words, Prayers, and Poetry ” on Sunday, October 17, beginning at 3:00 p.m. in ...

Baylor Bella Voce in Concert at Seventh and James

The Ecofit line includes inlet diameters from 108 mm to 200-mm (single inlet) and 120 mm to 200 mm (double inlet). Description: J12-A8: 2GDSu25 133x190R (133-mm diameter impeller / 230-Volt) 3-speed ...

Over the past few centuries, manufacturers have been modifying the design of keyboard instruments as a way to expand the instrument's capabilities; these modifications include the keyboard ranges, their dynamic levels, the pedals, the number of manuals, as well as electronic augmentations. The earliest record of double harpsichords can be found from the last quarter of the 16th century, where the manuals were pitched a fourth apart to facilitate transposition. Later, in the 17th century, harpsichords with different numbers of registers and manuals were built - a few double-manual Italian harpsichords with two 8' registers and one 4' register were made from the middle of the 17th century. Harpsichords with richer and fuller sound were also built later in the 18th century, opening up a variety of possibilities for new repertoire. Later, the two-manual concept was adapted to the piano, and the Mo ó r

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piano, as well as the hyperpiano, represent a culmination in the evolution of keyboard instruments. With the expansion of the keyboard's capabilities in the two-manual harpsichord, players were able to play technically challenging passages in a close position, as well as give clarity to dynamic contrasts. Composers composed a number of works in response to these innovations, ranging from François Couperin's Pièces de clavecin, J.S. Bach's Clavier-Übung II and Goldberg Variations, to Ligeti's Continuum. This repertoire was written specifically for two-manual harpsichords and requires great technical command of the instrument. This project explores the history and the repertoire of double manual and other extended keyboard instruments, and examines the significance of using such instruments in selected musical examples. It also investigates repertoire that can be performed more effectively on a double manual keyboard instead of an ordinary piano due to textural issues, overlapped passages, and other technical demands.

Introduction by David J. Way.

This concise volume offers both a practical manual for performers and an authoritative history of the instrument. Includes advice on mastering basic touch, fingering, articulation and phrasing, rhythm and tempo, ornaments, more.

Features a collection of resources on the harpsichord, presented by Barbara Cadranel. Includes information on Johann Sebastian Bach, a German composer of

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harpsichord music. Links to audio files of harpsichord music by Giuseppe Domenico Scarlatti, an Italian composer. Contains images and descriptions of harpsichords, including a French double manual harpsichord and a Flemish double manual harpsichord. Links to related sites.

Kottick presents technical information in an accessible, but entertaining, way: the forms and styles of harpsichords, advice on purchasing decisions, maintenance techniques (such as voicing, regulating, and changing strings, tongues, plectra, springs, and dampers), aids in troubleshooting common problems, and detailed instructions on tuning and temperament. As builder of some thirty keyboard instruments, Kottick is well qualified to speak on the subject.

This book , volume 2 of the Encyclopedia of Keyboard Instruments , includes articles on the harpsichord family of instruments, including famous players, composers, instrument builders, the construction of the instruments, and related terminology. It is the first complete reference on this important family of keyboard instruments that predated the piano. The contributors include major scholars of music and musical instrument history from around the world.

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

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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.

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

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as a fable.

"Jean Nandi's delightful, informative, & user-friendly 'how-to' book, *Starting on the Harpsichord*, fills a twenty-year need for an effective tutor designed for the individual whose first musical experience is on a harpsichord. We are fortunate that this first book of its genre is so engaging, clear, & pedagogically imaginative. The book includes charming black & white drawings by Thomas Gordon Smith, an architect, & Mark Farmer, both experienced harpsichord players. The writing style is good-natured, lucid, & conversational throughout. Hand position & rhythmic interpretation all proceed in order of importance, including little examples written by Leonie Jenkins, an orthopedist & harpsichordist who, like the artists listed above, studied with Nandi, a twenty-five-year veteran of harpsichord teaching."--Laurette Goldberg, *Notes, Music Library Association Quarterly Journal*, December, 1990. "I invite you to read the book *Starting on the Harpsichord* by Jean Nandi...There has never been such a study that outlines in such good detail how to play the harpsichord...A thorough teaching manual. ...Jean's enthusiasm & her love of the harpsichord has inspired me & others to continue playing & enjoying the harpsichord"...Matthew Redsell, *Continuo Magazine*, 1989-1990.

Covers every aspect of the harpsichord and its music, including composers, genres, national styles, tuning, and the art of harpsichord building.

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