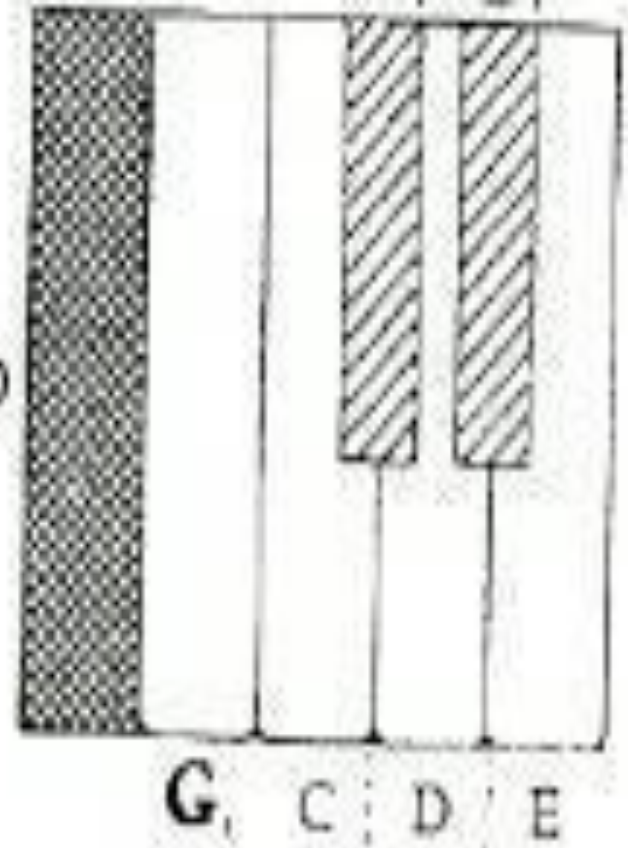
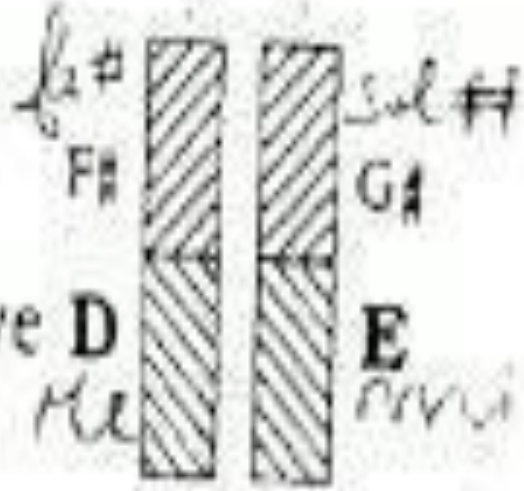
Ex. 1a
Short Octave

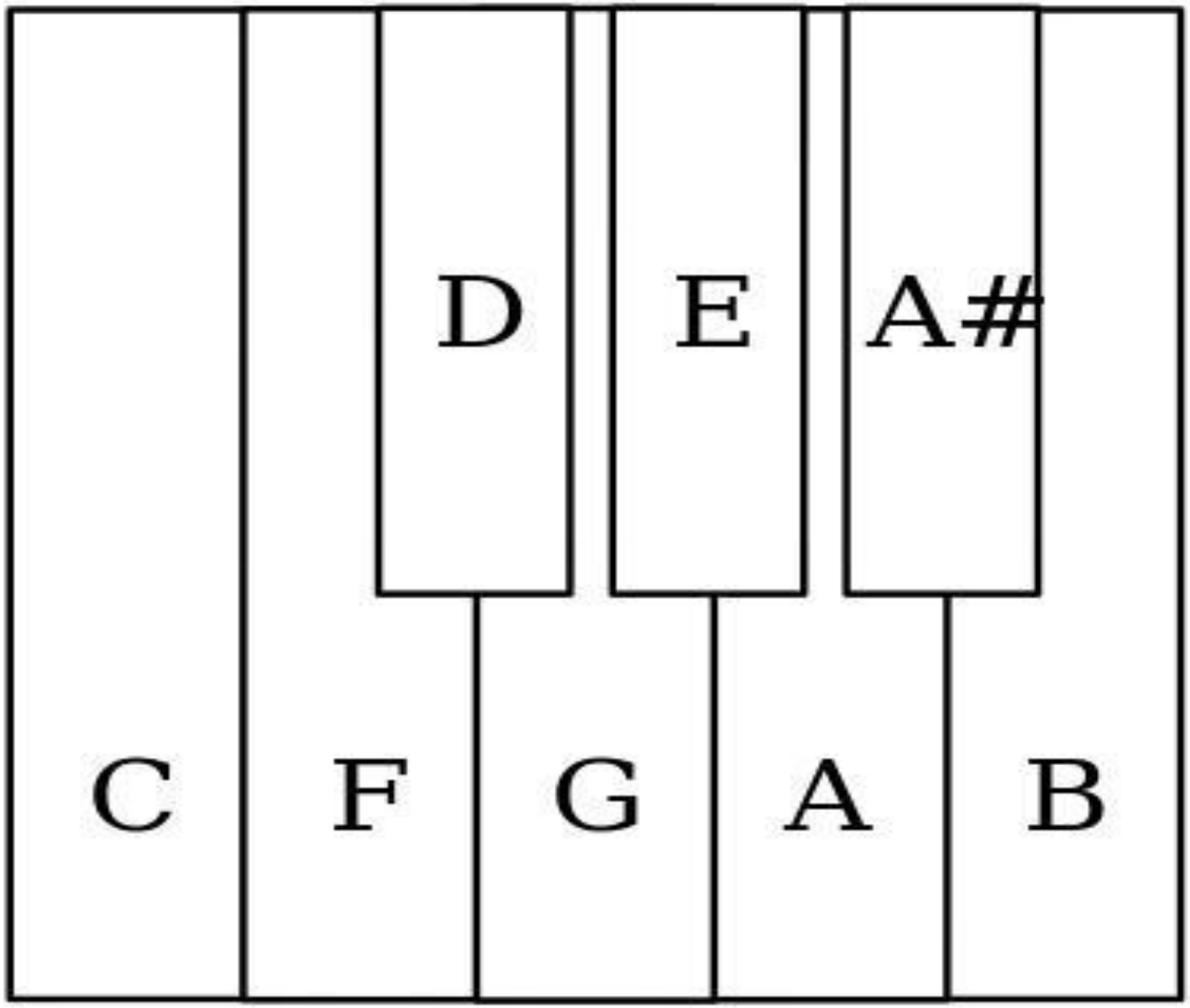
Ex. 1b

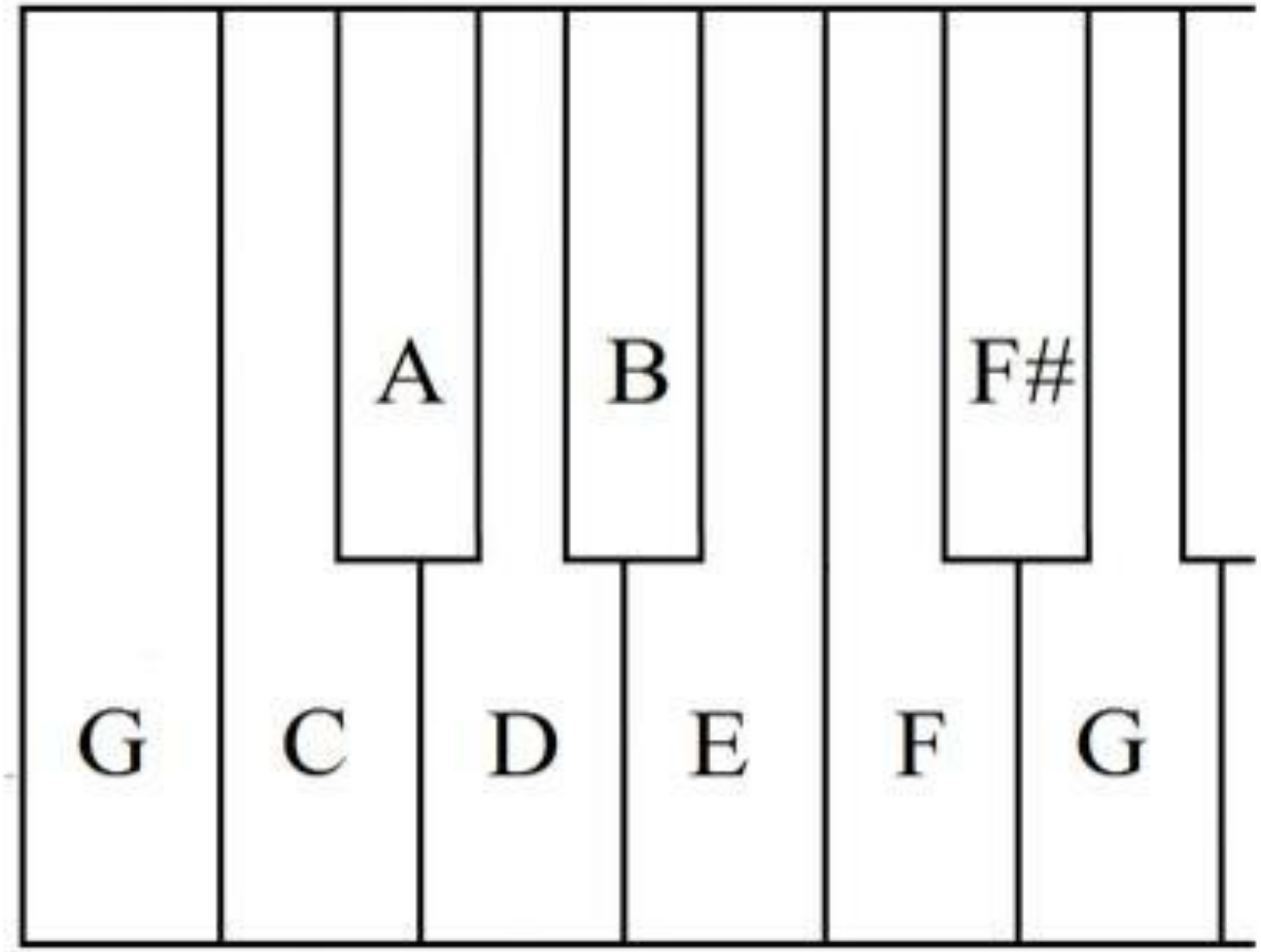


Ex. 1c
Broken Octave

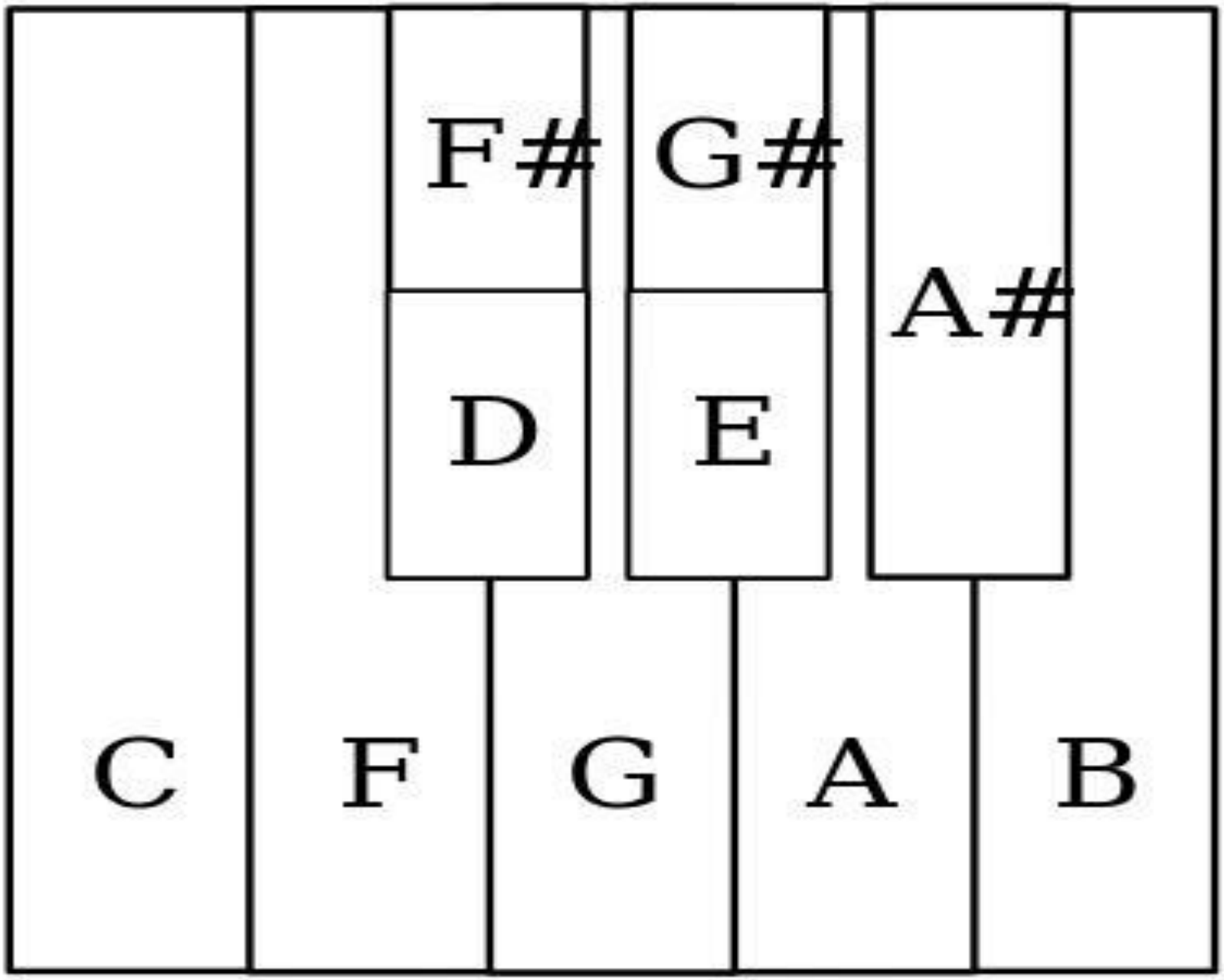


Ex. 1d

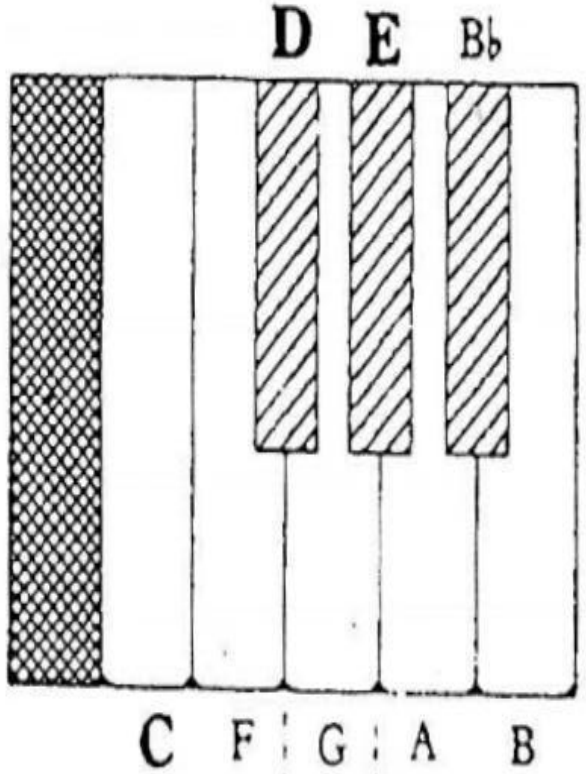

D
E
A#
C
F
G
A
B


A
B
F#
G
C
D
E
F
G

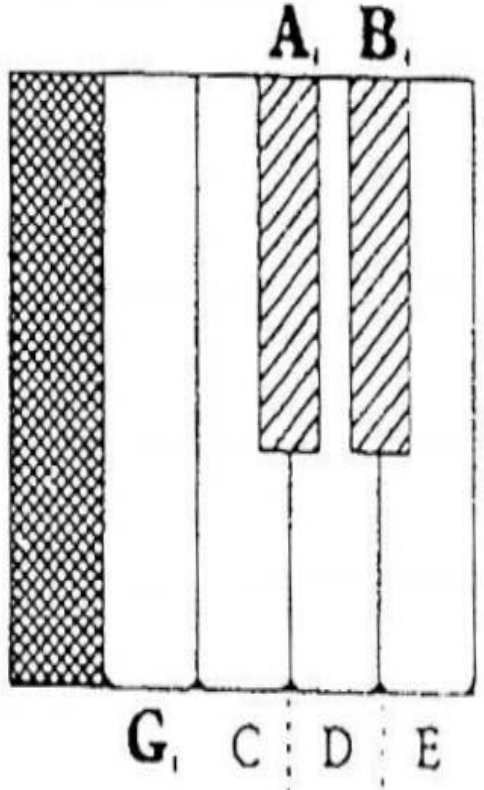
https://m.youtube.com/watch?v=GPsCB-OzhY0


F#
G#
A#
D
E
C
F
G
A
B

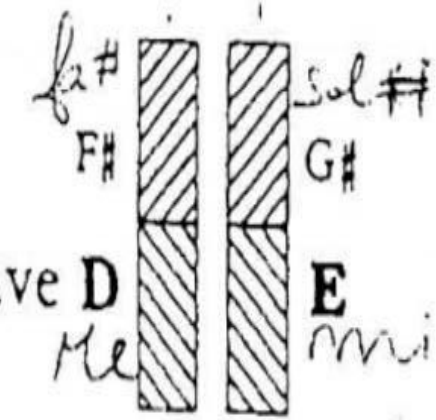
Ex. 1a
Short Octave



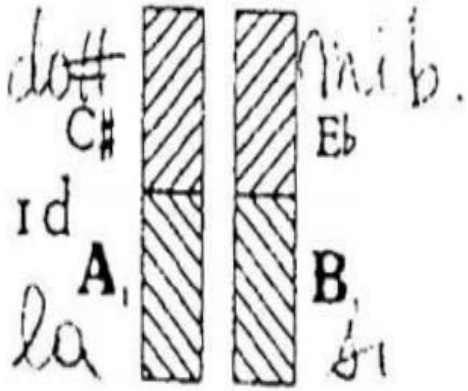
Ex. 1b

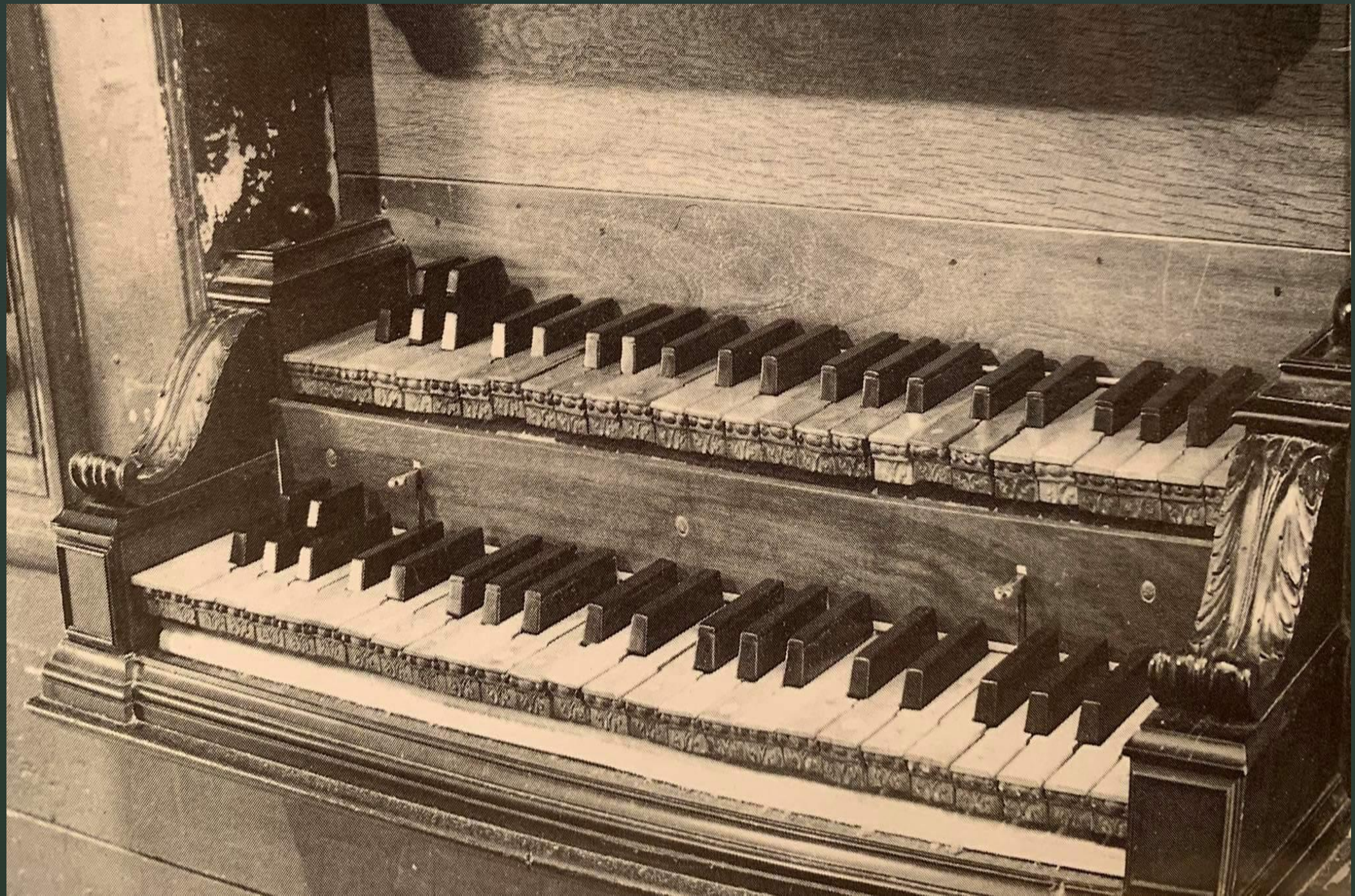


Ex. 1c
Broken Octave

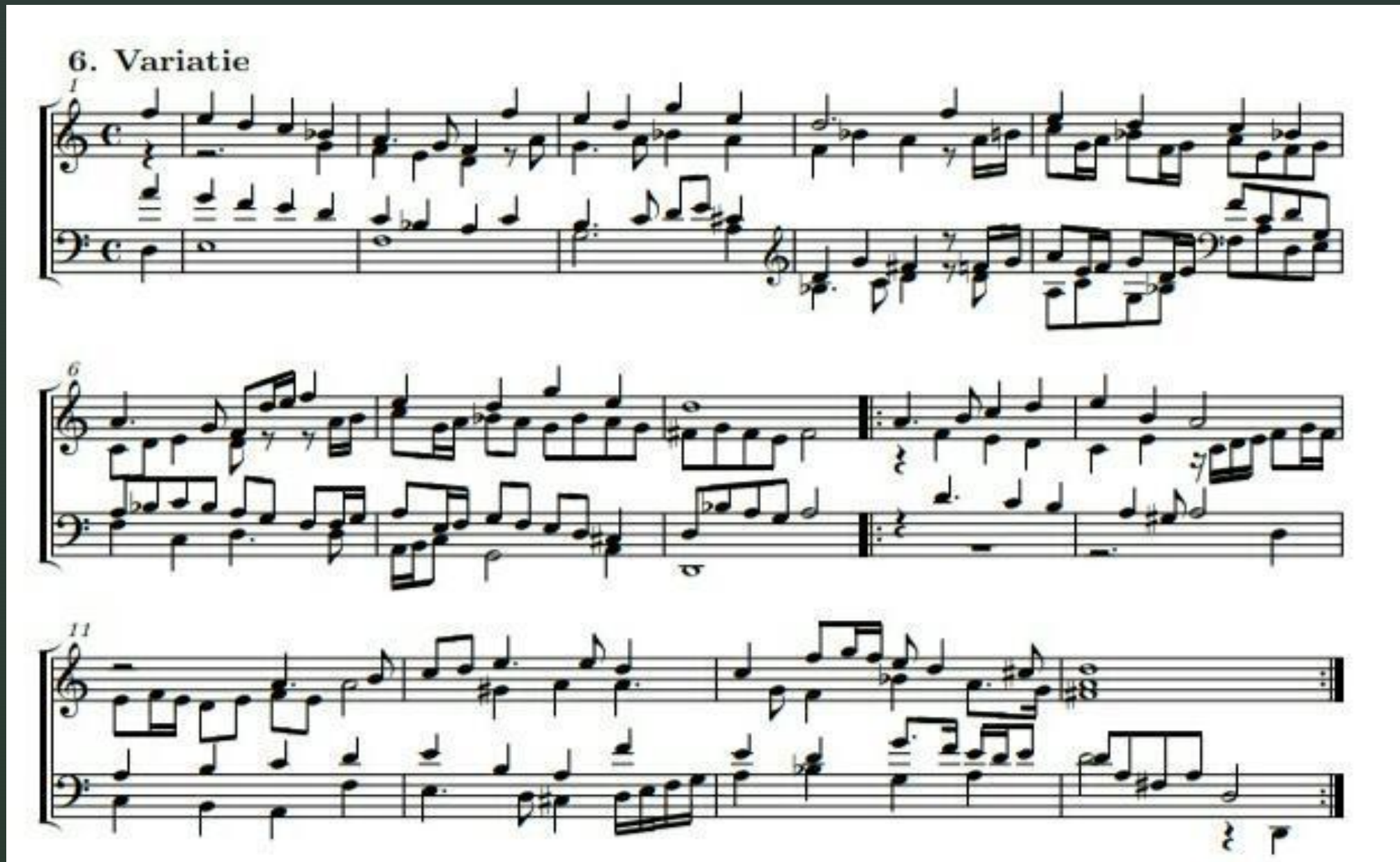


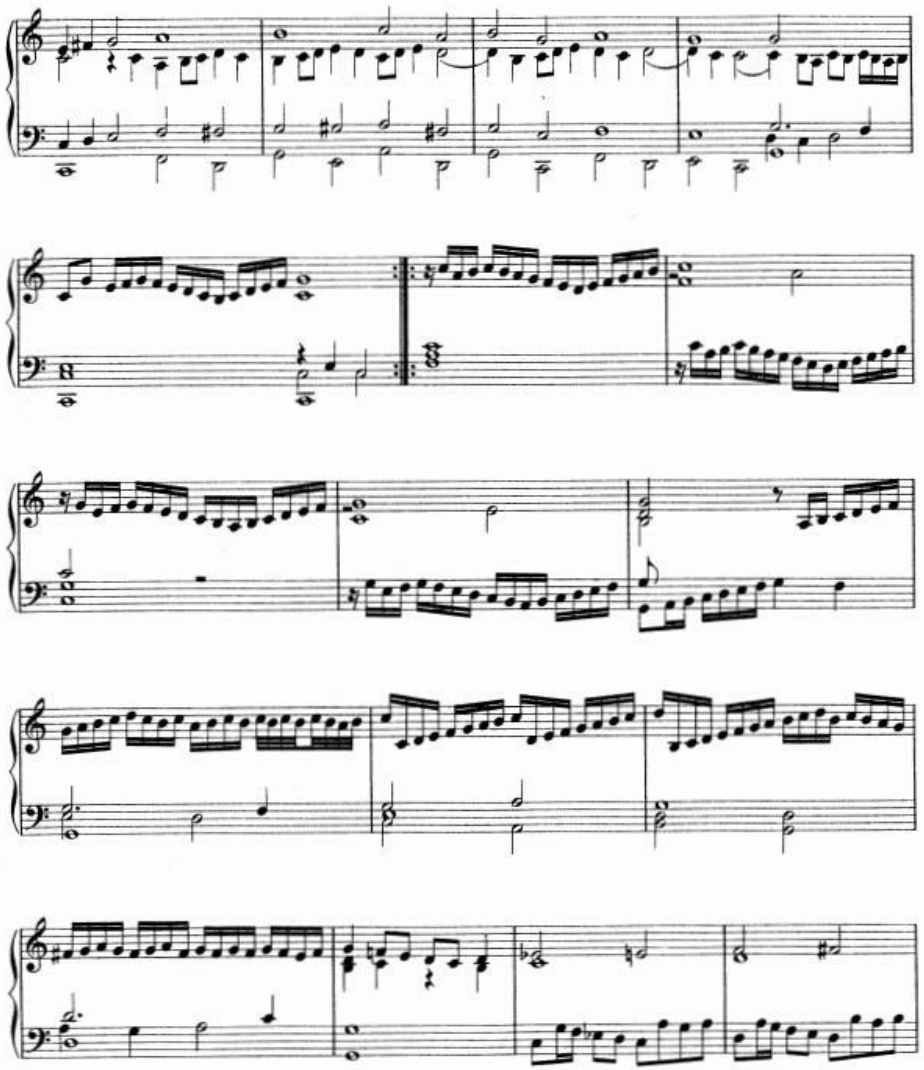
Ex. 1d

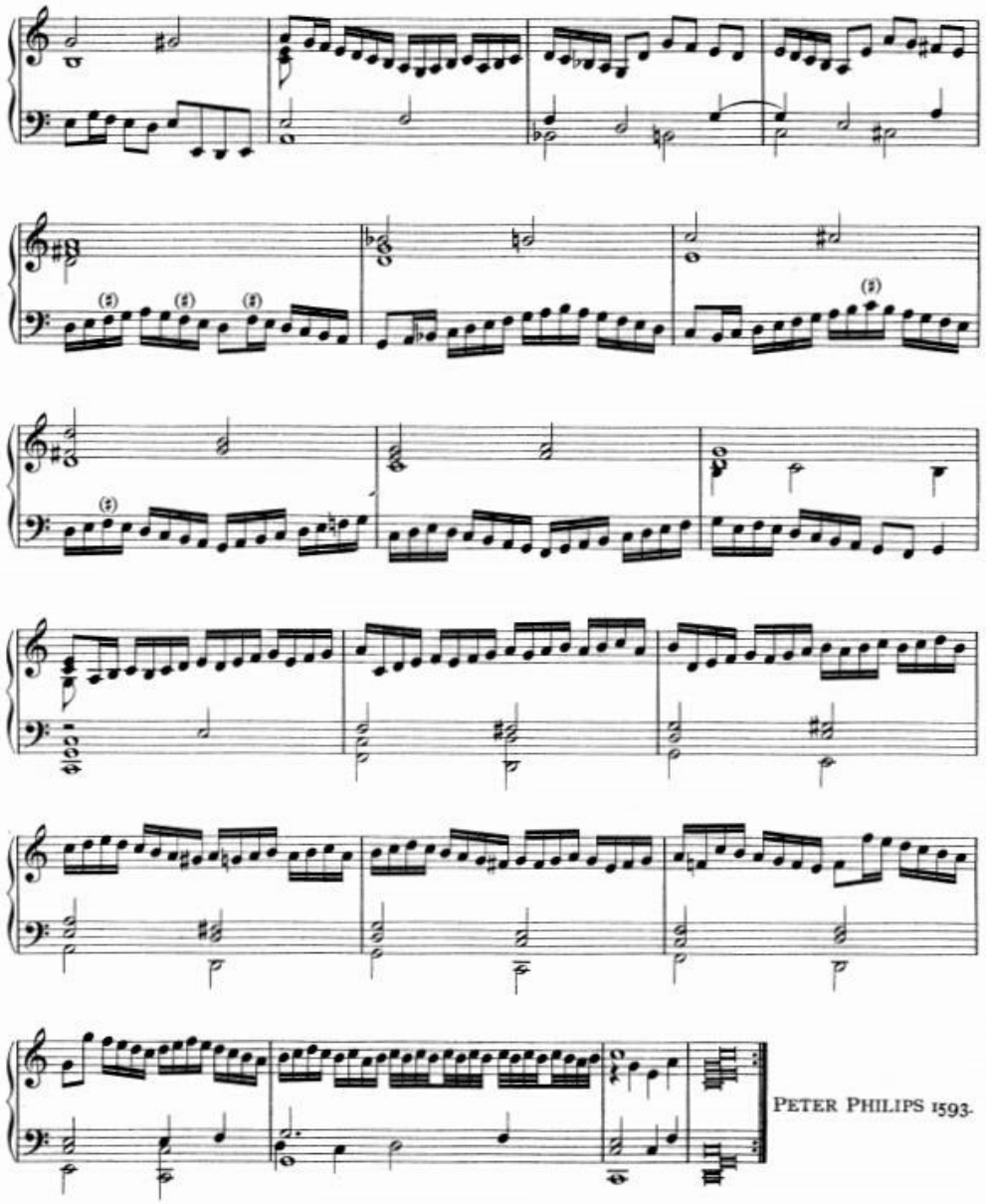




https://youtu.be/y80qgsLng9I


6. Variatie
1
6
11

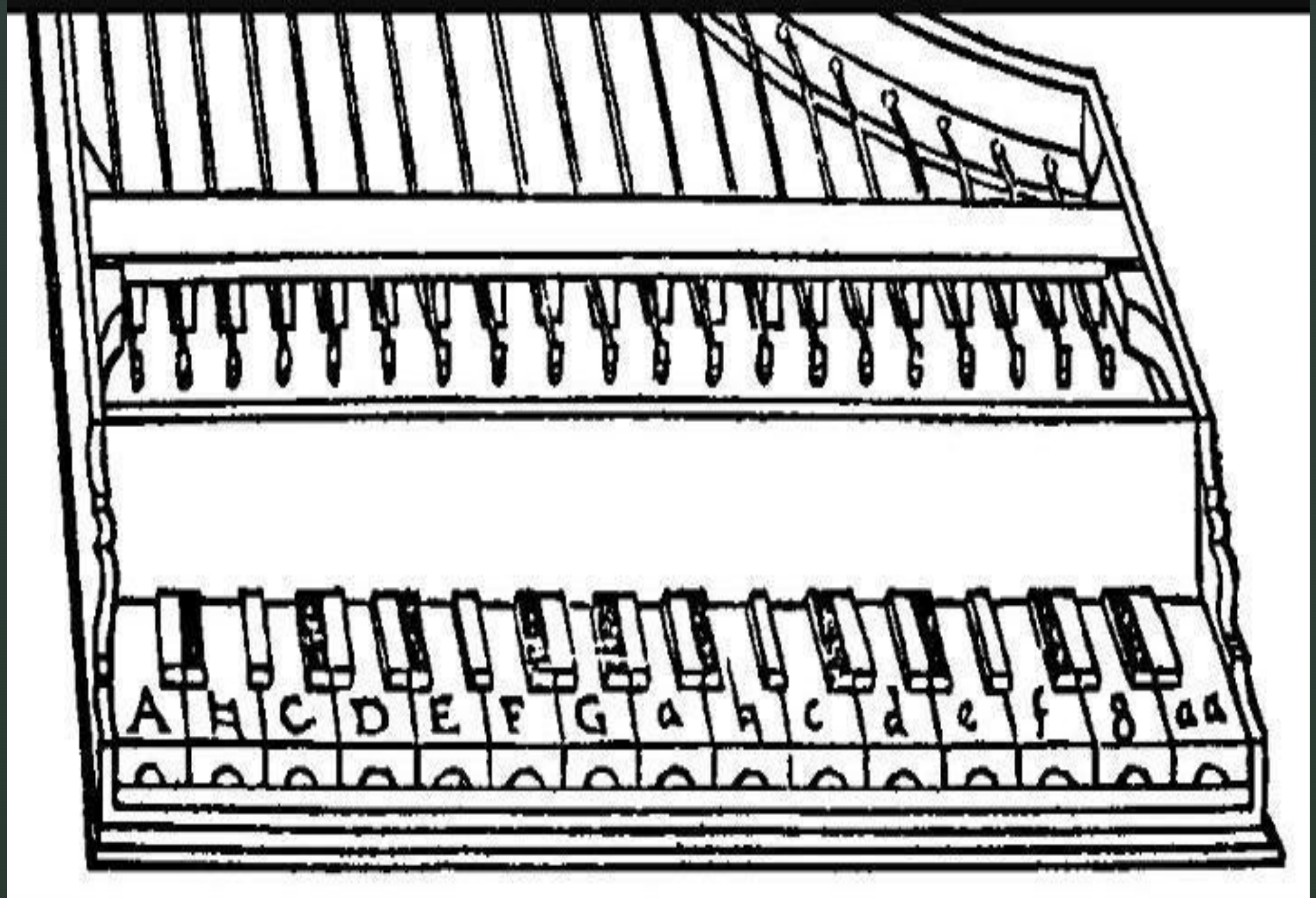


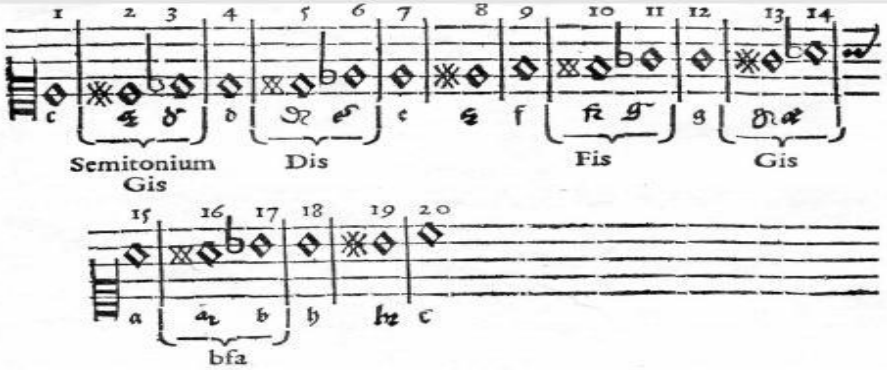


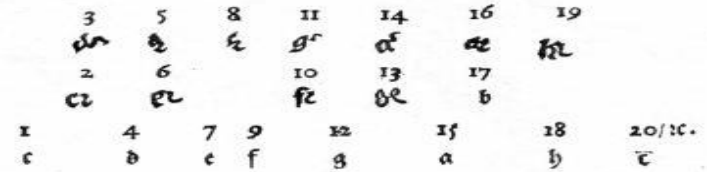
PETER PHILIPS 1593.

KURZE OKTAV / SHORT OCTAVE (SM)

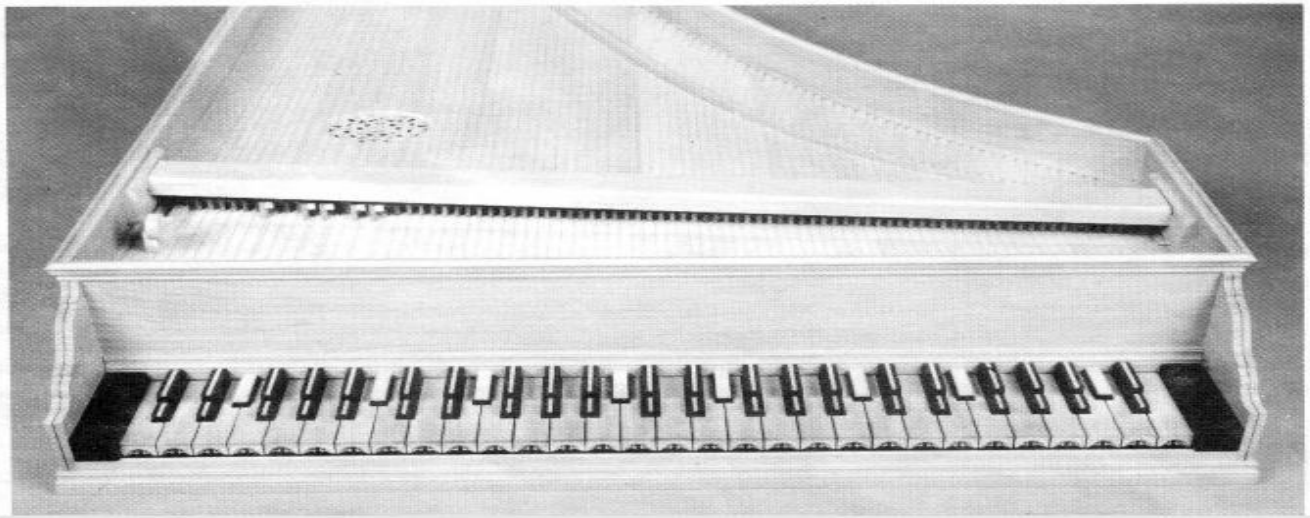
STEIGEND AB C/ ASCENDING FROM C	4+ 3 2 3 2 1 2 1
	4+ 3 2 4 3 2 1 2
	4+ 3 2 5 4 3 2 1
STEIGEND AB D/ ASCENDING FROM D	4+ 3 4 3 2 1 2 1
STEIGEND AB E/ ASCENDING FROM E	4+ 5 4 3 2 1 2 1
	3+ 4 3 2 1 3 2 1

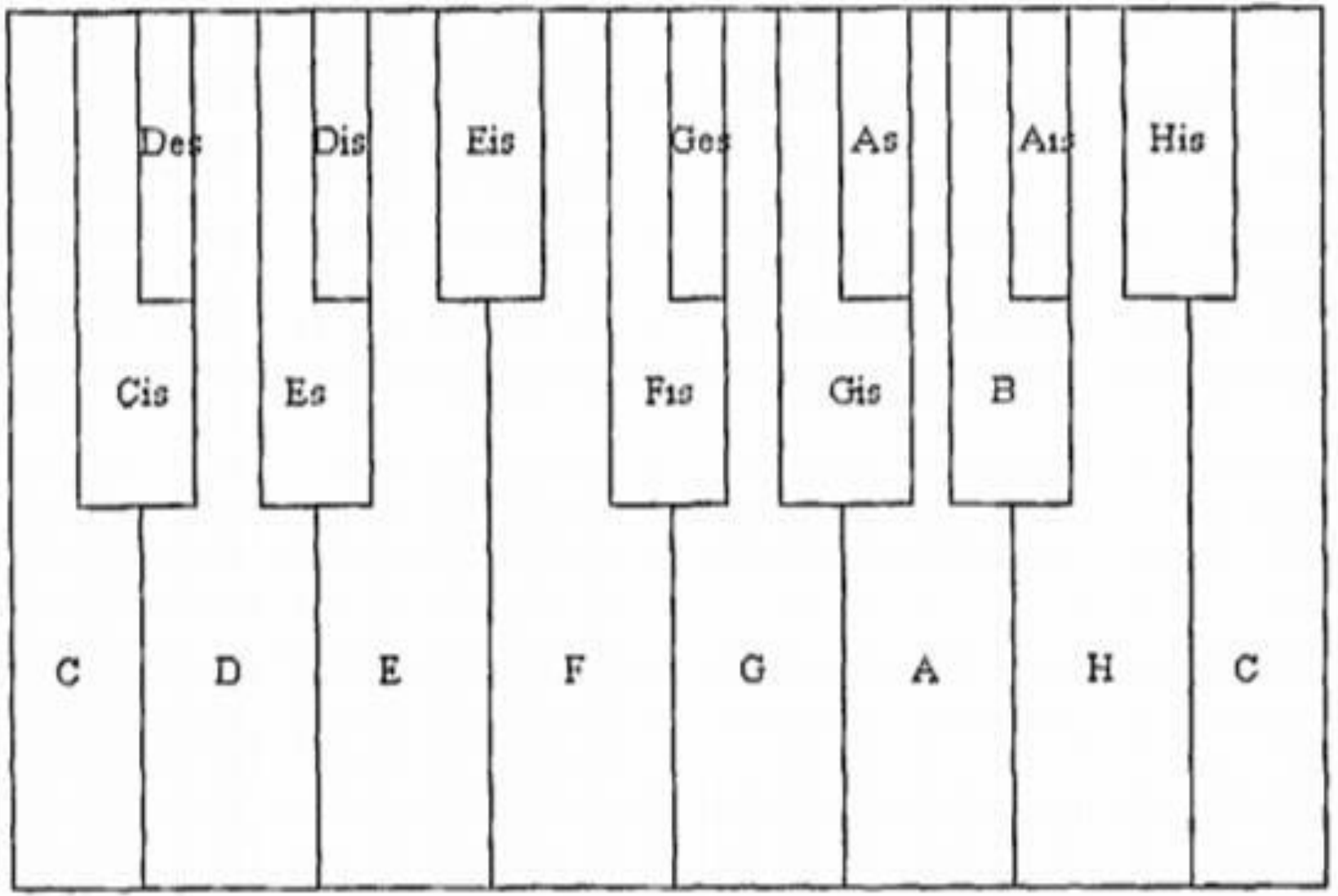

A H C D E F G a h c d e f g aa



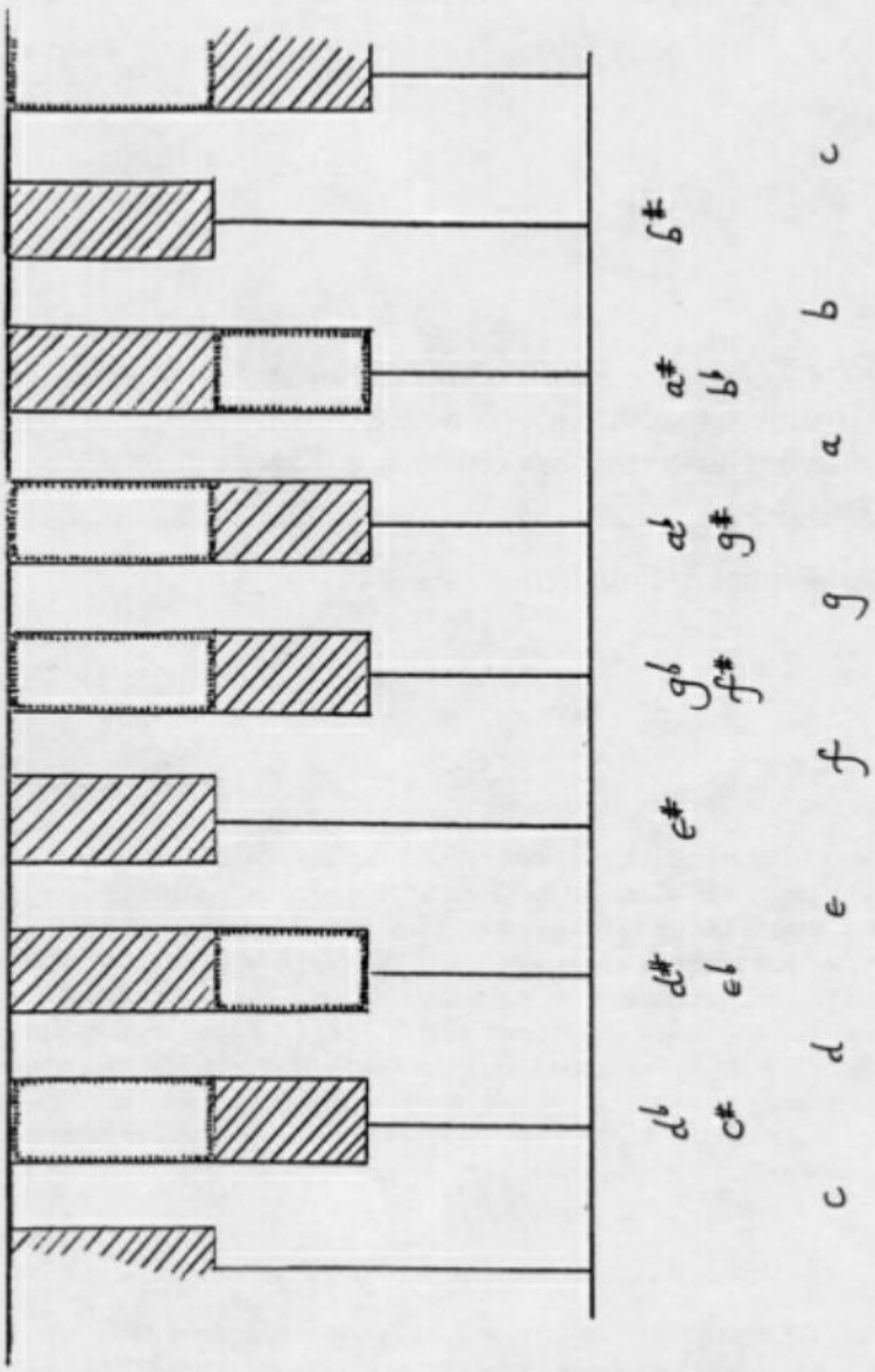


Dalla descrizione del cimbalo cromatico
Aus der Beschreibung des chromatischen Cembalos
Michael Praetorius, *Syntagma Musicum*, II, 1619

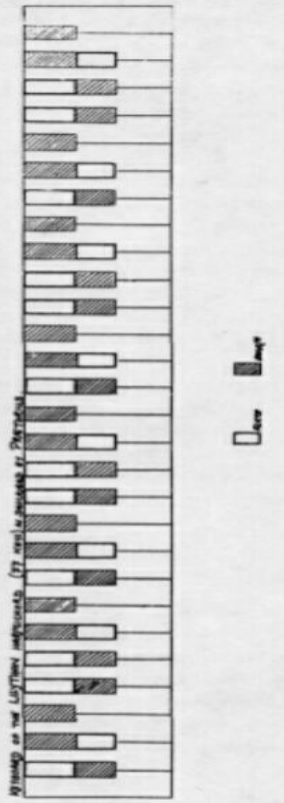



Des
Dis
Eis
Ges
As
Ais
His
Cis
Es
Fis
Gis
B
C
D
E
F
G
A
H
C

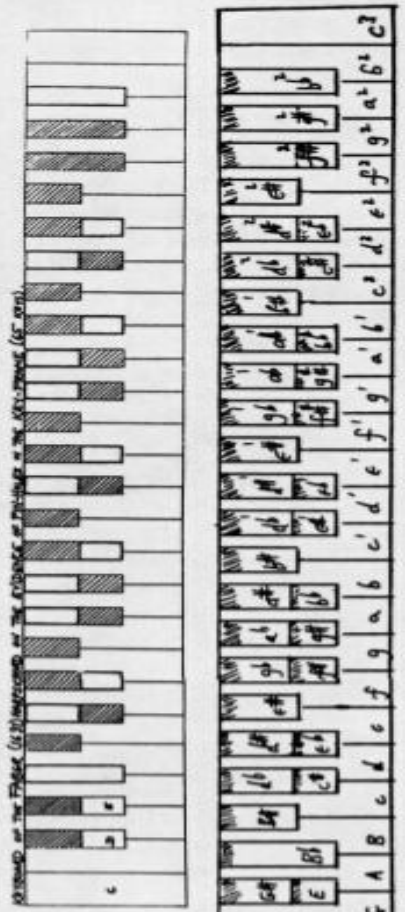
Luython Harpsichord as Described by Praetorius, *Syntagma Musicum* , pt. 2, 64



Keyboard of the Luython Harpsichord (77 Keys) as Described by Praetorius



Keyboard of the Faber (1631) Harpsichord on the Evidence of Pin-Holes in the Key Frame (65 Keys)



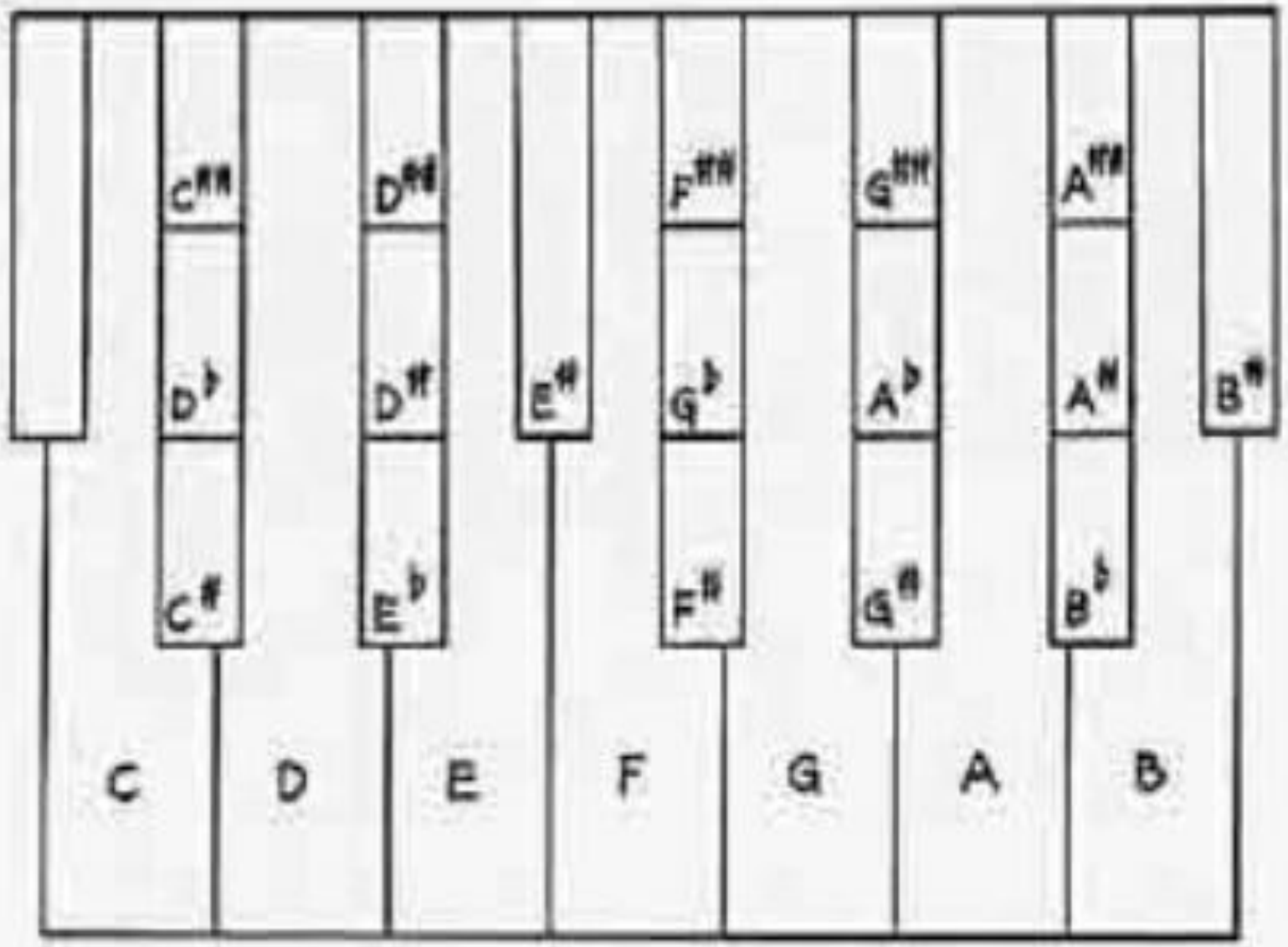
https://youtu.be/7GhAuZH6phs

Орган Antegnati в Церкви Св.Варвары в МанТуе,1565.
Здесь,в условиях среднетоновой темперации в ¼ с.к.,.
представлена хроматическая клавиатура с
распространенным типом «расщепленных» клавиш.
черные клавиши в данном примере реализуют звуки:
C # D#-Es F # G #–As Bb
На других инструментах с хроматической клавиатурой
также встречается «расщепленная» клавиша A #-Bb

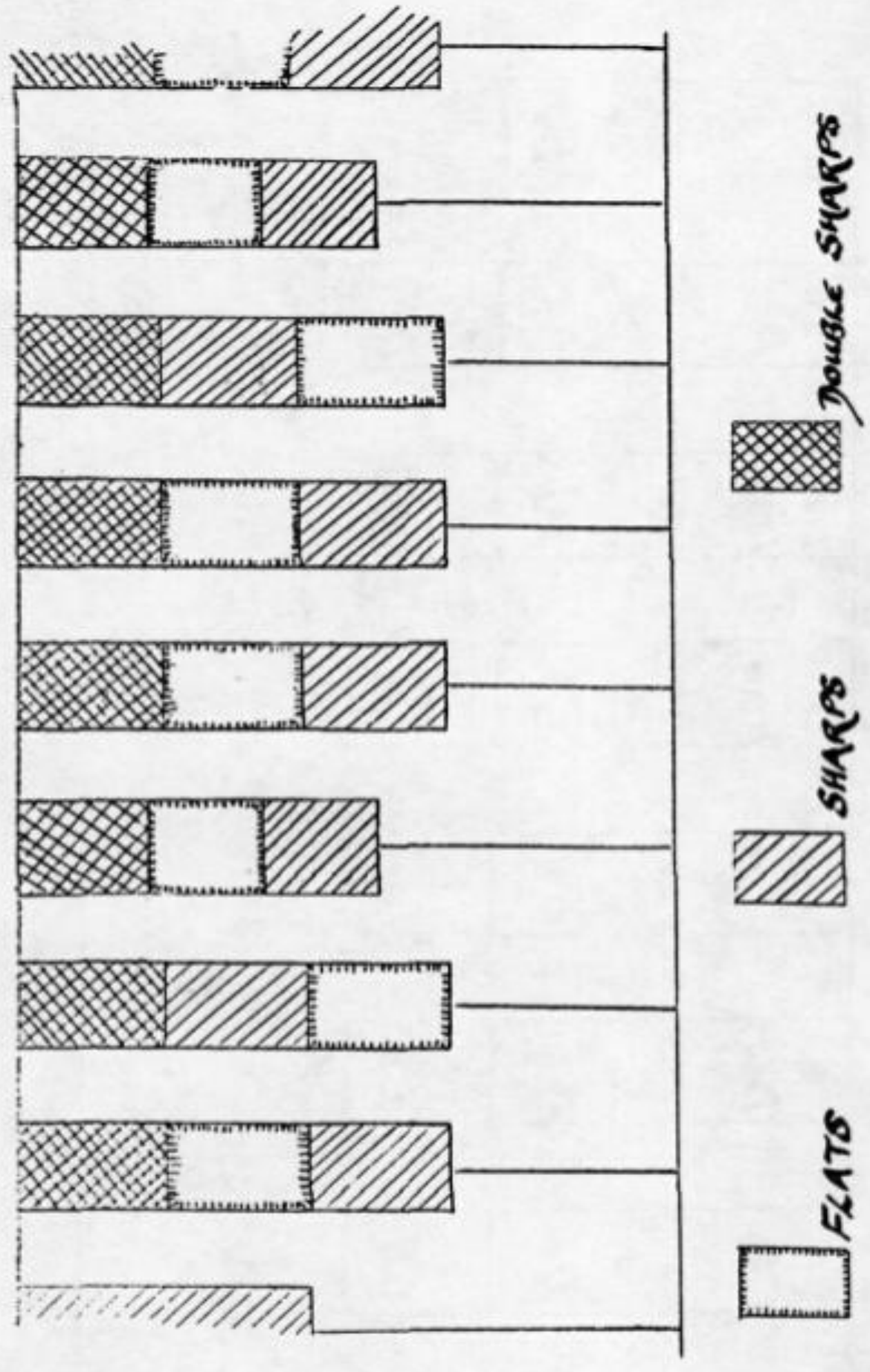
https://youtu.be/hpDkbRpxwKw

John Bull: Chromatic Fantasia on Ut, Re, Mi, Fa, Sol, La Fitzwilliam Virginal Book I, 51 composed for Cembalo Universale, a harpsichord with 19 divisions to the octave tuned in meantone (all major thirds used are pure) Robert Hill, harpsichord (after Giusti by K. Hill) in simulated 19-division meantone tuning

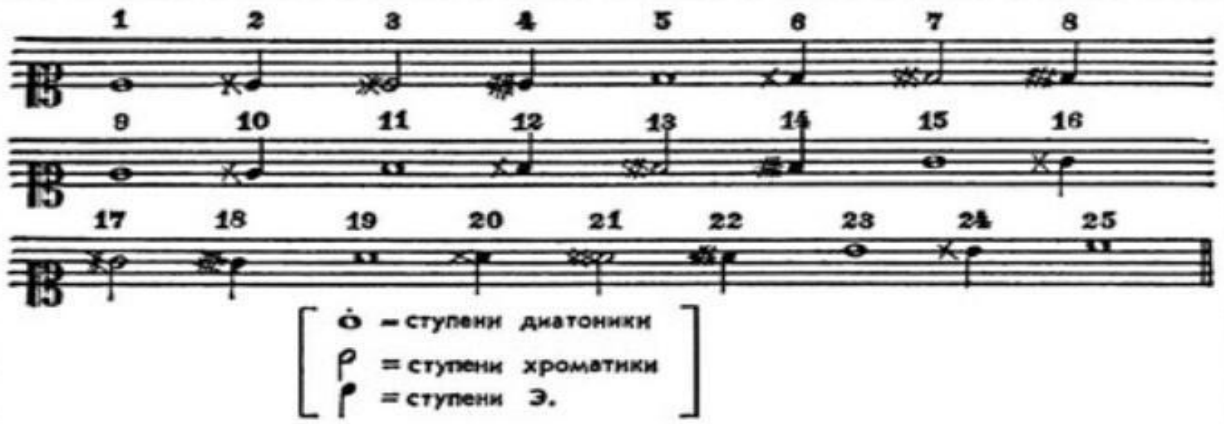
Fig. 3: Zarlino, 24-note keyboard (Domenico da Pesaro, 1548)



Zarlino/Domenico da Pesaro (1548)



М. Мерсенн (17 в.), объединив тоны всех трёх древних родов, получил полную 24-ступенную четвертитоновую гамму (см. Четвертитоновая система):



М. Мерсенн. Из кн. "Harmonie universelle" (Paris, 1976, (т. 2), кн. 3, с. 171).

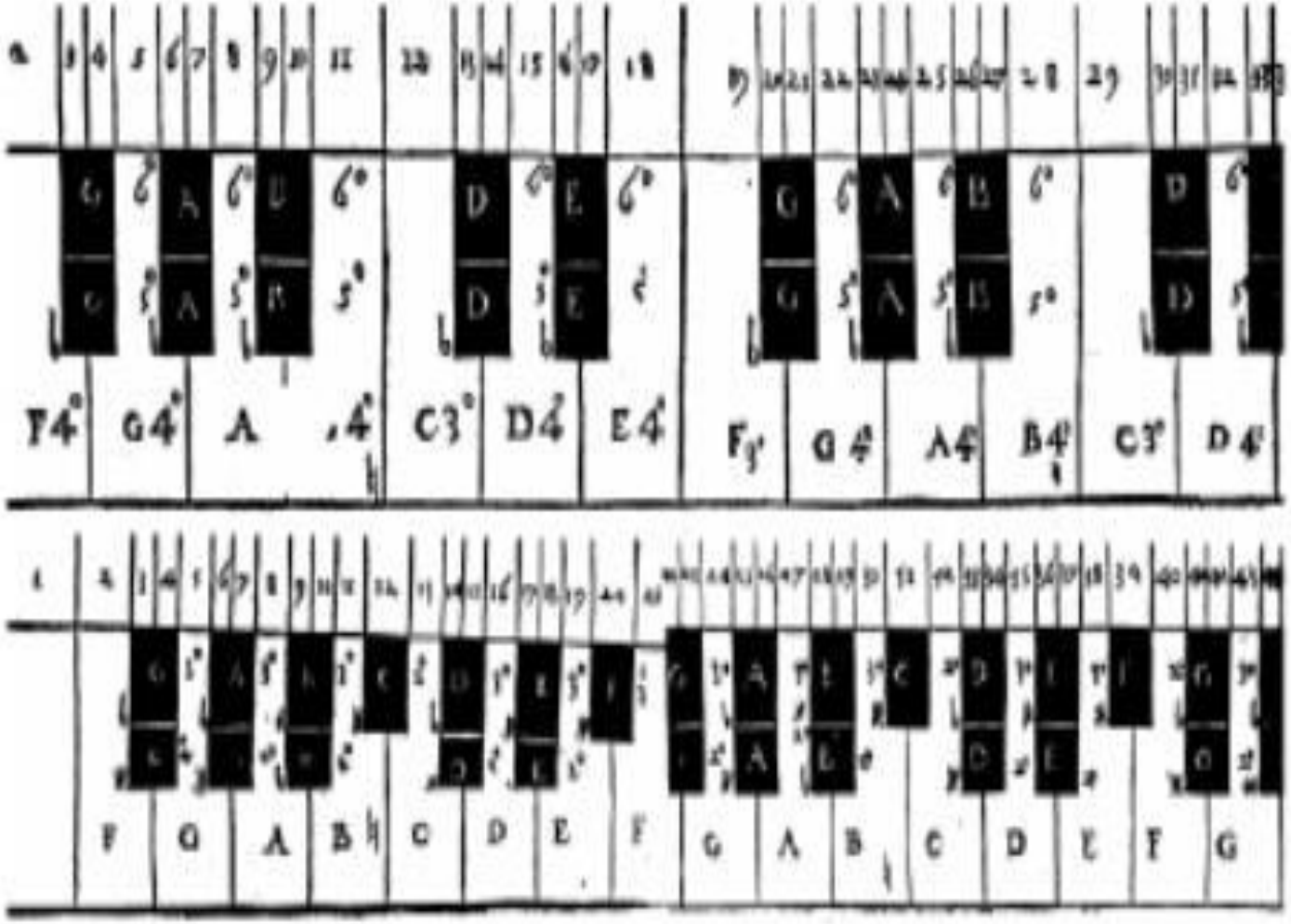
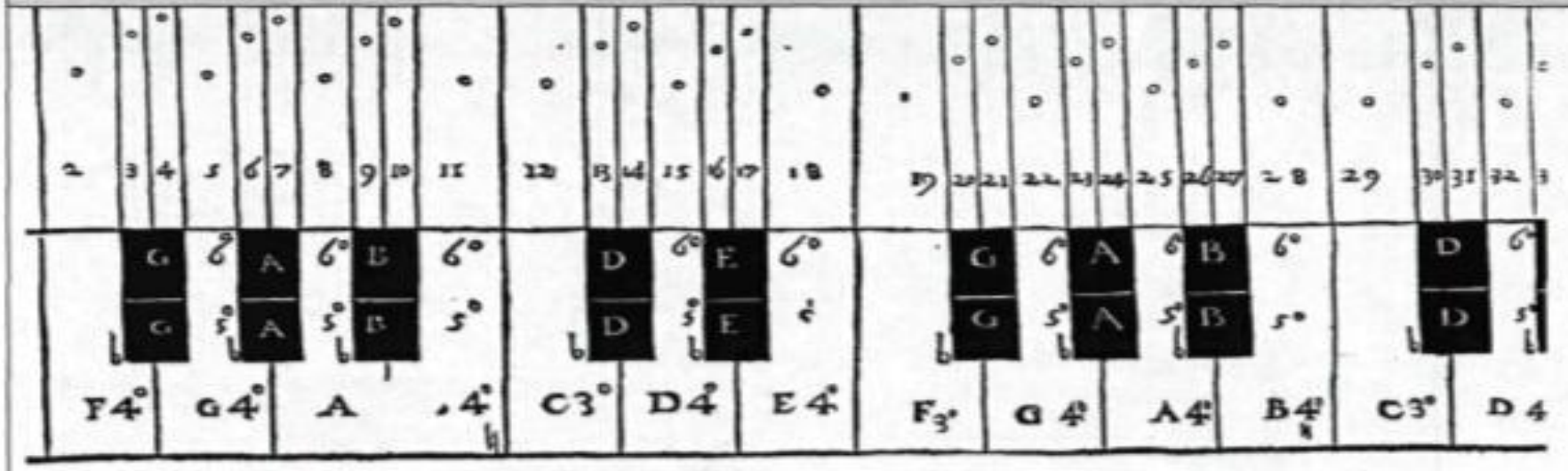


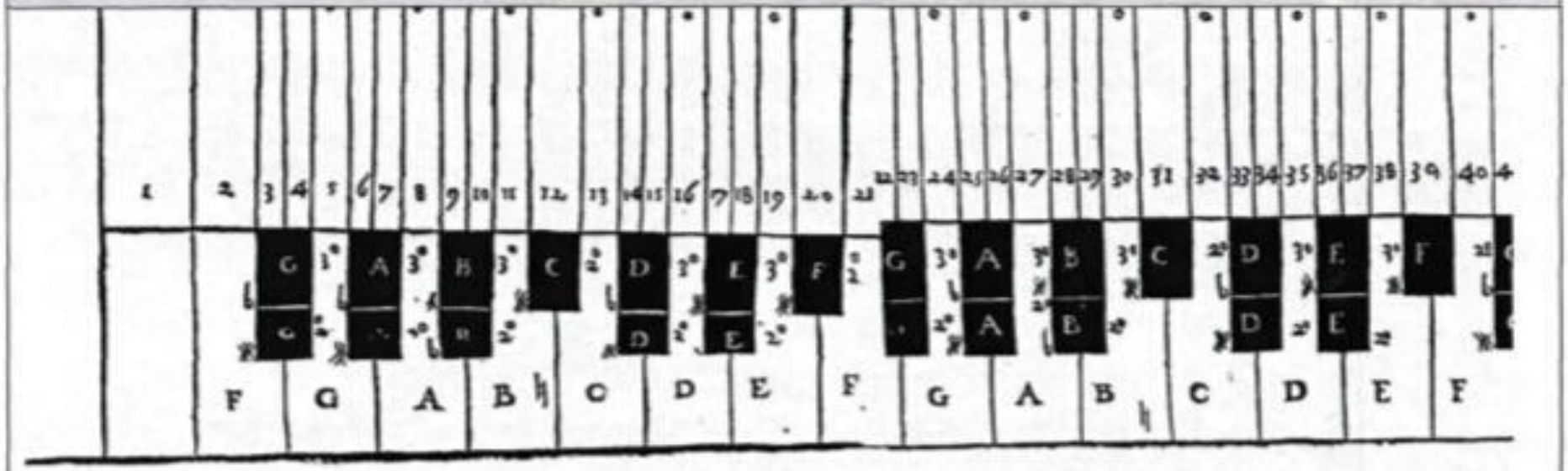
Рис 1. **Диаграмма клавиатуры архиорганa Н. Вичентино**

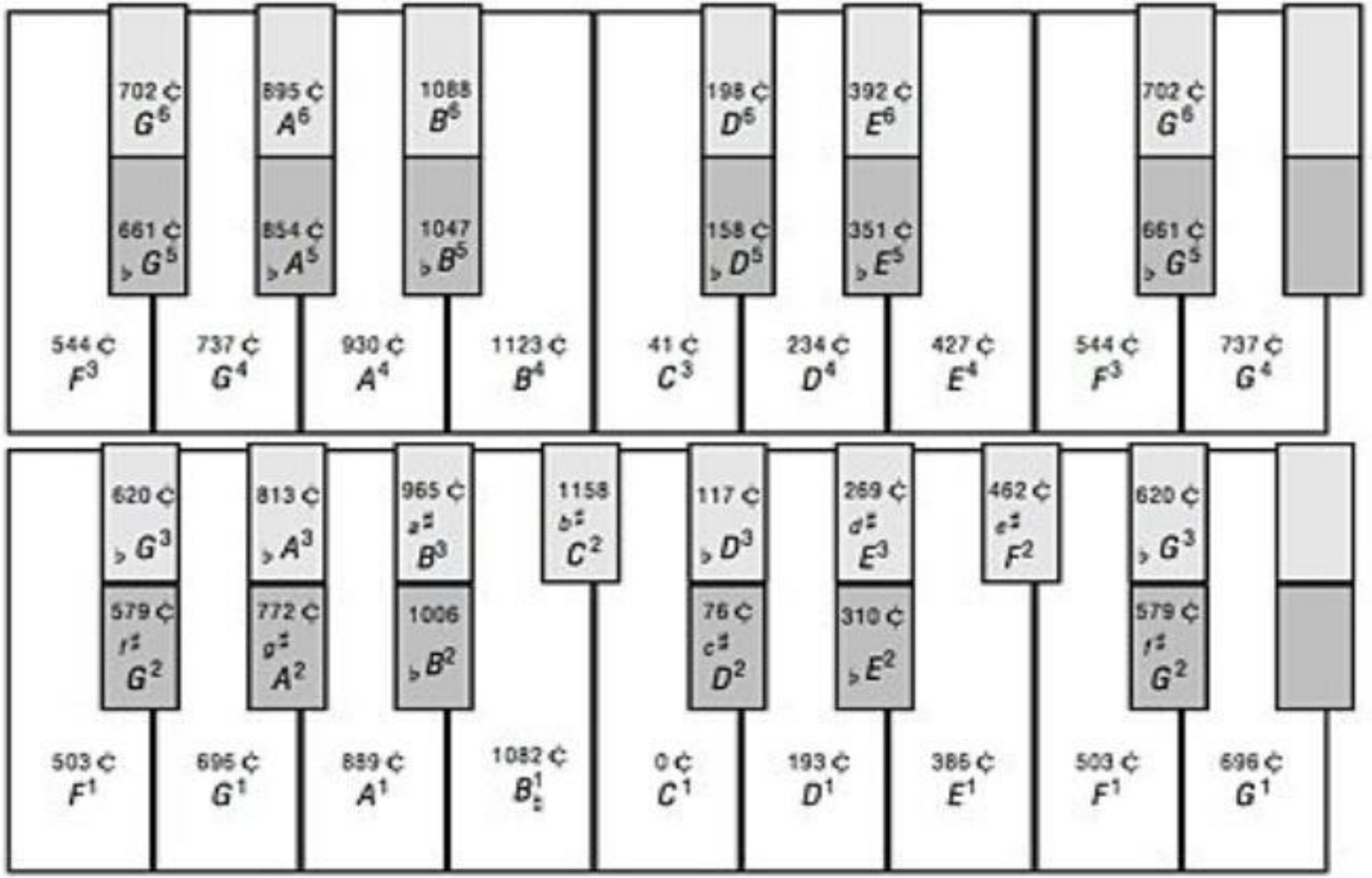
(Приводится по: Vicentino N. L'antica musica ridotta alla moderna prattica (1555). Faks-Nachdr. hrsg. von E.E. Louinsky. – Kassel-Basel. – 1959. – S. 328.)

Второй мануал



Первый мануал




702 ¢ G6
695 ¢ A6
1088 B6
198 ¢ D6
392 ¢ E6
702 ¢ G6
661 ¢ ♭G5
854 ¢ ♭A5
1047 ♭B5
158 ¢ ♭D5
351 ¢ ♭E5
661 ¢ ♭G5
544 ¢ F3
737 ¢ G4
930 ¢ A4
1123 ¢ B4
41 ¢ C3
234 ¢ D4
427 ¢ E4
544 ¢ F3
737 ¢ G4
620 ¢ ♭G3
813 ¢ ♭A3
965 ¢ a♯ B3
1158 b♯ C2
117 ¢ ♭D3
269 ¢ d♯ E3
462 ¢ e♯ F2
620 ¢ ♭G3
579 ¢ f♯ G2
772 ¢ g♯ A2
1006 ♭B2
76 ¢ c♯ D2
310 ¢ ♭E2
579 ¢ f♯ G2
503 ¢ F1
696 ¢ G1
889 ¢ A1
1082 ¢ B♭1
0 ¢ C1
193 ¢ D1
385 ¢ E1
503 ¢ F1
696 ¢ G1

https://youtu.be/luY9_1sB83I

Demonstration of the division of the tone, according to Nicola Vicentino, 1555. Performed on an Arciorgano by Johannes Keller

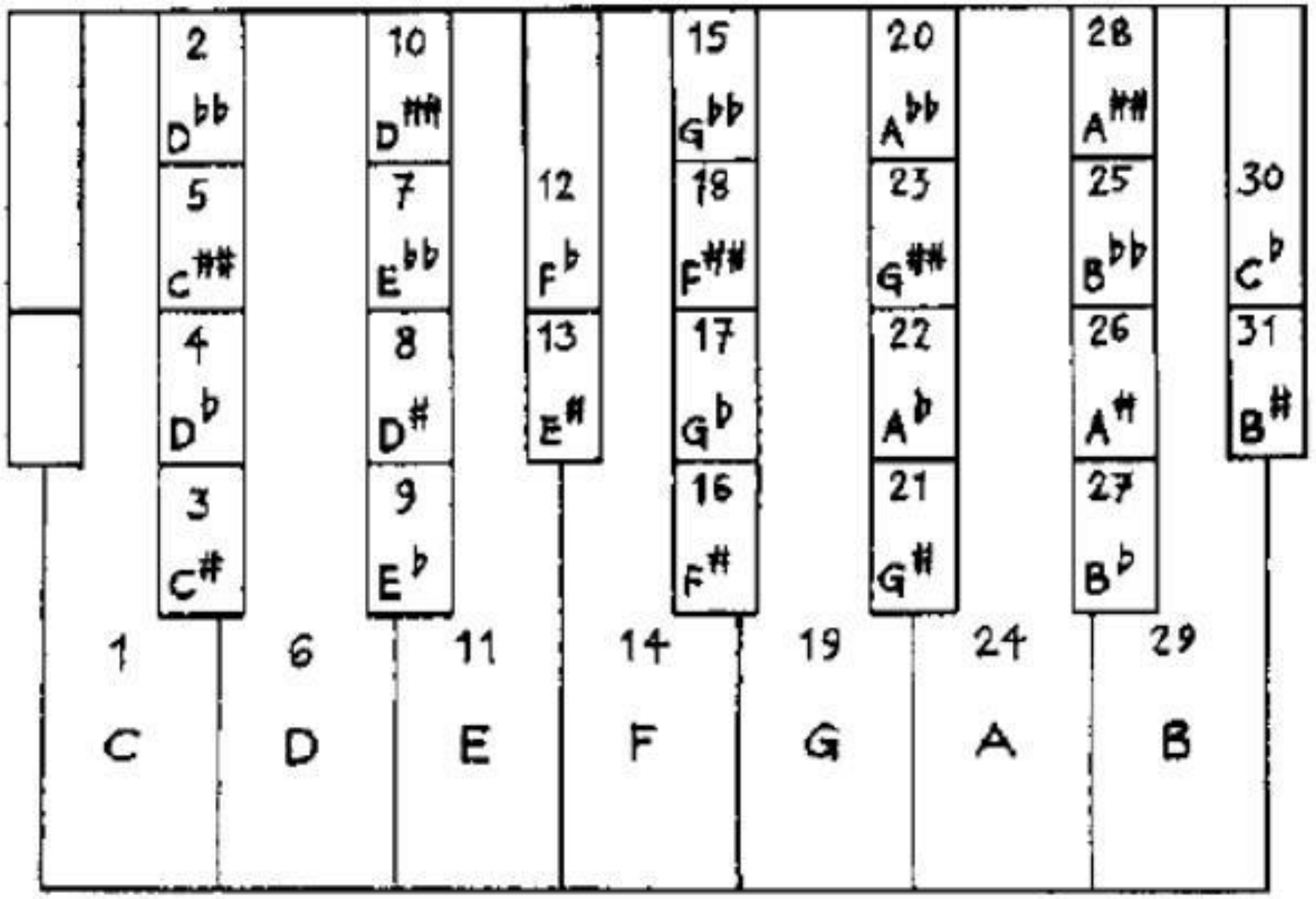
Nicola Vicentino: *Madonna il poco dolce*, performed by Johannes Keller on the 2016 arciorgano by Bernhard Fleig at the Schola Cantorum Basiliensis in Basel, Switzerland.

https://m.youtube.com/watch?feature=youtu.be&v=bhGwjgZ8zIY

Вичентино Мадригал Musica prisca caput на Архичембало и Архиорган в исполнении Й.Келлера Демонстрация трех родов музыки-диатонического, хроматического и энармонического

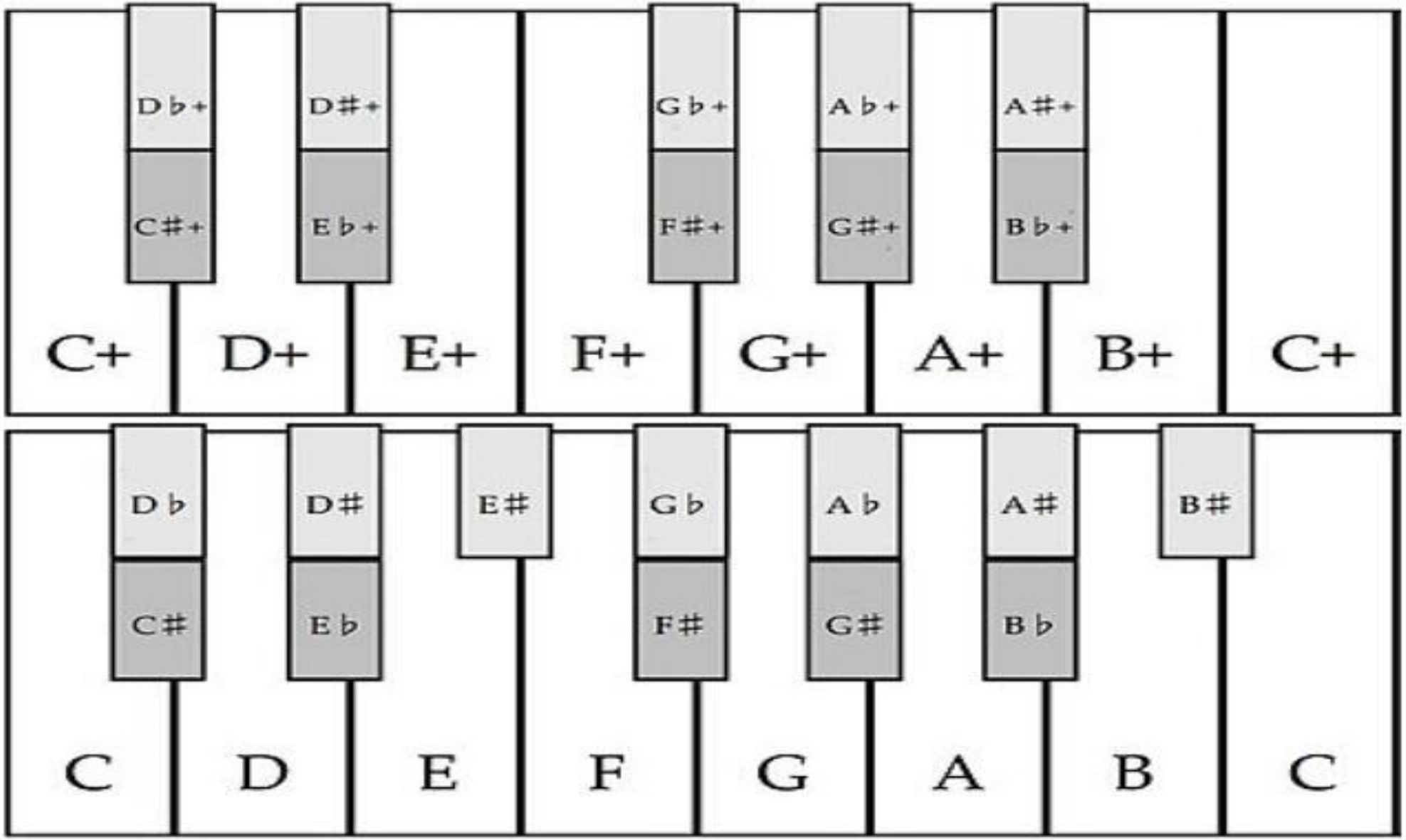
https://youtu.be/ld36JlmOtM0

https://www.youtube.com/playlist?list=RDbhGwjgZ8zIY&feature=share&playnext=1


2
D bb
5
C ##
4
D b
3
C #
10
D ###
7
E bb
8
D #
9
E b
12
F b
13
E #
15
G bb
18
F ##
17
G b
16
F #
20
A bb
23
G ##
22
A b
21
G #
28
A ###
25
B bb
26
A #
27
B b
30
C b
31
B #
1
C
6
D
11
E
14
F
19
G
24
A
29
B

https://youtu.be/3JXaF7txUGI

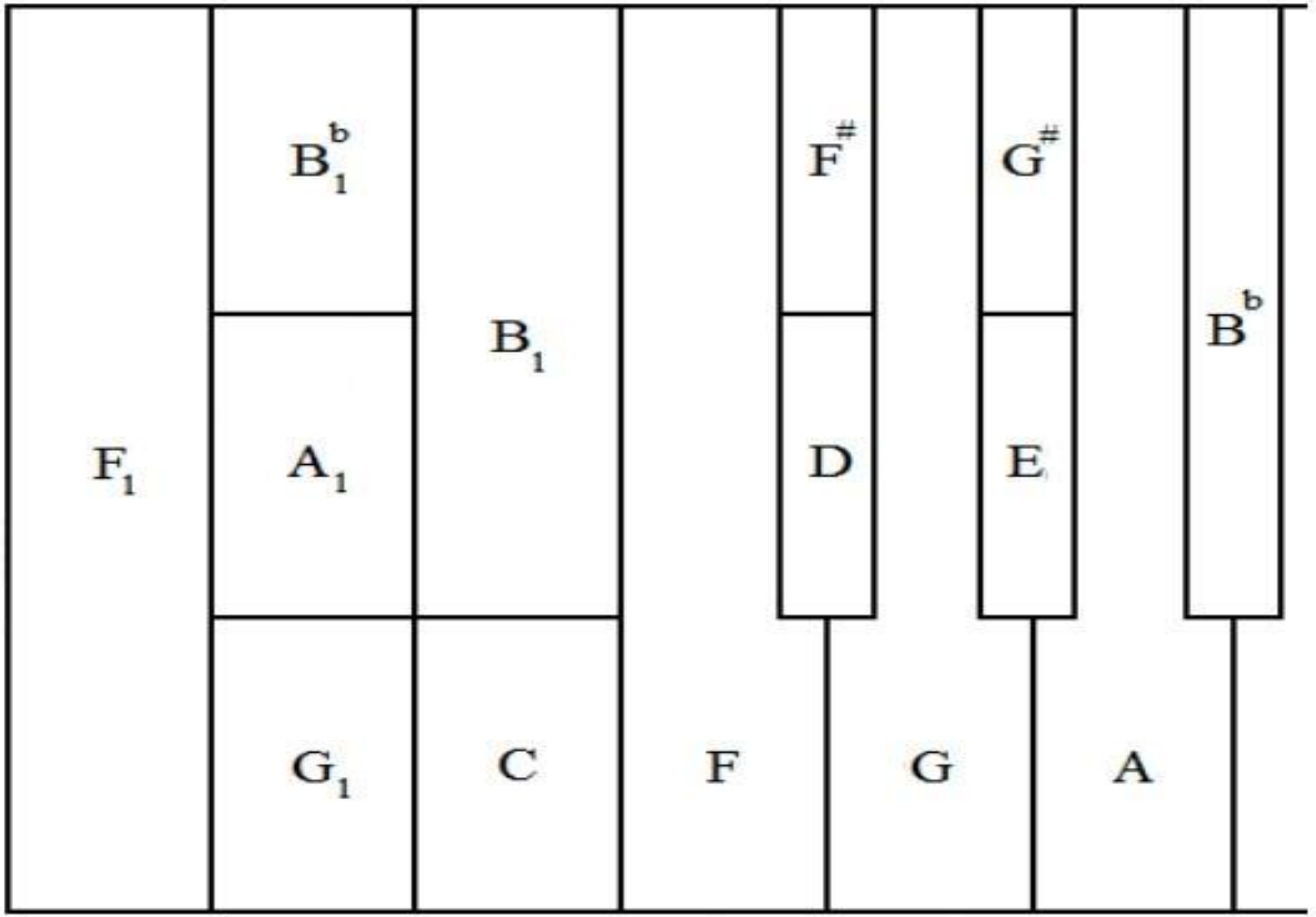
fragments by Ascanio Mayone for a treatise about a 31-tone keyboard instrument called "La Sambuca Lincea" by Fabio Colonna and Scipione Stella. Played in meantone temperament. Played by Johannes Keller. Harpsichord by Tony Chinnery (after Grimaldi), keyboard by Markus Krebs.

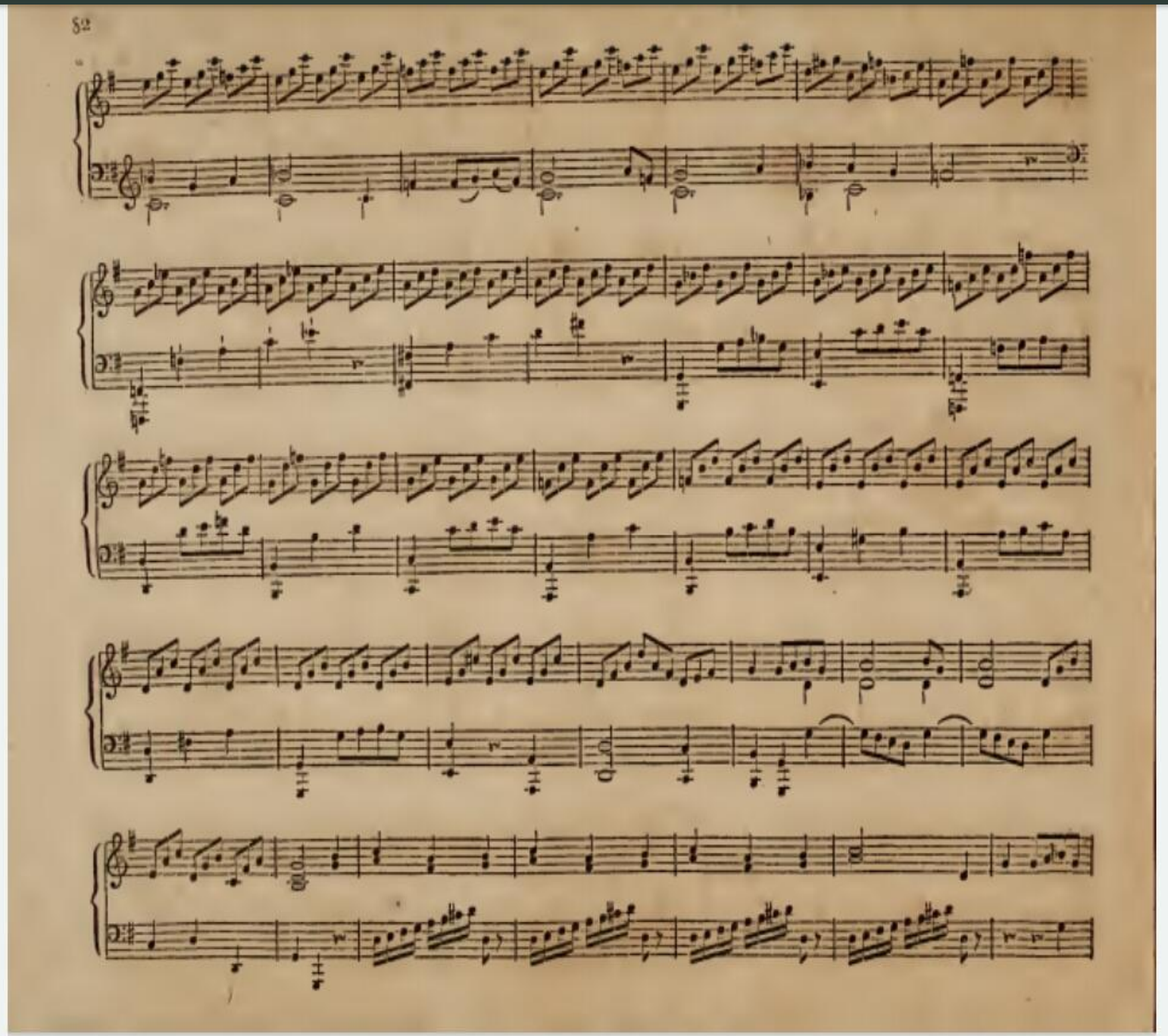


The 1606 clavemusicum omnitonum by Vito Trasuntino in Bologna, Italy, at the Museo internazionale e biblioteca della musica.

https://youtu.be/Tn0VZInlhoo

Giovanni Battista Benedettis chord progression, raising in syntonic commas. Played on the "Supercembalo" (31-key Clacemusicum on top of a 24-key Cembalo Cromatico), tuned in an Just Intonation tuning similar to EDO 53. Johannes Keller and Eva-Maria Hamberger. Recording Caspar Johannes Walter (March 2017).
Подобный эффект разницы строя 1 и 2 мануалов мог быть на 2-мануальных Архичембало и Архоргане Вичентино и на энармонических инструментах Трасунтино


B_1^b
$F^\#$
$G^\#$
B^b
B_1
F_1
A_1
D
E
G_1
C
F
G
A



SIEBEN SONATEN

um 1765–1772

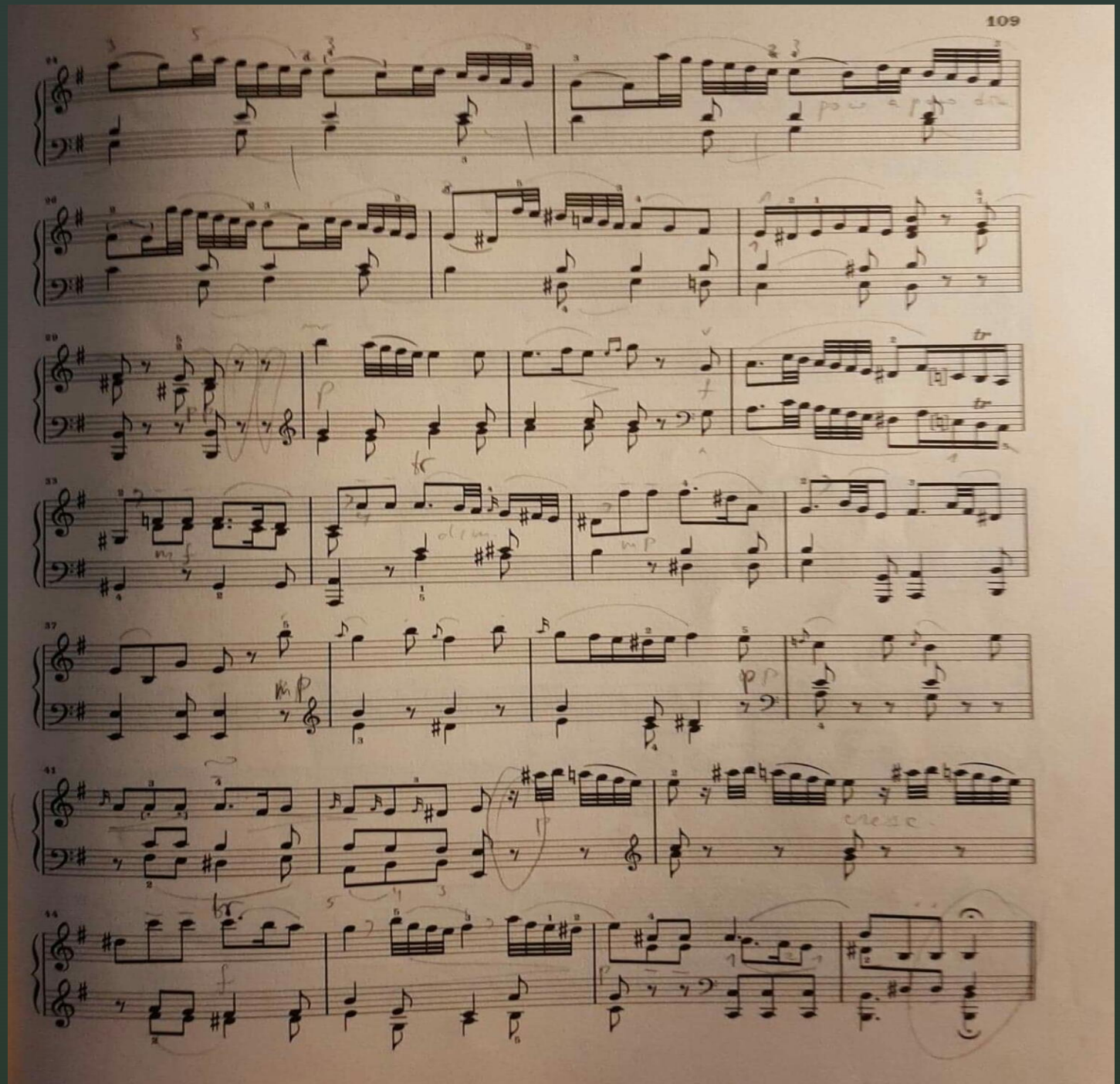
SONATE in e

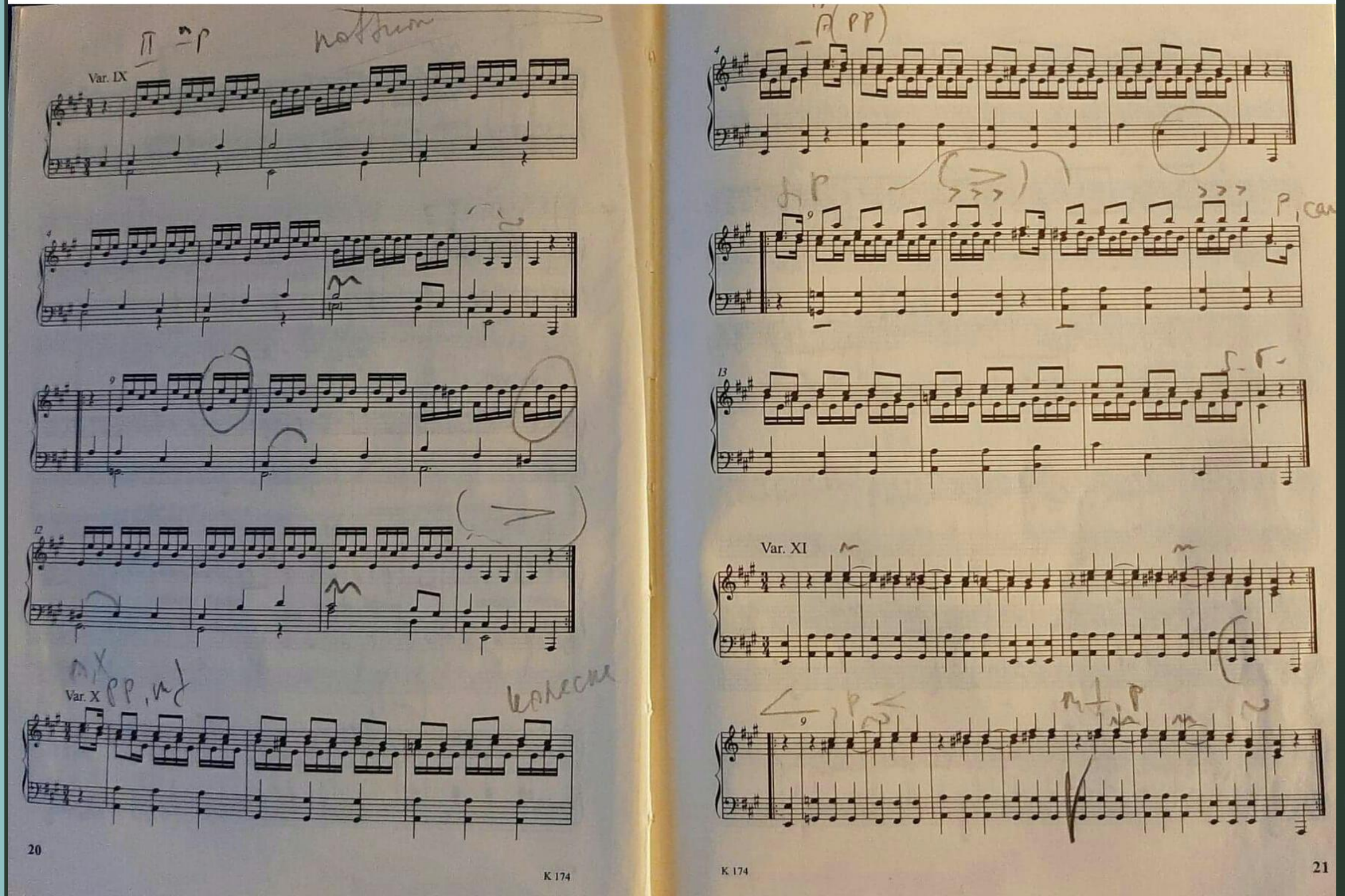
Hoboken XVI:47

Adagio

1.

*) Siehe Vorwort. *) See Preface. *) Cf. Préface.

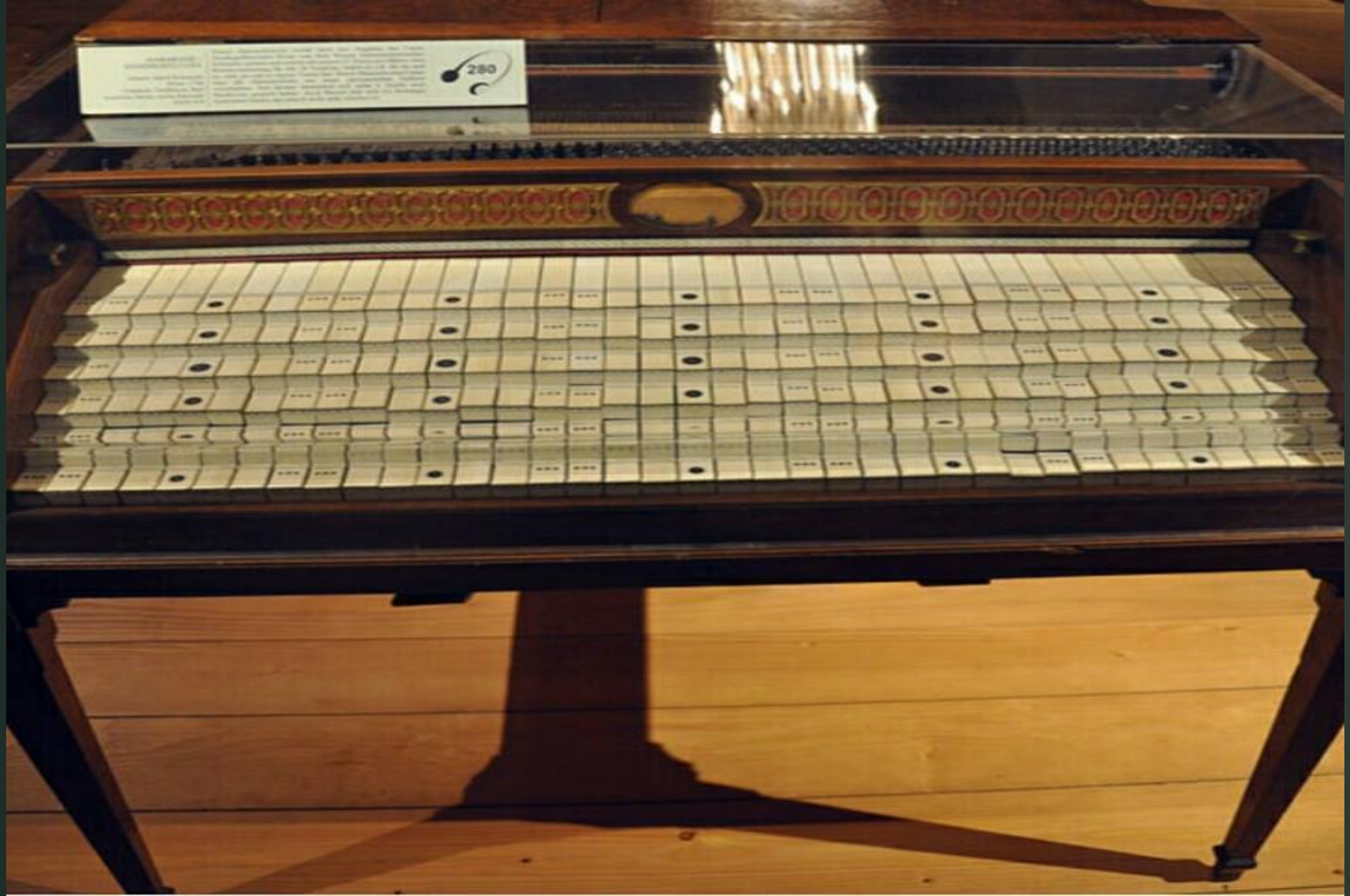



Var. IX
Var. X
Var. XI

https://youtu.be/LwYQhCFiczI

Tom Beghin's lecture about the bluray box set released on Naxos in 2009 with all the works for solo keyboard composed by Haydn.

Демонстрация «Венской короткой октавы»
 15-16 минута


280

А. Кампе.