

Labyrinthus musicus ; Calculus musicus: Facsimile of the manuscripts Paris, Bibliotheque du Conservatoire Res. F 211-212 (dated Dresden, 24 June 1722) (Tuning and temperament library)

Suppig, Friedrich

Note: This is not the actual book cover

Labyrinthus Musicus Calculus Musicus

Adriaan Daniël Fokker



Labyrinthus Musicus Calculus Musicus:

Labyrinthus Musicus ; Calculus Musicus Friedrich Suppig,1990 The 1st work is for harpsichord or organ the 2nd consists primarily of tables of intervals in 19 tone just intonation and 31 tone equal division of the octave in Latin both works have introductions in German

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European Music Catalogue ,1991 *The British Catalogue of Music* ,1996

Makers of the Harpsichord and Clavichord, 1440 to 1840 Donald Howard Boalch,1956

Le Cycle Harmonique (Rotterdam 1691) Christiaan Huygens,1986 *Muziektheoretische studie van de Nederlandse wis natuurkundige en astronoom 1629 1695*

Selected musical compositions Adriaan Daniël Fokker,1987

Annales suisses de musicologie ,2003

Enharmonic Patrizio Barbieri,2008 *Enharmonic instruments and music 1470 1900* is the first complete look at the instruments provided with more than the standard twelve keys per octave traditionally called enharmonic a fascinating but still obscure topic which since the Renaissance has been investigated by practical musicians theoreticians instrument makers acousticians mathematicians and philosophers These instruments as conceived from the 15th to 19th centuries are divided into two types open chain i e harmonically non circulating adopting just or meantone intonation and closed chain i e circulating based on different types of Equal Tempered System The attached CD which contains a good part of the surviving rare compositions written for the said systems digitally mounted will also provide the reader with concrete acoustic examples of the micro intervals for which a written text can offer only arithmetical ratios Also examined are 1 problems of performance practice relating to the intonation of violins woodwinds and singers 2 attempts to reintroduce the ancient Greek genera and tonoi all carried out in

the first half of the 17th century 3 repeated proposals to extend just intonation to harmonic numbers beyond those of Zarlino
s Senario with the consequent introduction of the new enharmonic intervals produced by Septimal and Undecimal Harmonies
4 early mathematical divisions of the octave in n equal parts Publisher description *Chelys* ,1994 *Critica Musica*
Johann Mattheson,1964 **Bach, Das wohltemperierte Klavier I** Siegbert Rampe,2002 **Two sonatas for flute and
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