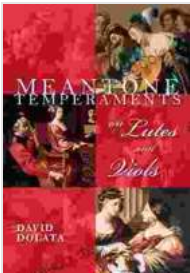


Meantone Temperaments On Lutes And Viols Publications Of The Early Music

Meantone temperaments are a family of musical tuning systems that were widely used in the Renaissance and Baroque periods. They are characterized by their use of pure intervals, such as the perfect fifth and the major third, and their avoidance of tempered intervals, such as the equal-tempered fifth.



Meantone Temperaments on Lutes and Viols

(Publications of the Early Music Institute) by Peter Upclair

★★★★☆ 4.3 out of 5

Language : English
File size : 11548 KB
Text-to-Speech : Enabled
Enhanced typesetting : Enabled
Word Wise : Enabled
Print length : 315 pages
Screen Reader : Supported



Meantone temperaments are named after the fact that they use a "mean" or "average" value for the size of the semitone. This mean value is typically calculated by dividing the octave into 12 equal parts, and then adjusting the size of the semitone so that the perfect fifth and the major third are both pure. This tuning system was first proposed by the Italian theorist Gioseffo Zarlino in the 16th century.

Meantone temperaments were widely used on lutes and viols, two of the most popular instruments of the Renaissance and Baroque periods. Lutes are stringed instruments that are played by plucking the strings with the fingers. Viols are stringed instruments that are played by bowing the strings with a horsehair bow.

There are a number of different meantone temperaments, each with its own unique characteristics. Some of the most common meantone temperaments include:

- **1/4-comma meantone:** This is the most common meantone temperament, and it is characterized by its use of a semitone that is slightly smaller than the equal-tempered semitone. This tuning system produces a very pure sound, and it is well-suited for playing music from the Renaissance and Baroque periods.
- **1/6-comma meantone:** This tuning system is similar to 1/4-comma meantone, but it uses a semitone that is slightly larger. This tuning system produces a somewhat brighter sound, and it is well-suited for playing music from the later Baroque period.
- **1/3-comma meantone:** This tuning system is characterized by its use of a semitone that is slightly larger than the equal-tempered semitone. This tuning system produces a very resonant sound, and it is well-suited for playing music from the Romantic period.

Meantone temperaments have fallen out of favor in recent centuries, as they have been replaced by equal-tempered tuning. Equal-tempered tuning is a tuning system that uses a semitone that is the same size throughout

the octave. This tuning system produces a more uniform sound, and it is well-suited for playing music from all periods.

However, meantone temperaments continue to be used by some musicians, particularly those who specialize in playing music from the Renaissance and Baroque periods. These musicians appreciate the pure sound of meantone temperaments, and they believe that it provides a more authentic performance experience.

Publications Of The Early Music

The following are some publications of the early music that discuss meantone temperaments on lutes and viols:

- **Meantone Temperaments on Lutes and Viols** by Ross Duffin (1990)
- **The Lute and its Music** by Thomas Binkley (1992)
- **The Viol and its Music** by Peter Holman (1992)
- **Early Music Performance Practice** by David Wulstan (1996)
- **The Historical Performance of Music** by Stanley Sadie (1998)

These publications provide a comprehensive overview of meantone temperaments, their history, and their use on lutes and viols. They are an essential resource for anyone who is interested in learning more about this topic.

Meantone temperaments are a fascinating and important part of the history of music. They were widely used on lutes and viols during the Renaissance and Baroque periods, and they continue to be used by some musicians

today. If you are interested in learning more about meantone temperaments, I encourage you to check out the publications listed above.



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