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History of Piano. the Role of Piano in Ancient Eastern Culture

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ABSTRACT: In this article we will talk about the history of piano, the role of piano in ancient Eastern culture. The author, relying on cultural data and written sources, made clarifications on the basis of existing scientific and historical literature. The history of piano has made a comparative analysis of the existing specific approaches and theories on the role of piano in ancient Eastern culture.

KEYWORDS: Piano, History, Ancient East, Greece, Pythagoras.

INTRODUCTION

Music today we are accustomed to this word, we often pronounce it, sometimes we do not doubt that it was born in Hellas, as in the words "melody", "rhythm", "gamma". According to ancient Greek mythology, Moses is the patron goddess of Science and art. Among them, Terpsihor is the patron of dances, Erato is the patron of love poetry, Euterpe is the patron of lyrical poetry and songs. The word "music" is derived from muses.

MAIN PART:

Music taught by ancient Greek philosophers is the greatest power. "He can love and hate, forgive and kill a person. The instruments of the Greeks were very diverse. Among the strings, they were especially fond of Lyra and sitar, very similar to him. Against the background of the sounds of lyre, poems were read, theatrical performances were held, gymnastic exercises, shlapantomime was performed. It was Lyra that became the embodiment of the art of music because of its versatility. The lira did not have a resonant box and therefore could not be heard loud. However, as an additional tool, it was very convenient. In cases where a louder sound was required, lira and sitar were preferred by wind instruments - a flute, aulos, a pipe. The music performed on these instruments accompanied religious marches, military parades and funerals. Especially popular was flute. Its soundushlari was heard both

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during the feast and at work - when they grind the grain in a mortar or squeeze the grapes in the cauldron.

Music in Hellas is perceived not only as entertainment. Ancient Greek philosophers, for example, convinced that everything in the world is in strict harmony, found direct laws between music and astronomy, music and philosophy, music and mathematics.

One of the scientists of ancient Greece who studied the relationship between music and natural sciences, mathematics and astronomy, the author of the famous theorem is Pythagoras.

In the opinion of Pythagoras and his followers, the universe and its separate planets are in a certain mathematical bond, similar to those built by music. Pythagoras notes that the whole world is a harmony distributed by numbers. And these figures - he was sure of it-make up the same proportions as the intervals between different levels of measurement.

The great scientist was also interested in pure musical problems, in particular, the musical mode and intervals. To study them, he used the Pythagorean monocord - a stringed musical instrument, it is a wooden rectangular box, in the upper plane of which one string is connected (hence its name: Greek "mono" - "one", "accord" - "string"). The sound in the monochord is removed by hammer striking or by plucking the thread. At the top of the box was marked scale. By silencing the moving stand along certain points of the scale, Pythagoras received a sound of different musical intervals.

Let the great Greek mathematician and his followers make the mistake that music and the universe are subject to the same mathematical laws. But some of the discoveries they made were based on the theory of European Music.

Bartolomeo Cristofori was showing the piano with a hammer to the guests of his master. The first creator of the piano. The first, but not the only, he put forward the idea of creating a "keyboard with a hammer" at the beginning of the 18-th century. In 1716 year, the French Marius created a model of such an instrument. A year later, the German musician, independently of Schroeter, Christopher and Marius, also collected a hammer piano.

Apparently, thanks to the amazing feature of the new instrument - the ability to "measure" the sound, musicians immediately had to prefer it to the keyboard. But clavezin did not surrender. After all, the mechanics of the first pianos were imperfect, and the sound, although different in terms of strength, was sharp and dry.

The famous composer and performer of the wonderful Clavier, Ian Christian Bach, immediately appreciated the advantages of the new instrument. He was one of the first to perform in public with a solo concert on the piano. And soon his Sonata set appeared, in his subtitle it was written: "for Piano".

Meanwhile, in the 60-70-ies of the 18th century, many leading European Masters of music began to make pianos.

Since the need for pianos is increasing dramatically, factories and workshops have not grown to satisfy everyone with new musical instruments, pianos are made from old keyboards. As a result, the clavicles almost completely disappear.

Thus, we already know about the long and difficult history of the piano, the popularity of the instrument in the 19-20-th centuries and its design gradually improved. Let's approach the modern piano and find out how it works.

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We begin the verification of the instrument with the keyboard, which is located in the widest part of it. In modern concert royals, it consists of 88 buttons (51 white and 37 black), divided into more than seven octaves. On the right side of the pianist sitting on the keyboard there are trebles, "tops". In the chap-bass, the "lower parts"of the piano. On instruments designed to create house music, the keyboard is slightly smaller - the last ("fourth") octave on the trebls is not complete. Recall that the range of pianos, written by Mozart and Gaydn, and Beethoven created his first works, did not exceed five octaves. The keyboard is protected by a special profile cover from dust and various unwanted mechanical influences. In the 18th century, this cap on the clavicles also had a "methodical" purpose: for example, Francois Cuperin believes that beginners should never practice independently without a teacher. And to prevent this from happening, Kuperin advises closing the keyboard cover with a key.

RESULTS AND DISCUSSIONS:

Under the middle part of the keyboard shining with "gold", the piano pedals are mounted on special brackets. Usually there are two. The correct pedal is used to control shock absorbers (circuit breakers), which rely on the strings. Remember the performance printsip of this thread. If the pianist presses the right pedal during the release of the sound or a little earlier, the sound will flow freely and naturally decrease. Having returned the pedal to its original position, the performer immediately stops the sound. The correct pedal not only allows you to connect the sound uzaytiradi and separate notes when the button is released, but also allows you to slightly kuchaytirishga the sound already played on the piano. This is done as follows: after pressing the button on a slow track (in a moving or fast track it is simply not noticeable), that is, when the sound begins to come out to the end, the pianist presses the right pedal - to overdo it a little. after the sound, or as musicians say, "kressendo". True, this effectirga can only be achieved by a very experienced pianist who knows how to listen to himself very sensitively.

In general, owning the right padalga is a great art. After all, you can press it to the end, thereby raising the tippers to the maximum distance from the threads - and a little. Pianists call it "half pedal", "quarter pedal", but it is almost impossible to measure these gradations.

The left pedal allows you to turn off the sound, "mat". Its application gives a distinctive flavor to the sound of the piano and, in combination with other playing techniques, brings excellent sound effects. In the notes, the time to take the left pedal is indicated by the Italian phrase "un a co rda", which means "one torda". Its meaning is to understand the performance print of the left pedal mexanizm on the piano. Each key of the middle and upper registers corresponds to several lines ("chorus") - usually there are three of them. In addition to the movement of the left pedal, the hammer hits the entire choir. When pressed, the entire hammer mechanism is silenced to the right, thanks to which the hammer can hit only one thread. The voice naturally calms down. In other words, it was made on the piano mexanizm. When the left pedal is pressed, the entire hammer movement system approaches the strings. Now the Hammers, located at a closer distance from the strings, hit a little weaker.

Now we learn the "inside" of the piano. To do this, lift the top cover of the instrument. By the way, it also has a very important function: reflect the sound that flies out of the bodytiradi, direct it to the listenertiradi. Therefore, during concerts, the piano is always installed on the stage in a certain way - the

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cover is open towards the audience.

The body of the piano - futor-rests on three large legs. The instrument plays the role of a futor resonator. Therefore, it is made of several layers of wood of a strictly defined "resonant" type.

In the bowl, the "lower" role is played by the bottom - the horizontal wooden plane, repeating The Shape of The Futur "wing-shaped". With a large surface area that connects it with the environment, the sound panels reflect the sound. The acoustic properties of the instrument largely depend on the position of the vessel. With a sharp change in temperature or humidity in the room where the piano is standing, The Sound panel made of wide boards, on which the tip is glued, can crack at the place of gluing. The crack of the sound board is the main defect of the instrument.

As we already know, the most important structural element of modern royals is the frame, which is firmly fixed to the foot. Since it carries very large loads, it should naturally be very strong. Therefore, the frame is poured from cast iron. Steel, also a very strong material, can not be suitable for this purpose: it is a very "ringing" metal. It is not surprising that the tuning fork is made of Steel - a small device in the form of a two-toothed fork, with the help of which the tools are adjusted.

At the top of the wide part of the frame facing the keyboard there are small metal pins - pegs, on which one end of the thread is wrapped.

The second end, which is fastened with a ring, is placed on the metal pins, which are fastened to the opposite side of the frame. The stakes pass through the holes in the frame, tightly tied to the wooden beam under it. But with a lot of effort they twist a little. Exactly this way - by slightly twisting the pegs to one or this side, the tool is adjusted.

Strings on the piano are steel. The lines corresponding to the notes of the lower register are the longest and the thickest. "So" gives them a copper braid. The strings are thin in the middle and upper registers, gradually shrinking as they approach higher tones. Short and thin rope, speaking the language of physics, can not have enough vibration energy. Therefore, they should be put three threads against each hammer and multiplied by three times. The entire “chorus”of single note strings is tuned in harmony.

The Hammers are located under the threads. They are controlled by a complex handle mechanism connected to the Switch. Its design is determined by the system used (remember the mechanics of "Vienna" and "English", which we mentioned above). When communicating with the keyboard, the feeling of The Pianist, the degree of his compatibility, etc., depends on this. The hammer itself is made of elastic types of wood. The head of the fish bone, that is, the working part, is covered with felt. It prevents the hammer from “suffocating”in the strings and creates a certain sound, characteristic of the piano, with different shades and nuances.

The same felt pads are glued to the lower (working) surface of the shock absorbers. When the keyboard is pressed, the muffler rises and makes the sound of the sweat.

Adjusting the piano playing is a great art, it requires not only the best hearing from the master tuner, but also great patience. After all, there are about two hundred strings on the piano, and each of them must be returned several times during the tuning.

CONCLUSION:

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This is how the modern piano works. Its design has proven its reliability and convenience for many decades. So is it possible to improve the piano now?

Of course not. Some of its units may change and improve. Perhaps one day, the felt will be replaced by more “singing” material. Or, for example, a special pedal appears, with which the pianist can easily amplify the sound like a violinist or a singer.

One thing is clear: the main thing is what makes the piano dear to us, what makes it, the essence of the piano really stays and the piano itself lives and brings joy to people.

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