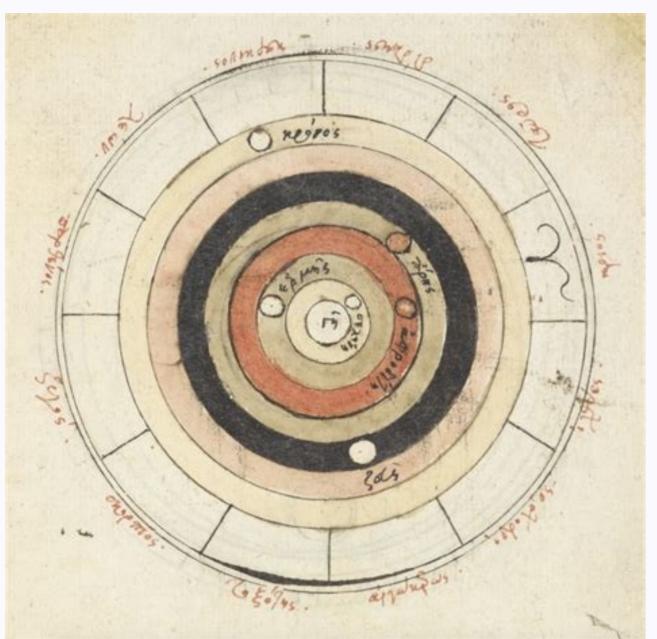
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The Planets Suite



By Gustav Holst

have had a violent war-like influence.

Name Class



Astrologers have always believed that the movements and relative positions of the planets have a direct influence on men's lives. The Romans named each known planet after one of their gods. For example, a planet glowing with an angry, reddish light was called MARS after the Roman god of war, and was thought to

The composer Gustav Holst wrote a suite (or group) of seven pieces, each based upon one of the planets, for a huge orchestra of over one hundred players. Each piece had the name of a planet and a subtitle as well.

Mars

This first piece of The Planets Suite was written in 1914, a few weeks before the breakout of the First World War. Although Holst had no idea of the horrors that were to follow, this music has been described as 'a prophecy of the mechanised warfare which was to come.'

Listen to Mars

1. What instruments can you hear in the beginning?

The strings are using a special technique or

the opening march of Mars called Call eans

in the opening march of Mars called Col Legno.

Can you describe/define it?

3. What family of instruments play a rising group of notes followed by a single note drop at the end?

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The Planets, Op.32

Jupiter, The Bringer of Jolity

Gentre Hobe

Allegre glococos J = 120

Allegre glococos J = 120

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Allegre glococos

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Jupiter the bringer of jollity analysis. Jupiter the bringer of jollity score, Jupiter the bringer of jollity score, Jupiter the bringer of jollity score, Jupiter the bringer of jollity score. Title: Ã, Jupiter â € "The Bringer of Jollity Description: Ã, The Planets' is an orchestral suite by Gustav Holst; Each movement of the piece is inspired by a planet. Here is happy, cheerful ... John a lot of energy! Level: Ã, Themes: Ã, Ênete to Violinchool today for instant access! This download is only for ViolinSchool members! Click here to become a ViolinSchool member and get instant access to all downloads from the library! Gustav Holst Orchestral Suite Dy Gustav Holst Orchestral Suite Dy Gustav Holst Orchestral Suite Gustav Holst ENSTROLOLOCOMPOSE1914 (1914) Ã ¢ Ã â € »17MovimientosSevenscoringRoom and Chorus Women'sPremierecha29 September 1918 (1918-09-29) LocalizationQueenâ € ™ s Hall, LondonConductorDrian Boult The Planets, Op. 32, It is an orchestral suite of seven movements of the English composer Gustav Holst, written between 1914 and 1917. In the last movement a female choir without words joins the orchestra. Each movement of the Solar System and its supposed astrologic car. The premiere of The Planets was at Queenâ € The Planets was Three concerts in which movements of the suite were touched in 1919 and early 1920s. The first full representation in a public concert was given in Queenâ € * s Hall on November 15, 1920 by the Symphonic Orchestra of London Directed By Albert Coates. The innovative nature of Holst's music caused a certain initial hostility between a minor of criticists, but the suite was quickly converted and has been maintained popular, influential and widely interpreted. The composer made two recordings of the and has been maintained popular, influential and widely interpreted and has been recorded at least 80 times thereafter by conductors, choirs and orchestras in the UK and internationally. and HolSt c composition. 1921 The planets were composed for almost three years, between 1914 and 1917. [1] The work had its origin in March and April 1913, when Gustav Holst and his brother, author Clifford Bax. A discussion about Holst's interest on the subject. Clifford Bax after he commented that Holst became "a remarkably pitted walking of horizos". [2] Little after Holst vacation wrote to a friend: "I just study things that suggest me music, that's why I'm concerned about Sanskrit. [N 1] Then, recently, the character of each Planet suggested me a lot, and I've been studying Astrology closely. "[4] He told Clifford Bax in 1926 that the planets: ... if it is good or bad, he grew up in my mind slowly - like a baby in the belly of a woman ... for two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and during those two years I had The intention of composing that cycle, and the intention of cycle, and th structures as symphonies, and the idea of a suite with a separate character for each movement was an inspiration for the composer is likely to write a suite for the big orchestra was the example of five pieces of Schoenberg for the orchestra. [7] [N] 2] That suite had been carried out in London in 1912 and again in 1914; Holst was in one of the performances, [6] and it is known that he had a copy of the score. [8] Holst described the planets as "a series of humor images", acting as "several between SA", with "very small contrast in any of them". [9] Short writes that some of the characteristics that the composer attributed to planets may have been suggested by Alan Leo's script It's a horoscopus?, I was reading at that moment. [10] [10] He took the title of two movements: "Mercury, the Winged Messenger" and "Neptune, the Mystic", from the books of Leo. [11] But although astrology was Holst's starting point, he organized the planets to fit his own plan: ... ignoring some important astrological factors, such as the influence of the motions the same as those of the planets around the sun; His only criterion is that of maximum musical efficiency. [10] In an early sketch for the Holst suite, he listed Mercury as "No. 1", which Greene suggests raises the possibility that the composer's first idea was simply to represent the planets in the obvious order, from the nearest Sun to the farthest. "However, the opening with the most disturbing character of Mars allows a more dramatic and convincing work of the musical material." [12] Holst had a heavy workload as head of music at the Girls' School, Hammersmith and St Paul's Music Director at Morley College, [13] and had limited time to compose. Imagen Holst wrote, "weekends and holidays were the only times he could really continue with his own work, so it took him over two years to finish the planets." He added that Holst's chronic neuritis on his right arm was causing him considerable concern and that he would have found it impossible to complete the 198 pages of the full score without the help of two colleagues at St Paul's, Vally Laker and Nora Day, whom he called his "scribes." [14] The first motion to be written was Mars in mid-1914, followed by Venus and Jopiter in the latter part of the year, Saturn and Uranus in mid-1915, Neptune later in 1915 and Mercury in early 1916. Holst completed the orchestra during 1917. [1] First performances just before the armistice, Gustav Holst broke out in Office: "Adrian, the YMCA sent me to Salonika very soon and Balfour Gardiner, bless his heart, he gave me a present gift. Present. From the Queen's room, full of the Reina's room orchestra for the entire morning of Sunday. So let's do the planets, and you have to drive. "Adrian Boult [15] The premiere of The Planets, and you have to drive." First World War, in the Salon of the Queen with Gardiner's financial support. He was tested hurriedly; the musicians of Queen's Hall Orchestra saw for the first time the complicated music only two hours before the performance, and the neptune choir He was recruited from the students of Holst in Morley College and St Paul's Girls' School. [16] It was a comparatively intimate issue, assisted by around 250 invited associates, but Holst considered him as the public premiere, signing the copy of the Boult, who first caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." [15] Adrian Boult, who "has caused the planets to shine in public and so won Gustav Holst's gratitude." in pã ºBICO "In a concert by Royal Philharmonic Society in the Queen's room on February 27, 1919 directed by Boult, five of the seven movements were interpreted in Mars, Mercury, Saturn, Uranus and Jersiter. [17] It was the decision of Boult not touch the seven movements in this concert. Although Holst would have liked that the suite was full touched, the opinion of Boult was that when the public was presented with a completely new language of this kind, "Half an hour of it was as much as they could enter." [18] Imogen Holst recalled that his father "made incomplete interpretations of the planets, although on several occasions he had to accept three or four movements in the Queen's Hall concerts. In particular, he did not like having to finish with JUPITER, to make a 'happy final', because, as he himself said,' In the real world the end is not happy in At a Queen's Hall concert on November 22, 1919, Holst took Venus, Mercury and Jupiter. [n 3] There was Incomplete public interpretation, in Birmingham, on October 10, 1920, with five movements (Mars, Venus, Mercury, Saturn and Jupiter), led by the composer. [21] The first full representation of the suite at a public concert took place on November 15, 1920; the London Symphony Orchestra was led by Albert Coates. [n] The first full representation of the suite at a public concert took place on November 15, 1920; the London Symphony Orchestra was led by Albert Coates. Orchestra.[23] Instrumentation The work is a score for a great orchestra. Holst's composer, Ralph Vaughan Williams, wrote in 1920: "Holst uses a very large orchestra on the Planets not to make his score look impressive, but because he needs additional color and knows how to use it."[24] The score requires the following instrumentation. The movements vary in the combinations of instruments used. Winds of wood: four flaunts (third flute, first flute and fourth flute folded second flute and flute flute folded second flute and flute flut Carrier The planetYour astrological symbol Mars is marked as allegro and is in an implacable 54 ostinate for most of its duration. It opensThe first two compasses are touched by percussion, harp and string cabbage wood. [27] The music is built to a whose forte, when Forte, climax. [28] Although it is often thought that Mars represents the horrors of the mechanized war, it was completed before the First World War began. The composer Colin Matthews writes that for Holst, Mars would have been "a rhythm experiment and shock keys", and his violence in the interpretation "may have surprised him as much as galvanized to his first audiences". [29] Brief comments, "abound the harmonic dissonances, often resulting from clashes between mobile chords and static pedals", which compares with an effect similar to the end of Stravinsky, The Firebird, and adds that although the battle music had been written before, especially by Richard Strauss in Ein Heldenleben, "he had never expressed so much violence and pure terror".[30] 2. Venus, the Peace Carrier Bar opening The second movement begins adagio in 44.[31] According to Imogen Holst, Venus "has to try to bring the correct answer to Mars".[32] The movement begins with a soloist horn theme answered quietly with flute and harp oscillating chords, with cellel decoration. [32] Between the opening adagio and the central long is one of the last romantic melodies that Holst allowed before becoming more austere in later works.[32] Leo called the planet "the luckiest star under which to be born";[33] It soon calls the Venus of Holst "one of the movements to the "ambite of pure and simple programmatic music... is essentially pictorial inidea. Mercury is a mere activity whose character is undefined".[36] This movement, the last of the seven seven It contains the first HOLST experiments with bithonality. [37] The juxtapose melodic fragments in BÃ ¢ "¢ Major and Major, in a rapid scherzo in motion. Single Violin, Arpa Litada, Flute and Glockenspiel, are presented prominently. It is the shortest of the seven movements, typically taking between 3½ and 4 minutes in performance. [38] 4. JUPITER, the principal of Jupiter, the Jupiter of Jupiter, the Jupiter of Jupiter, the Jupiter of Jupiter of Jupiter, the Jupiter of Jupiter of Jupiter of Jupiter, the Jupiter of Jupiter of Jupiter of Jupiter of Jupiter of exuberant. [10] The nobility and generosity are supposedly characteristic of those born under J-epitter, and in the highest central section, HOLST provides a wide melody that incorporates these features. [10] It is committed for later use as the melody for a solemn patriotic hymn, "I am going to you, my country," [13] [n 5], but the writer of music Lewis Foreman comments that the composer does not He thought about it. Those terms, as they demonstrate their own recordings of the movement is marked with Giocoso Allegro, in 24 times. [40] The second topic, in the same tempo, is 34 years old, as well as the broad melody of the central section, marked a mustathest, which marks the marks that are marked by half the speed of the Opening section. [41] The opening section returns and after a reappearance, the movement ends with a strong triple chord that trembling for the complete orchestra. [42] 5. Saturn, the principal of the old age was the favorite movement of Holst of the Suite. [29] Matthews describes it as "slow processing that rises to a frightening climate before vanishing as if it were in the external scope of space." [29] The movement opens as a peaceful adage at 44 and the basic rhythm remains slow in everything, with gables of animato in the first part and a change to walking in 32 in the subsequent section. [43] Apart from the timbales, permission is not used in this movement, except tubular bells at climatic points. [44] A solemn melody is introduced by the trombones (Holst's own main instrument) and taken up by the entire orchestra.[45] A development of the tick theme leads to a clandestine triple forte climax, after which the music dies and ends silently. [46] 6. Uranus, the Magical Matthew describes the character of the movement as "a clumsy dance, which gradually comes out more and more of the hand (not unlike Dukas' Apprentice) until, with what looks like a magic wand, everything crawls abruptly into the distant distance".[29][n] 6] The movement, which begins with a short call "a tremendous four-note latin motif",[47] is marked aliens in 64. The music proceeds in "a series of merry jokes" with occasional interjections in 94, building a quadruple climax with a prominent glissando organ,[48] after which the music suddenly falls to a slow pianism before alternating fast and slow sections. bring the movement to its conclusion pianissimo.[49] 7. Neptune, the Mystic Open bars: fluo The music of the last movement is quiet throughout, on an irregular subway, opening with flutes joined by piccolo and oboes, with harps and celesta prominent further on. Holst makes a lot of use of dissonance in this movement. Before the premiere, fellow Geoffrey Toye said that a bar where officers play chords of E minor and G minor actor together was "go to sound awful." Holst agreed, and said he had shuddered him when he wrote it, but, "What are you going to do when they come like this?"[50] As the movement unfolds, the orchestra joins with an off-stage female choir singing a soft line without words: this was unusual in orchestra is silent and the unaccompanied voices bring the to a pianissimo conclusion in an uncertain uncertain As a door between the singers and the auditorium closes gradually. [N 7] Reception The enrollment of Holst in the copy of Boulte: Even those listeners who had studied the score for months were Taken by the unexpected cry of Mars. During Jititer, women who worked in the hallways put their writing brushes and began to dance. In Saturn Isolated listeners in the dark and half empty room felt growing in each bar. But it was the end of Neptune what was unforgettable, with its chorus hiding place of women who fainted at a distance, until the imagination did not know difference between sound and silence. [54] When the music was introduced for the first time to the public in general in February 1919, the critical opinion was divided. Greene prints a summary of the reviews of the first four public actions of the suite (or movements of it) in February and November 1919 and October and November 1920. The present reviews are recorded at 28 of the 37 periodes, magazines and magazines cited. [55] A small minor of reviewers were particularly hostile, including The Globe ("Noisy and Pretentious)" [56]; The Sunday Times ("Pompous, noisy and unwaver"), [57] and The Times ("a great disappointment ... elaborately contiguous and painful to listen"). 8] The Crite of The Sabbath Review wrote that Holst evidently considered the planets "as objectionable discomfort he would strike from our orebite if he could." [59] The Times rapidly changed from opinion; In July 1919 he called Holst the most intriguing of his composers and commented, "The planets still do not let us pant"; [60] after listening to Holst carry three of the movements of the paper music in November of 1919. Of the seven numbers, it shows an aspect of life considered with a separate and unbreakable scrutiny. In this suite Holst, with the directive, which was characteristic of his coitus and personal character, and which comes out in spite of all his mysticism in the technique of his music, he establishes with every elaboration of his fundamentally simple vision of what life brings. The work is original in conception, in its philosophical implications, in its score, and in its harmonious and rhythmic language. [61] On Sunday too, he quickly changed his line. In 1920 his new musical critic, Ernest Newman, said that Holst could do "Easily, without problems," which some other composers could only do "with a smile and effort," and that on the planets he showed "one of the most other minds would leave out." [62] Newman compared Holst's harmonic innovations to Stravinsky's, to the disadvantages of the latter, and did not express any of the reservations that qualified his admiration for Schoenberg's five pieces for the orchestra. [57] Recordings Main article: The discography of the planets has been at least 80 commercial recordings Main article: The discography of the planets has been at least 80 commercial recordings Main article: The discography of the planets has been at least 80 commercial recordings of the planets. acoustic recording made in sessions between September 1922 and November 1923; [64] The second was performed in 1926 using the new electrical recording process. [65] Holst's tempi are generally faster than most of his successors in the registry. This may have been due to the need to adapt to music on 78 RPM albums, although later, 78 versions are slower. Holst's later recording is faster than the acoustic version, possibly because the electric process required wider slots, which reduces thereproduction available. [66] Other, slower, recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [67] and Sir Adrian Boult (1945) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by Leopold Stokowski (1943) [68] LP LP recordings of the era of 78 include those made by LP LP recordings of the than the composer, but since the digital era a 2010 recording by the London Philharmonic Orchestra by Vladimir Jurowski is faster than Holst's acoustic version and it is close to matching their 1926 speeds, and in two movements (Venus and Uranus) they are supera. [69] 06:07: 06:05 Additions, adaptations and influences Main article: Cultural influence of Holst Pluto's planets Your astrological symbol There have been many adaptations of the suite, and several attempts to add an eighth planet - Pluto - in the time between its discovery in 1930 and its decline to "the dwarf planet" in 2006. The most prominent of these was the composition of Matthews 2000, "Pluto, the Renovator", of the hymn A« I vow to thee, my country »in 1921. [N 5] The Planets has been taken as an influence by several Rock bands, and for cinematographic scores such as those of the STAR WARS series. There have been numerous references to the suite in popular culture, from cinema to television and computer games. [78] Notes, references and sources Notes â † 'Holst's interest by the Sanskrit texts, particularly the hymns of the Rig Veda, led him to study the language and to compose several works based on Sanskrit texts, particularly the hymns of the Rig Veda, led him to study the language and to compose several works based on Sanskrit texts, particularly the hymns of the Rig Veda, led him to study the language and to compose several works based on Sanskrit texts. [3] Short and the musician David Lambourn comment that Holst's original title for the suite was â € "Seven Pieces for Large Orchestra". [8] â † 'This was the first public [76] was, inadvertently, partially responsible for the use of the song as a solemn hymn. He had suggested that the words fit with the majestic melody of Jititer, reused that melody instead of writing a new one. [77] â † 'Short writes that despite the reminiscences of the Bread motive in Daphnis et Chloe de Ravel and the «Infer.Ä» in Stravinsky's firebird, the main influence in the movement is clearly The Sorcererâ s foe Sorcererâ s foewhich premiered in London in 1899 and was "no doubt well known by Holst".[47] â The choir sings alternating chords of C minor and E major, and musician David Owen Norris has commented that when the door closes it is pure chance if the last chord heard is C minor (looking backwards). to the Mars key) or E.[52] In a 2014 article William Weir suggests that Neptune's closing bars are a precursor to the electronic fading that became ubiquitous in popular music recordings between the 1950s and 1980s. â The anonymous review was also contemptuous of Ravel's Spanish Rhapsody at the same concert. 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See media help. A phonograph record, a graphophone disk, a long-lasting disk or a disc, is a medium of analogous this file? sound storage in the form of flat disk with a graphed and modulated spiral groove. The groove usually starts near the periphery and ends near name "vinyl". In the mid-2000s, gradually, the records made of any material began to be called vinyl discs, also known as vinyl or vinyl discs to abbreviate. The phonograph disc was the main medium used for music playback throughout the 20th century. It had coexisted with the phonograph cylinder at the end of the 1880s and had effectively surpassed it in about 1912. Records kept the biggestmarket even when new formats such as compact disk, had acquired a higher market share, and the record had left the main current in 1991. [1] Since the 1990s, the records remainand sold on a smaller scale and during the 1990s and principles of the DÃ © each of 2000 were commonly used by DISC JOCKEYS (DJ), especially in the basics of dance music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century, 9.2 millionerapher has made a niche of resurgence as a format for rock music at the beginning of the 21st century. records were sold in the US. UU In 2014, an increase of 260% since 2009. [2] Similarly, sales in the United Kingdom increased five times from 2009 to 2014. [3] As of 2017, 48 RÅ © Cord press facilities remain worldwide, 18 in the US. UU and 30 in others Paises. The greatest popularity of the registry has led to investment in new and modern machines. [4] Only two lacquer producers (acetate discs or master discs) remain: Apollo Masters in California and MDC in Japan. [5] On February 6, 2020, a fire destroyed the Apollo Masters website, its future remains uncertain. [6] The records of phonographers are generally described by their diameter in inches (12 inches, 10 inches, 10 inches, 7 inches) (although they were designed in millimeters [7]), the speed of rotation in revolutions per minute (RPM) to which they are played (8 + 1 "3, 16 + 2" 3, 33 + 1Å ¢ "3 â, ¬ rpm; SP [Solo] 10-inch disc, 78 â, ¬, or 7-inch disk, 45 â, ¬; EP [Extended Play], 12-inch disc or 7-inch disc, 33 + 1 ¢ "3 or 45 â, ¬ RPM); its reproductive quality, or level of fidelity, or thophonic, full range, etc.); and the number of audio channels (mono, stress, quad, etc.). The broken record phrase refers to a malfunction [9] when the needle jumps / jumps to the previous slot and plays the same section one and plays Again again indefinitely. [10] [11] [12] Large cover (and interior sleeves) are valued by collectors and artists for the space given for visual expression, especially in the case of 12-inch discs. [Mecouragement required] History Edison Cylinder cylinder FONOGRAPH The phonograph, patented by Léon Scott in 1857, used a vibratory diaphragm and a style to graphically record sound waves such as paper leaf tracings, purely for visual analysis and digitally converted into audible sound. Phonautograms of sing and speech made by Scott in 1860 were played back as sound for the first time in 2008. Along with a tone of tuning fork and inintelligible snippets recorded since 1857, these are the first known sound recordings. In 1877, Thomas Edison invented the photographer. Unlike the phonograph, you can record and play sound. Despite the similarity of the name there is no documentary evidence that Edison's phonograph was based on Scott's phonograph. Edison first tried to record sound on a paper tape with a wax effect, with the idea of creating a "phone repeater" analogous to the telegraph repeater he had been working on. Although the visible results made him confident that the sound could be recorded reproduced immediately. The American scientific article that introduced the phonograph to the public mentioned Marey, Rosapelly and Barlow, as well as Scott as creators of devices to record but, importantly, not to play sound. [13] Edison also invented phonograph variations that used tape and disk formats. [14] [failed verification] Numeroused immediately. applications for the phonograph were glimpsed, but although he enjoyed a brief voguea surprising novelty in public demonstrations, the tinfoil phonograph turned out to be too crude to be put to any practical use. A A Later, Edison developed a very improved phonograph using a hollow wax cylinder instead of an aluminum lamina. This proved to be a device that sounds better and much more useful and durable. The wax font cylinder created the sound market recorded at the end of 1880, and dominated it during the first years of the twentieth century. Emile Berliner (although Thomas Edison's original patent included flat albums), who called his system the «Gramphone», distinguishing it from the wax cylinder From Edison «FONOGRAPH» AND OF THE AMERICAN GRAPHOPHONE.» Berliner's first discs, sold for the first time in 1889, only in Europe, had 12.5 cm (approximately 5 inches) of Diá Metro and touched with a small hand-propelled machine. Both discs and the machine were adequate only for their use as a toy or curiosity, due to the limited sound quality. In the United States in 1894, under the trademark Berliner Gramophone, Berliner began marketing 7-inch diameter discs with a more substantial entertainment value, along with more substantial gramophones to reproduce them. Berliner's discs had poor sound quality compared to wax cylinders, but its associate of manufacturing ELDRIDGE R. Johnson finally improved it. Abandoning Berliner's discs had poor sound quality compared to wax cylinders, but its associate of manufacturing ELDRIDGE R. Johnson finally improved it. Abandoning Berliner's discs had poor sound quality compared to wax cylinders, but its associate of manufacturing ELDRIDGE R. Johnson finally improved it. Talking Machine Company in Camden, New Jersey, whose products dominated the market for many years. [15] Emile Berliner moved the company from him to Montreal in 1900. The factory, which became the Canadian subsidiary of RCA Victor, still exists. In Montreal there is a museum dedicated to the Berliner (Musà © E des Ondes Emile Berliner). In 1901, discs of 10 were introduced Followed in 1903 by 12-inch discs. These could play for more than three and four minutes. In an attempt to take off the disk advantage, Edison introduced the Amberol cylinder in 1909, with a maximum playing time of 4+1/2 minutes (at 80 rpm), which in turn were superimposed by Blue Amberol Records, which had a playing area made of celluloids, a plastic, which was much less fragile. Despite these improvements, during the 1910 discs this early format war was decisively won, although Edison continued to produce new Blue Amberol cylinders for an increasingly tense customer base until the end of 1929. By 1919, the basic patents for the manufacture of side-cut discs had expired, opening the field for countless companies to produce them. Analog records dominated the home entertainment market throughout the 20th century until they were overcome by digital compact discs in the 1980s, which in turn were supplanted by digital audio recordings distributed through online music stores and sharing Internet files. 78 rpm Hungarian Pathé record album developments, 90 to 100 rpm, and a variety of sizes. Earlier in 1894, Emile Berliner's United States Gramophone Company was selling 7-inch single-side discs with an announced standard speed of "approximately 70 rpm".[16] A standard audio recording manual describes speed regulators, or governors, as part of an improvement wave quickly introduced after 1897. An image of a Berlin Gramophone of 1898 by hand shows a governor, and says that the spring units had replaced the hand units. It notes that: The speed regulator was furnished with an indicator that showed the speed when the machine was working for the photographer's industry, apparently this just became the speed created by one of the early machines and, for no other reason, to be used.[17] A multinational product: an opera duo sung by Enrico Caruso and Antonio Scotti, recorded in the United States in 1906 by the Victor Talking Machine Company, manufactured in 1908 in Hannover, Germany, for the Gramophone Company, a subsidiary of Victor in England In 1912, the Grammophone Company set 78 rpm as a recording standard, based on the average recordings they had been posting at that time, and began selling players whose governors had a nominal speed of 78 rpm.[18] In 1925, 78 rpm was standardized throughout the industry. However, the exact speed differed between the places with alternating current to 60 hertz (cycles per second, Hz) and those of 50 Hz. When the power was 60 Hz, the actual speed was 78.26 rpm: that of a 60 Hz estroboscope that illuminated the 92 bar calibration marks. Where it was 50 Hz, it was 77.92 rpm: a 50 Hz estroboscope that illuminated the 77 bar calibration marks. [18] Acoustic recording The first recordings were made entirely acoustically, the sound was picked up by a horn and channeled to a diaphragm, which vibrated the cutting pencil. The sensitivity and frequency response was very irregular, giving acoustic recordings an immediately recognizable tonal quality. A singer almost has to put his face on the horn of the recording. One way to reduce resonance was to wrap the tape recording horn with adhesive tape. [19] The lower tone orchestral instruments, such as cello and bass, were often duplicated (or replaced by Stroh violins, which became popular among recording studios. Even the battery, if planned and placed correctly, could be recorded and heard effectively even in the firstjazz and military bands. The most noisy instruments, such as drums and trumpets, were placed further away from the collector horn. Lillian Hardin Armstrong, a member of King Oliver's Oliver's Jazz During the first half of the 1920s, engineers in Western Electric, as well as independent inventors like Orlando Marsh, developed technology to capture sound with a microphone, amplify it with vacuum tubes, then using the amplified signal to drive an electromechanical recording head. Western Electric's innovations led to a wider and smoother frequency response, which produced a dramatic, more complete, clearer and more natural recording. The soft or distant sounds that were previously impossible to record could now be captured. The volume was now limited only by the slot spacing in the record and the amplification of the playback device. Victor and Columbia licensed the new logs "for Victor's latest electric recording process".[23] He was recognized as a breakthrough; in 1930, a Times music critic declared: . the time has come for a serious musical critique to take into account the performances of great music played through the records. To assert that the records have been successful in the exact and complete reproduction of all details of the symphonic or operative performances and reproduction has been combined to preserve vitality and color in recitals per power. [24] Examples of 78th congeno records, RPM A white 10-inch DECELITH to make an individual recording at one time. German product Introduced in 1937, these fully plastic flexible discs constituted a European alternative to lacquer-rich discs (acetate). The amplified disc players were initially expensive and slow to adopt. In 1925, the victor company introduced both the orthophonic victorola, an acoustic turntable designed to reproduce the new electrically engraved discs, such as electrolactrically amplified electrically amplified electrically. Mechanical orthophonic victories had a price between US \$ 95 and US \$ 300, depending on the closet. However, the most cheap electrola cost \$ 650, in an era when the price of a new Ford model T was less than \$ 300 and office work paid around \$ 20 a week. The orthophonic victorola had an interior folded exponential horn, a sophisticated design based on the theory of the transmission line and impedance, and designed to provide a relatively flat frequency response. His first public demonstration was first-class news in The New York Times, who reported: the public burst into applause ... John Philip Sousa [said]: '[Knights], that's a band. This is the first time I have listened to any soul to it produced by a mechanical speech machineâ € TM, ... The new instrument is a hazard of mathematics and physics. It is not the result of innumerable experiments, but was elaborated on paper before being built in the laboratory. ... The new machine has a range of 100 to 5,000 [cycles per second], or five octavens and average ... Â «Fonograph tone» is eliminated with the new recording and reproduction process. [25] Little by little, the electrical reproduction entered the home. The engine left It was replaced by an eléctric engine. The old sound box with its diaphragm attached to needles was replaced by an electromagnetic pill that turned the vibrations of the needle into a one signal The tone arm now served to drive a pair of cables, no sound waves, in the cabinet. The exponential horn was replaced by an amplifier and a speaker. The sales of discs collapsed abruptly during the first years of the great depression of the DA © each of 1930, and the entire discography industry in the United States almost sank. In 1932, RCA Victor introduced a bassical and cheap dish called Duo Jr., which was designed to be connected to his radio receivers. According to Edward Wallerstein (General Director of the Victor Division of the RCA), this device was «instrumental to revitalize the industry». [26] Materials of 78 RPM The first discs (1889Ã â € 1894) were made from a variety of materials, including hard rubber. Around 1895, a lacquet-based material was introduced and became standard. The chemulas for the mixture varied according to the manufacturer over time, but it was usually a third of laminated disc with a nucleus of more thick or fiber material. The Production of Shellac discs continued during the era of 78 rpm, which lasted until 1948 in the industrialized countries, [27] but until well into the 1960s. The less abrasive formulations were developed during their years of decadence and Very late examples in a state as new may have noise levels as low as vinyl. [Required quotation] Flexible alternatives and «unbreakable» lacquer were introduced by several manufacturers during the 78 rpm era. As of 1904, Nicole Records of the United States, Columbia Records of the United States, C introduced flexible impressions, with fiber nucleus A «Marconi Velvet Tone Record» Record» Record but its longevity and its relatively silent surfaces depended on the use of Marconi needles special gold plates and the British Filmophone and Goodson's records, appeared around 1930, but not for long. The contemporary pathÃf © Cellodiscs, made of a very thin black plastic that resembles the vinyl "sound leaf" magazine inserts of 1965, 1985, were equally short-lived. In the United States, the stroke of the week's records were introduced in early 1930s. They were made from a patented translusion called Durium coated on a heavy brown paper base. A new topic debuted weekly and sold in the kiosks as a magazine. Although it is low cost and commercially successful at the beginning, they were victims of the great depression and the production of EE. UU ended in 1932. Durium Records continued to carry out in the United Kingdom and until 1950 in Italy, where the name "Durium" survived In the LP era. As a vinyl record mark. Despite these innovations, Shellac continued to be used for the overwhelming majority of the commercial for unusual and special proposition records. One was a 16-inch Rule, 33 + 1Ã ¢ "3 ° RPM used by the film system with Vitapone Sound-on-Disc. In 1932, RCA began using Victroac in a home recording system. At the end of 1930, light weight, resistance and low surface noise had become the preferred material for pre-recorded radio programming and other critical applications. However, for ordinary 78 rpm records, the much greater cost of the synthetic plastic, as well as its vulnerability to heavy pills and Steel produced in mass used in the players of the Lodging Registry, they made their replacement general by the Illac impracticable at that time. During World War II, the United States Armed Forces produced thousands of 12-inch VIN VINIL 78 RPM Discs for for troops abroad. [28] After the war, the use of vinyl became more practical as new record players with light crystal tablets and precision stili made from sapphire or an exotic osmio alloy. At the end of 1945, RCA VICTOR began to offer transparent red vinyl emphasis of "luxe" of a classic red label 78s, at a luxe price. Later, Decca records the vinyl deccalita 78, while other record companies used the vinyl formulations marked as a sublite, plastic MERCO and SAV-O-FLEX, but these were mainly used to produce "irrompible" children's records and special pressures of Vinyl DJ for sending to radio stations. [29] 78 RPM disk sizes In the 1890s, the diameter of older disks (play) was generally 12.5 cm (natively 5 inches). In the mid 1890s, the discs were usually 7 inches (natively 17.5 cm) in diameter. By 1910, the 10-inch record (25 ° CM) was, with much, the most popular standard, which contains about three minutes of music or other entertainment on one side. Since 1903, there were 12-inch (30 ° CM), mainly with classical music or operatic selections, with four to five minutes of music on the side. Victor, Brunswick and Columbia also issued 12-inch label (50 mm) -Diameter became popular between 1927 and approximately 1935 [30] in Great Britain, but those records cannot be played in their entirety in most modern registry players, because TonArms cannot follow far enough to the center of the registry without modifying the equipment. In 1903, Victor offered a series of 14-inch (36 ° CM) "Special deluxe" records, which were played at 60 rpm and soldTwo dollars. Less than fifty titles were issued, and the series was removed in 1906, due to deficient sales. Also in 1906, a short-term British firm called Neophone marketed a series of records of a 20-inch face (50 cm), which offer complete actions of some opening proposals and shorter parts. Short It also issued records of 14 inches and 20 inches around the same time. 78 RPM Recording Time The playback time of a phonograph record depends on the length of the available slot divided by the speed of the rotating platform. The total length of the slot, in turn, depends on how closely the slots are spaced, in addition to the diameter of the log. At the beginning of the 20th century, the first records played for two minutes, the same as the cylinder records. [31] The 12-inch disc, introduced by Victor in 1903, increased the playing time to three and a half minutes of sound per side, the most popular recordings were limited to that length. [33] For example, when King Oliver's Creole jazz band, including Louis Armstrong, on their first recordings, recorded 13 sides at Gennett Records in Richmond, Indiana, in 1923, one side was 2:09 and four sides were 2:52 ... 2:59. [34] In January 1938, Milt Gabler began recording for Comodore records, and to allow for longer continuous performance, he recorded 12-inch discs. Eddie Condon explained, "Gabler realized that a jam session needs space for development." The first two 12-inch recordings did not make use of their capacity: "Carnegie Drag" was 3 m 15s; "Carnegie Jump", 2m 41s. But in the second session, on April 30, the two 12-inch recordings were longer: "Hugging You" was 4 m 05s; "Serenade to a Shylock", 4m. 32s. [35] [36] Another way to overcome the time limit was to issue a selection that spans both sides of a single record. Vaudeville Stars Gallagher and Mr. Shean, written by themselves or supposedly by Bryan Foy, as two sides of a 10-inch 78 inch in 1922 for Victor, [37] The longest pieces of music were as a set of records. In 1903, HMV in England made the first complete recording of an opera, Ernani de Verdi, on 40 single-sided discs. [38] In 1940, Commodore released Eddie Condon and his band's recording of "a good man is hard to find" on pieces, emitted on both sides of two 78 of 12 inches. The limited duration of the recordings persisted from their arrival to the introduction of the LP disk in 1948. In popular music, the 3+1"2-minute time limit on a 10-inch 78 rpm album meant that singers rarely recorded long pieces. An exception is Frank Sinatra's recording of "Soliloquy" by Rodgers and Hammerstein of Carousel, made on May 28, 1946. Because it had 7mÅ 57s, longer than the two sides of a standard disc of 78Å rpm of 10 inches, it was released on Columbia's Masterwork seal (classical division) as two sides of a 12 inch disc. [39] The same happened with the interpretation of John Raitt of the song in the original album of Carousel, which had been published in a 78 rpm album set by American Decca in 1945. In the '78s, classical music and spoken word were usually released in the 78s longer than 12 inches, about 4â "5 minutes per side. For example, on June 10, 1924, four months after the premiere of February 12, Rhapsody in Blue, George Gershwin recorded an abbreviated version of the work of seventeen minutes with Paul Whiteman and His Orchestra. It was launched on two sides of Victor 55 225 and worked for 8m 59s, [40] Disc albums The 78 rpm discs used to be sold individually on brown paper case or smooth cardboard, or sometimes printed to show the name of the producer or retailer. Usually the covers had a circular cut that exposed the label in sight. Records could be placed on a shelf horizontally or placed on a edge, but due to their fragility, the breakages were common. The German record company Odeon was the pioneer of the album in 1909 when he launched the Tchaikovsky Nutcracker Suite on 4 double-sided albums in a specially designed package. [38] However, the previous year Deutsche Grammophon had produced an albumyour full recording of the Carmen opera. The practice of publishing records was not adopted by other record companies for many years. An exception, HMV, produced an album with a For his 1917 recording of Mikado (Gilbert & Sullivan). At approximately 1910, [note 1] linked collections of empty sleeves with a carton or leather cover, similar to a photographer's album, they sold as the RÃ © cord that customers could use to store their records (the TA © rhine "Record Álbum" was printed on some covers). These Álbums arrived in 10-inch and 12-inch sizes. The covers of these linked books were more wide and higher than the records inside, which allows the registration album to be placed on a shelf in vertical position, such as a book. suspending the FRI records Giles on the shelf and protect them. In the DÃ © each of 1930, the registered companies began to emit collections of 78 ° DiscRibes of RPM by an intact or a type of music in especially assembled albums, usually with illustrations on the cover and notes From the lining on the back or inside the cover. Most of the albums included three or four records, with two sides each, making six or eight songs per álbum. When the 12-inch Vinyl LP era began in 1948, each album could maintain a series of songs similar to that of a typical 78S album, so they would still refer them to as a "album", as what They are today. 78 RPM releases in the microgroove era for collection or nostalgia purposes, or for the benefit of the highest guality audio playback provided by the speed of 78 rpm with newest vinyl records and their lightweight spice collections, since a small number of 78 rpm records have been launched since then the main labels ceased production. An attempt of this was in 1951, when the Inventor Ewing Dunbar Nunn founded the label of Audiophile records, which launched a series of Álbums checked by 78 rpm that were microgroove and pressed in vinyl (unlike the traditional 78s, with composition of Shellac and Wider 3 Slots in the size of a thousand). This series came in heavy Manilla envelopes and began with an AP-1 jazz album and was soon followed by other AP numbers through AP-19. Around 1953, the standard. sleeve. The audiophile numbers can be found at the hundreds of today, but the more collectibles are the last 78 ° RPM, especially the first, AP-1. The speed of 78 rpm was mainly to take advantage of mainly the most wide audio frequency response that rapid speeds such as RPM 78 can provide vinyl microgroove records, from the name of the "High Order" of the DÃ © each of 1950, when this is the team could provide a much wider range of audio than before). Also around 1953, Bell Records launched a series of 7-inch pop music singles from its artists on its label at that time, called the reproduction speed series. Only one record was actually launched, Randy Newman, "I think it's going to rain today", a track of his printed debut album (with "the state of the hive" on the flipside side). [41] Reprise did not proceed even more with the series due to the lack of general interest in the concept. [42] In 1978, the guitarist and vocalist Leon Redbone launched a promotional record of 78 rpm with two songs ("Alabama Jubilee" and "Please, do not talk about me when I have gone") from his champagne Charlie album. [43] In 1980, the rigid rigids in the United Kingdom issued a 78 by Joe "King" Carrasco containing the songs "good" (Spanish for "good", with alternative orthography "good" on the label) and "Tuff Enuff". The underground cormic cartoonist and the disc collector of 78 RPM Robert Cumb launched three 78S vinyls for their cheap-suit serene in the 1970 DÃ © each. [Appointment required] In the DÃ © catercase, Rhino Records issued a Series of sets in box of 78 °RPM, intended for HITS. For the owners of JUKEBOXES Vintage. The They were made of vinyl, however, and some of the players of Jukeboxes and registered vintage players more early 78 rpm (those who were before the war) were designed with heavy-tone arms to play the shellac records Impregnated with blackboard. Board. time. These Rhino 78's vinyl were softer and would be destroyed by old juke boxes and old record players, but play nicely on the new 78capable turntables with modern light tone arms and jewelry needles. [44] As a special release for Record (b/w "Heroes and Villains"). Most recently, Reverend Peyton's Great Cursed Band has released their tribute to blues guitarist Charley Patton Peyton on Patton at both 12-inch LP and 10-inch 78 rpm.[45] Both are accompanied by a link to a digital download of the music, recognizing the probability that buyers may be unable to reproduce the vinyl recording. [The vocation needed] New sizes and materials See also: LP record A 12-inch LP being played. The style is in contact with the surface. Creams in a Modern 33 rpm Record Uncommon Columbia 7-inch vinyl 33+1â3 rpm record by incommon Columbia 7-inch vinyl plastic that is flexible and unbreakable in normal use, even when shipped to via mail carefully from one place to another. Vinyl records, however, are easier to scratch or calibrate, and much more prone to warp compared to most 78 rpm records, which were made of shellac. In 1931, RCA Victor released the first commercial long-duration vinyl record, marketed as program subscription records. These revolutionary discs were designed for playback at 33+1â3 rpm and pressed into a flexible plastic disc of 30 cm in diameter, with a duration of about ten minutes playing time by side. RCA The early introduction of a long-duration disc was a commercial failure for several reasons, including the lack of equipment affordable consumption and consumer rejection during the Great Depression. [46] Due to the financial difficulties that the recording industry faced during that period (including RCA's own income) The long-term discs were largely discontinuated in 1933. There was also a small lot of larger disks of 10 inches on its "budget" Harmony, Clarion & Velvet Tone stamps. There were also a couple of long-term albums published in ARC (for launch on Banner, Perfect and Oriole stamps) and on the Crown stamp. All of them were eliminated in the middle of 1932. The lower surface noise level of vinyl than rubber was not forgotten, nor was its durability. At the end of the 1930s, radio announcements and pre-recorded radio programs that were sent to the disc jockeys began to be made vinyl, for the same reason. These were all 78 rpm. During and after the Second World War, when rubber supplies were extremely limited, some 78 rpm discs were printed in vinyl instead of lacquered rubber, particularly the 12-inch (30 cm) 78 rpm discs produced by V-Disc to distribute to U.S. troops in the Second World War. In the 1940s, radio transcripts, which were normally on 16-inch discs, but sometimes 12-inch, were always made of vinyl, but cut to 33+1â'3 rpm. Shorter transcripts were often cut to 78Â rpm. From 1939, Dr. Peter Goldmark and his staff at Columbia Records and developing a cheap and reliable consumer reproduction system. It took about eight years of study, except when it wasdue to World War II. Finally, the 12-inch album (30 cm) Long Play (LP) 33+1â/3Â rpm microgroove was presented by Columbia introduced a 7-inch vinyl of 33+1â/3Â rpm simple, calling it ZLP, ZLP, It was short-lived and it is very rare today, because RCA Victor introduced a single 45 rpm a few months later, which became the norm. The Boston Pops driver, Arthur Fiedler, demonstrating the new Victor 45 ° RPM RCA player in February 1949, not willing to accept and license the Columbia System, in February 1949, RCA Victor launched the first 45 ° RPM, 7 inches of diameter with a large central hole. The player of 45 RPM included a changing mechanism that allowed stacking several discs, such as a conventional changing managed 78S. The short game time of one side of 45 rpm meant that long works, such as sinfonia, should be released in several 45s instead of a single LP, but RCA Victor affirmed that the new high-speed changer borrowed so briefly. be inaudible or intrascendent. The first 45 ¬¬ of RPM were made of vinyl or polystyrene. [47] They had a game time of eight minutes. [48] Another size and format was that of the radio transcription discs from the década of 1940. These records were generally vinyl, 33 rpm and 16 inches of diameter. No house registration player could accommodate so large records, and were mainly used by radio stations. They were on average 15 minutes per side and contained several songs or radio programs material. These records became less common in the United States when the tape records becam continued to be the preferred medium for the BBC transcript license to the stations Abroad until the use of CDS became alternative practical. In some early phonography systems and radio transcript license to the stations Abroad until the use of CDS became alternative practical. In some early phonography systems and radio transcript license to the stations Abroad until the use of CDS became alternative practical. small number of registers (such as the Monty Python Matching Tie and Handkerchief) with multiple separate slots to differentiate the tracks (usually called "NSC-X2"). Speeds Speeds It was Edison Records Diamond Disc Label, early 1920s. Edison disc the records always ran at 80 rpm. The first rotation speeds varied considerably, but from 1900 to

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1925 most of the records were recorded by 74 to 82 revolutions per minute (RPM). Edison Disc Records ran constantly at 80 rpm. At least one attempt to prolong the game time was done at the beginning of the years 20. World Records produced records that played at a constant linear speed, controlled by the patented velocity governor of Noel
Pemberton Billing. [49] As the needle moved from the outside to the inside, the rotation speed of the record gradually increased as the diameter of the slot decreased. This behavior is similar to the modern compact album and to the CLV version of its predecessor, the (analog encoded) Philips Laserdisc, but it is reversed in on the outside. In the case
of 1920, 78.26 RPM was standardized when strobe discs and rotating edge marks were introduced to standardize the speeds of the recording lathes. At that speed, a strobe disc with 92 lines "would be still" in light 60 Hz. In the regions of the world that use current of 50 Hz, the standard was 77.92 rpm (and a disc with 77 lines). [50] After the Second
World War, these records became retroactively in 78s, to distinguish them from the new disc formats known for their rotation speeds. Before they were called discs, or when it was necessary to distinguish them from cylinders, discs. The competition of Columbia and RCA Victor extended to the team. Some rotating tables included spindle size
adapters, but other turning tables required instantly inserts as this to adapt the spindle size of 45 rpm was still mass produced along with the latest formats using new materials in the decrease of
numbers until the summer of 1958 in the United States, and in some countries, such as the Philippines and India (both in English) recorded by the beatles in the '78s,) at the end of the '60s. For example, the latest reissue of Frank sinatra songs on 78 rpm albums was an album called young at heart, published in November 1954.[52] early in the 1970s
some children's records were released at the speed of 78 rpm. In the united kingdom, the only 78 rpm remained a little longer than in the United States, where it was overcome in popularity at 45 rpm at the end of the 1950s, as teenagers became more and more rich. some of the first elvis presley singles in sun records may have sold more copies in
78 than in 45. This is due to its popularity in 1954/1955 on the mountain market in the south and southwest of United States, where replacing the family 78 rpm record player with a new 45 rpm player was a luxury that few could afford at that time. At the end of 1957, rca victor announced that 78 represented less than 10% of the sales of presley
singles, confirming the disappearance of the 78 rpm format. the last presley released in 78 in the United States was rca victor 20-7410, "i got Stung"/"One night" (1958), while the last 78 in the united kingdom was rca 1194, "a mess of Blues"/"Girl of my best friend" issued in 1960. microgroove and vinyl epoch after the second world war, two new
formats compiting entered the market 78+ the format of 33+1/3 rpm lp (for long games) was developed by columbia records and marketed in June 1948. the first version of lp consisted of 85 classic pieces of 12 inches beginning with the Mendelssohn violin concert, violinist nathan millstein, new york philharmonic symphony led by walter bruno,
columbia ML-4001. Also launched in June 1948 three sets of 10-inch discs and a 7-inch zlp. rca victor developed45 rpm and it is marketed in March 1949. the 45 released by rca in March 1949 were in seven different colors of vinyl depending on the type of musicblues, country, popular, etc. Columbia and RCA Victor carried out their R & D in secret
[53] Both types of new disks used narrower slots, designed to be touched with a smaller pencil, typically 0.001 inches (1 thousand, or about 25 µm) wide, compared to 0.003 inches (76 µm) for a 78", so the new discs sometimes described as micro slots. In the mid-1950s, all label companies agreed on a common frequency response standard, called
RIAA equalization. Prior to the establishment of the rule, each company used its own preferred equalization, demanding that the discriminating listeners use preamplifiers with selectable equalization curves. Some records in this format in the late
1950s; for example, two of his Miles Davis albums were paired in this format. Peter Goldmark, the man who developed the record of 33+1% rpm, developed the Highway Hi-Fi 16+2% rpm to be reproduced in the Chrysler and Columbia led to the disappearance of
the records of 16+2×3× rpm. Subsequently, the speed of 16+2â¦3 rpm was used for publications narrated for blind and visually impaired people, and was never widely available commercially, although it was common to see new models of turntables with a speed adjustment of 16 rpm produced until the end of the 1970s. 1959 Seeburg Record of 16 rpm produced until the end of the 1970s.
rpm (only label) Seeburg introduced the Seeburg background music system 1959, using a 9-inch 16+2â ¦3Â rpm record with a 2-inch central hole. Each album contained 40 minutes of music on the side, recorded at 420 grooves per inch.[54] The commercial rivalry between RCA Victor and Records led RCA Victor to introduce what he intended to be a
competing vinyl format, the 7 inch (175 mm) 45 rpm album with a much larger central hole. During a two-year period from 1948 to 1950, record companies and consumers faced a challenge. about which of these formats would ultimately prevail in what was known as the "war of speeds" (see also the format war). In 1949, Capitol and Decca adopted
the new LP format and RCA Victor delivered and issued its first LP in January 1950. The size of the 45 rpm also gained popularity, and Columbia issued its first 45 years in February 1951. In 1954, 200 million. 45s had been sold. [55] Eventually, the 12-inch LP (300 mm) 33 + 1 "3â RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 2 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the dominant format for musical albums and the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 + 3 "36 RPM prevailed as the 10-inch LP (300 mm) 33 
inch LPs were no longer broadcast. The latest review of the Frank Sinatra Account Review on a 10-inch LP album was an album called Hall of Fame, CL 2600, released on October 26, 1956, containing six songs, one each by Tony Bennett, Rosemary Clooney, Johnnie Ray, Frank Sinatra, Doris Day, and Frankie Laine. [52] The 10-inch LP had a longer
life in the United Kingdom, where important early British rock and roll albums, such as Lonnie Donegan's showcase and Billy Fury's fury sound were released on that form. The 7-inch disc (175 mm) 45 ° RPM or "SINGLE" established a significant niche for smaller disks, which usually contains an element on each side. The 45 rpm discs generally
emulated the playback time of the 78 rpm old discs, while the 12-inch LP discs finally provided up to half an hour of recorded material on the side. 45 rpm Vinyl Record of 1965 The 45 RPM discs also arrived in a variety known as Extended Play (EP), which achieved up to 10 m 15 minutes at the expense of attenuating (and possibly compressing) the
sound to reduce the width required by the slot. EP records were cheaper to produce and were used in cases where drive sales are likely to be more limited or to re-emit LP albums in thesmaller for those people who had only 45 RPM players. LP albums in thesmaller for those people who had only 45 RPM players.
elements. The large central hole in 45s allows easier handling by Jukebox mechanisms. EPS were discontinuated at the end of 1950 in the USA when the three- and four-speed records replaced the 45 individual players. An indication of the 45 rpm EP decline is that Frank Sinatra's last reissue of 45 rpm songs, called Frank Sinatra (Columbia B-2641)
was released on December 7, 1959.[52] The EP lasted considerably longer in Europe and was a popular format during the 1960s for recordings by artists such as Serge Gainsbourg and The Beatles. At the end of the 1940s and early 1950s, only 45 rpm players who lacked speakers and were connected to a cat at the back of a radio were widely
available. Finally, they were replaced by the three-speed disc player. From the mid-1950s to the 1960s, in the USA. the common homemade or "stereo" (after the introduction of stereo recording) would have typically had these features: a three or four-speed player (78, 45, 33+1â | 3, and sometimes 16+2â | 3 rpm); with a changer, a high spindle that
could contain multiple discs and automatically release a new record on the previous one when it had finished playing, a 78-type slot The adapter can be a small solid circle that fits above all the spindle, allowing to touch a stack of 45s.[51]
The RCA Victor 45 also adapted to the smallest spindle of a LP player with a plastic insert called "spider".[51] These inserts, commissioned by RCA President David Sarnoff and invented by Thomas Hutchison,[56] were frequent from the decade of theselling for tens of millions a year during the peak of 45 rpm. In countries outside the US, the 45s tend
to have the smallest holes, for example, Australia and New Zealand, or as in the UK, especially before the The disc had a small hole within a central circular section sustained only three or four lands, so that it could be perforated easily if it was desired (usually to be used in Rocola). Capacitance Electronic discs were videodiscos invented by RCA,
based on ultramicrogrooves (9541 grooves / inch) with mechanical follow-up on a 12-inch conductor vinyl record. [57] Only a small part of the tracking pencil was electrically active; This electrode detected the change of capacitance between it and the microscopic peaks and valleys on the surface of the driver, while all the pencil moves on many
ridges at a time. Sound improvements during the vinyl era, several developments were introduced. The stoop finally lost its previous experimental state, and finally became an international standard. The quadrafonic sound had to wait for digital formats before finding a permanent position in the market. High fidelity More Information: High fidelity fidelity fidelity formats before finding a permanent position in the market.
The term  «High Fidelidad» was acute in the Dà © catercase by some radio receptor manufacturers and phonographers to differentiate their products of better sound that they pretended to offer a reproduction  «Perfect» of sound. [58] The term began to be used by some audio engineers and consumers through the 1930s and 1940s. After 1949, a
series of improvements in recording and reproduction technologies, especially the recordings. © Reo, which were widely available in 1958, they gave a boost to the "Hi-Fi" classification, leading to the sale of individual components for the home, such as amplifiers, speakers, phonographers and tape reproducers. [59] High Fidelity and Audio were two
magazines that high-fidelive consumers and engineers could read for review of reproduction equipment and recordings. Stereophonic sound sources in the horizontal plane, it was the natural extension of monophonic
recording, and attracted several alternative alternative Attempts. The 45/45 stereo registration system was invented by EMI Blumlein Alan in 1931 and patented the same year. EMI cut the first test discs, stand out using the system was invented by EMI Blumlein Alan in 1931 and patented the same year.
In this system, each of the two esthetic channels is carried out independently by a separate groove wall, each wall face that moves to 45 degrees to the plane of the two esthetic channels is carried out independently by a separate groove wall, each wall face that moves to 45 degrees to the plane of the two esthetic channels is carried out independently by a separate groove wall, each wall face that moves to 45 degrees to the plane of the two esthetic channels is carried out independently by a separate groove wall, each wall face that moves to 45 degrees to the plane of the two esthetic channels is carried out independently by a separate groove wall, each wall face that moves to 45 degrees to the plane of the two esthetic channels are the plane of the system) in correspondence with the level of signal of that channel and the outer
wall carries the right channel. Cream with sound Only on the left channel while the style moves horizontally when playing a single disc recording, in the records, the movement of a stylized unique that tracks the Groove is independently perceived, for example, by two coils, each mounted
diagonally in front of the relevant groove wall. [60] The combined style movement can be represented in terms of the sum and vector difference signal and the horizontal styling carries the Signature L + R, which represents the monophonic components
of the signal in the same manner as a purely monophonic record is in place of only one of its channels
(However, many monophonic styles had a low vertical compliance that ripped through the vertical modulation, destroying the information, this led to the common to never use a single cartridge in a stereo record.) on the contrary, a stereo cartridge in a stereo cartridge in a stereo cartridge reproduces the lateral grooves offrecording equally through both channels, instead of a channel; equally
balanced reproduction, because each channel has equal fidelity;) and, more faithful in general, because the signal difference is generally low and therefore less affected by the greater intrinsic distortion of the vertical recording. In
1957 the first two-channel discs of commercial stereo were first emitted by audio fidelity followed by a translucent blue vinyl in bel canto on the back. [61] later in 1958,
more lp stereo releases were offered by audio fidelity records in the USA and pye records in big spider. However, it was not until the mid-1960s that the sales of the stereophonic lps exceeded those of monophonic so equivalents, and became the dominant type of records the development of quadraphic records was announced in
1971. these recorded four separate sound signals. This was achieved in the two stereo channels through the electronic matrix, where the additional channels were combined in the main signals. This was achieved in the two stereo channels through the electronic matrix, where the additional channels through the electronic matrix and the e
systems of quadraphic records, called confusively sq (by cansui.) showed that they were an important precursor to later surround sound systems, as seen in the sacd and the cinema at home today. a different format, discreet compatible 4 (CD-4; not confusing with compact disk,)introduced by
rca. this system coded the difference information in the foreground of an ultrasonic carrier. system requires a compatible cartridge to capture it inCalibrated combinations of the collection arm / rotary size. The CD-4 had less success than matrix formats. (Another problem was that there were no cut heads available that could handle high frequency
information. This was remedied by cutting halfway through speed. Subsequently, special-speed cutting heads and equalization techniques were used To obtain a widespread frequency response with reduced distortion and greater maneuver margin.) Noise reduction systems In the mid-1970 coded discs labeled «DBX» For the niche market of the
audiophiles. They were introduced for the first time in 1973/1974, but only got some from 1978. The discs were incompatible with the preamps standard of disk reproduction, relying on the coding scheme of the Compander DBX to greatly increase the range Dynamic in up to 30 dB (a). The encoded discs were recorded with the compressed
dynamic range by a factor of two: Silent sounds reproduced at low gain and strong sounds at high gain, through automatic gain control on the playback equipment; This reduced the effect of surface noise in the silent passages. A similar plan addressed to the high-end audiophile market, and achieved a noise reduction of about 20 to 25 dB (A), was the
telephone noise reduction system / Nakamichi High-Com II that adapted to vinyl in 1979. A decoder was commercially available, but it is only known that a demo disc was produced in this format. Instead, CBS launched the vinyl noise reduction scheme CX 20 in 1981, which had certain success. Since the system was designed with compatibility of
reproduction of records on computers without taking into account a CX decoder, the most achievable ACA ©st reduction was limited to some dB (A). Around 150 CX-encoded discs were manufactured internationally. The availability of encoded discs were manufactured internationally.
were the UC compander system developed by Zentrum Wissenschaft und Technik (ZWT) by Kombinat Rundfunk und Fernsehen® (RFT). [65] The system deliberately reduces disk noise at 10 to 12 ° DB (a) only [66] to remain virtually free of recognizable acoustic artifacts, even when records are reproduced without a UC expander. In fact, the system
was undocumentedly introduced into the market by several German labels from the east since 1983. [67] [68] UC expander was integrated into a rotating plate manufactured by Phonotechnik Pirna / Zittau [69] in limited quantities around 1989.
The German reunification ended the additional introduction of the system in 1990. Other improvements under the direction of the recording technique of a single minimalist microphone in 1951. The first record, a Chicago symphonic orchestra, the performance of the images
in an exhibition, performed by Rafael Kubelik, was described as "being in the living presence of the Orchestra" by the New York Times music critic. Then the log series was called Mercury Living Presence. In 1955, Mercury began three-channel stereo recordings, even according to the principle of the single microphone. The central microphone is the living presence of the Orchestra was called Mercury Living Presence. In 1955, Mercury began three-channel stereo recordings, even according to the principle of the single microphone.
(simple) was of paramount importance, with the entire edition of the master tapes made on the original three tracks. In 1961, Mercury increased this technique with stereo recordings of three microphones
using a 35 mm magnetic film instead of 1 "2-inch tape to record. The thickness and width of 35 mm magnetic film avoidedof print and pre-eco tape and gained extended frequency range and transitional response. The recordings of Mercury's presence of life were remastered to CD in the 1990s by the Wilma Cozart Fine, using the same three-to-two
mixing method directly to the master recorder. During the 1960s, 1970s and 1980s, several methods to improve the dynamic range of mass-produced discs included highly advanced disc cutting equipment. These techniques, commercialized, to name two, such as CBS DisComputer and Teldec Direct Metal Mastering, were used to reduce distortion of
the internal groove. RCA Victor introduced another system to reduce the dynamic range and achieve a slit with less surface noise under the trade name Dynagroove. Two main elements were combined: another disc material with less surface noise under the trade name Dynagroove. Two main elements were combined: another disc material with less surface noise under the trade name Dynagroove.
"diaphragm" the original material and was not the favorite of some music lovers because of its unnatural side effects. Both elements were reflected in Dynagroove's brand, described in more detail elsewhere. It also used the previous advanced method of progress control in the slot spacing with respect to the volume of the sound and the position on
the disc. The smaller volume recorded used a narrower spacing, the larger volume recorded used a wider spacing, especially at lower frequencies. In addition, the higher track density at lower frequencies and the later than usual, helping to reduce even more distortion of the final track. Also in the later
1970s, "direct to disc" records were produced, aimed at a niche audio market. These completely avoided the use of magnetic tape in favour of a "puristic" transcription directly to the lacquer master disc. Also during this period, discs mastered at medium speed and "original master" were released, using expensive cutting-edge technology. Another
development in the late 1970s was the Eye-Cued primarily used in Motown's 12-inch single released between 1978 and 1980. The introduction, drum-breaks, or choruses of a song were indicated with widely separated grooves, giving a visual signal to the DJs by mixing the The appearance of these albums is similar to an LP, but they contain only one
track per side. Laser Turntables Main article: Laser Turntables ELPJ, a Japanese-based company, sells a laser turntable eliminates disc wear and the possibility of accidental scratches, which degrade the sound, but its expense limits are primarily used to
digitally archive analogue discs, and the laser does not reproduce coloured vinyl discs or images. Other laser turntables were tested during the 1990s, but although a laser reads the groove very accurately, since it does not touch the record, the dust attracted by the vinyl due to the static electric charge is not mechanically expelled from the groove,
which worsens the sound quality. [citation required] Somewhat similar to the laser rotary table is the IRENE scanning machine for discs, which you imitate with microphotography, invented by a team of physicists at Lawrence Berkeley Laboratories. VisualAudio, developed by the Swiss National Sound Archive and the Fribourg School of Engineering
and Architecture, is a similar system. One branch of IRENE, the Confocal Microscope Cylinders Project, can capture a high-resolution three-dimensional image of the surface, up to 200 Î1/4m. To convert it to a digital sound file, a version of the same âvirtual stylusâ program developed by the research team is played in real time, converted to digital
and, if desired, processed using sound restoration programs. Formats The protective cover of the exceptional Voyager Golden Record, which contains symbolic information on how it is going to be played on the top left of the disc types label See also: Comparison of Custom-made recording media recording technology evolved, more specific terms
were used for various types of phonograph discs to describe some aspect of the disc: disc: speed ("16+23 rpm", "45 rpm", "45 rpm", "78 rpm") or the material used (particularly "vinyl" to refer to the records made of polyvinyl chloride, or the previous "heralaceae records" usually the main ingredient in 78s. Terms such as
"long-play" (LP) and "extended-play" (EP) describe multi-track records that play much longer than single point-by-side logs, which normally don't spend much more than four minutes on the side, so the total playback time of a typical LP recording at
about forty-five minutes. Many pre-1952 LPs, however, played for about 15 minutes at the expense of attenuating and compressing the sound to reduce the width required by the groove. EP discs were usually
used to make tracks available not on singles, including LPs disk tracks in a smaller and less expensive format for those who had only 45 rpm players. The term "album", originally used to mean a "book" with line notes, containing several discs of 78 rpm each on its own "page" or sleeve, no longer has any relation to the physical format: a single LP disk
or today more typically a compact disc. The term EP is still used for a version that is longer than a disc, even if it is not in vinyl format. The usual diameters of the holes are 0.26 inches (7.26 mm)[70] with larger holes in the U.S. solos being 1.5 inches (38.1 mm). Many 7" singles pressed outside the U.S. come with the size of
the smaller spindle hole, and are occasionally pressed with thighs to make itcentral be "punched out" to play in larger spindles. The dimensions of the records, which are usually 45 rpm records. At first, the LPs were 10-inch discs, inches, Soon
the size of 12 inches became far from the most common. 1 A \pm 3 A \pm 1 A \pm
disappeared from US stores around 1957, supplanted by discs of 12â \ \ ^2ê each of 1970 for the marketing of some popular recordings as collectibles, and these are occasionally seen today. The first disc recordings were invented by
Emile Berliner and were pressed as 7 inches, approximately 78 RPM recordings between 1887 and 1900. Today they are rarely found. Columbia pressed many 7-inch 33 + 1 "3 rpm vinyl in 1949, but were abandoned at the beginning of 1950 due to the popularity of Victor 45 RCA. [72] [Needed Appointment] EP Extended Play 33 + 1Â" 3 rpm 7-inch
disk, which typically contained two selections (tracks) on each side, was incompatible with the existing jukeboxes and did not have success when it was introduced in the US. In the 1960s, but it was common in Europe and other parts of the world. Original hole diameters were 0.26â € 2Â ± 0.001 Â € 2 for and 78.26 RPM records, and 1,504â € 2 Â ±
0.002\hat{a} \in 2 for 45 rpm records. [73] Less common formats Main article: Unusual types of gramophone discs that were distributed with magazines and as promotional gifts of the 1960 years at 80 years. In March 1949, as RCA Victor launched the 45, Columbia released several hundred 7 inches, 33 + 1 "3 rpm, small
ear holes. This format was dropped when it was made clear that the Victor 45 RCA was the unique chosen and Columbia 12-inch LP would be the election album. [74] The first version of the 45 wine in seven colors: Black 47-XXXX Popular Series, Yellow 47-XXXX Popular Series, Green (Teal) 48-XXXX Said Series, Deep Red 49-XXXXX Classic, Red Series
Bright Blue 50-XXXXXXX / Spiritual Series, Light Blue 51-XXXXX International Series, Dark Blue 52-XXXXX Light Classic. Most of the colors were soon left in favor of black due to production problems. However, yellow and deep red continued up to around 1952. [75] The first record of 45 rpm created for sale was "Peewee The Piccolo" RCA Victor 47-
0147 pressed in yellow translucent vinyl at the Sherman Avenue plant, Indianapolis on December 7, 1948, by R. O. Price, plant manager. [76] In the DÃ © each of 1970, the Government of Bhután produced postage stamps now collected in playable vinyl minidiscos. [77] Structure Comparison of various disk storage forms that show tracks (Las Vãas
found with an anterior part to form a circle. The sound is by fine variations on the edges of the groove that cause a stylus (needle) placed on it to vibrate at acoustic frequencies when the disc is turned at the correct speed. Generally, and internal parts of the groove have no desired sound (exemptions include the Sgt. of Beatles of Pepper
Band of the Club of Lonely Hearts and the mental notes of Split Enz). More and more since the beginning of the 20th century, [78] and almost exclusively since the notes of Split Enz). More and more since the beginning of the 20th century, [78] and almost exclusively since the 1920s, both sides of the registry have been used to carry the grooves. Since then, occasional records have been published with one-sided recording. In the 1980 Columbia records, he briefly
published a series of less expensive only 45 rpm. Most non-78 rpm records are pressed into black vinyl. The coloring material used to blacken the transparent mix of PVC plastic is carbon black, which increases the strength of the disc and makes it opaque. [The necessary vocation] Polystyrene is often used for 7-inch records. Some logs are pressed
into coloured vinyl or with paper images embedded in them ("Image Devices"). Certain RCA or RCA Victor Red Seal records used translucent red vinyl, sometimes with large inserts that could be used as posters. This trend has recently been revived
175 mm (6.89 inches). Records made in other countries are standardized by different organizations, but they are very similar in size. The disc diameters are typically 300 mm, 250 mm and 175 mm. There is an area of about 3 mm (0.12 in) wide in the Exterior of the album, called lead on or Run-in, where Groove is widely spacing and silent. The stylions
are lowered on lead, without damaging the registered section of Groove. Between tracks in the recorded section of an LP LP There is usually a short gap of about 1 mm (0.04 in.) where the slot of a vinyl disc. The
sound stored in the form of variations on the track is visible, as is the dust on the disc. Groove magnified. You can see the dust on the slot joins together to
form a complete circle, called the lock slot; when the needle reaches this point, it rotates repeatedly until it is lifted from the register. In some recordings (e.g. Sqt. Pepper's Lonely Hearts Club Band of The Beatles, Super Trouper of ABBA and Atom Heart Mother of Pink Floyd), the sound continues in the blocking groove, which gives a strange
repetitive effect. Automatic turntables depend on the position or angular speed of the arm, as it reaches the widest slot spacing, to activate a mechanism, most automatic turntables are unable to play audio in the lock slot, as they raise the arm before it reaches that slot. The
usually referred to as "ride recordings". When auto-changing turntables were common, the discs were usually pressed with a raised (or grooved) outer edge and a of high labels, allowing the risk of damage. Automatic automatic changersa mechanism to support
a stack of several records above the turning table itself, leaving them one at a time at the active turning table to be played in order. Many longer sound recordings, such as complete operas, were intertwined on several 10-inch or 12-inch discs for use with automatic change mechanisms, so that the first album of a three-disc recording would take 1
the thickness and quality of the vinyl used in mass market manufacturing. The technique was marketed by RCA Victor as the Dynaflex process (125 g), but was considered inferior by most album collectors. [80] Most vinyl records are often said "last
forever". But if you play often, (deep) scratches on the surface slowly destroy the records. Unlike the CD, however, a vinyl record is not affected only by the passage of time. Vinyl is a material that is sensitive to high temperatures, as well as uneven temperatures in different parts of a registry. The new or "virgin" heavy/heavyweight (180-220 g) vinyl
is commonly used for modern versions of audiophile vinyl in all genres. Many collectors prefer to have been reported to have been re
The manufacturing processes are identical regardless of the weight. In fact, urgent light weight records require more attention. An exception is the propensity of 200 g g To be slightly more prone to not filling, when the vinyl cookie does not sufficiently fill a deep groove during pressing (percussion changes or vocal amplitude are the usual places of
these artifacts). This defect causes a grinding sound or arazo at the point of not filling. Since most vinyl discs contain up to 30% recycled vinyl, impurities can accumulate on the disk and cause even a new disk to have audio artifacts such as clicks and popps. Virgin vinyl means that the disc is not recycled plastic, and theoretically will be devoid of
these impurities. In practice, this depends on the manufacturer's quality control. The effect  «orange cassing» on vinyl discs is due to worn molds. Instead of having the appropriate finish as a mirror, the surface of the disc will have a texture that resembles the orange cass. This introduces the noise in the record, especially in the lower frequency
range. With the direct metal materization (DMM), the master disc is cut on a copper coated disc, which can also have a smaller effect of «« orange cassing »on the disk itself. As this «orange cassing »on the disk itself. As this «orange cassing »on the disk itself. As this which can also have a smaller effect of «« orange cassing »on the disk itself. As this which can also have a smaller effect of «« orange cassing »on the disk itself. As this which can also have a smaller effect of «« orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself. As this which can also have a smaller effect of «» orange cassing »on the disk itself.
original master discs are created by cutting around: A disk cutting lathe is used to cut a slot modulated on a blank disk. Blank records for the cut were cooked, according to the needs, by the cutting engineer, using what Robert K. Morrison describes as a «Metal Soap», which contained litality of lead, ozoquerite, barium sulfate, Wax montan, stearing
and paraffin, among other ingredients. Sound discs of cut-off sliced on a vacuum chamber and splashing with gold to make them ctrically for use as mandrels in an electroforming bath, where stamping parts were manufactured. Later, the French company Pyral invented a blank disc already manufactured with a thin coating of nitrocellulose lacquer
(about 7 thousand thick on both sides) which was to an aluminium substrate. Lacquer cuts result in an immediate playable master record, or processable. If the vinyl press is desired, the sound disk is still not guided as a mandrel for the nickel records of electrogorma that are used for the manufacture of pressure stampers. The electrogormy nickel
records are mechanically separated from their respective stains. This is done with relative ease because there is no real "enchapada" of the mandril in the type of electrodeposition known as electrogerma, unlike the galvanoplasty, in which the adherence of the metal is chemical and relatively permanent. The silver coating of a
molecule (which was sprayed on the sound disk of processed lacquer to make its surface electrically conductor) reverse plates on the face of the nickel master, "matriz" or "father". Then the "Father" is used as a mandrel for electrogorma a positive disk known as nickel master, "matriz" or "father" is used as a mandrel for electrogorma a positive disk known as nickel master, "matriz" or "father".
a "mother". Many mothers can be cultivated in a single "father" before the ridges deteriorate beyond effective use. The "Madres" are then used to make many "children" before deteriorating. Then, the "children" become "seasons" by the central
puncture of a spindle hole (which was lost from the lacquer sound disk during the initial electro-forming of the "father"), and through the custom formation of the target pressure profile. This allows them to be placed in the tricks of the registration press (mark and model) and, by central unrest, to facilitate the adhesion of the label
which is stuck in the vinyl press without any glue. This way, several million vinyl discsThey can produce from a single lacquer sound disk. When only a few hundred discs are required, instead of electroworting a "son" (for each side), the "father" is eliminated from his silver and becomes a print. Production for this last last known as the "two-step
process" (as it does not involve the creation of "children") is limited to a few hundred vinyl presses. The pressing count may increase if the stamper is maintained and the quality of the vinyl is high. The "sons"
made during a "three-step" electroforming make better printers because they do not require silver extraction (which reduces some high fidelity due to the engraving part of the engraving part of the smaller slot modulations) and also because they do not require silver extraction (which reduces some high fidelity due to the engraving part of the engrav
verification. Please help improve this article by adding citations to reliable sources. Unsolicited material can be challenged and removed. Find fonts: "Photo registration" â news · newspapers · books · academic · JSTOR (November 2019) (Learn how and when to delete this message from template) Shellac Shellac 78s is fragile, and should be
handled carefully. In the event of a 78 break, the pieces may remain loosely attached by the label and be playable if the label holds them together, although there is a strong pop with every step over the crack, and the style is likely to break. Breakup was very common in the shellac era. In John O'Hara's 1934 novel Appointment in Samarra, the
protagonist "broke one of his most favorite, Whiteman's Lady of the Night ... I wanted to cry but I couldn't." A touching moment in J. D. Salinger's 1951 novel The Catcher on the Rye occurs after the teenage protagonist buys a record for his younger sister but drops it and "it broke into pieces ... I almost cried, it made me feel so terrible." A sequence
where a school teacher's collection of 78 jazz records is crushed by a group of rebels is a key moment in the movie Blackboard Jungle. Another problem with the shellac was that the size of the discs tended to be larger because because because It was limited to 80 µb. 100 groove walls per inch before the risk of Groove falling too high, while vinyl
could have up to 260 groove walls per inch. [82] [83] By the time the Second World War began, the materials they make for a quiet surface (Shellac) are notoriously weak and frágile. Conversely the materials that make for a
strong disk (cartboard and other fiber products) are not known to allow a quiet surface without noise. VINYL "BROKEN RECORD" redirects here. For other uses, see broken registration (disambiguation). Although vinyl records are strong and do not break easily, they scratched due to their soft material sometimes resulting in ruining the record. Vinyl
acquires easily a static charge, attracting dust that is difficult to eliminate completely. The dust and the azos cause the needle jump on a series of grooves, or worse, cause the needle to jump back, creating a "blocked edge" that repeats over and over again. This is the origin of the phrase "as a
broken record" or "as a scratched record", which is often used to describe a person or something that is repeated continuously. [84] Closed furrows are not rare and even listen occasionally in radio broadcasts. A dusty / scratched Vinyl Record being played. The powder is installed in the grooves. The vinyl records can be calved by heat, improper
storage, exposure to sunlight or manufacturing defects, such as excessively adjusted plastic shrinkage on the cover of the album. A small degree of Warp was common, and allowing it to be part of the art of rotating designer and Tirem. "Wow" (once by revolution variation of the plot) Find out from Warp, or a spindle hole that was not precisely
centered. The standard practice for LPS was to place the LP on an inner paper or plastic cover. This, if it is placed inside the outer carton cover so that the It was completely inside the outer carton cover so that the It was completely inside the outer carton cover. An
additional limitation of the gramophone record is that fidelity is constantly decreasing as reproduction progresses; There are more vinyl per second available for fine reproduction of high frequencies at the beginning of a slot in an LP, there are
510 mm vinyl per second that travel more from the pencil, while the end of the groove gives 200, 210 mm vinyl per second, less than half of The linear resolution. [85] It is likely that the distortion to the geometry of the tomber. The master
recordings are cut into a recording lathe where a sapphire switch moves radially through the blank, suspended on a straight track and driven by a lead screw. Most of the rotating turns use a pivoting Bearrem, introducing lateral forces and tone and azimuth errors, and thus distortion in the playback signal. Several mechanisms were designed in
attempts to compensate, with various degrees of success. See more on the phonograph. There is controversy about the relative quality of CD sound and LP sound when listening to this last in the best conditions (see the Analog Sound Argument vs. Digital). However, it is remarkable that a technical advantage with vinyl in comparison with the optical
CD is that, if handled and stored correctly, the vinyl record can be reproduced during decades and possibly centuries, [86] that is mA It's long for some versions of the optical CD. [87] so that the vinyl records can be played on the next years, they must be handled with and stored properly. The guidelines for adequate vinyl storage include not stacking
records on top of the other, avoiding heat or direct sunlight and standing them in a temperature controlled area that will help Vigilance and scratch vinyl records. Collectors store their records in a variety of boxes, cubes, shelves and racks. [88] Frequency and noise response in 1925, the electrical recording extended the range of frequencies
recorded from Acútic recording (168â € "2,000 Hz) by 2 + 1" 2 octaves to 100â € "5,000 Hz. Even so, These first recorded records electronically used the funeral of exponential horses (victorola orthophonic victorola) for reproduction.
special frequency FM-PM-SSBFM (Frequency Modulation-Phase Modulation-Phase Modulation-SideBand Frequency with any type of stylized while the collection cart had a CD-4 frequency response. The recommended style for CD-4, as well as regular stood records, was required to 45 kHz.
a line contact or shibata type. The sound of the gramophone includes noise, which is low frequency (below 30 Hz) mechanical noise generated by motor bearings and collected by style. The modest quality equipment is not affected by these problems, since the amplifier and speaker will not reproduce such low frequencies, but high-fidelity rotating
(storage force) used to keep the style in Groove is carried by the same mechanism as sound itself. Subsonic frequencies lower than about 20 Hz The audio signal is dominated by follow-up effects, which is an unwanted noise form ("tracking noise") and merges with audible frequencies in the deep low range of up to about 100 Hz. The equipment of
High fidelity sound can reproduce trace and noise noise. Sometimes, you can see a silent passage, sometimes, you can see woofer speaker cones with the subsoning tracking of the pencil, at frequencies as low as just above 0.5 ° Hz (the frequency to which you get A record of 33 + 1 "3 â, ¬ of RPM on the rotating platform; 5" 9Å, Hz exactly on
an ideal rotary plate). Another reason for the very low frequency material can be a deformed disk: its ripples produce frequencies of only a few hertz and the current amplifiers have large energy bandwidths. For this reason, many receptors stress contain a switchable subsonion filter. Same Subsonic Content is directly out of phase on each channel. If
it is reproduced in a mono subwoofer system, noise will be canceled, significantly reducing the amount of rumble it is reproduces. High frequency Sisa is generated as the pen poux rubbed against vinyl, and dirt and dust in vinyl produces stamping and ticTAC sounds. This last can be reduced by cleaning the record before playback. EQUALIZATION
Due to the management of recording and manufacturing limitations, the main high and low frequencies of the first signals registered by several pambles were eliminated. With low frequencies, the pencil must oscillate a long road from side to side, which requires the slot to be wide, occupying more space and limiting the game time of the registry. At
high frequencies, whistling, pops and ticks are significant. These problems can be reduced using the equalization to an agreed norm. During the recording, the amplitude of the low frequencies is increased. The reproduction equipment increases the
low and cuts the treble to restore the tonal balance in the original signal; This also reduces high noise Therefore, the music will be adjusted more in the treble to restore the tonal balance in the original signal; This also reduces high noise is reduced. The current standard is called RIAA equalization. It was agreed in 1952 and implemented in the United States in 1955; It was not widely used in other countries until
the DÃ © each of 1970. Before that, especially from Disc manufacturers used about 100 different formulas. Equalization History In 1926 Joseph P. Maxwell and Henry C. Harrison of Bell Telephone Laboratories revealed that the recording pattern of Western Electric's "Radio Line" magnetic disc cutter had a constant speed feature. This meant that as
the frequency increased in the acute, the registry increased. On the contrary, in the low as the frequencies of grave below 250 Hz, the replacement point of grave, in the amplified signal of the microphone fed to the logger head.
Otherwise, the modulation of the serious became excessive and overcut occurred in the following groove of registration. When it is electrically reproduced with a magnetic pill that has a mild response in the region of graves, a supplementary increase in the width at the replacement point of graves was necessary. G. H. Miller in 1934 reported that
when a complementary impulse was used at the rotation point in the radio broadcasts of discs, the reproduction was more realistic and many of the musical instruments were highlighted in their true form. West in 1930 and later P. G. A. H. Voigt (1940) showed that the first Wente-style capacitor microphones contributed to a mid-range glow of 4 to 6
dB or pre-emphasis in the recording chain. This meant that the electrical recording features of Western Electric licensees such as Columbia Records and Victor Talking Machine Company in the 1925 era were wider in the middle region. Shine like this compensated by ambushing in many early magnetic pills that have fallen mid-range and triple
response. As a result, this practice was the empirical start of using pre-enphasis over 1,000 Hz in records of 78y 33+1â3 rpm. Over the years, various record matching practices emerged and there was no industry standard. For example, in Europe recordings for years required a reproduction with a low volume adjustment of and a detachment of
acute to 10,000 hz ranging from 0 to 5â db or more. In the USA. U.S. There were more varied practices and a tendency to use higher low rotation frequencies, such as 500 ° Hz, as well as a higher acute detachment such as â.8.5â db and even more to record generally higher modulation levels in the registry. The evidence of the anticipated technical
literature concerning the electrical recording suggests that it was not until the period 1942 "1949 that there were serious efforts to standardize the recording technology to the company was considered a property art back to the 1925 Western Electric Licensed method
used by Columbia and Victor. For example, what Brunswick-Balke-Collender did (Brunswick Corporation) was different from Victor's practices. The broadcasters faced having to adapt daily to the varied recording features of many sources: several "home-grabbing" creators available for public, European, side-cut transcripts and vertical cut-off
of 78 rpm, as well as the first to LP manufacturers, also cut their records to the NAB / NARTB side standard. The NAB lateral cutting curve was markedly similar to the Ortacustic curve of the NBC that evolved from practices within the national broadcasting company since the mid 1930s. Empirically, and not by any formula, it was known that the low
end of the audio spectrum below 100 ° hz could be driven somewhat to annul how to override the mood of the system and the noises of the rotating platform. Also, at the end of the treble from 1,000 hz, if the audio frequencies were driven by 16 db in inthe delicate sybilant sounds of speech and the high arguments of musical instruments could survive
reproduction record of 33 + 1 "3 ° rpm. columbia revealed a recording feature that shows it was like the nab curve in the treble, but it had more impulse of bass or pre-emphasis below 200 ° hz. the authors revealed the characteristics of the electric network for the curve lp of columbia. this was the first curve of this type based on formulas. In 1951, at
the beginning of the high-fidel popularity of the Second World War (high fidelity), the audio engineering company (aes) developed a standard reproduction curve. this was designed for use by high-fidel amplifier manufacturers. if the records were designed to sound good in the high-fidel amplifiers using the aes curve, this would be a worthy goal of
hearing "new orthophonic," while columbia was hearing the lp curve. Ultimately, the new orthophonic curve was revealed in a publication by R.C. moyer of rca victor in 1953. of RCA Victor back to the "rubber line" recorder of Western Electric in 1925 to the beginning of the DÃ © each of 1950, claim of long-distance recording practices and reasons
for important changes in the year OS intermediate. The new new Victor RCA curve was within tolerances for the RIAA curve. As the RIAA curve was essentially an American standard, it had little impact outside the US until the late 1970s when European
engraving labels began to adopt RIAA equality. It was even later when some Asian recording labels, such as Melodiya, continued to use their own CCIR matching. Therefore, the RIAA curve did not really become a global standard until the late
1980s. In addition, even after officially agreed to implement the RIAA equalization curve, many recording labels continued to use their own patented equalization even well into the 1970s. Columbia is as prominent an example in the United States as Decca, Teldec and Deutsche Grammophon in Europe. [89] Sound fidelity Enrico Caruso with a
phonograph c.1910s General sound fidelity of the acoustically produced recordings using horns instead of microphones had a distant and hollow tone quality. Some voices and instruments recorded better than others; Enrico Caruso, a famous tenor, was a popular recording artist of the acoustic era whose voice was very attached to the recording horn.
He has been asked, "Did Caruso make the phonograph, or did the phonograph make Caruso?" [According to whom?] Delicate sounds and fine tones were lost, because it takes a lot of sonic energy to vibrate the recording horn diaphragm and the cutting mechanism. There were acoustic limitations due to mechanical resonances in both the recording horn diaphragm and the cutting mechanism.
and reproduction systems. Some photos from acoustic recording sessions show horns wrapped in tape to help mutate these MRIs. Even an acoustic recording that is played in the modern reproduction. Towards the end of the acoustic era
thereMany good examples of horns made recordings. The electrical recordings, which developed as the early radio became popular (1925), benefited from the microphones and amplifiers used in radio studies. The first electrical recordings were tonally reminiscent of acoustic recordings, except that it had been lower and betrayed, as well as delicated from the microphones and amplifiers used in radio studies. The first electrical recordings were tonally reminiscent of acoustic recordings, except that it had been lower and betrayed, as well as delicated from the microphones and amplifiers used in radio studies.
sounds and nuances cut into the records. This was despite some used carbon button with stretched diaphragm was a marked improvement. Alternatively, the WENE-style capacitor microphone used with the Western Electric license recording method
had a bright half-range and was prone to overloading si-flangers in speech, but generally gave a more accurate reproduction than microphones of carbon. It was not unusual that the electrical recordings were reproduction was expected. In
orthophonic, which benefited from telephone investigation, the mechanical collection head was redesigned with less resonance than the traditional type of mica. In addition, a folding horn was built with an exponential tapestry inside the closet to provide better impedance that matches the air. As a result, the reproduction of an orthophonic record
sounded as if it were coming from a radio. Eventually, when it was most common that the electrical recordings will be reproduced electrically in the 1930s and 1940, the general tone was much like listening to a radius of the era. The magnetic trucks became more common and were better designed as time passed, making it possible to improve the
damping of spurious resonances. The collection of crystals was also introduced as alternatives of lower cost. The microphone or tape in 1932. Both high-quality microphone spread in motion image, radio, recording and public addressOver time, the levels of fidelity, dynamics
and noise improved to the point that it was harder to distinguish between live performance in the studio and the recorded version. This was especially true after the invention of the variable magnetic reluctance cartridge by General Electric in the 1940s when high-quality cuts were played in well-designed audio systems. Capehart radios/phonographs
of the era with large-diameter electrodynamic speakers, although not ideal, proved this fairly well with "home grabations" readily available in the music stores for the audience to buy. There were important advances in quality in the recordings made specifically for broadcasting. In the early 1930s, Bell Phone Laboratories and Western Electric
announced the total re-invention of disk recording: the Western Electric Wide Range System, "The New Voice of Action". The intention of the new Western Electric/ERPI film audio system
implemented in the first Vitaphone speeches of Warner Brothers in 1927. The new Western Electric mobile coil or dynamic microphone was part of the wide-range system. It had a flatter audio response than the old Wente condenser type and did not require electronics installed on the microphone housing. The signals fed to the cutting head were pre-
empted in the region of treble to help override the noise in the reproduction. The groove cuts in the vertical plane were used instead of the usual side cuts. The main advantage claimed was more slots per inch that could be crowded together, resulting in longer playback time. In addition, the problem of the internal distortion of the groove, which side
cuts could be avoided with the vertical cutting system. The wax masters were made by the heated wax that flows over a hot metal disc thus avoiding the microscopic irregularities of the wax casting blocks and thebrushed and polished. The vinyl presses were made with master cutters that were electroplated to the void by gold spraying. Audio
response was claimed to 8,000 Hz, later 13,000 Hz, later 
the dominant licensees of the Western Electric wide-ranging system and by the end of the 1930s were responsible for two thirds of the total radio transcription business. These recordings use a low rotation of 300 Hz and a roll of 10,000 Hz of â 8,5Â dB. In the development, much of the long-reproduction disk technology, successfully launched by
Columbia in 1948, came from broad-range radio transcription practices. The use of vinyl presses, the increase in the duration of programming and the overall improvement of audio quality on 78 rpm discs were the main selling points. The complete technical disclosure of Columbia LP by Peter C. Goldmark, Rene' Snepvangers and William S. Bachman
in 1949 made it possible for a wide variety of record companies to get into the business of making long records. The business grew rapidly and the interest spread through the sound of high fidelity and the market do it yourself for pills, swivels, amplifier kits, speaker plans and AM/FM radio tuners. The LP record for longer works, 45 rpm for pop
music, and FM radio became sources of high-fidel programs on demand. The released recordings and this in turn generated more disk sales The industry flourished. Evolutionary Steps Manufacturing in turn generated more disk sales and this in turn generated more disk sales.
important evolutionary steps that improved the production and quality of LP for a period of about forty years. and 78s were first used as sources for mastering LP LP aluminum cuts in 1948. This was before magnetic tape was commonly used to dominate. The spacing of the variable-tone slot helped to allow higher recorded dynamic
levels. The hot lupe improved the cutting of the high frequencies. Vacuum gold plating was used more and more to make high-quality dies of the clippings to seal the vinyl records. Decca in Great Britain used high quality condenser microphones for the Full Frequency Range Recording System (FFRR) c. 1949. Wax mastering was used to produce LPS
DECCA / LONDON. This created considerable interest in the United States and served to raise the overall guality expectations of the customer in Microgroove records. Tape recording with condenser microphones became a standard operating procedure used for a long time to master aluminum cuts. This improved the overall collection of high guality
sound and enabled tape editing. Over the years, there have been variations in the types of tape recorders used, including 35 mm magnetic film technology. The limitations in the
cutting process part of the process later generated the idea that burning the medium speed and the lacquer, the aluminum disc was cut at 16 + 2 "3 ⠬ RPM instead of 33 + 1 ° 3 rpm). Some 12-inch LP's were cut at 45 rpm that demanded better sound quality,
but this practice was short-lived. Efforts were made in the 1970s to record as many as Audio channels in an LP (Quadraphonic) by means of matrix and all modulated carriers. This development was neither a widespread nor durable.
directly to the DISC MASTER. Noise reduction systems were also in the mastering tape of some LPS, as well as in the LP itself. As video recorder technology improved, it became possible to modify and use analog digital converters (codes) to digital sound recording. This led a greater dynamic range to the mastering tape, combined with low noise and
distortion, and the freedom of abandonment, as well as before and after echo. The digital recording was reproduced by providing a high-quality analog signal to dominate the lacquer aluminium cut. Deficiencies at the time of the introduction of the compact disc (CD) in 1982, the stereo LP pressed on vinyl was at the top of its development. Still, he
continued to suffer a variety of limitations: the stereo image is not composed of left and right channel from the other channel, with more interference to higher frequencies. The high-quality disc cutting team was able to make a master disk
with 30 € stereo separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 12 kHz, the separation at 1000 hz, with the separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 1000 hz, with the separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 1000 hz, with the separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 10, 15 €. [90] A common modern view is that at 12 kHz, the separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 20 to 30 db separation at 1,000 hz, but the playback cartridges had a lower performance of approximately 10, 15 €.
achieve an adequate stereo sound. However, in the 1950s, the BBC was determined in a series of tests that only 25 € of dB are required for the impression of complete stereo separation. [91] The thin and spaced spiral slots that allow a longer playing time in a 33+1"3 € rpm LP lead to a pre-eco tinny warning of the next strong sounds. Cutting pencil
inevitably transfers, some of the push signal from the wall of the pack groove on the wall of the previous. It is discernible by some listeners throughout certain recordings, but a quiet passage followed by a loud sound will allow anyone to hear a weak pre-echo of the loud sound that occurs 1.8 1.8 early. [92] This problem can also appear as "post" -ocho,
with a tinny ghost of the sound that comes 1.8 seconds after your main impulse. The problems of fact that involve the incomplete flow of hot vinyl inside the estamper can not recreate a small section on one side if it is present at all. The not filled is made known as
a tear, grid or ripping sound. A static electrical load can accumulate on the surface of the spinning record and discharge in the pencil, making a strong "pop". In very dry climates, this can happen several times per minute. The subsequent movements of the same record do not have pop in the same places in the music, since the static accumulation is
not linked to the variations in the slot. A decentral stamping will apply a slow modulation of 0.56 Hz to playback, affecting the tone due to the modulation speed that the slot runs under the pencil approaches the center of the registry. It also affects the tonality because the lamp is
pressed alternately against a groove wall and then the other, making the frequency response change on each channel. This problem is often called "wow", although rotating problems and motors can also cause "wow" tone single. The junction force of the pencil is not always the same from beginning to end the slot. The equilibrium is this can change
as the recording progresses. The outer electrical interference can be amplified by the magnetic cartridge. Wall plate for home Common SCR Dimmers sharing AC lines You can place noise on playback, as well as deficient electronics and strong radio transmitters. Strong sounds in the Environment can be transmitted mechanically from the
sympathetic vibration of the rotating platform to the pencil. The heavy footsteps can bounce the needle from the slot, but the style or dropping of the disc into a sharp
corner can scratch the disc permanently, creating a series of "ticks" and "pops" heard on each subsequent playback. Heavier accidents can cause the style to jump forward to the next slot or jump back to the previous slot. A jump to the previous groove is
called a broken record; the same 1.8-second section of LP (1.3 s of 45 rpm) music will repeat over and over again until the style is lifted from the record. It is also possible to put a slight pressure on the head that makes the style remain in the desired groove, without having a playback break. This requires some skill, but it is very useful when, for
example, digitizing a recording, as it does not skip information. LP versus CD More information and information of the digital disc. [93] Vinyl records are still appreciated by some for their reproduction of analogue recordings, although
they are more accurate when reproducing an analogue or digital record.[94][a reliable resource?] The disadvantages of the LP, however, include surface noise, lower resolution due to a lower signal-to-noise ratio and dynamic range, stereo trunk radius, tracking error, launch variations and greater sensitivity to handling. Modern anti-aliasing filters
and oversampling systems used in digital recordings have eliminated the perceived problems observed with early CD players. There is a theory that vinyl records may represent audibly higher frequencies than compact discs, although the this is noisy and irrelevant to the human audience. According to the Red Book specifications, the compact discs
has a frequency response of 20 Hz up to 22,050 Hz, and most CD players measure flat flat A fraction of a decibel of at least 0 Hz at 20 kHz at full exit. Due to the required distance between slots, it is not possible for an LP to be reproduced as low frequencies like a CD. In addition, the rotary rumor and the acoustic feedback hide the low-end vinyl
limit, but the upper end can be, with some cartridges, reasonably plans within a few decibels at 30 kHz, with a soft deployment. The signs of popular Quad LPP carriers in the DÃ © each of 1970 were at 30 kHz to be out of the range of human auditions. The average human auditory system is sensitive to the frequencies of 20 Hz to a maximum of
around 20,000 Hz. [95] The upper and lower frequency limits of human audition vary according to the person. High frequency sensitivity decreases as a person ages, a process called presbycusis. [96] On the contrary, the auditory damage of the exposure to the loud noise tend to be more difficult to listen to lower frequencies, such as three KHz to six
kHz. Production Additional Information: The production of records for the first decades of manufacture of disk records, the sound was recorded directly on the "Master Disk" in the recording studio. From about 1950 (before for some large discogic companies, later for some small), it became usual that the performance was recorded for the first
time on the audio tape, which could then be processed or edited, and then nicknamed the master disc. A record cutter recorded the slots on the master disc were a soft wax, and later a longer lacquer was used. The master disc were a soft wax, and later a longer lacquer was used. The master disc were a soft wax, and later a longer lacquer was used.
changes in the sound that affected the broadness that the space for the slot needed to be in each rotation. The preservation of 45 logs, like this 1956 single, usually had one side on the chosen side, for the promotion of the radio as a possible blow, with a flip side or a b side by the same artist, although some had two sides. Since the game of
gramophone records causes the gradual degradation of theare best preserved by transferring them to other media and playing the records as rarely as possible. They need to be stored on the edge, and do their best under environmental conditions that most humans would find comfortable. [97] Equipment for playing certain formats (e.g., 16+2â3 and
78 rpm) is manufactured only in small quantities, which makes it more difficult to find equipment to play the recordings are considered to be of artistic or historical interest, since before the tape era or where there is no tape master, archivists play the disc on the appropriate equipment and record the result, typically in a
digital format, which can be copied and manipulated to remove analogue failures without any damage. additional to the recording of the source. For example, Nimbus Records uses a specially built horn disc player [98] to transfer 78s. Anyone can do this using a standard player with a suitable pickup truck, a phono-preamp (pre-amplifier) and a typical
personal computer. However, for accurate transfer, professional archivists carefully choose the correct shape and diameter of the styling, the tracking weight, the equalization curve and other reproduction parameters and use high-quality analogue-digit converters. [99] As an alternative to playing with a style, a recording can be read optically,
processed with software that calculates the speed that the style would move in the mapped slots and convert into a digital recording format. This does not damage the disc any more and usually produces a better sound than normal playback. This technique also has the potential to allow reconstruction of broken or otherwise damaged discs.[100]
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Current Status See also: Revival Vinyl This section needs to be updated. Please help update this article reflect recently available information. (April 2018) A DJ mixing vinyl records with a DJ mixer at the Sundance Film Festival in 2003 Groove recordings, first designed in the last quarter of In the nineteenth century, it held a dominant

position for almost a century, despite competition from the reel-to-reel tape, the 8-track cartridge and the compact cassette. The widespread popularity of the Sony Walkman was a factor contributing to the decline in vinyl usage in the 1980s.[101] In 1988, the compact disc broke the record for gramophones in unit sales. Vinyl records experienced sudden decline in popularity between 1988 and 1991,[102] when major stamp distributors tightened their return policies, which retailers more for new products if they returned unsold vinyls, and then stopped providing any credit for returns. Retailers, fearing to get stuck with everything they asked for, ordered only popular and proven titles they knew they would sell, and devoted more space to CDs and cassettes. Record companies also removed many vinyl tracks from production and distribution, which further weakened the availability of the format and caused the closure of press plants. This rapid decline in the availability of discs hastened the decline in popularity of the format, and some see it as a deliberate ploy to get consumers to switch to CDs, which, unlike today, were more profitable for record companies. [104] [105] [106] Despite their flaws, such as lack of portability, discs still have enthusiastic supporters. Vinyl records are still being manufactured and sold today,[107] especially by independent rock bands and labels, although records are considered a niche market made up of audiophiles, collectors around the world demand a lot Ancient and obsolete recordings. (See collection of records.) To many new discs are given releases on vinyl records and old discs are also given reissues, sometimes in audiophilic grade vinyl. In the United States The popularity of Indie Rock caused sales of new vinyl records (particularly 7%). In the United States The popularity of Indie Rock caused sales of vinyl increased by 85.8% between 2006 and 2007, albeit from a low base, [110] and by 89% between 2007 and 2008. [111] However, sales increases have moderated in recent years, dropping to less than 10% during 2017. [112] Many of today's electronic dance music and hip hop releases are still preferred on vinyl; However, digital copies are still widely available. This is because for disc jockeys ("DJs"), the vinyl has an advantage over the CD: direct manipulation of the medium. DJ techniques, such as slide closure, drumming and scratching originated from turntables. With a log, one can place the lupe a few groaves further away, speed up or slow down the turntable, or even reverse its direction, as long as the lupe, the log player and the log are built to support it. However, many advancements in CDI and DI, such as DI software and time-encoded vinyl, now have these capabilities and more. Figures released in the United States in early 2009 showed that sales of vinyl albums almost doubled in 2008, with 1.88 million sold, from just under 1 million in 2007. [113] In 2009, 3.5 million units sold in the United States, including 3.2 million sold in 2010, which is the largest number of sales since record keeping began in 1991, when vinyl had been eclipsed by compact cassettes and compact discs. [116] In 2021, Taylor Swift sold 102,000 from his ninth studio album of Evermore in vinyl. Record sales exceed the biggest sales in a week in vinyl since Nielsen started tracking vinyl sales in inThe sales record was previously held by Jack White, who sold 40,000 copies of his ninth studio album of Evermore in vinyl. second solo release, Lazaretto, in vinyl in 2014. In 2014, the sale of vinyl discs was the only means of physical music with an increase in sales compared to the previous year. Other media sales, including individual digital tracks, digital albums and compact discs, have decreased, with the latter having the highest rate of sales decline.[117] In 2011, the United Kingdom's Association of Retailers of Entertainment found that consumers were willing to pay an average of £16.30 (19.37 USD) for a digital disk. download.[118] In the United States, new vinyl launches tend to have a greater profit margin (by individual article) than CD launches or digital downloads (in many cases), as these latest formats quickly drop in price. In 2015 31.5 million vinyl discs were sold, and the number has increased annually since 2006.[120] Vinyl sales continued to grow in 2017, accounting for 14% of all physical disk sales. The number one vinyl disc sold was the reissue of the Sgt. Pepper's Lonely Hearts Club Band of The Beatles. [121] According to the mid-year report of the RIAA in 2020, the revenues of phonograph records exceeded those of compact discs for the first time since the 1980s[122]. Countries 2007 2008 2009 2010 2011 2012 Global Trade Value US\$ (SP & LP) \$55m \$66m \$89m \$116m[123] Australia (SP & LP) 10,000 17.996[124] 10,000 17.996[127] 21, 623 77,934[128] Germany (SP > 6317700,000 (Only LP) [130] [131] 1,000,000 (Only LP) Finland (SP & LP) 10,301[132] 13,688[133] 15,747[134] 27,515[134]135] 54,970[136] 47,811[137] Hungary (LP) 2.974[138] 2,923[139] 3.763[140] 1.87914 [1]à ¢ â, ¬ "103,000 105,000 [145] Espaà ± a (LP): 40,000 106,000 [146] 97,000 141,000 [147] 135,000 [148] Sweden (LP) 11,000 [149] 22,000 [149] 36,000 [149] 36,000 [148] Espaà ± a (LP): 40,000 106,000 [146] 97,000 141,000 [147] 135,000 [148] Sweden (LP) 11,000 [149] 22,000 [149] 36,000 [149] 36,000 [148] Espaà ± a (LP): 40,000 106,000 [146] 97,000 141,000 [147] 135,000 [148] Espaà ± a (LP): 40,000 106,000 [148] Espaà ± a (LP): 40,000 [148] Espa [149] 70,671 [149] 108,883 [149] 173,124 [149] United Kingdom (SP & LP) 1,843,000 205,000 740,000 205,000 740,000 205,000 740,000 205,000 [151] United States (LP) 988,000 [152] 2,500,000 [153] 2,800,000 [153] 3,900,000 [155] 3,900,000 [155] 3,900,000 [155] 3,900,000 [155] 4,600,000 [155] 4,600,000 [156] Australian unique figures are estimated For 2007, 2008 and 2009. Actually, the German figures are considered "much higher" due to the most small stores and online communities in Germany, without using scanner box records. [117] A RÅ © Aleman Cord pressed company stated that they only produce 2 million pounds each year. [157] Actually, US figures are considered much higher, with an owner of a record store, in a New York Times article, estimated that Nielson SoundScan only tracks "around 15 percent" of total sales Due to bar codes, concluding that sales Due figures. [162] In 2012, vinyl sales increased with 59% from the figures of 2011. [163] In New Zealand, the independent registry stores in Auckland reported a five-time increase in Vinyl sales of 2007 A 2011. [164] In France, SNEP said LP's sales were 200,000 in 2008, however, independent registry labels said general sales were probably 1 million. [165] In the United States, 67% of all vinyl album sales in 2012 were sold in independent music stores. [166] Vinyl revenues were at the lowest point of \$16 million is higher than the 2000 figure of \$109 million, but it is still lower than the figures of 1997, 1998 and 1999 which were between \$ 150 and \$170 million. [123] 2012 Vinyl LP Charts # [151] US TOP 10 UK Top 10 No. Album MUMFORD & AMP; Sons Lonerism Tame Impala 6 Bloom Beach House 8 Boys & Girls Alabama Shakes an Awesome Wave Alt-J 9 21 Adele Go-Go Boots Drive-by Truckers 10 Bon Niver Bon iiver The Wall Pink Floyd Less Common Recording Formats Vinylvideo Vinylvideo is a format to store a black and white video of low resolution on a vinyl record along with the coded audio. [167] [169] Also see Disco LP Conservation and Restoration of Discs Vinyls The New Face of Vinyl: Youth's Digital Devolution (Photo Document) Phonograph Store Day Recording and Reproduction Unusual types of graphics Capitance Electronic Disc (CED) Notes ^ A catalog Published in 1911 by Barnes & AMP; Mullins, London musical interpretation distributors, illustrates examples in 10 inches and 12 sizes references ^ is almost final for vinyl: Disc manufacturers are overflowed in the US file. 2013-01-16 in the one Wayback Quina. Kitchener â € "Waterloo Record â €" Kitchener, Ont., January 9, 1991. ^ "Millennials pushes the sales of RA © Cord 2015 to 26 years high in the United States". NME.com. Archived from the original on 2015-12-26. ^ "Vinyl Sales Pass 1M for the first time this century." United Kingdom. Filed from the original on 2015-12-26. ^ "Vinyl Sales Pass 1M for the first time this century." Wayback machine. ^ Do not call it Vinyl Cutting. 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Recovered 2008-04-09.CS1 KINGDOM: Copy As a title (link) ^ Jacques Chailley - 40,000 Seniors: Man in «El 21 de marzo de 1925, Alfred Cortot realizó para la Victor Talking Machine Co., de Camden, Nueva Jersey, la primera grabación clásica que empleó una nueva técnica, gracias a la cual el gramófono desempeñarÃa un papel importante en la vida musical: eléctrico...» â Wanamaker (1926-01-16). Anuncio de Wanamaker (1926-01-16). Anuncio de Wanamaker (1926-01-16). Anuncio de Wanamaker (1926-01-16). The New York Times, 23 de febrero de 1930, p. 118 â The New York Times (1925-10-07). «New Music Machine Emociona a todos los oyentes en la primera prueba aquÃ.» Archivado desde el original el 26 de junio de 2016. 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Este compander existe en dos versiones con nombres idénticos per ligeramente diferentes; sólo una de ellas tiene una configuración de «disco» dedicada, la otra en su lugar tiene una configuración adicional para combinar filtrado subsónico con MPX. En este modelo, los discos de vinilo codificados High-Com II tienen que reproducirse a través de la configuración de «Rec» de una bandeja de cinta conectada.) â The Stillness of Dawn â High-Com II Demonstration Record (A ediciA3n limitada non-for-sale HighA¢AACom II codificado disco de vinilo audiA3filo y folleto correspondiente. Este LP tambiA©n contiene 400 Hz, 0 dB, 200 calibration tones). Nakamichi, 1979. NAK-100. List of topics: Side A: Hungarian Philharmonic (Zoltan Rozsnyai): 1 Bizet (Prelude Carmen) [2:30] 2. Berlioz (RákÃ3czi Marcha de la Condenación de Fausto) 3. RIMSKY-KORSAKOV (MLADA nobles procession) [4:55] 3. Brahms (Hungarian Dance No. 5) [4:30] 4. 400 hz calibration tone. [1:00], Side B: S.M.A. Sextet (Sherman Martin Austin): 1. Prints (John Coltrane) [5:00] 2. MIMOSA (Dennis Irwin) [5:52] 3. Poem of Little B (Bobby Hutcherson) [3:12] 4. 400 ° Hz Tone Calibration [1:00]. [†日本語] Sleeve Quotes: [†日本語] Thousands of hours of man were spent listening, adjusting, optimizing: until the keys sound the cries without mutilated transients, until the low travels sound like violent bass without harmonic distortion, until the triangles sound magic and crispy without breathing. The result is of high quality II, the best two-band noise reduction system in the world. [†日本語] High-CI II is the first audiophile noise reduction system that achieves professional quality. [a€ Δ] Listen especially for the dramatic reduction in surface noise in this high quality encoded record II. There is no residual siseo; ticks, Pops and Crackles that mark conventional disks are absent. That's the rotating platform. Noisy passages emerge with unprecedented clarity, as they should not register as high as distortion, producing a level. [â€] Among the programs, there is total silence. [â€] We also suggest that you listen closely to the sounds of "breathing" and noise pumping. This common fault of noise reduction systems has been removed high: COM II. I also listen to the remarkable high-CI capacity to accurately preserve the musical transients. They are neither silent nor exaggerated nor nervous as with other companions. This precision of reproduction, in all types of music, in all frequencies, and at all levels, is what distinguishes Alto-CI II from other noise reduction systems. [â€]. Unlike simple companions, the high COM II is optimized in a wayfor signals for minimum distortion. This sophisticated technique assumes maximum. maximum. "German's 2017-10-19.) "cx discs: better, worse & the Technique." 36 no. 5 berlin: veb verg technik [de.] pp. 311-313 issn 0033-7900. (3 pages) (nb. includes a description of the uc compander system.) ^ a b milde, helmut (1987.) written in dresden, germany. "All UC-Kompandersystem" (pdf.) radio fernsehen elektronik (rfe) (in German.) vol. 36 no. 9 berlin, germany: veb verg technik [of.] pp. 592-595 issn 0033-7900. Archived from the original on 2021-05-05. (4 pages) (nb. includes a detailed description of the features of the uc system and a reference scheme developed by milde, similar to the circuits used in the HMK-PA2223 ziphone. According to the author later he also developed an improved version using more modern cis.) ^ a b wonneberg, frank (2000.) vinyl lexikon - wahrheit und legende der schallplatte - fachbegriffe, sammlerlatein und praxistips (in German) lexikon imprintg. isbn das UC-Kompandersystem (compatible university) nutzt die möglichkeit durch den einsatz sogenannter logarithmierer, den verstärkungsvorgang fließend zu gestalten und ein abruptes umschalten bei niedrigen signalpegeln zu veriden. durch einen sich kontinuierlich wandelnden kompressionsgrad von 5:3 (0 db) bis 1:1Achieves an effective interference suppression of 10 dB. The expansion takes place in reverse. Even without the use of a corresponding UC expander, the "flowing" process in and out processes in their homogeneity and also the spatial imaging of the sound recording remain largely preserved. The profitable use of the UC compander process presents the user with a hardly solvable problem, since the economic framework conditions and the central planning of the device development in the GDR undermined the production of a series product. Ultimately, only a few laboratory samples exist in the hands of the developers involved in the process failed due to the extensive digitization of home playback already carried out internationally by the industry. In the years 1983 to 1990 VEB Deutsche Schallplatten published more than 500 different UC-coded records of the brands Eterna [de] and Amiga. All correspondingly recorded records bear a U in the mirror of the outlet groove in addition to the matrix engraving. On an external, clearly visible marking was made, in the sense of the excellent compatible head ^ a b MÃ1/4ller, Claus (2018). Meinhardt, Käthe (ed.). "UC-Expander" (in German). Archivado desde el original el 2021-05-05. p. 4: [...] In the 1980s in the GDR many very good recordings of classical music were released by VEB Deutsche Schallplatten under the label ETERNA [de]. These records were cut, not as usual, in lacquer film but directly into a metal disc (DMM - Direct Metal Mastering). This saved two intermediate copies in the production process, which not only went faster, but also led to a considerably better quality. Therefore, when cutting the plate, turn it silently a little more Strong and noise are correspondingly silent. If you use the reverse procedure when reproducing the reverse procedure with the silent and will not distort the noisy places and use less. All this It happened very carefully that the plate could also be satisfied even without expansion when playing. Luckily, because there was only a revolving plaque anyway, which made a corresponding circuit and that was very expensive. Probably for this reason, it has renounced to a widely visible marking of the plates taken with this procedure. Only in the engraving between the output grooves can be recognized in the u the use of the compressor ["] The current program meets the task of a UC expander, with which you can edit a digitized record recording in WAV format, finally, to enjoy the sound you bought at that moment. Until then, there is still a difficulty. To correctly adjust the program, use a record that is recorded by a reference bar, just like the case with the Turntable the test plates. [Å ¢ â, ¬.] (NB Describe an UC expander software implementation as a "UCXPander.exe" program for Microsoft Windows. Then displays an image of the "U" engraving in the silent interior slot indicated by the discs of Vinyl coded from UC.) ^ Seiffert, Miguel; Renz, Martin (Eds.). "Ziphona HMK-PA2223". HiFi Museum. Archived from UC.) the original on 2021-05-06. Recovered 2021-05-06. [4] [5] [6] [7] [8] (NB has images of a Fonotechnology of VEB PIRNA / ZitTUIT Ziphona HMK-PA2223, a rotating platform direct drive of tangential arm with an incorporated UC expander, with the front screen that a Logo "UC" (for "Universal Understanding"). ^ "Boletín E Estandards for Stereophonic discs." Aardvark Mastering. RIAA. 1963-10-16. Archived from the original on 15 September 2014. Checked 2014-11-10. ↑ "Little Wonder Records, Bubble Books, Emerson, Victor, Harper, Columbia, Waterson, Berlin and Snyder". Littlewonder Records, Bubble Books, Emerson, Victor, Harper, Columbia, Waterson, Berlin and Snyder". Littlewonder Records. Record Catalog 1950 ^ "Supplement No. 2 to NAB (NARTB) Engineering Handbook; NARTB Recording and Reproduction Standards" (PDF). 1953. ^ Columbia record catalog Aug 1949 ^ The Fabulous Victrola 45 Phil Vourtsis ^ Indiana State Museum document no. 71.2010.098,0001 ^ "The curious history of Bhutan's mailing stamps that can be reproduced." 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Mest Såfå¥ ld i åf Å¥ r Åfå¤R David Bowies Skiva Black-Star. Andra Populå¤ra Artister Åfå¤r Beatles, LED Zeppelin Och Adele. "Ã ¢ â, ¬" or in English: "Más and more comprise vinyl records. The tendency to buy vinyl discs continues. Since 2006, the global sale increased from approximately 3.1 million records sold to 31.5 million in 2015. Despite this, it is still? A small part of the sale of total cord. In Sweden, it was 384,000 vinyl discs sold last year (= 2015) compared to the records of 3,342,000 cd. artists who sell most of the older artists and records (Commentary - Swedish Mal in original text is reflected and translated) most are sold in Year (= 2016) was the last record of David Bowie, Black-Star. Other popular artists are the Beatles, LED Zeppelin and Adele "(There is a screenshot of the teletext page and it can be loaded, if allowed in common and, if requested). ^" End of Year Report of American Music 2017 ". Nielsen. 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Welch El El ElPhonograph by Roland Gelatt, published by Cassell & Company, 1954 rev. 1977 ISBN 0-304-29904-9 Where have all the good times gone?: The promotion and fall of the Louis Barfe registry industry. Pressing Ellingham's LP Record, Niel, published in 1 Bruach Lane, PH16 5DG, Scotland. Sound recordings by Peter Copeland published in 1991 by the British Library ISBN 0-7123-0225-5. Vinyl: A story of Richard Osborne's analog log. Ashgate, 2012. ISBN 978-1-4094-4027-7. "A Record Changer and Record of Complementary Design" by B. H. Carson, A. D. Burt, and H. I. Reiskind, RCA Review, June 1949 "Recording Technology History: Revised Notes July 6. 2005, by Steven Schoenherr", University of San Diego (archivado 2010) External links Wikimedia Commons has media related to Gramophone records. Playback fitting for 78 rpm shellacs and first LPs (EQ curves, record label index): Audacity Wiki Manufacture and production of shellac disks. Educational video, 1942. Reproduction of 78 rpm records including matching data for different brands of 78 and LPs. The Secret Society of Lathe Trolls, a site dedicated to all aspects of the development of Gramophone records: Audacity Tutorial Real list of vinyl premitive plants: vinyl-pressing-plants.com Retrieved from " limitid=1062718105#78 rpm disc indexp.org/index. Classic FM is is one of the United Kingdom. It broadcasts classical music in FM, DAB digital radio, Freeview, satellite, cable ... 06 組曲(惑星)より(木星ジュピター) GUSTAV HOLST: "Jupiter, the Bringer of Jollity" from The Planets. Holiday Pops. Premiered December 11, 2021. Artists & Details View Details John Morris Russell, conductor Aubrey Logan, vocalist. Joy to the world! Cincinnati's beloved holiday tradition returns with music, warmth, laughter and seasonal inspiration for ... This is Page 1 of Onepunch Man 140, click or swipe the image to go to Chapter 141 of the manga. Dec 23, 2016 · Jupiter, the Bringer of Jollity. Gustav Holst. Play track BADINERIE FROM SUITE No.2. Johann Sebastian Bach. Featured On. Play album Classical Best Of. Ludwig van Beethoven. 125,202 listeners. 50 more albums featuring this track Don't want to see ads? Upgrade Now. Similar Tracks. Violin Concerto In D Op. 61 Part 3 ... Nach Venus schrieb er zunächst Jupiter, the Bringer of Jollity, der mit seinen anfänglichen Echos des Jahrmarkts aus Petruschka eine wundervoll ausgelassene Atmosphäre besitzt. Daran schließt sich eine Melodie im Stil des nobilmente -Motivs aus Elgars zweiter Sinfonie an, die er 1921 unter dem Namen Thaxted auch für das Lied I Vow to Thee ... Nach Venus schrieb er zunächst Jupiter, the Bringer of Jollity, der mit seinen anfänglichen Echos des Jahrmarkts aus Petruschka eine wundervoll ausgelassene Atmosphäre besitzt. Daran schließt sich eine Melodie im Stil des nobilmente -Motivs aus Elgars zweiter Sinfonie an, die er 1921 unter dem Namen Thaxted auch für das Lied I Vow to Thee ... Dec 28, 2021 · Jupiter-Bringer of Jollity from "The Planets" by Holst (arr. by Leidig) For more information, call the Great Falls Symphony No. 41 in C Major, K. 551 "Jupiter": I. Allegro vivace (11:30) 54. Gloria in D Major, RV 589: I. Gloria in excelsis (02:22) 55. Gianni Schicchi: O mio babbino caro (02:16) 56. Boléro, M. 81 (15:33) 57. Pavane pour une infante défunte, M. 19 (Pavane for a Dead Princess) (06:56) 58. This is Page 1 of Onepunch Man 1, click or swipe the image to go to Chapter 2 of the manga. 4. Jupiter, the Bringer of Jollity. As the round-faced cheery uncle of all the planets, and king of the gods, Jupiter is impressive and majestic. The swelling brass and slow waltzing strings are met with moments of poignant beauty in the glorious tune now known as 'I Vow to Thee My Country'. Dec 28, 2021 · Jupiter-Bringer of Jollity from "The Planets" by Holst (arr. by Leidig) For more information, call the Great Falls Symphony at 406-453-4102, or click here to visit the website

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