

RESUMÉ (May 2009) OF ACADEMIC WORK ON MUSICAL TOPICS

MARK LINDLEY

<lindley@boun.edu.tr>, <mirabene@yahoo.com>

Editorial positions held:

Editorial Board, *Journal of Music Theory*

Board of Advisors, *Performance Practice Review*

Executive Committee (editor in charge of articles on musical instruments),
The New Grove Dictionary of Music and Musicians (20 vols., London, 1980)

Teaching experience and topics in the last 25 years:

Visiting Professor, Bo aziçi University, Istanbul, 2002-03

history of tonal structures in Western music

Visiting Professor, Yildiz Technical University, Istanbul, 2002-03
analysis of Western music; introduction to musicology

Visiting Professor, Istanbul Technical University, 2001-02
Western music theory (Formenlehre, harmony, Schenkerian analysis, pitch-set transformations)

John Betts Fellow, Oxford University, 1991
Renaissance and Baroque organ-playing and tuning techniques

Lecturer, Chinese University of Hong Kong, 1985-88
history of Western music; harmony and counterpoint; style in performance; harpsichord; Baroque violin

Lehrbeauftragter, Universität Regensburg, 1984-85
Historical relations between music theory and the exact sciences

Invited papers:

“Modulation, Tonartencharakteristik und historische Stimmungen – einige Beispiele von Bach, Beethoven und Chopin”
(Deutsche Gesellschaft für Musiktheorie, Munich, 2002)

“Mirabehn and Beethoven”
(Gandhi Darshan Samiti, New Delhi, 1997)

“Das Clavichord im 15ten Jahrhundert”

(Österreichischer Gesellschaft für Musikwissenschaft, 1996)

“Die Tonarten in Beethovens Opus 34”
(Staatliches Institut für Musikforschung, Berlin, 1996)

“Perspectives on music, East and West”
(Tyagaraj Festival, Vijayawada, 1995)

“Was war für J. S. Bach eine wohl temperierte Orgel?”
(Internationales Musikinstrumentenbau Symposium, Institut für Aufführungspraxis Michaelstein, 1994)

“Changes of taste in French Baroque tuning”
(Midwestern Historical Keyboard Society, 1994)

“Eine ungewöhnliche algebraische Struktur zur Entwicklung von Tonleitermodellen”
(Mathematisches Institut der Universität Köln, 1990)

“Francescantonio Vallotti (1697-1780), ‘the greatest of the Italian harmonists’”
(American Musicological Society, Southern Chapter, 1990)

“Effects of the original fingering and ornamentation upon
phrasing, articulation and tempo in Bach's fugue BWV 870a.ii”
(Southeastern Historical Keyboard Society, 1990)

“Renaissance theory of tempered tuning as an historical proving ground
for reconciling mathematical coherence with physical approximation”
(Warburg Institute, 1987)

“Unequal temperament in the high Baroque: French vs German styles”
and

“Early German organ fingering and hand positions: 1525, 1625, 1725”
(International Congress of Organists, Cambridge, 1987)

“‘Composizione’ come termine musicale, un'indagine storica”
(Istituto di Storia della Musica, Università di Palermo, 1987)

“Problemi di accordatura al tempo di Schütz”
(Internationale Heinrich Schütz Gesellschaft, Urbino, 1985)

“Die Entwicklung mitteltöniger Stimmungssysteme zwischen 1480 und 1620”
(Internationales Heinrich-Schütz Fest, Bremen, 1984)

“Spanning the two cultures 1550-1750: Scientists and humanists
seeking a quantitative account of contemporary musical scales”
(Acoustical Society of America, Minneapolis, 1984)

“Leonhard Euler als Musiktheoretiker”
and
“Der Tartini-Schüler Michele Stratico”
(Gesellschaft für Musikforschung, Bayreuth, 1981)

“Stratikova teorija ciste intonacije”

(Simposij o Josipu Mikovilu Stratiku, Osor, 1980)

“Artusi, Monteverdi and equal temperament”
(Institute of Advanced Musical Studies, University of London, 1980)

“Lutes, viols and temperaments”
(Lute Society, Viola da Gamba Society, London, 1977)

“Pythagorean intonation and the rise of the triad”
(Royal Musical Association, London, 1976)

Some other papers delivered:

“The new Stanford eclectic tunings”
(with R. Bates and K. Marshall; American Musicological Society, Oakland, 1990)

“J. S. Bach's tuning”
(American Musicological Society, Society for Music Theory, Vancouver, 1985)

“Bachs Stimmung des Cembalos”
(Gesellschaft für Musikforschung, Stuttgart, 1985)

“Early 18th-century keyboard techniques”
(Galpin Society, American Musical Instrument Society, Boston, 1985)

“Euler's music theory”
(Society for Music Theory, Philadelphia, 1984)

“Notes on the Cento Partite”
(Frescobaldi Symposium, Boston Early Music Festival, 1983)

“The role of the thumb and wrist in early keyboard techniques”
(American Musicological Society, Louisville, 1983)

“Bach's harpsichord tuning”
(American Musicological Society, California Chapters, 1979)

“*Instrumenta perfecta* and the monochord of Ramis de Pareja”
(American Musicological Society, Southeast Chapter, 1979)

“Luis Milán and meantone temperament”

(American Musicological Society, Midwest Chapter, 1977)

“The well-tempered clavecin: Chambonnières to D'Anglebert”

(American Musicological Society, Washington DC, 1976)

“Pythagorean intonation and the rise of the triad”
(American Musicological Society, Los Angeles, 1975)

“Elastic temperaments in 18th-century keyboard music”
(American Musicological Society, Washington DC, 1974)

“The musical doughnut” (with D. E. Hall)
(American Association of Physics Teachers, Chicago, 1974)

“Mersenne on keyboard tuning”
(American Musicological Society, Mid-Atlantic Chapter, 1973)

“Portrayals of character in 17th-century Italian painting and music-drama”
(Metropolitan Museum of Art, New York, 1969)

Guest lectures and seminars (partial list):

Bilkent University, Ankara, 2008
University of Turku, 2008, 2006, 2002, 2001, 1999
Yildiz Technical University, Istanbul, 2008, 2002
Ohio State University, 2008, 1993
India International Center, 2007
University of Heidelberg, 2006, 1997
Ninasam, Karnataka, 2005, 1998
German School, Istanbul, 2004
Borusan Cultural Center, Istanbul, 2003
Mimar Sinan University, Istanbul, 2003
Italian Cultural Center, Istanbul, 2003
Bilgi University, Istanbul, 2002
University of Jyväskylä, 2002
Istanbul Academy University, 2001, 2000, 1999

Hochschule für Musik und Theater, Munich, 2000
University of Tampere, 2000
University of Uppsala, 2000, 1999
College of Fine Arts, Bangalore, 1999
Janáček Academy of Musical Studies, Brno, 1999, 1997
University of Iowa, 1998, 1979
Felix Mendelssohn-Bartholdy Konservatorium, Leipzig, 1997
Moscow State Conservatoire, 1997
Delhi Music Society, 1997
University of Leipzig, 1996
University of Vienna, 1996
University of Siena, 1996
University of Bonn, 1996
Schola Cantorum Basiliensis, 1996, 1994, 1987, 1977
Hochschule für Musik und Darstellende Kunst, Vienna, 1995
Telugu University, Hyderabad, 1995
Musikhochschule, Cologne, 1995
University of Bratislava, 1995
University of Madras, 1995
University of Cologne, 1995, 1990

Associazione Clavicembalistica Bolognese, 1994
University of Pittsburgh, 1994
University of Utrecht, 1994
University of Munich, 1994
University of Erlangen-Nuremberg, 1994, 1993
Akademie für Alte Musik, Bremen, 1994, 1993
Harvard University, 1994, 1982, 1979, 1977
University of Hamburg, 1994, 1993
Boston University, 1994, 1989
Hochschule für Musik und Theater, Hamburg 1992
Southeastern Historical Keyboard Assn., 1992
University of Southampton, 1992
Hochs Conservatorium, Frankfurt, 1992, 1991
American Guild of Organists, 1991, 1984
University of Tübingen, 1991
Claremont Graduate School, 1990
University of Washington, 1990
Columbia University, 1990
Societ₁ Italiana del Flauto Dolce, 1990, 1986, 1980

Case Western Reserve University, 1990, 1977
Eastman School of Music, 1990, 1989
Stanford University, 1990, 1989
State University of New York, Buffalo, 1989
University of British Columbia, 1989
Soochow University, Taipei, 1989
Brigham Young University, 1989
Hong Kong Mathematical Society, 1988
Scuola di Paleografia e Filologia Musicale, Cremona, 1987
Scuola Internazionale di Liuter_Σa, Cremona, 1987

University of Padua, 1987
Royal College of Music, London, 1987, 1980
University of Rome, 1987, 1981
Hong Kong Academy for Performing Arts, 1986
Aston Magna Academy, 1985, 1982, 1979
Dartington College of Arts, 1985, 1984
New England Conservatory, 1984
Museum of Fine Arts, Boston, 1983
Loosemore Centre for Organ and Early Music, 1981, 1976
Staatliches Institut für Musikforschung, Berlin, 1980
Conservatory of Parma, 1980
University of California, Berkeley, 1979
Conservatory of Padua, 1979
Macalester College Harpsichord Symposium, 1979, 1978
Oberlin Conservatory, 1979, 1978
Duke University, 1978
Juilliard School of Music, 1977
Yale University, 1977, 1975
University of Nottingham, 1976
University of London, 1976
University of Oxford, 1976
University of Wisconsin, 1975

University of Chicago, 1975
Smithsonian Institution, 1974
Peabody Institute, 1974

Publications:

“Stevin, Simon”

(in *Die Musik in Geschichte und Gegenwart*, 2nd edition, Supplement, 2008)

Beethoven's Opus 34. Genesis, Structure, Performance /

Beethovens Opus 34. Entstehung, Gestalt, Darbietung (with K.-J. Sachs, K. Restle and D. Polan; bilingual book and CD recording, commissioned by the German Staatliches Institut für Musikforschung; Schott, 2007)

“Bach-style keyboard tuning” (with Ibo Ortgies)

(*Early Music*, November 2006)

“Tuning and temperament” and some shorter, related articles

(in Douglas Earl Bush and Richard Kassel, ed., *The Organ : An Encyclopedia*, Routledge, 2006)

“Euphony in Dufay : harmonic 3rds and 6ths with explicit sharps in the early songs” (with Graham Boone)

(2004 *Jahrbuch des Staatlichen Instituts für Musikforschung*, Berlin)

“Nachwort/Afterword” (bilingual) to a facsimile edition of Andrea Werckmeister, *Musicalische Temperatur*

(*Schriftenreihe zur Mitteldeutschen Musikgeschichte*, inaugural volume, 2001)

“Afterword” to, and editing of, Mirabehn, *Beethoven's Mystical Vision*

(with a foreward by Yehudi Menuhin; Sarvodaya Illakkiya Pannai, Madurai 1999)

“A systematic approach to chromaticism”

(*Systematische Musikwissenschaft/Systematic Musicology/Musicologie Systematique 2*)

“Fingerings”, “Hildebrandt, Zacharias”, “Sorge, Georg Andreas”, “Temperaments”, etc.

(in Malcolm Boyd, ed., *J. S. Bach*, Oxford Composer Companion, 1999)

“A quest for Bach's ideal style of organ temperament”

(in *Stimmungen im 17. und 18. Jahrhundert...*, *Michaelsteiner Konferenzberichte 52*, 1997;

Slovakian translation, “Hladanie Bachovho idealneho stylu ladenia organu,” in *Slovenská Hudba* 21/3)

“Some Handelian fingerings”

(*Göttinger Händel Beiträge* 6)

“Zarlino's 2/7-comma meantone temperament”

(in Malcolm Cole and John Koegel, ed., *Music in Performance and Society.*

Essays in Honor of Roland Jackson, Harmonie Park Press, 1997)

“Enige herziene neo-barokstemmigen”

(*Het Orgel* 90)

“Renaissance keyboard fingerings”

(in J. Kite-Powell, ed., *A Practical Guide to Historical Performance: the Renaissance*, G. Schirmer, 1994)

“Some thoughts concerning the effects of tuning on selected musical works (from Landini to Bach)”

(*Performance Practice Review* 9; see <http://ccdlibraries.claremont.edu/col/ppr/>)

Mathematical Models of Musical Scales : A New Approach (with R. Turner-Smith)
(Verlag für Systematische Musikwissenschaft, 1993)

“Tuning Renaissance and Baroque keyboard instruments: some guidelines”
(*Performance Practice Review* 7; see <http://ccdl.libraries.claremont.edu/col/ppr/>)

Temperaments : A Brief Survey
(Bate Collection Handbook, Oxford University, 1993)

Ars Ludendi : Early German Keyboard Fingerings
Frühe deutsche Orgel- und Klavierfingersätze
(bilingual; Tre Fontane, 1993)

Early Keyboard Fingerings : A Comprehensive Guide (with M. Boxall)
(Schott, 1992; includes the second edition of our 1982 anthology)

“The Stanford eclectic tunings” (with R. Bates and K. Marshall)
(*Performance Practice Review* 5; see <http://ccdl.libraries.claremont.edu/col/ppr/>)

“Une approche algébrique des modèles mathématiques d'échelle musicale”

(with R. Turner-Smith; in *Analyse Musicale* 22; English version published at
<http://www.societymusictheory.org/mto/issues/mto.93.0.3/mto.93.0.3.lindley.art>)

“A new approach to mathematical models of scales” (with R. Turner-Smith)
(*Indiana Theory Review* 10)

“Early English keyboard fingerings”
(*Basler Jahrbuch für Historische Musikpraxis* 12)

“Grosvenor Chapel and the 18th-century English organ” (with W. Drake)
(*BIOS Journal* 15)

“La tecnica degli strumenti da tasto nel '500 e nel primo '600”
(*Musica Antica* 1/ii)

“An historical survey of meantone temperaments to 1620”
(*Early Keyboard Journal* 8)

“Helene Fourment as St. Cecilia playing the virginals”

(*RldIM Newsletter* 15)

“Keyboard fingerings and articulation”
and

“Tuning and intonation”
(*Performance Practice*, Grove Handbook Series)

Geschichte der Musiktheorie, vi : Hören, Messen und Rechnen in der Frühen Neuzeit (with C. Dahlhaus et al.)
(Wissenschaftliche Buchgesellschaft, Darmstadt 1987)

“Early fingerings: some editing problems and some new readings for J. S. Bach and John Bull”

(*Early Music* 17)

“A suggested improvement to the Fisk organ at Stanford”

(*Performance Practice Review* 1; see <http://ccdlibraries.claremont.edu/col/ppr/>)

“Heinrich Schütz: intonazione della scala e struttura tonale”

(Part 1 in *Il Flauto Dolce* 14-15; Part 2 in *Recercare* 1)

“«Composizione» come termine musicale, un'indagine storica”

(*Musica/Realtà* 20)

“A = 415 and unequal temperaments”

(*FoMRHI Quarterly* 49)

“An exceptional G-sharp in Milan”

(*FoMRHI Quarterly* 42)

“The organ at St. John's Church, Bridgetown” (with W. Drake)

(*The Organ Yearbook* 16)

“Bachs Stimmung des Klaviers”

(*Kongressbericht Stuttgart 1985*;

Dutch translation, “J. S. Bach's klavierstemming”, in *Het Orgel* 81;

English version, “J. S. Bach's tuning”, in *The Musical Times* 126)

“Keyboard technique and articulation: evidence for the performance practices of Bach, Handel and Scarlatti”

(in P. Williams, ed., *Bach, Handel and Scarlatti: Tercentenary Essays*, Cambridge University Press, 1985; Italian translation, “Tecnica della tastiera...”, *Nuova Rivista Musicale Italiana* 19)

“Early keyboard techniques: a selected bibliography”

(*The English Harpsichord Magazine* 3)

“More on Denis Gaultier, Söhne, Zarlino et al.”

(*FoMRHI Quarterly* 39)

Lutes, Viols and Temperaments

(Cambridge University Press, 1984;

German translation, *Lauten, Gamben und Stimmungen*, Tre Fontane, 1990)

Il Clavicembalo (with E. Fadini et al.)

(Società Italiana di Musicologia; EDT, 1984)

“Ammerbach's 1583 exercises”

(*The English Harpsichord Magazine* 3 and *The Courant* 2;

Chinese translation published 1990 by the Chinese University of Hong Kong)

“Chromatic systems (or non-systems) from Vicentino to Monteverdi”
(*Early Music History* 2)

Early Keyboard Fingerings : An Anthology / Klaviermusik Alter Meister mit Originalen Fingersätzen
(with M. Boxall; Schott, 1982; 2nd edition, 1992)

“Preface to a graduate course in history of music theory”
(*College Music Symposium* 23)

“Marx ed Engels sulla musica”
(*Musica/Realtà* 1; German translation in *Aufklärung und Kritik* 2/1997)

“An introduction to Alessandro Scarlatti's Toccata prima”
(*Early Music* 10)

“Leonhard Euler als Musiktheoretiker”
and
“Der Tartini-Schüler Michele Straticò”
(*Kongressbericht Bayreuth* 1981)

“Ganassi on fretting”
(*The Courant* 1)

“La «pratica ben regolata» di Francescantonio Vallotti”
(*Rivista Italiana di Musicologia* 15)

“Composition”, “Interval”, “Temperaments”, “Tuning”, “Just intonation”, “Pythagorean intonation”, “Mean tone temperament”, “Equal temperament”, “Well tempered clavier” etc. (*The New Grove Dictionary of Music and Musicians*, 1980; all but the first of these also in the 2nd edition (2001) and meanwhile in *The New Grove Dictionary of Musical Instruments*, 1984)

“Pythagorean intonation and the rise of the triad”
(*Royal Musical Association Research Chronicle* 16; see www.medieval.org/emfaq/harmony/pyth4.html)

“Mersenne on keyboard tuning”
(*Journal of Music Theory* 24)

“Luis Milán and meantone temperament”

(*Journal of the Lute Society of America* 11)

“15th-century evidence for meantone temperament”
(*Proceedings of the Royal Musical Association* 102)

“Authentic instruments, authentic playing”
(*The Musical Times* 118)

“Instructions for the clavier diversely tempered”
(*Early Music* 5; Japanese translation in a book edited by Seiichi Toukawa of which the title means “*Temperament and Intonation in Early Music*”, Shunjusha, Tokyo, 2001)

“Early 16th-century keyboard temperaments”
(*Musica Disciplina* 28)

Reviews, interviews and brief writings in: *Renaissance Quarterly*, *MIZ (Materialien und Informationen zur Zeit)*, *Music and Letters*, *Early Music*, *Music Library Association Notes*, *The Galpin Society Journal*, *Het Orgel*, *Ars Organi*, *Liuter*_Σ*a* and various American,

European and Asian newspapers

Translations:

Mauro Uberti, "Vocal techniques in Italy in the second half of the 16th century"
(*Early Music* 9)

Fausto Razzi, "Polyphony of the seconda prattica"
(*Early Music* 8)

Patrizio Barbieri, "Giordano Riccati on the diameters of strings and pipes"
(*Galpin Society Journal* 38)

Gerhard Söhne, "Lute design and the art of proportion"
(appended to *Lutes, Viols and Temperaments*)

Radio series (RTHK Radio 4, bilingual):

"Musical Perspectives" (thirteen-part series, 1986-87; Chinese translation: Andrew Kwong)

"The Lute" (three-part series, 1986; Chinese translation: Franklin Lei)

Occasional public music-making:

As choral conductor: Hong Kong Bach Choir, 1989; Bach Society Chorus, Harvard University, 1957-58

As *harpsichordist*: Hong Kong 1988-89 (with South China Baroque Ensemble) and 1987 (with Chiu Kwok-Wing, violin); Boston 1982; Pamparato 1980; St. Paul 1979; etc.

Work in progress:

A webpage (with recordings), for the German Staatliches Institut für Musikforschung,
on Bach's *Das Wohl-temperirte Clavier*

A Rudimentary Approach to the History of the Major and Minor Keys

(for the German Staatliches Institut für Musikforschung; also an abridged Turkish version: *Majör ve Minör Tonların Tarihi*)

"Twentieth-century Turkish 'Contemporary' Music"
(with Alper Maral)

An English version of Luigi Rovighi, *Problemi di prasse esecutiva barocca negli strumenti ad arco*

"Akustische und systematische Aspekte der chromatischen Skalen in der abendländischen Musik, 1400-1900"
(for *Systematische Musikwissenschaft. Festschrift Jobst Fricke*)

Brief articles for the Laaber *Handbuch der Musik der Renaissance*

Academic degrees:

- Ph.D. Columbia University, 1983
- M.A. Columbia University, 1977
- M.A. City University of New York, 1971
- M.S. Juilliard School of Music, 1962
- A.B. Harvard University, 1958

Reception of some of the books:

Hören, Messen und Rechnen in der Frühen Neuzeit:

“...Lindley verfolgt mit souveräner Kenntnis eine in der Wissenschaftsgeschichte übliche Methode, Geschichte als Folge von Lösungsversuchen zu einem Problem zu konstruieren. Seine Notenbeispiele, die vom Buxheimer Orgelbuch bis zu einer Sarabande von d’Anglebert reichen, zeigen, wie bestimmte kompositorische Wendungen die Grenzen der akustischen Verträglichkeit einer Stimmung offenbaren.” - *Neue Zeitschrift für Musik*

Mathematical Models of Musical Scales:

“...destined to become a classic in its field, from at least two perspectives: first, for its incisive dissection of the role of temperament in the theory of scales and for its equally incisive portrayal of the history of temperament in Western music; and second, for its treatment of mathematical statement both in precise analytical form for those of us fluent in the language and in a superb translation for those who are not.” - James F. Bell (Professor Emeritus, Johns Hopkins University; Lecturer on the Physics of Music, Peabody Conservatory of Music)

“...a major contribution to the theory of scales. Awesome in scope, it incorporates a provocative discussion of the special nature and function of mathematical models of music, a thorough study of historical and modern tuning systems, a theory of the relationships among these systems, and a wealth of supporting information. Solidly grounded in abstract algebra and nicely connected to contemporary music theory, Lindley and Turner-Smith's magnum opus is bound to command the continuing attention of all who value the conjunction between music and mathematics.” - John Clough (Slee Professor of Music Theory, State University of New York at Buffalo)

“...an exciting book which breaks new ground. It can be read with profit by both mathematicians and musicians, and the authors have gone to great lengths to provide the necessary background for both types of reader. Some of the mathematical tools are unusual - in particular, the uses of group theory and Cayley diagrams. Much of the treatment is historical, and the extensive musical examples range widely over several centuries.” - Robin J. Wilson (Senior Lecturer in Mathematics, The Open University)

Early Keyboard Fingerings, A Comprehensive Guide:

“A wonderful anthology and invaluable in the study of early keyboard music.” - David Craighead (Professor Emeritus of Organ, Eastman School of Music)

“Uniquely valuable, bridging the gap between rules and reality.” - Peter Sykes (Winner, Bodky Award, 1993)

“The commentary singles out what is distinctive about each composer's approach to fingering and then surveys the entire chronology, considering theorists' statements on fingerings as well as the numerous composers' examples. A valuable tutor.” -

Roland Jackson (Editor, *Performance Practice Review*)

“Outstanding - an invaluable resource to any performer or scholar wishing to study the fingerings indicated in the keyboard literature of earlier eras. The commentary on each of the pieces is especially valuable, as are the historical overview, the information on modern editions, and the perspectives offered on early fingerings and articulation.” - Douglas Bush (Editor, *The Organ: An Encyclopedia (Encyclopedia of Keyboard Instruments)*)

Some *JSTOR* listings

of contributions to and citations from twelve 20th-century musicological journals:

Title: Communications
Author: Mark Lindley
Source: *Notes*, 2nd Ser., Vol. 51, No. 3 (Mar., 1995), pp. 1172-3

Title: Correspondence
Author(s): Mark Lindley
Source: *The Galpin Society Journal*, Vol. 46 (Mar., 1993), pp. 219-220

Title: More on the Faenza Codex
Author: Mark Lindley
Source: *Early Music*, Vol. 21, No. 1 (Feb., 1993), pp. 172-173

Title: Early Fingering: Some Editing Problems and Some New Readings for J. S. Bach and John Bull
Author: Mark Lindley
Source: *Early Music*, Vol. 17, No. 3 (Aug., 1989), p. 479

Title: *The Structure of Recognizable Diatonic Tunings* (review)
Authors: Mark Lindley, Ronald Turner-Smith; author of work reviewed: Easley Blackwood
Source: *Music & Letters*, Vol. 70, No. 2 (May, 1989), pp. 238-240

Title: Early Fingering: Some Editing Problems and Some New Readings for J. S. Bach and John Bull
Author: Mark Lindley
Source: *Early Music*, Vol. 17, No. 1 (Feb., 1989), pp. 60-69

Title: *Geometry, Proportion and the Art of Lutherie* (review)
Authors: Mark Lindley, Ronald Turner-Smith; author of work reviewed: Kevin Coates
Source: *Music & Letters*, Vol. 68, No. 2 (Apr., 1987), pp. 173-176

Title: J. S. Bach's Tunings
Author: Mark Lindley
Source: *The Musical Times*, Vol. 126, No. 1714 (Dec., 1985), pp.721-726

Title: *Musicalische Temperatur* (review)
Author: Mark Lindley; authors of work reviewed: Andreas Werckmeister, Rudolf Rasch
Source: *The Galpin Society Journal*, Vol. 38 (Apr., 1985), pp. 160-163

Title: Giordano Riccati on the Diameters of Strings and Pipes
Author: Patrizio Barbieri; translator: Mark Lindley

- Source: *The Galpin Society Journal*, Vol. 38 (Apr., 1985), pp. 20-34
- Title: An Introduction to Alessandro Scarlatti's "Toccatà prima"
Author: Mark Lindley
Source: *Early Music*, Vol. 10, No. 3 (Jul., 1982), pp. 333-339
- Title: Chromatic Systems (Or Non-Systems) from Vicentino to Monteverdi:
a review of *Theories of Chromatic and Enharmonic Music in Late 16th-Century Italy*
Author: Mark Lindley; author of work reviewed: Karol Berger
Source: *Early Music History*, Vol. 2 (1982), pp. 377-404
- Title: Vocal Techniques in Italy in the Second Half of the 16th Century
Author: Mauro Uberti; translator: Mark Lindley
Source: *Early Music*, Vol. 9, No. 4 (Oct., 1981), pp. 486-495
- Title: Mersenne on Keyboard Tuning
Author: Mark Lindley
Source: *Journal of Music Theory*, Vol. 24, No. 2 (Autumn, 1980), pp. 166-203
- Title: Polyphony of the "Seconda Prattica": Performance Practice in Italian Vocal Music of the Mannerist Era
Author: Fausto Razzi; translator: Mark Lindley
Source: *Early Music*, Vol. 8, No. 3. (Jul., 1980), pp. 298-311
- Title: *Tuning the Historical Temperaments by Ear* (review)
Author: Mark Lindley; author of work reviewed: Owen Jorgensen
Source: *Early Music*, Vol. 6, No. 3 (Jul., 1978), p. 453
- Title: Authentic Instruments, Authentic Playing
Author: Mark Lindley
Source: *The Musical Times*, Vol. 118, No. 1610 (Apr., 1977), pp. 285+287-288
- Title: Instrument Restoration
Author: Mark Lindley
Source: *Early Music*, Vol. 5, No. 2 (Apr., 1977), p. 259
- Title: Instructions for the Clavier Diversely Tempered
Author: Mark Lindley
Source: *Early Music*, Vol. 5, No. 1 (Jan., 1977), pp. 18-23
- Title: Pioneering in Pamparato
Author(s): Mark Lindley
Source: *Early Music*, Vol. 5, No. 1 (Jan., 1977), p. 125
- Title: Fifteenth-Century Evidence for Meantone Temperament
Author: Mark Lindley
Source: *Proceedings of the Royal Musical Association*, Vol. 102 (1975-1976), pp. 37-51
- Title: *Stimmungen im 17. und 18. Jahrhundert* (review)
Author: Michael Talbot; editor of work reviewed: Monika Lustig
Source: *Music & Letters*, Vol. 79, No. 4 (Nov., 1998), pp. 593-596

- Title: *Lutes, Viols and Temperaments* (review)
Author: Cary Karp; author of work reviewed: Mark Lindley
Source: *The Galpin Society Journal*, Vol. 46 (Mar., 1993), pp. 178-180
- Title: *Performance Practice* (review)
Author: John Kmetz; editors of work reviewed: Howard Mayer Brown, Stanley Sadie
Source: *Notes*, 2nd Ser., Vol. 49, No. 2 (Dec., 1992), pp.626-628
- Title: *Performance Practice Review* (review)
Author: Karl Geiringer; editor of work reviewed: Roland Jackson
Source: *Notes*, 2nd Ser., Vol. 45, No. 4 (Jun., 1989), p. 757
- Title: *Bericht uber den musikwissenschaftlichen Kongress Bayreuth 1981* (review)
Author: Ewan West; editors of work reviewed: Christoph-Hellmut Mahling, Sigrid Wiesmann
Source: *Music & Letters*, Vol. 69, No. 2 (Apr., 1988), pp. 261-262
- Title: *Lutes, Viols and Temperaments* (review)
Author: Penelope Gouk; author of work reviewed: Mark Lindley
Source: *Music & Letters*, Vol. 67, No. 3 (Jul., 1986), pp. 313-316
- Title: *Bach, Handel, Scarlatti: Tercentenary Essays* (review)
Author: George J. Buelow; editor of work reviewed: Peter Williams
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