

**A bibliography originally taken from 'The stringing of Italian keyboard instruments c.1500 - c.1650',
PhD Thesis, Queen's University of Belfast, 1997.
Denzil Wraight**

Version dated 01.10.2024 (day-month-year)

This is an electronic, continuously-updated version of the bibliography in my PhD thesis, which is also my own working bibliography, and is, therefore, no longer identical with the PhD page format. The addition of new material and the removal of hard page returns mean that the page numbering of this file no longer conforms to the thesis. In addition, the inclusion of other bibliography means that the type of reference used in the thesis may no longer correspond exactly with this bibliography, e.g. 'Shortridge' in the thesis is now 'Shortridge 1960' in order to distinguish from 'Shortridge 1985'. 'Ripin 1973' is now 'Ripin 1973/1'. Furthermore, new entries include more information, such as the full name of the author; thus the style of entries is no longer consistent. Should you require the original version please contact me by email (current address at my website: www.denzilwraight.com/contact.htm).

It is intended for consultation with the aid of a PC. It was originally written in WordPerfect 5.1, but this online version has been converted to a pdf document.

From May 2021 an Arial typeface was used, and hyperlinks have been included where digitised versions are available on the internet. The Google versions usually contain OCR (Optical Character Recognition), which enables a CTRL + F (FIND) function when searching for content.

From 12.05.2002 onwards I have added new references using a slightly different style which often includes the full names of editors and the publishing house, since this is required by some styles of citation.

Spelling corrections to the manuscript version of my PhD thesis distributed by UMI have been implemented in this update without special reference here. Lothar Bemman kindly supplied several corrections, which have been implemented without further reference.

Undoubtedly there will be further spelling errors in this version, but the main aim of this publication is to present researchers with access to publications, not to wait until all errors have been eliminated.

(Note: An asterisk before an entry indicates that I have recently checked the original capitalisation in the citation, since I prefer to cite the original exactly as it appeared. Some journals require published titles to be re-cast in their house style.)

The stringing of Italian keyboard instruments c.1500-c.1650

Complete bibliography of works cited and consulted

The style of entries follows 'Notes to OUP Authors' (1990).

Periodicals: All volume numbers are in arabic numbers, regardless of original form. Parts of numbers are given since reference to bound volumes is greatly facilitated, especially when volume contents have not been bound by the printers! Absolute consistency with month or number reference is hard to achieve since the journals vary in style and also over the years. Journal abbreviations follow The New Grove Dictionary of Music and Musicians, (London, 1980). Commonly used abbreviations are:

AcM	Acta Musicologica
AMw	Archiv für Musikwissenschaft
Mf	Die Musikforschung
MQ	Musical Quarterly
GSJ	Galpin Society Journal
JAMS	Journal of the American Musicological Society
JMT	Journal of Music Theory
ZMw	Zeitschrift für Musikwissenschaft

Additional abbreviations used here are:

trans.	translated
ed.	editor (plural = edd.)
R/	reprinted, as facsimile (R/ before the publication date)
2/	second edition (2/ before the publication date)
et al	and others
MS	manuscript
FoMRHI	Fellowship of the Makers and Restorers of Historical Keyboard Instruments
JAMIS	Journal of the American Musical Instrument Society
EHM	English Harpsichord Magazine
EKJ	Early Keyboard Journal

Other journal names are written out in full. USA publications: less well known place names, or ambiguous ones, are followed by the state name in its normal postal abbreviation (e.g. LA = Louisiana).

Aanstad, O., 'Two unusual clavichords', GSJ 43 (1990), 147-150.

Aaron [sic.], Pietro, Thoscanello de la Musica Di Messer Pietro Aaron Fiorentino Canonico da Rimini (Venice, Bernardino e Mattheo de uitali [Vitali], 1523 [dated on last page]; Kassel, Bärenreiter R/1970).
<https://www.loc.gov/item/50044330/>

Aron, Piero, Toscanello in Musica Di Messer Piero Aron Fiorentino del Ordine Hierosolimitano et Canonico in Rimini (Venice, Bernardino e Mattheo de Vitali, 2/1529).
[https://commons.wikimedia.org/w/index.php?title=File:Pietro_Aaron_-_Toscanello_in_musica_\(1529\).djvu&page=7](https://commons.wikimedia.org/w/index.php?title=File:Pietro_Aaron_-_Toscanello_in_musica_(1529).djvu&page=7)

Aron [sic.], Pietro, Toscanello in Musica Di messer Pietro Aron Fiorentino del ordine Hierosolimitano & Canonico in Rimini (Venice, Marchio Seffa, 3/1539 [dated on last page])
https://books.google.de/books?id=xLpjAAAACAAJ&printsec=frontcover&hl=de&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false

Abbott, D. and Segerman, E., 1974 /1, 'Strings in the 16th and 17th centuries', GSJ 27 (1974), 48-73.

Abbott, D. and Segerman, E., 1974 /2, 'Strings in the 16th and 17th centuries', GSJ 27 (1974) (corrected copy, xerox typescript).

Abbott, D. and Segerman, E., 1976 /1, 'The geometric description and analysis of Instrument shapes', FoMRHI Quarterly no. 2 (1976), 7-13.

Abbott, D. and Segerman, E., 1976 /2, 'Praetorius and English pitch standards in the 17th century', FoMRHI Quarterly no. 5 (1976), 33-36.

Abbott, D. and Segerman, E., 1976 /3, 'On the Palmer Orpharion', FoMRHI Quarterly no. 3 (1976), 48-56.

Abbott, D. and Segerman, E., 'Gut strings', Early Music 4, (Oct 1976), 430-437.

Abbott, D. and Segerman, E., 1978, 'Twist your strings to improve tone and fretting accuracy' FoMRHI Quarterly no. 11 (1978), 57-59.

Abbott, D. and Segerman, E., 1979, 'On the time of invention of overspun strings', FoMRHI Quarterly no. 14 (1979), 24.

Abondance, F., Restauration des Instruments de Musique (Paris, 1981).

Abondance, P., 'Méthode pour une proposition de montage en corde', Musique Ancienne 18 Sept (1984), 84-93.

Adams, Kyle, 'A New Theory of Chromaticism from the Late Sixteenth to the Early Eighteenth Century', Journal of Music Theory, Vol. 53, No. 2 (Fall 2009), 255-304.

Adams, Kyle, 'Theories of Chromaticism from the Late Sixteenth to the Early Eighteenth Century 1.', academia.edu download 2.06.2020:
https://www.academia.edu/32319588/Theories_of_Chromaticism_from_the_Late_Sixteenth_to_the_Early_Eighteenth_Century_1?auto=download

Adelung, W., 'Die Herstellung von Orgelpfeifen aus Karton', Ars organi 25 (1965), 816-831.

Adkins, Cecil Dale, 'The Theory and Practice of the Monochord' (Ph.D diss., State University of Iowa, 1963), UMI Dissertation Services 1964, no. 64-3344, Ann Arbor, Michigan.

Adkins, Cecil, 'The Technique of the Monochord', *Acta Musicologica* Vol. 39, Fasc. 1/2 (Jan-Jun, 1967), 34-43.

Adlam, D., 'Restoring the Vaudry', *Early Music* 4 (Jly 1976), 255-265.

Adlung, Jacob, *Musica Mechanica Organoedi*, (Berlin 1768, reprint Bärenreiter, Kassel, 1961).

Adlung, Jacob, *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758; Kassel, R/1953).

https://books.google.de/books/about/Jacob_Adlungs_Anleitung_zur_musikalische.html?id=GyJDAAAACAAJ&redir_esc=y

Aegidius of Zamora, *Ars Musica*, ed. Tissot, R., American Institute of Musicology, *Corpus Scriptorum de Musica*, 20 (1974).

Ahrend, J., and Krauss, E., 'L'organo da processione del museo d'arte popolare di Innsbruck', *L'Organo* 14 (1976), 155-162.

Ahrens, C., 1986, 'Pian'e forte-vom Hackbrett zum Hammerklavier', *Das Musikinstrument* 35 no. 1 (1986), 190-201.

Ahrens, C., 1988, 'Zur Verbreitung des Fortepianos im 18. Jahrhundert', *Das Musikinstrument* 37 no. 9 (1988), 37-40.

Ahrens, C., 1991, 'Rabenkiel und Büffelleder: Cembali des 18. Jahrhunderts', *Das Musikinstrument* 40 no. 2-3 (1991), 168-178.

Ahrens, C., 1999, 'Das Cembalo in Deutschland – Daten und Fakten', *Symposium im Rahmen der Tage Alter Musik in Herne 1999*. Veranstalter und Herausgeber Stadt Herne, Konzeption und Redaktion Christian Ahrens und Gregor Klinke. 9–24.

Ahrens, C., 2006, '...Ein Unvergleichliches Pian Et Forte... Gottfried Silbermanns Ruhm Als Instrumentenmacher', *Freiberger Studien zur Orgel*, Nr. 9, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 2006), 7-32.

Ainslie, B., 'Harpsichord construction in Canada', *English Harpsichord Magazine* 2 (Oct 1978), 58-62.

Airoldi, Roberto, *La teoria del temperamento nell'età di Gioseffo Zarlino*, tesi di diploma di Roberto Airoldi; relatore Elena Ferrari Barassi. Cremona: Scuola di Paleografia e Filologia Musicale dell'Università di Pavia, (1984). - xii, 474.

Airoldi, Roberto, *La teoria del temperamento nell'età di Gioseffo Zarlino*, (Cremona, Turris, 1989).

Airoldi, Roberto, 'L'intonazione dei tetracordi greci secondo Aristosseno', in *Musicam in subtilitate scrutando : contributi alla storia della teoria musicale*, a cura di Daniele Sabaino, Maria Teresa Rosa Barezani, Rodobaldo Tibaldi, (Lucca, 1995), 3-25.

Alberti, Leon Battista, *On Painting*. Trans. Cecil Grayson (New York: Penguin Books, 1972).

Alembert: see d' Alembert

Alton Smith, D., 'The musical Instrument Inventory of Raymund Fugger', *GSJ* 33 (1980), 36-44.

d'Alvarenga, João Pedro: 'Domenico Scarlatti, 1719-1729: o período português', *Revista Portuguesa de Musicologia* 7-8 (1997-1998), 95-132.

d'Alvarenga, João Pedro, 'Domenico Scarlatti in the 1720s: Portugal, Travelling and the Italianization of the Portuguese Musical Scene', *Domenico Scarlatti Adventures: Essays to Commemorate the 250th Anniversary of His Death*. edd. Massimiliano Sala, W. Dean Sutcliffe (Ut Orpheus, Bologna, ISBN 978-88-8109-462-2), 17-68.

Amadei, G., Fabbri, P., and Monaldini, S., 'Per un censimento del patrimonio organario italiano: la provincia di Ravenna', *Restauro conservazione e recupero di antichi strumenti musicali, Historiae Musicae Cultores* 40 (Florence, 1986), 80-96.

Ammer, Jürgen, 'Betrachtungen zu einem Cembalo von Johann Heinrich Harrass aus der Sicht des Instrumentenbauers' in *Zu Fragen der Instrumentariums in der ersten Hälfte des 18. Jahrhunderts: Konferenzbericht der X. Wissenschaftlichen Arbeitstagung, Blankenburg-Harz, 25. Juni bis 27. Juni 1982*. Hrsg. Thom, Eitelfriedrich; Zschoch, Frieder (Michaelstein 1982), 11-13.

Andersen, Poul-Gerhard, *Orgelbogen, Klangtechnik, Architektur og Historie*, (København, Munksgaard, 1955), 335 pages.

Andersen, Poul-Gerhard, *Organ building and design*, (London, Allen & Unwin, 1969), 359 pages.

Anderson, R. Dean, 'Extant Harpsichords Built or Rebuilt in France during the Seventeenth and Eighteenth Centuries: An Overview and Annotated List, Part 1.' *Early Keyboard Journal* 19 (2001), 69-171.

Anderson, R. Dean, 'Extant Harpsichords Built or Rebuilt in France during the Seventeenth and Eighteenth Centuries: An Overview and Annotated List, Part 2.' *Early Keyboard Journal* 20 (2002), 107-195.

Anderson, R. Dean, 'Michel Corrette and the Stringing, Scaling, and Pitch of French Harpsichords', *EKJ* 21 (2003), 65-84.

Andès, Louis Edgar, *Praktisches Handbuch für Anstreicher und Lackirer Anleitung zur Ausführung aller Anstreicher-, Lackirer-, Vergolder- und Schriftenmaler-Arbeiten, nebst eingehender Darstellung aller verwendeten Rohstoffe und Utensilien* (1884).

https://www.google.de/books/edition/Praktisches_Handbuch_f%C3%BCr_Anstreicher_und/Nkflms7vGLAC?hl=en&sa=X&ved=2ahUKFwiLoNqWg-6AAxUj_rslHUJjCokOiqUDegQIDxAK

Andès, Louis Edgar, *Die Lack- und Firniß-Fabrikation sowie die bei dieser Industrie zur Verwendung gelangenden Rohprodukte auf der Wiener Weltausstellung* (1873).

Anselm, Alain, 'Un Clavecin singulier : Blanchet 1736', *Musique ancienne* 20 (1985), 24-66.

Anselm, Alain, 'Bref regard sur les trois clavecins de Vincent Tibaut', *Musique-Images-Instruments* 2 (1996), 203-209.

Anselm, Alain, 'Les clavecins de la duchesse du Maine: lecture des inventaires et approche organologique' in *La duchesse du Maine (1676-1753) Une mécène à la croisée des arts et des siècles*, eds. Catherine Cessac, Manuel Couvreur, Fabrice Preyat, (Editions de l'Université de Bruxelles, 2003), 121-126.

Anselm, Alain, '17th century French anonymous walnut double bentside Harpsichord', (www.academia.edu, downloaded 28.05.2020).

Anselm, Alain and Marie-Christine, 'Petit prélude à l'étude des clavecins français du XVIIe siècle', *Musique-Images-Instruments* 2 (1996), 227-230.

Antegnati, C., *L'Arte Organica di Costanzo Antegnati* (Brescia, 1608) ed. Lunelli, R. (Mainz 1958).

Anthon, C. G., 'An unusual harpsichord', *GSJ* 37 (1984), 115-116.

Antichi Strumenti: Collezione dei Medici e dei Lorena, Palazzo Vecchio: Conservatorio di Musica Luigi Cherubini, Florence.

Apel, Willi, 1958, *Gregorian Chant*, (Indiana, 1958).

Apel, Willi, *Geschichte der Orgel- und Klaviermusik bis 1700*, (Bärenreiter, Kassel, 1967).

Apel, Willi, 1970, *Harvard Dictionary of Music*, (Cambridge, MA, 1944, Heinemann, London, 2/1970).

Apel, Willi, 1972, *The History of keyboard music to 1700*, trans. Tischler, H., (Indiana University Press, Bloomington, 1972).

Aprà, N., *Il mobile Barocco e Barocchetto italiano* (Novara, 1971).

Arasse, Daniel, 'Frédéric dans son cabinet', *Nouvelle Revue de Psychanalyse*, n° 48, *L'Inconscient mis à l'épreuve*, (Gallimard, Paris, 1993), 239-257. ISBN 2-07-073687-3

Arnaut, Henri Arnaut de Zwolle, *Les Traités d'Henri-Arnaut de Zwolle et de divers anonymes*, ms. B. N. Latin 7295 <https://gallica.bnf.fr/ark:/12148/btv1b90725989>

Aron, P., *Thoscanello* (Venice, 1523). [See Aaron]

Artusi, G. M., *L'Artusi ovvero delle imperfettioni della moderna musica* (Venice, 1600, Bologna R/1968).

Auerbach, C., *Die deutsche Clavichordkunst des 18. Jahrhunderts* (Berlin, 1930, 3/1959).

Augelli, Francesco., 'La Spinetta Italiana dal 1500 al 1700', thesis, (Scuola Civica di Liuteria del Comune di Milano, 1986).

Awouters, Mia, 'Radiographing Musical Instruments: a Useful Method in Organological Research', *CIMCIM Publications No. 3* (1994), 15-20.

Babington, Amanda & Chrissochoidis, Ilias, 'Musical References in the Jennens–Holdsworth Correspondence (1729–46)', *Royal Musical Association Research Chronicle*, 45:1, 76-129.

Bach-Dokumente Band 2: see Neumann, Werner.

Badura-Skoda, E., 'Domenico Scarlatti und das Hammerklavier', *Österreichische Musikzeitschrift* 10 (1985), 524-529.

Badura-Skoda, E., 'Some remarks on the terminology problem', *International Musicological Society, 14th Congress Report* (Bologna, 1987), 294.

Badura-Skoda, Eva, *The Eighteenth-Century Fortepiano Grand and Its Patrons From Scarlatti to Beethoven* (Indiana University Press, Bloomington, IN, 20 Nov. 2017).

Baese, Gary L., *Classic Italian violin varnish: its history, materials, preparation, and application* (G.L. Baese, Ft. Collins, Colo., 1985).

Baggiani, F., 1975, 'Gli organari Lucchesi' (Part 1), *L'Organo* 13 (1975), 5-27.

Baggiani, F., 1976, 'Gli organari Lucchesi' (Part 2), *L'Organo* 14 (1976), 3-31.

Baines, A., 'Fifteenth-century Instruments in Tinctoris's *De Inventione et Usu Musicae*', *GSJ* 3 (1950), 19-26.

Bakeman, K., 'Stringing techniques of harpsichord builders', *GSJ* 27 (1974), 95-112.

Balcar N., Leblanc F., 'Redécouverte du vernis Roubo pour le mobilier, de la théorie à la pratique, C2RMF, note technique, n° 45180', 2014 [<https://c2rmf.fr/restaurer/actualite-de-la-restauration/redecouverte-du-verniss-roubo-pour-lemobilier-de-la-theorie>]. <https://c2rmf.fr/redecouverte-du-verniss-roubo-pour-le-mobilier-de-la-theorie-la-pratique>

Balcar, Nathalie, Leblanc Frédéric, et Paulin Marc-André, 'La protection de surface pour les meubles en marqueterie de métal du musée du Louvre : étude d'un vernis, entre formulations anciennes et expérimentations actuelles' [Surface protection for metal marquetry furniture in the Louvre: study of a varnish, comparing ancient formulas and current experiments], *Technè* 49 (2020), 108-116. <https://doi.org/10.4000/techne.6152>

Baldi, Renato et al., *La cornice fiorentina e senese: storia e tecniche di restauro* (Alinea, 1993, 2/1998). [Tecniche di Restauro, Carlo e Stefania Martelli, 215-231]

Banchieri, A., 1605, *L'organo suonarino* (Venice, 1605).

Banchieri, A., 1609, *Conclusioni nel suono dell'organo* (Bologna, 1609; R/1968).

Banchieri, A., 1614, *Cartella Musicale* (Venice, 1614).

Barassi, E. F., 'Un raro esemplare di fortepiano milanese (1799)', *Restauro conservazione e recupero di antichi strumenti musicali*, *Historiae Musicae Cultores* 40 (Florence, 1986), 111-123.

Barassi, Elena Ferrari. "MUSICAL ICONOGRAPHY IN ITALY 1985—1995." *Fontes Artis Musicae*, vol. 43, no. 1, 1996, pp. 81–99. *JSTOR*, www.jstor.org/stable/23508655

Barber, Elizabeth Berry, 'Arnolt Schlick, organ consultant and his 'Spiegel der Orgelmacher und Organisten'', *The Organ Yearbook* 6 (1975), 33-41.

Barbera, C. André, 'Arithmetic and Geometric Divisions of the Tetrachord', *Journal of Music Theory* 21 (1977), 294-323. <https://www.jstor.org/stable/843492>

Barbera, André, 'The persistence of Pythagorean mathematics in ancient musical thought' Ph.D diss. (University of North Carolina, 1980).

Barbieri, P., 1980, 'Il corista Bolognese secondo il rilevamento di V.F.Stancari', *L'Organo* 18 (1980), 15-29.

Barbieri, P., 1981, 'L'organo idraulico del Quirinale', *L'Organo* 19 (1981), 7-61.

*Barbieri, P., 1983, 'I Temperamenti Ciclici da Vicentino (1555) A Buliowski (1699): Teoria e Pratica "Archicembalistica"', *L'Organo* 21 (1983), 129-208.

Barbieri, P., 1985 /1, 'Giordano Riccati on the diameters of strings and Pipes', *GSJ* 38 (1985), 20-34.

Barbieri, P., 1985 /2, private communication 24.10.1985.

Barbieri, P., 1986 /1, 'Il temperamento equabile nel periodo Frescobaldiano', *Girolamo Frescobaldi nel IV centenario della nascita*, edd. Durante, S., and Fabris, D., (Florence, 1986), 387-423.

Barbieri, P., 1986 /2, 'Cembali enarmonici e organi negli scritti di Athanasius Kircher - Con documenti inediti su Galeazzo Sabbatini', Enciclopedismo in Roma barocca - Athanasius Kircher e il museo del Collegio Romano fra Wunderkammer e Museo Scientifico, edd. Casciato, M., Ianniello, M.G., and Vitale, M., (Venice: Marsilio, 1986), 111-128.

Barbieri, P., 1987 /1, 'L'espressione degli "afetti" mediante l'ineguale accordatura degli strumenti da tasto nel settecento Veneto', Convegno di studi (Vicenza, 1987), 42-67.

Barbieri, P., 1987 /2, Acustica, Accordatura e Temperamento nell' illuminismo Veneto (Rome, 1987).

*Barbieri, P., 1987 /3, 'Il Cembalo Onnicordo di Francesco Nigetti in due Memorie Inedite di G.B. Doni (1647) e B. Bresciani (1719)', Rivista Italiana di Musicologia 22 (1987), 34-113.

*Barbieri, P., 1987 /4, 'La *Sambuca Lincea* di Fabio Colonna e il *Tricembalo* di Scipione Stella, Con notizie sugli strumenti enarmonici del Domenichino', La Musica a Napoli Durante il Seicento', Atti del Convegno Internazionale di Studi, Napoli, 11-14 aprile 1985, ed. Domenico Antonio D'Alessandro e Agostino Ziino (Rome: Torre D'Orfeo, 1987), 167-216.

Barbieri, P., 1987/5, 'Juan Caramuel Lobkowitz (1606-1682): Über die musikalische Logarithmen und das Problem der musikalischen Temperatur', Musiktheorie II (1987), 145-168.

Barbieri, P., 1989/1, 'An Unknown 15th-century French Manuscript on Organ Building and Tuning', The Organ Yearbook XX (1989), 5-20.

Barbieri, P., 1989/2, 'Cembalaro, organaro, chitarraro e fabbricatore di corde armoniche nella "Polyanthea technica" di Pinaroli', *Recercare* 1 (1989), 123-209.

Barbieri, P., 1990/1, 'Conflitti di Intonazione tra Cembalo, Liuto e Archi nel "Concerto" Italiano del Seicento', Studi Corelliani IV, Atti del Quarto Congresso Internazionale (Fusignano, 4-7 September 1986), edd. Pierluigi Petrobelli and Gloria Staffieri (Leo S. Olschki Editore, Florence, 1990), 123-153.

Barbieri, P., 1990/2 "Gli ingegnosi cembali e 'violiceembali' inventati da Juan Caramuel Lobkowitz per Ferdinando III (c.1650): notizie inedite dal manoscritto *Musica*' in Juan Caramuel 1606-1682, ed. Paolo Pissavino, Atti del Convegno Internazionale di studi, Vigevano 29-31 october 1982 (Commune di Vigevano, 1990), 91-112.

Barbieri, P., 1991, 'Chiavette and Modal Transposition in Italian Practice (c.1580-1837)', *Recercare* 3 (1991), 5-79.

Barbieri, P., 1994, 'L'Accordatura Strumentale in Toscana: Proposte e Contrasti da V. Galilei a Cristofori (c. 1580-1730)', *Musicologia Humana, Studies in Honor of Warren and Ursula Kirkendale*, edd. Siegfried Gmeinwieser, David Hiley, and Jörg Riedelbauer (Leo S. Olschki Editore, Florence, 1994), 209-232.

Barbieri, P., 1996, 'Il Mesalabio e il Compasso di Proporzione: Le Applicazioni Musicali di Due Strumenti Matematici (1558-1675)' in *Musica, Scienza e Idee nella Serenissima Durante il Seicento*, edd. Francesco Passadore and Franco Rossi, Atti Del Convegno Internazionale Di Studi, Venezia, Palazzo Giustinian Lolini 13-15 December 1993 (Edizioni Fondazione Levi, Venezia 1996), 201-230.

Barbieri, P., 1998/1, 'Gli Strumenti Poliarmonici di G.B. Doni e il Ripristino dell'Antica Musica Greca (C.1630-1650)', *Analecta Musicologica* 30 (1998), 79-114.

Barbieri, P., 1998/2, 'Transitorio di attacco e tocco organistico: esame dei rilevamenti acustici (1941-1998) in Giuseppe Basile (ed.) *Conservazione e restauro degli organi storici, problemi, metodi, strumenti*' (Rome 1998), 33-45.

Barbieri, P., 1998/3, 'The acoustics of Italian opera houses and auditoriums (ca. 1450-1900)' *Recercare X* (1998), 263-328.

Barbieri, P., 1998/4, 'The Inharmonicity of Musical String Instruments (1543-1993) with an unpublished memoir by J.-B. Mercadier (1784)', *Studi Musicali XXVII*, no. 2 (1998), 383-419.

Barbieri, P., Bazzanella, Laura, Debiasi, Giovanni B., 1998/5, 'Rilevamenti acustici su alcuni organi di Roma in margine al restauro dell'organo F. Testa di Santa Maria in Trastevere' in *Esperienze e ricerche nel restauro dell'organo Altemps in Santa Maria in Trastevere a Roma* ed. Giuseppe Basile, Ministero per i Beni Culturali e Ambientali (Roma, 1998), 39-55.

Barbieri, P., 2001, 'Alchemy, Symbolism And Aristotelian Acoustics In Medieval Organ-Pipe Technology', *The Organ Yearbook XXX* (2001), 7-39.

Barbieri, Patrizio 'Galileo's' coincidence theory of consonances, from Nicomachus to Sauveur', *Recercare 13* (2001), 201-232.

Barbieri, P., 2002, 'The evolution of open chain enharmonic keyboards c1480-1650' *Schweizer Jahrbuch für Musikwissenschaft Neue Folge 22* (2002), 145-184.

Barbieri P., 2006, 'Roman and Neapolitan Gut Strings 1550-1950', *GSJ 59* (May, 2006), 147-181.

Barbieri, P., 2008, *Enharmonic Instruments and Music 1470-1900*, (Il Levante Libreria, Latina, 2008).

Barbieri, P., 2010/1, 'Gold- and silver-stringed musical instruments: modern physics vs Aristotelianism in the Scientific Revolution', *Journal of the American Musical Instrument Society*, XXXVI (2010), 118-54.

Barbieri, P., 2010/2, 'The Sordino: the unsuspected early Italian tangent piano 1577-1722', *GSJ 63* (2010), 49-60.

Barbieri, P., 2012/1, 'I cembalari della Roma di Bernardo Pasquini: un censimento, con aggiornamenti sui loro strumenti', in *Atti Pasquini Symposium 2010*, ed. Armando Carideo, Trento, Giunta della Provincia autonoma di Trento, (2012), 139-153.

Barbieri, P., 2012/2, 'Harpichords and spinets in late Baroque Rome', *Early Music XL* (February 2012), 55-72.

Barbieri, Patrizio, 2016, "Roman Claviorgans and 'table organs with a spinetta on top', 1567-1753", *Early Music*, 44 (2016), 395-416.

Barbieri, Patrizio, 2019, 'Alchimia, simbolismo e acustica aristotelica nella tecnologia medioevale delle canne d'organo.', *Arte organaria italiana XI*, (2019).

Barbour, James Murray, 'The persistence of the Pythagorean tuning system', *Scripta Mathematica*, vol. 1, no. 4. June, 1933.

Barbour, James Murray, *Tuning and Temperament* (East Lansing, MI, 1953). now available as PDF at: <https://archive.org/details/tuningtemperamen00barb/page/n5/mode/2up>

Barker, Andrew, *Greek Musical Writings: Volume 2, Harmonic and Acoustic Theory*, Cambridge Readings in the Literature of Music, (Cambridge, UK, 1989, R/2004).

Barlow, Chris, 'Pythagoras vs Euclid (in Arnaut's Clavisimbalum)', *FoMRHI Quarterly* no. 101 (2000), 17-18.

Barlow, Chris, 'The Clavisimbalum of Henri Arnaut de Zwolle', *FoMRHI Quarterly* no. 101 (2000), 19-21.

- Barnes, J., 1965, 'Pitch variations in Italian keyboard instruments', *GSJ* 18 (1965), 110-116.
- Barnes, J., 1966, 'Two rival harpsichord specifications', *GSJ* 19 (1966), 49-56.
- Barnes, J., 1968, 'Italian string scales', *GSJ* 21 (1968), 179-183.
- Barnes, J., 1971, 'The specious uniformity of Italian harpsichords', *Keyboard Instruments: studies in keyboard organology 1500-1800*, ed. Ripin, E.M. (Edinburgh, 1971), 1-10.
- Barnes, J., 1973, 'The stringing of Italian harpsichords', *Der Klangliche Aspekt beim Restaurieren von Saitenklavieren*, ed. Schwarz, V. (Graz, 1973), 35-39.
- Barnes, J., 1974, Anonymous Italianate harpsichord no. RCM 175 (unpublished restoration report, Royal College of Music, London.)
- Barnes, J., 1978, 'The "Giusti" harpsichord in the Stearns Collection', *FoMRHI Quarterly* no. 13 (1978), 44.
- Barnes, J., 1979 /1, 'A method for making traditional harpsichord tuning pins', *FoMRHI Quarterly* no. 15 (1979), 58-59.
- Barnes, J., 1979 /2, 'Bach's keyboard temperament. Internal evidence from the Well-Tempered Clavier' *Early Music* 7 (Apr 1979), 236-249.
- Barnes, J., 1980, 'Does restoration destroy evidence?', *Early Music* 8 (Apr 1980), 213-218.
- Barnes, J., 1981, 'Covered strings for clavichords and square pianos', *FoMRHI Quarterly* no. 23 (1981), 22-30.
- Barnes, J., 1985, *Making a spinet by traditional methods* (Welwyn, 1985).
- Barnes, J., 1989 /1, review: Schott, H., (ed.), *The Historical Harpsichord* vol. 1 (Stuyvesant, NY, 1984), *GSJ* 42 (1989), 160-162.
- Barnes, J., 1989 /2, review: van Ree Bernard, N., *Seven steps in clavichord development between 1400 and 1800* (Buren, 1987), *GSJ* 42 (1989), 162-164.
- Barnes, J., 1993 /1, 'Reconstruction of Douwes' clavichord', *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 75-77.
- Barnes, J., 1993 /2, 'A theory of soundboard barring', *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 161-169.
- Barnes, J., 1994, review: Schott, H. (ed.) *The Historical Harpsichord*, vol. III. Styvesant, N.Y. 1992, *GSJ* 45 (1994), 212-215.
- Barnes, J., 1996, 'Coupling effect between clavichord unisons and its effect on tuning', *British Clavichord Society Newsletter* No. 4 (February 1996), 1-2.
- Barry, W., 1982, 'The keyboard instruments of King Henry VIII', *The Organ Yearbook* 13 (1982), 31-45.
- Barry, W., 1984, 'Preliminary guidelines for a classification of claviorgana', *The Organ Yearbook* 15

(1984), 98-107.

Barry, W., 1985, 'Henri Arnaut de Zwolle's clavicordium and the origin of the chekker', *JAMIS* 11 (1985), 5-13.

Barry, W., 1991, 'The Scaling of Flemish Harpsichords and Virginals', *Journal of the American Musical Instrument Society* 17 (1991), 115-135.

Bartholomeo, M., *Tariffa de i pesi, e misure* (Venice 1540), 197-199.

Baumann, D., 'Musical acoustics in the Middle Ages', *Early Music* 18 (May 1989), 199-210.

Bavington, P., *The clavictherium from the fourteenth to the eighteenth centuries: surviving instruments and contemporary documents* [in preparation].

Bavington, P., 1988, 'From Pepin to Walter', *The Harpsichord & Fortepiano Magazine* 4 no. 6 (1988), 150-155.

Bavington, P., 1990, "'Whistles" on harpsichord strings', *FoMRHI Quarterly* no. 58 (1990), 40-41.

Bavington, P., 1991 and Hellon, M., 'Evidence of historical temperament from fretted clavichords', *FoMRHI Quarterly* no. 64 (1991), 55-58.

Bavington, P., 'A clavichord by Johann David Schiedmayer', in *De Clavicordio V*, Proceedings of the International Clavichord Symposium, Magnano, 5-6 September 2001, edd. Brauchli, B., Galazzo, A., and Moody, I., (Magnano, 2002), 185-204.

Bechmann, R., 'La mnémotechnique des constructeurs gothiques', *Pour La Science* no. 158, (Dec 1990), 98-104.

Beck, Carl, 'Flores musice omnis cantus gregoriani' Spechtshart, Hugo, [Hugo von Reutlingen], Litterarischer Verein, Stuttgart, 1868.

[https://opacplus.bsb-muenchen.de/metaopac/search?id=hathi_trustuc1.\\$b556485&View=default](https://opacplus.bsb-muenchen.de/metaopac/search?id=hathi_trustuc1.$b556485&View=default)
Berichtigungen: *Monatshefte für Musik-Geschichte* 2 (1870), 110-111.

Beck, L., *Die Geschichte des Eisens in technischer und kulturgeschichtlicher Beziehung* (Brunswick, 1890-91).

Beckerleg, T., 'The Fitzwilliam museum harpsichord', *Italian music at the Fitzwilliam* (Cambridge, 1976), 23-28.

Bedos de Celles, Dom., *L'art du Facteur d'Orgues* (Paris, 1766).

Benade, Arthur H., *Fundamentals of Musical Acoustics* (OUP, New York, 1976).

Benedetti, Giovanni Battista, *Io. Baptistae Benedicti Patritii Veneti Diversarum speculationum mathematicarum & physicarum liber : quarum seriem sequens pagina indicabit*, (Taurini: Apud Haeredem Nicolai Bevilacqua, 1585, R/2014, ISBN-10: 3226030043). https://reader.igitale-sammlungen.de/de/fs1/object/display/bsb10147885_00005.html

Bent, M., 1972, 'Musica Recta and musica ficta', *Musica Disciplina* 26 (1972), 73-100.

Bent, M., 1984, *Diatonic Ficta*, *Early Music History* 4 ed. Fenlon, I. (Cambridge, 1984), 1-48.

Bento, Pedro, 'Reaching for the Top: Strategies used by harpsichord makers to deal with the limited available space at the uppermost notes' (2008)

https://www.academia.edu/3444803/Reaching_for_the_Top_Strategies_used_by_harpsichord_makers_to_deal_with_the_limited_available_space_at_the_uppermost_notes?hb-sb-sw=47061006

Bento, Pedro, 'Unravelling the Cresci: Description and analysis of a puzzling single manual harpsichord with a unique set of features.' Paper presented on the 12th February 2009 at the 2nd International Conference for PhD Music Students, [Aristotle University of Thessaloniki], and on the 11th September 2009 at the CIMCIM / AMIS / GS / HBS Joint Meeting, Roma, Accademia Nazionale di S. Cecilia, Auditorium Parco della Musica. What follows is the text presented at both conferences, intermingled with the corresponding slides, with minor corrections.

https://www.academia.edu/3444688/Unravelling_the_Cresci_Description_and_analysis_of_a_puzzling_single_manual_harpsichord_with_a_unique_set_of_features?rhid=28406141220&swp=rr-rw-wc-23564999

Berger, Karol. "The Hand and the Art of Memory." *Musica Disciplina* 35 (1981), 87-120. <http://www.jstor.org/stable/20532236>

Berger, Karol, 'The Guidonian Hand', in Mary Carruthers and Jan Ziolkowski, eds., *The Medieval Craft of Memory: An Anthology of Texts and Pictures* (Philadelphia: University of Pennsylvania Press, 2002; paperback 2004), 71-82.

Berger, Christian, 'La quarte et la structure hexacordale', *L'enseignement de la musique au Moyen Age et à la Renaissance: colloque org. par la Fondation Royaumont*, (Luzarches, Ed. Royaumont, 1987), 17-28. urn:nbn:de:bsz:25-opus-60022

Berger, Karol, *Theories of Chromatic and Enharmonic Music in Late 16th Century Italy*, *Studies in Musicology* 10 (Ann Arbor, MI.: UMI Research Press, 1980).

Berger, Karol, 'The Expanding Universe of Musica Ficta in Theory from 1300 to 1550', *Journal of Musicology* 4 (1986), 410–430. <https://doi.org/10.2307/763749>

Berger, Karol. *Musica Ficta: Theories of Accidental Inflections in Vocal Polyphony from Marchetto da Padova to Gioseffo Zarlino*, (Cambridge University Press, Cambridge, MA, 1987).

Bermudo, J., *Declaración de instrumentos musicales* (Osuna, 1555; R/1957).

Bernabita, G. S., *Del numero e delle misure della corde musiche e loro corrispondenze* (Milan, 1761).

Berry, Elizabeth Irene, *Arnolt Schlick's Spiegel der Orgelmacher und Organisten: A translation and consideration of its relationship to the organ in the sixteenth century*, MA thesis, (University of Oregon, 1968, ProQuest Dissertations Publishing, 1968, no. 1301598). [a PDF with OCR is available]

Bertolotti, A., 'Artisti in relazione coi Gonzaga duchi di Mantova', *Atti e memorie della Deputazione di Storia Patria per le Province Modenesi e Parmensi* (Milan[?], 1885; R/Bologna, 1967).

Besseler, Heinrich, 'Markgraf Christian Ludwig von Brandenburg', *Bach-Jahrbuch* 43 (1956), 18-35. <https://doi.org/10.13141/bjb.v19561501>

Besseler, Heinrich, 'Umgangsmusik und Darbietungsmusik im 16. Jahrhundert', *AMw* 16 (1959), 21-43.

Beurmann, A. E., 1988, 'Ein neu aufgefundenes Clavichord von Gottfried Joseph Horn', *Das Musikinstrument* 37 no. 7 (1988), 12-15.

Beurmann, A. E., 1990, 'Ein weiterer "Celestini" in Hamburg: Ein Beitrag zur Geschichte der Tasteninstrumente', *Musikkulturgeschichte, Festschrift für Constantin Floros zum 60. Geburtstag*, ed. Petersen, P., (Wiesbaden, 1990), 587-591.

Beurmann, A. E., 2000, *Historische Tasteninstrumente* (Prestel Verlag, München, 2000).

Beurmann, A. E., Harpsichords and more (Olms, 2012).

Beurmann, A. E., and Pilipczuk, A., 1991 /1, 'A rarity in the art of harpsichord building: the 1594 Venetian virginal by Celestini', *Das Musikinstrument* 40 no. 10 (1991), 66-68.

Beurmann, A. E., and Pilipczuk, A., 1991 /2, 'Eine Rarität der Cembalobaukunst: das Virginal des Venetianers Celestini von 1594', *Das Musikinstrument* 40 no. 9 (1991), 32-38.

Billinge, Michael, and Shaljean, Bonnie, 'The Dalway or Fittgerald harp /1621', *Early Music* 15 (May 1987), 175-187.

Bini, Annalisa, Strinati, Claudio and Vodret, Rosella, *Colori della Musica, Dipinti, strumenti e concerti tra Cinquecento e Seicento* (Milan 2000) [ISBN 88-8118-854-6]

Birkett, Stephen, 'The physical characteristics of historical iron music wire and a report on its replication as a viable modern product', in Steiner, Thomas (ed.) *Cordes et claviers au temps de Mozart: actes des Rencontres Internationales "harmoniques", actes des rencontres internationales harmoniques = proceedings of the harmoniques international congress, Lausanne 2002*, (Lausanne 2006), 327-346.

Birkett, Stephen, 'Static and Dynamic Balancing of a Piano Key', <http://www.fortepianos.com/key%20balance.pdf> (accessed 13.01.2015)

Birkett, Stephen, and Jurgenson, William, 'Geometrical Methods in Stringed Keyboard Instrument Design' in 'Matière e Musique' *The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999*. eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 283-308.

Birkett, Stephen, and Jurgenson, William, 'Geometrical Methods in Stringed Keyboard Instrument Design', *GJS* 54 (2001), 242-284.

Birkett, Stephen, and Jurgenson, William, 'Why Didn't Historical Makers Need Drawings? Part II - Modular Dimensions and the Builder's *Werkzoll*', *GJS* 55 (2002), 183-239.

Birkett, Stephen, and Poletti, Paul, 'Reproduction of Authentic Historical Soft Iron Wire for Musical Instruments' in Steiner, Thomas (ed.), *Instruments à claviers - expressivité et flexibilité sonore. Publikation der Schweizerischen Musikforschenden Gesellschaft, Serie II - Vol. 44* (Peter Lang, Bern, 2004), 259-272. <http://real.uwaterloo.ca/~sbirkett/iron%20wire.pdf> (download from 17.07.2011 via wayback machine)

Biringuccio, V., *De la pirotechnia* (Venice, 1540).

Bizzi, G., and Girodo, L., *La collezione di strumenti musicali del Museo Teatrale alla Scala* (Milan, 1991).

Bjister, H. and Schneider-Klement, A., 'Die Huygens-Fokker-Orgel im Museum Teyler zu Haarlem und die Möglichkeit der 31-Ton-Temperierung', *Acta Organologica* 6 (1972), 123-131.

Blackburn, B. J., *Music and festivities at the court of Leo X: a Venetian view*, *Early Music History* 11, ed. Fenlon, I., (Cambridge, 1992), 1-37.

Blankenburg, Q van., *Elementa Musica* (The Hague, 1739).

Blood, W., "'Well-tempering" the clavier', *Early Music* 7 (1979), 491-495.

Blüthner, Julius und Gretschel, Heinrich, *Lehrbuch des Pianofortebaues in seiner Geschichte, Theorie und Technik oder Bau und Zusammenfügung der Flügel, Pianinos und tafelförmigen Pianoforte's nebst einer Darstellung der hierauf bezüglichen Lehren der Physik und einem kurzen Abriss der*

Entwicklungsgeschichte des Pianoforte's ; für angehende Pianofortebauer und Musiker. Text Volume 1 (B. F. Voigt, Weimar, 1872). 238 pages [Faksimile Ausgabe: Bochinsky, Frankfurt am Main, 1992]
https://www.google.de/books/edition/Lehrbuch_des_Pianofortebaues_in_seiner_G/guwKw8RtpJMC?hl=en&gbpv=0

Blüthner, Julius und Gretschel, Heinrich, Lehrbuch des Pianofortebaues in seiner Geschichte, Theorie und Technik oder Bau und Zusammenfügung der Flügel, Pianinos und tafelförmigen Pianoforte's nebst einer Darstellung der hierauf bezüglichen Lehren der Physik und einem kurzen Abriss der Entwicklungsgeschichte des Pianoforte's ; für angehende Pianofortebauer und Musiker. Atlas Volume 2 (B. F. Voigt, Weimar, 1872).
https://www.google.de/books/edition/Lehrbuch_des_Pianofortebaues_in_seiner_G/r-MFn2nzgmAC?hl=en&gbpv=1&dq=bl%C3%BCthner+gretschel&printsec=frontcover

Blüthner, Julius und Gretschel, Heinrich Friedrich, Lehrbuch des Pianofortebaues in seiner Geschichte, Theorie und Technik... Für angehende Pianofortebauer u. Musiker, 2 verb. u verm. Aufl. hrsg. von Wilhelm Fischer, Pianofortefabrikant, (B. F. Voigt, Weimar, 1886). 207 pages
[<http://ark.bnf.fr/ark:/12148/cb30116272m> BNF: FRBNF30116272]

Blüthner, Julius und Gretschel, Heinrich Friedrich, Lehrbuch des Pianofortebaues in seiner Geschichte, Theorie und Technik... Für angehende Pianofortebauer u. Musiker, 2 verb. u verm. Aufl. hrsg. von Wilhelm Fischer, Pianofortefabrikant, (B. F. Voigt, Weimar, 1886). ATLAS, 78 pages
<https://www.digitale-sammlungen.de/de/view/bsb00074740?page=,1>

Blüthner, Julius und Gretschel, Heinrich , Der Pianofortebau: Theorie und Praxis...nebst einer Einführung in die Geschicht...und einem kurzen Abriss der musikalischen Akustik...mit 116 Textabbildungen. Hrsg. von Robert Hannemann. (B. F. Voigt, Leipzig, 1909). 159 pages [a shorter version incorporating the two 1872 publications]

Boalch, D. H., 1974, Makers of the Harpsichord and Clavichord 1440-1840, (London, 1956, 2nd ed. Oxford, 1974).

Boalch, D. H., 1995, Makers of the Harpsichord and Clavichord 1440-1840, ed. Mould, C., (3rd ed. Oxford, 1995).

Boerio, Giuseppe, Dizionario del Dialecto Veneziano, 3rd edition, (Venice, Cecchini, 1867).

Boethius, Anicius Manlius Severinus, Fundamentals of Music, translated with introduction by Bower, Calvin M., Music Theory Translation Series edited by Palisca, Claude V., (Yale University Press, New Haven & London, 1989). [translation of De institutione musica]

Boethius, Arithmetica geometria et musica Boetii, (Venice: Giovanni and Gregorio de' Gregori, 1492, 2/1499).
<https://archive.org/details/arithmeticegeome00boet>
<https://www.earlyprintedbooks.com/shelfmark/q-403-7/>
[partial copy]
see also: Friedlein, Gottfried, and Paul, Oscar.

Bokiau, Baudouin, 'Des manuscrits d'Henri Arnaut de Zwolle aux conceptions de Bartolomeo Cristofori et d'Andreas Stein. Approche historique et technique des mécaniques d'instruments à clavier et à cordes frappées', MA thesis, Université Catholique de Louvain.

Bokiau, Baudouin, 'Les Premiers Pianoforte De Bartolomeo Cristofori', in The ends of the piano. Le piano dans tous ses états, (Beauchesne, Paris), 2016.

Bonanni, Filippo, Trattato sopra la vernice detta comunemente cinese (Rome, 1720).
https://books.google.de/books/about/Trattato_sopra_la_vernice_detta_communem.html?id=IV5V1sFs

[xzAC&redir_esc=y](#)

Bonsanti, Giorgio, (ed.), *La Basilica di San Francesco ad Assisi. Basilica superiore*, 4 vols. (Franco Cosimo Panini, Modena, 2002).

Bordas, Cristina, 'The Double Harp in Spain from the 16th to the 18th Centuries', *Early Music* 15 (May 1987), 148-163.

Boris, Francesca e Cammarota Giampiero, 'La Collezione di Carlo Broschi detto Farinelli', *Atti e Memorie Clementina*, 27 Nuova Serie, (1990), 183-237 and CIII-CXV.

http://www.comune.bologna.it/iperbole/farinelli/collezione_carlo_broschi_farinelli.pdf

Bormann, Karl,, *Die gotische Orgel zu Halberstadt* (Merseburger Verlag, Berlin, 1966).

Boschloo, W. A., et al (edd.), *Italian Paintings from the Sixteenth Century in Dutch Public Collections*, trans. Sikkens, M. (1993).

Bottrigari, Ercole, *Il Desiderio overo de' concerti di varii strumenti musicali* (Venice, 1594; Bologna R/1599).

https://books.google.de/books?id=Nww5AAAAIAAJ&printsec=frontcover&hl=it&source=gbs_ge_summary_r&redir_esc=y#v=onepage&q&f=false

Bottrigari, Ercole, 1. *Il Desiderio: or Concerning the playing together of various musical instruments*, 2. Giustiniani, Vincenzo, *Discorso sopra la musica*. Translated by Carol MacClintock, *Musicological studies and documents*, 9, (American Institute of musicology, Rome, 1962) .

Bourhis, J.R. and Briard, J., *Analyses spectrographiques d'objets préhistoriques et antiques*, 4th series *Travaux du Laboratoire du 'Anthropologie-préhistoire-prothistoire-quaternaire amoricains'*, (Université de Rennes, 1982), 131-133.

Bowles, E. A., 1953, 'Instruments at the court of Burgundy (1363-1467)', *GJS* 6 (1953), 41-51.

Bowles, E. A., 1966 /1, 'On the origin of the keyboard mechanism', *Technology and Culture* 7, no. 2 (1966), 152-162.

Bowles, E. A., 1966 /2, 'The symbolism of the organ in the middle ages: a study in the history of ideas', *A Birthday offering for Gustave Reese* ed. LaRue, J., (New York, 1966), 27-39.

Bowles, E. A., 1971, 'A checklist of fifteenth-century representations of stringed keyboard instruments', *Keyboard Instruments: Studies in Keyboard Organology 1500-1800*, ed. Ripin, E. M. (Edinburgh, 1971), 11-17 and plates 1-31a.

Bowles, E. A., 1984, 'Instrumente des 15. Jahrhunderts und Ikonographie', *Basler Jahrbuch für historische Musikpraxis* 8 (1984), 11-50.

Boxall, M., 'Girolamo Diruta's "Il Transilvano" and the early Italian keyboard tradition', *English Harpsichord Magazine* 1 (Apr 1976), 168-172.

Boxall, Maria, 'The Origins and Evolution of Diatonic Fretting', *GJS* 54 (May, 2001), 143-199.

Boyle, H., 'From London...', *The Harpsichord* (Feb Mar Apr 1972), 3-4.

Brauchli, B., 1980, 'Comments on the Lisbon collection of clavichords', *GJS* 33 (1980), 98-105.

Brauchli, B., 1983, 'The clavichord in Christian Friedrich Gottlieb Thon's keyboard manual

Über Klavierinstrumente (1817)', JAMIS 9 (1983), 68-88.

Brauchli, B., 1994, 'A comprehensive list of iconographical documents', De Clavicordio, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 81-92.

Brauchli, Bernhard, The Clavichord, (Cambridge, UK, 1998).

Brauchli, B., 2000, 'The 1782 Taskin Harpsichord, Colares, Portugal', GSJ 53 (2000), 25-50.

Breidenstein, Irmela, '»Daß nichts in der Welt, das ewig dauret...«" Zur Lackfassung der Instrumentenkästen und Ihrer Restaurierung', Scripta Artium Nr. 2, Hrsg. Eszter Fontana, (Herbst 2001), 13-17.

Breidenstein, Irmela, 'The Use of Aquazol® 500 as a Reversible Infilling Material for European Lacquer: A Case Study', Studies in Conservation, 64, (2019 - Issue sup1: European Lacquer in Context. Postprints from the ELinC2018 Conference, published online: 29 May 2019), 184-196. <https://doi.org/10.1080/00393630.2019.1582183>

Bridges, G., 'Medieval portatives: some technical comments', GSJ 44 (1991), 103-116.

Brink, R. P., 'The Archicembalo of Nicola Vicentino', Ph.D. thesis (Ohio, 1966).

Bristow, Ian Christopher, Interior house painting from the Restoration to the Regency (DPhil, University of York, 1983). https://theses.whiterose.ac.uk/9823/1/360986_vol1.pdf

Bristow, Ian Christopher, Interior House-painting Colours and Technology, 1615-1840 (Yale University Press, 1996).

Brown, C. M., and Lorenzoni, A. M., 1973, 'Isabella d'Este e Giorgio Brognolo nell'anno 1496', Atti e Memorie della reale Accademia Virgiliana di Mantova, 41 (1973), 97-122.

Brown, C. M. and Lorenzoni, A. M., 1982, Isabella D'Este and Lorenzo da Pavia (Geneva, 1982).

Brown, H. M., 1976, Embellishing 16th-century music, Early Music Series 1 (Oxford, 1976).

Brown, H. M., 1977, 'Principal instruments of fourteenth-century Italy and their structural features', FoMRHI Quarterly no. 8 (1977), 20-27.

Brown, H. M., 1986, 'Notes (and transposing notes) on the transverse flute in the early sixteenth century', JAMIS 12 (1986) 5-39.

Brown, H. M., and Lascelle, J., Musical Iconography, (Cambridge, MA, 1972).

Bruggmann, W., 'A harpsichord from Switzerland', English Harpsichord Magazine 2 (Apr 1978), 40-44.

Bruognoli, Pierpaolo and Refatti, Nicola, 'Brunetto dalli Pontoni (ca. 1501-1565) fabbricante di organi e arpicordi e la sua famiglia', Vertemus, Quarta serie (2007), 29-39.

B, S., 'Nachbau eines Renaissance-Cembalos', Das Musikinstrument 36 no. 5 (1987), 41.

Buchner, A., Musikinstrumente im Wandel der Zeiten (Prague, 1956).

Buchsbaum und Buchsholz, Das Musikinstrument 35 no. 2-3 (1986), 138-137.

Buehler-McWilliams, Kathryn, and Murray, Jr., Russell E., 'The Monochord in the Medieval and Modern

Classrooms', *Journal of Music History Pedagogy*, vol. 3 no. 2 (2013), pp. 151–72.

Buffon, Georges-Louis Leclerc, *Histoire naturelle, générale et particulière, servant de suite à ...*, Volume 5 (Paris, 1778).

https://books.google.de/books?id=YNPy1_QjV-kC&pg=PA274&lpg=PA274&dq=argile+blanche+demarly&source=bl&ots=EOJ1exw1Uu&sig=ACfU3U1xZflgSE6zwZfS79Zm076pPxMlfg&hl=en&sa=X&ved=2ahUKEwihr-OHwJmDAxWcgv0HHePSBp44FBD0AXoECAQQAw#v=onepage&q=argile%20blanche%20de%20marly&f=false

Bugini, Elena, 'Sugli strumenti musicali intagliati ed intarsiati del Rinascimento bresciano: note a margine di uno storico dell'arte', *Saggi e Memorie di storia dell'arte* Vol. 26 (Fondazione Giorgio Cini Onlus, 2002), 87-118. <https://www.jstor.org/stable/43140521>

Buono, Luciano, 'Donato Del Piano: Un Organaro Napolitano En Sicilia (1725-1785)' in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 101-116.

Burney, Charles, *Music, Men, And Manners In France And Italy 1770*", transcribed from the manuscript by H. Edmund Poole (Folio Society, 1969; R/1974 Eulenburg, London).

Burney, Charles, *The present state of music in France and Italy* (London, 1773; Travis & Emery, London, R/2003).

https://books.google.de/books?id=x0QJAAAAQAAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

Burney, Charles, *The Present State of Music in Germany, the Netherlands, and United Provinces. Or, The Journal of a Tour Through Those Countries, Undertaken to Collect Materials for a General History of Music in two volumes, Vol II*, (Becket, Robson, Robinson, London, 2/1775).

https://books.google.de/books?id=O1FUAAAAQAAJ&pg=PP5&hl=de&source=gbs_selected_pages&cad=1#v=onepage&q&f=false

Burrows, Donald, 'Handel and the Pianoforte', *Göttinger Händel-Beiträge* 9 (2002), 123-142.

Caffi, F., *Storia della musica sacra nella già capella ducale di San Marco in Venezia* (Venice, 1854).

Cametti, A., 'I cembali del Cardinale Ottoboni', *Musica d'Oggi* 8, no. 12 (1926), 339-341.

Campanus, J., *Preclarissimus liber elementorum Euclidis*, (Venice, 1482).

Cappelletto, Sandro., *La Voce Perduta, Vita di Farinelli Evirato Cantore* (Turin, EDT, 1995).

Carnevale, Antonio, 'A mistaken perspective on the Renaissance' <https://www.conceptualfinearts.com/cfa/2020/09/14/mistaken-perspective-renaissance/?print=enabled> (download 2.06.2021)

Carpenter, N. C., *Music in the Medieval and Renaissance Universities* (New York, 1972).

Casaglia, Ferdinando, 'Per le onoranze a Bartolommeo Cristofori che avranno luogo in Firenze il dì 7 maggio 1876', (Tipografia della Gazzetta d'Italia, Firenze, 1876), 17-32.

https://books.google.de/books/about/Per_le_onoranze_a_Bartolommeo_Cristofori.html?id=tsPDyY9q-cQC&redir_esc=y

Castellani, M., 'A Veronese inventory', *GSJ* 26 (1973), 15-24.

Castellengo, M., 'Préliminaires pour une étude acoustique des cordes', *Musique Ancienne* 15 (1983), 40-45.

Cavazzoni, M. A., *Recerchari motetti canzoni...libro primo* (Venice 1523).

Cazden, Norman, 'Pythagoras and Aristoxenus Reconciled', *Journal of the American Musicological Society* 11, (2-3) (1958), 97-105.

Celhoffer, Martin, '2/7-koma středotónové ladění v Le istituzioni harmoniche (1558) – pokus o hermeneutickou rekonstrukci', [translation: '2/7-comma meantone temperament in Le istituzioni harmoniche (1558) - an attempt on hermeneutic reconstruction'], *Opus musicum*, 3 (Brno, 2012, ISSN 0862-8505), 48-55.

Cerone, Pietro, *El Mellopeo y maestro: tractado de musica theorica y practica* (Naples, 1613)
https://books.google.de/books?id=yfwobs9YNwMC&printsec=frontcover&redir_esc=y#v=onepage&q=Luzzascho&f=false
https://www.loc.gov/resource/gdcwdl.wdl_10633/?st=pdf

Cervelli, L., Vignanelli, F., and Pestelli, G., 1966, 'Clavicembalo', *La Musica* 2 (Turin, 1966), 35-53.

Cervelli, L., 1958, 'Italienische Musikinstrumente in der Praxis des Generalbaßspiels: Das Arpichord', *International Musicological Society, 7th Congress Report* (Cologne, 1958), 76-78.

Cervelli, L., 1968, 'Brevi note sui liutai tedeschi attivi in Italia dal secolo XVI al XVIII', *Studien zu Italienisch-Deutschen Musikgeschichte, Analecta Musicologica* 5 (1968), 299-337.

Cervelli, L., 1973, 'Arpicordo: mito di un nome e realtà di uno strumento', *Quadrivium* 14 (1973), 187-195.

Cervelli, L., 1976, 'Per un catalogo degli strumenti a tastiera del museo degli antichi strumenti musicali', *Accademie e Biblioteche d'Italia*, 44 (1976), 305-343.

Cervelli, Luisa, 1981, 'Noterelle Cristoforiane', *Quadrivium* 22/I (1981), 157-167.

Cervelli, L., 1994, *La Galleria Armonica. Catalogo del Museo degli strumenti musicali di Roma* (Rome, 1994).

Chalmers, John H. Jr., *The Divisions of the Tetrachord*, (Hanover, New Hampshire: Frog Peak Music, 1993).

Cheles, Luciano, *The Studiolo of Urbino : an iconographic investigation* (Wiesbaden, Ludwig Reichert, 1986, reprint: Penn State University Press, 1990). <https://archive.org/details/studioloofurbino0000chel>

Chiesa, C., 'Milanese keyboard makers-16th century', *FoMRHI Quarterly* no. 74 (1994), 79-81.

Chiesa, G., 1980 /1, *L'arredamento in Italia, Il quattrocento* (Novara, 1980).

Chiesa, G., 1980 /2, *L'arredamento in Italia, Il cinquecento* (Novara, 1980).

Ciliberti, G., 'Organ building in Assisi in the early sixteenth century', *GSJ* 45 (1992), 3-21.

Chaban, Antonina et al, 'Multi-analytical approach to the study of mecca gilding technique', *Microchemical Journal* 168 (2021), 106415.

Chinnery, Tony, 'A Celestini harpsichord rediscovered', *Recercare*, 11 (1999), 51-73 .

Chirico, Teresa, 'New information about Harpsichord Makers Employed in Rome by Cardinal Pietro Ottoboni and his Father Antonio', *GSJ* 62, (April 2009), 101-115.

Čížek, B., *300 Years with the Piano* (Prague, 1999)

Clark, J., 1976, 'Domenico Scarlatti and Spanish folk music', *Early Music* 4 (Jan 1976), 19-21.

Clark, J., 2005, 'Farinelli As Queen Of The Night', *Eighteenth Century Music*, vol 2, issue 2 (2005), 321-333.

Clough, Cecil H., 'Art as Power in the Decoration of the Study of an Italian Renaissance Prince: The Case of Federico Da Montefeltro' *Artibus et Historiae* 16, no. 31 (1995), 19-50.

Clutton, C., 'Arnault's MS', *GSJ* 5 (1952), 3-8.

Coates, K., *Geometry, proportion and the art of lutherie* (Oxford, 1985).

Cohen, A., 1962, 'A study of instrumental ensemble practice in seventeenth-century France', *GSJ* 15 (1962), 3-17.

Cohen, A., 1983, 'A cache of 18th-century strings', *GSJ* 36 (1983), 37-48.

Cole, Michael, 'A Handel harpsichord', *Early Music* 21 (Feb 1993), 99-109.

Cole, Michael, *The Pianoforte In The Classical Era* (Oxford, Clarendon Press, 1998).

Cole, Michael, 'The Twelve Apostles? An Inquiry into the Origins of the English Pianoforte', *Early Keyboard Journal* 18 (2000), 9-52.

Cole, Michael: see Debenham, Margaret and Cole, Michael, 'Pioneer Piano Makers in London, 1737–74: Newly Discovered Documentary Sources', *Royal Musical Association Research Chronicle*, 44:1 (2013 online), 55-86.

Colonna, F., *La sambuca lineca* (Naples, 1618, R/1980).

Coltman, John W. 'Sounding Mechanism of the Flute and Organ Pipe', *Journal of the Acoustical Society of America*, vol. 44. no. 6 (1968), 983-992.

Cooley, Arnold James, *A Cyclopaedia of Practical Receipts, and Collateral Information in the Arts* (John Churchill, London, 1856; 3/1861)

https://books.google.de/books?id=q5vTVWgw8M8C&pg=PA49&lpg=PA49&dq=bombay+aloes&source=bl&ots=glCy4_rj-4&sig=ACfU3U0Ey8XvEMSmdMWXbllGQiu9KQlaLg&hl=en&sa=X&ved=2ahUKFwiDqZKj5MX9AhWwQvEDHeu2AmMQ6AF6BAgtEAM

Cooper, F. M. C., 'The Leckington proverbs', *The Musical Times* 112 (1972), 547-550.

Cordes, Manfred, *Nicola Vicentinos Enharmonik: Musik mit 31 Tönen*, (Akademische Druck- und Verlagsanstalt, Graz, 2007). (with music examples on a CD).

Corp, Edward, 'Farinelli And The Circle Of Sicinio Pepoli: A Link With The Stuart Court In Exile', *Eighteenth Century Music*, vol 2, issue 2 (2005), 311-319.

Corrette, M., *Le Maître de Clavecin* (Paris, 1753).

Corsi, Giordano, 'Un grande cembalero Italiano del 600: Carlo Grimaldi', *Nuova Rivista Musicale Italiana* 15 no. 2 (1981), 206-215.

Corsi, Cesare, 'Venerio de Legge (da Lezze?) e la questione dell'organaria romana del Cinquecento', in «*Il Saggiatore Musicale*», I (1994), 113-127. <https://www.jstor.org/stable/43030196>

Costantini, Danilo, 'Nuovi dati biografici sul cembalero Carlo Grimaldi', *Recercare V* (1993), 211-220.

Costantini, Danilo, 'Meccanismi di trasposizione negli strumenti a tastiera del Cinquecento', *Recercare X* (1998), 331-341.

Corwin, Lucille, *Le istituzioni armoniche of Gioseffo Zarlino, part 1: a translation with introduction*, Ph. D. (City University of New York, 2008), UMI no. 3341198.

Cowen, P., *Rose windows* (London, 1979).

Crocker, Richard L., 'Pythagorean Mathematics and Music', *Journal of Aesthetics and Art Criticism*, Vol. 22, No. 2 (1963/1964): Part I (Winter, 1963), 189-198; Part II (Spring, 1964), 325-335. <https://www.jstor.org/stable/427754>

Cröker, Johann Melchior, *Der wohl anführende Mahler, welcher curiöse Liebhaber lehret, wie man sich zur Mahlerey zubereiten, mit Oel-Farben umgehen, Gründe, Fürnisse und andere darzu nöthige Sachen verfertigen, die Gemählde geschickt auszieren, vergülden, versilbern, accurat lacquiren, und saubere Kupffer-Stiche ausarbeiten solle: Diesem ist noch beygefüget Ein Kunst-Cabinet rarer und geheim gehaltenen Erfindungen* (Cröker, Jena, 1736).

<https://www.digitale-sammlungen.de/en/view/bsb10259002?page=,1>

<https://books.google.de/books?id=VviTlpJ5cicC&pg=PA100&lpg=PA100&dq=Crocker+florentiner+lac&source=bl&ots=TfIVowshUd&sig=ACfU3U1tjak2T5ujegAgsJa1houmPf0tyw&hl=en&sa=X&ved=2ahUKFwjV1crPtOaAAxWK5KQKHWFpCa4Q6AF6BAGmEAM#v=onepage&q=Der%20wohl&f=false>

[OCR version]

Cselenyi, L., *Musical Instruments in the Royal Ontario Museum* (Toronto, 1976).

Cunningham, Robert E. Jr., 'Annotated translation of an excerpt from Rameau's *Nouveau Systeme de Musique Théorique*', http://www.robertcunninghamsmusic.com/PDFs/Annotated_Translation_of_an_Excerpt_from_Rameau.pdf

Da Gloria Leitao Venceslau, Maria, 'Beyond Bartolomeo Cristofori: Strumentai in Florence During the Seventeenth and Eighteenth Centuries', *GSJ* 74 (March 2021), 31-39.

Dahlhaus, C., 'Die Termini Dur und Moll', *AMw* 12 (1955), 280-296.

d'Alembert, Jean-Baptiste le Rond, *Eléments de musique théorique et pratique suivant les principes de M. Rameau* (Paris, 1752; 2/1766; 3/1772).

https://www.google.de/books/edition/El%C3%A9ments_de_musique_th%C3%A9orique_et_prati/w1yCDmFqjqYC?hl=en&gbpv=0

Dalla Libera, S., 'Organs in Venice', *The Organ Yearbook* 4 (1973), 18-30.

Daniels, A., 'Microtonality and Mean-Tone Temperament in the Harmonic System of Francesco Salinas, Part 1' *JMT* 9 (1965),.

Daniels, A., 'Microtonality and Mean-Tone Temperament in the Harmonic System of Francesco Salinas, Part 2' *JMT* 10 (1965), 234-243.

Davari, S., 'Notizie di fabbricatori d'organi e d'altri instrumenti', *Atti e Memorie dell'Accademia Virgiliana di*

Mantova, 1975, 29-47.

De Bruyn Kops, C. J., 'De inlijsting van Rembrandts Nachtwacht in het verleden en de nieuwe lijst The Framing of Rembrandt's Night watch in the Past and the New Frame', Bulletin van het Rijksmuseum, 24 (1976), no. 1 & 2, 99-105.

De La Fage, A., Essais de diphthéographie musicale (Paris, 1864).

De Maupertuis, 'Sur la forme des instruments de musique', Mémoires de l'Académie Royale (1724), 216-225.

Debenham, Margaret and Cole, Michael, 'Pioneer Piano Makers in London, 1737–74: Newly Discovered Documentary Sources', Royal Musical Association Research Chronicle, 44:1 (2013 online), 55-86.

Debenham, W., 1978 /1, 'A description of the alterations to the 1521 Hieronymus harpsichord', Victoria & Albert museum file, 1978.

Debenham, W., 1978 /2, 'The compass of the Royal College of Music clavicytherium', FoMRHI Quarterly no. 11 (1978), 19-21.

Defeo, Gustavo Adrián and Rolfo, María Virginia, 'Organologia musicale e chimica conciaria Esperienze di studio e di ricerca', Informazione Organistica, Terza Serie, n. I, Anno XXXII, n.47, 102-105.

Denis, Jean, Traité de l'accord de l'espinette (Ballard, Paris 1650).

Denk, Rudolf, 'Die Stufe der Instrumentenmachertexte: Anweisungen zum Bau eines Clavichords in der Handschrift Ms. 554 der Universitätsbibliothek Erlangen', Musica Getuscht, Deutsche Fachprosa des Spätmittelalters im Bereich der Musik, (Artemis Verlag, München und Zürich, 1981), 197-200.

Desler, Anne, *'Il novello Orfeo' Farinelli: vocal profile, aesthetics, rhetoric*. PhD thesis, University of Glasgow, 2014.

Di Pasquale, Marco, 'Cent'anni di pianoforte alla Corte di Toscana: dall'invenzione di Bartolomeo Cristofori alla caduta del Regno d'Etruria', in Il Museo degli strumenti musicali del Conservatorio "Luigi Cherubini": "Rendo lieti in un tempo gli occhi el core", a cura di Mirella Branca, (Il luogo di David, collana di studi diretta da Franca Falletti, 2) (Sillabe, Livorno, 1999).

Di Pasquale, Marco, 'Benedetto Floriani, Alessandro e Vito Trasuntino: 'Nova et vetera' ', Informazione Organistica 29, no. 2 (2017), (Nuova Serie n. 42), 169-186.

Di Pasquale, Marco, 'TRASUNTINO', Dizionario Biografico degli Italiani - Volume 96 (2019), http://www.treccani.it/enciclopedia/trasuntino_%28Dizionario-Biografico%29/

Di Pasquale, Marco, 'Silvestro Ganassi: a documented biography', *Recercare* XXXI/1-2 (2019), 29-102.

Di Stefano, Giovanni Paolo, 'Cembali From Beyond The Lighthouse: Harpsichord Makers In Sicily' in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 81-99.

Di Stefano, Giovanni Paolo and Rossi-Rognoni, Gabriele, 32. Pianoforte action. Composite with parts attributed to Bartolomeo Cristofori, Galleria dell 'Accademia, Collezione del Conservatorio "Luigi Cherubini", Gli Strumenti a corde vol II (Firenze 2014), 171-174.

Di Stefano, Giovanni Paolo, 'The Gatti-Kraus action: the legend of Cristofori and the Florentine market for forgeries in the nineteenth and twentieth centuries', in *The cembalo a martelli from Bartolomeo Cristofori to*

Giovanni Ferrini, ed. by Michael Latham and Giovanni Paolo Di Stefano, (Bologna, Pendragon, 2019), 43-63

https://www.academia.edu/41062575/The_Gatti_Kraus_action_the_legend_of_Cristofori_and_the_Florentine_market_for_forgeries_in_the_nineteenth_and_twentieth_centuries_in_The_cembalo_a_martelli_from_Bartolomeo_Cristofori_to_Giovanni_Ferrini_ed_by_Michael_Latham_and_Giovanni_Paolo_Di_Stefano_Bologna_Pendragon_2019_pp_43_63

Di Veroli, Claudio, 1978, Unequal Temperaments (Buenos Aires, 1978).

Di Veroli, Claudio, 1981, 'Bach's temperament', in "Observations", *Early Music* 9 (April, 1981), 219-221.

Di Veroli, Claudio, 'Taskin's scalings & Stringings revisited',
http://harps.braybaroque.ie/Taskin_stringing.htm

Di Veroli, Claudio, 2002, 'Tuning the *témpérament ordinaire*', *Harpichord & fortepiano*, Vol. 10, no. 1, (2002), 22-29.

Di Veroli, Claudio, 2017, 'A concise account of historical harpsichord ranges', *Nema Newsletter* volume i/1 (2017), 10-14.

Dias, T., Murta, E., Barrocas Dias, C., Serrão, V., 'All that glitters is not gold: silver leaf gilding, another means to an end', *Conservar Patromonio* 22 (2015), 29-40.

Diderot, Denis and d' Alembert, Jean le Rond, *Encyclopédie, ou: Dictionnaire raisonné des sciences, des arts et des métiers* Volume 3, (Paris, 1753).

https://www.google.de/books/edition/Encyclop%C3%A9die_ou_Dictionnaire_raisonn%C3%A9/MnVEAAAAcAAJ?hl=en&gbpv=0

Diderot, Denis and d' Alembert, Jean le Rond, *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* Volume 4. Recueil de Planches, sur Les Sciences, Les Arts Libéraux, et Les Arts Mécaniques, avec Leur Explication (Paris, 1767).

Diderot, Denis and d' Alembert, Jean le Rond, *Encyclopédie, ou: Dictionnaire raisonné des sciences, des arts et des métiers*, Volume 20 [Lig-Maq], (Paris, 1778).

https://www.google.de/books/edition/_/OmZBAAAAcAAJ?hl=en&sa=X&ved=2ahUKFwjwzKLd6oeGAXx57wlHHSfXFpEQ8fIDegQIHBAI

Dietemann, Patrick; Fischer, Ulrike; Karl, Daniela, unter Beteiligung von Ursula Baumer und Christoph Steuer, 'Die Bindemittel der Florentiner Malerei', *Florentiner Malerei Alte Pinakothek, Die Gemälde des 14. bis 16. Jahrhunderts*, Herausgegeben von Andreas Schumacher mit Annette Kranz und Annette Hojer (Deutsche Kunstverlag, München 2017), 92-105.

Dilworth, J. 'Bartolomeo Cristofori-ein Streichinstrumentenbauer?', trans. Schröder, B., *Das Musikinstrument* 39 no. 6 (1990), 97-100.

Diruta, G., *Il Transilvano* (Venice, 1593).

Doderer, Gerhard, 'Remarks on Domenico Scarlatti's Portugese Period (1719-1729' in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 161-183.

Dodge, D. E., 1978, 'Bach and the German clavier', *English Harpsichord Magazine* 2 (Oct 1978), 67-71.

Dodge, D. E., 1979, 'The identity of Bach's clavier', *English Harpsichord Magazine* 2 (Oct 1979), 116-119.

- Dolge, A., Pianos and their makers (Covina, CA, 1911; New York R/1972).
- Döhner, O. H., Geschichte der Eisendrahtindustrie (Berlin, 1925).
- Dolce, Lodovico, (1508-1568), Aretino oder Dialog über Malerei /Cerri, Cajetan, 1826-1899, [Übersetzer]/Eitelberger von Edelberg, Rudolf, 1817-1885: (Wien, 1871).
- Donahue, Thomas, "Evaluating Historical Stringing Information," Early Keyboard Journal 25/26 (2010), 125-51.
- Donahue, Thomas, The Harpsichord Stringing Handbook (Rowman & Littlefield, Lanham, 2015). ISBN 978-1-4422-4345-3 (ebook)
- Donati, P. P., 1979, et al., Arte nell'Aretino: seconda mostra di restauri dal 1975 al 1979. La tutela e il restauro degli organi storici. Catalogo (Editrice Edam, Florence, 1979).
- Donati, P.P., 1986, 'Nuovi Documenti Sulle Misure Delle Canne Ad Anima Nell'Arte Organaria Del Primo Rinascimento In Toscana', in Restauro Conservazione E Recupero Di Antichi Strumenti Musicali, Atti Del Convegno Internazionale. Modena 2-4 Aprile 1982, (Leo S. Olschki Editore, Firenze, 1986), 46-50.
- Donati, P.P., 1986, 'Restauro E <<Suono Storico>>: Nuove Evidenze Documentarie', L'Organo 24 (1986), 63-78.
- Donati, Pier Paolo and Giorgetti, Renzo, L'organo della Cattedrale di Arezzo, Luca da Cortona 1534-1536, Note e documenti di arte organaria rinascimentale toscana, (Calosci, Cortona, 1990).
- Donati, Pier Paolo, 1993, '1470-90: Organi Di Cartone Degli Studioli Dei Principi', La Musica a Firenze al tempo di Lorenzo il Magnifico, ed. Gargiulo, P., (Florence, 1993), 275-281.
- Donati, Pier Paolo, 2002, 'Le caratteristiche degli organi in uso nella musica policorale del primo Seicento', Informazione organistica, Nuova serie, no. 2, (August 2002), 109-132.
- Donati, Pier Paolo, 2006, 'L'arte degli organi nell'Italia del Quattrocento. I: La nascita del ripieno', Informazione organistica, Nuova serie, no. 13 (April 2006), 3-22.
- Donati, Pier Paolo, 2006, 'L'Arte degli organi nell'Italia del Quattrocento, II: La comparsa dei registri', Informazione Organistica, Nuova serie, no. 14, Anno XVIII - no.2 (August, 2006), 99-128.
- Donati, Pier Paolo, 2006, 'L'arte degli organi nell'Italia del Quattrocento. III: Le caratteristiche degli strumenti', Informazione organistica, Nuova serie, no. 15, (Dec. 2006), 195-242.
- Donati, Pier Paolo, 2007, 'L'Arte degli organi nell'Italia del Quattrocento IV: Gli ideali sonori, i protagonisti', Informazione Organistica, Nuova serie no. 16, Anno XIX - no.1 (April, 2007), 3-55.
- Donati, Pier Paolo, 'Neue Beobachtungen zur Charakteristik der italienischen Tasteninstrumente um 1500 : zwei ikonographische Dokumente aus der Zeit zwischen 1490 und 1510', <https://doi.org/10.5169/seals-869039>
- Doni, G. B., Lyra Barberina ampicordos: accedunt eisudem opera, edd. Gori, A. F., and Passeri, G. B., 2, De' Trattati di Musica, (Florence, 1763; R/1975).
- Dossie, R., The handmaid to the arts (Nourse, London, 1758)
https://books.google.de/books?id=oSkDAAAAQAAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false
- Doursther, H., Dictionnaire universel des Poids et Mesures anciens et modernes, (Brussels, 1840).

Douwes, C., *Grondig Onderzoek van de Toonen der Musijk* (Franeker, 1699).

Dow, W., 'Two harpsichords by Elpidio Gregori', *The English Harpsichord and Fortepiano Magazine* 4 no. 6 (1988), 140-145.

Dowd, W. R., 'Le clavecin de Domenico Scarlatti' (Nice, date?).

Dowd, W. R., 1978, 'A classification system for Ruckers and Couchet double harpsichords' *JAMIS* 4 (1978), 106-112.

Dowd, W. R., 1984, 'The surviving instruments of the Blanchet workshop', *The Historical Harpsichord* 1, ed. Schott, H., (Stuyvesant, NY, 1984), 17-107.

Dowd, William R., 'A Description of the Two Charlottenburg Harpsichords', Appendix C, 144-147, in Germann, S., 'The Mietkes, the Margrave and Bach', *Bach, Handel, Scarlatti: tercentenary essays*, ed. Williams, P. (Cambridge, 1985), 119-148.

Downing, J., 1981, 'An inventory of the Charles van Raalte collection of instruments', *FoMRHI Quarterly* no. 24 (1981), 57-72.

Downing, J., 1992 /1, 'An analysis of Irish harp scaling', *FoMRHI Quarterly* no. 68 (1992), 24-36.

Downing, J., 1992 /2, 'A string/tuning guide for the Irish harp', *FoMRHI Quarterly* no. 69 (1992), 27-30.

Dragosits, Anne-Marie, *Giovanni Girolamo Kapsperger (ca. 1581-1651): Betrachtungen zu seinem Leben und Umfeld, seiner Vokalmusik und seinem praktischen Material zum Basso continuo-Spiel*, PhD in the creative and performing arts, (Universiteit Leiden, 2012).

Drake, S., 'Renaissance music and experimental science', *Journal of the History of Ideas* XXXI (1970), 483-500.

Droysen-Reber, D and Rase, H., *Kielklaviere, Cembali, Spinette, Virginalen. Bestandskatalog mit Beiträgen von John Henry van der Meer, Martin Elste, Günther Wagner. Beschreibung der Instrumente von Dagmar Droysen-Reber und Horst Rase*, (Berlin, 1991).

Düring, Ingemar, *Die Harmonielehre des Klaudios Ptolemaios*, (Göteborg, Elander, 1930; New York, Garland 2/1980, Hildesheim, Georg Olms 2/1982).

Dürr, Alfred, 'Zur Entstehungsgeschichte des 5. Brandenburgischen Konzerts', *Bach-Jahrbuch* 61 (1975), 63-69.

Dürr, Alfred, 'Tastenumfang und Chronologie in Bachs Klavierwerken', *Festschrift Georg von Dadelsen zum 60. Geburtstag*, ed. Thomas Kohlhase and Volker Scherliess (Stuttgart: Hänssler, 1978), 73-88.

Duffin, Ross W., *How Equal Temperament Ruined Harmony (and Why You Should Care)*, (New York,: W.W. Norton & Company, 2007).

Dufourcq, N., *Esquisse d'une histoire de l'orgue en France du XIII^e au XVIII^e siècle*, (Paris, 1935).

Dumoulin, P., 'La découverte de bobines de cordes de clavecins du XVIII^e siècle', *Revue de Musicologie* 61 (1975), 113-117.

Dupont, W., *Geschichte der musikalischen Temperatur*, Ph.D Diss. Friedrich-Alexander-Universität, Erlangen, (C.H. Beck'sche Buchdruckerei, Nördlingen, 1935).

Durante, Elio, and Martelotti, Anna, *L'arpa di Laura. indagine organologica, artistica e archivistica sull'arpa estense. Con una nota sulla decorazione di Maddalena Trionfi-Honorati*. *Archivum Musicum: Collana di Studi*, C (SPES, Florence, 1982).

Durante, Elio, and Martelotti, Anna, *Cronistoria del Concerto delle Dame Principalissime di Margherita Gonzaga D'Este, Prima Ristampa con una Aggiunta*, *Archivum Musicum, Collana di Studi A*, (SPES, Florence, 1989).

Durante, Elio, and Martelotti, Anna, 'Un'ipotesi sul trasferimento del Trasantino di Ercole II d'Este dalla corte ferrarese a quella fiorentina', *Informazione organistica, Nuova Serie - n. 50, Anno XXXV* (2023), 83-86.

Eastaugh Nicholas, Walsh Valentine, Chaplin Tracy, Siddal Ruth, *Pigment Compendium: A Dictionary of Historical Pigments* (Routledge, London, 2004). [eBook Published 16 November 2004]
DOI <https://doi.org/10.4324/9780080473765>

Eberlein, Roland, 'The Faenza Codex: Music for Organ or for Lute Duet?', *Early Music* 20, no. 3 (Aug, 1992), 460-466.

Eberlein, Roland, 'Neue Rekonstruktionen mittelalterlicher Orgeln', *Blog* 13.12.2013, <http://www.walcker-stiftung.de/Blog.html>

Eberlein, Roland, 'Eine kleine Geschichte der Orgel. I. Die Entwicklung der inneren Gestaltung der Orgel, 3. Die Tonkzellenorgel der Gotik' (download 16.05.2021) <http://walcker-stiftung.de/Downloads/Orgelgeschichte/Orgelgeschichte-I-3.pdf>

Eberlein, Roland, 'Eine kleine Geschichte der Orgel. I. Die Entwicklung der inneren Gestaltung der Orgel, 5. Mixturstil und Mehrmanualigkeit' (download 16.05.2021) <http://walcker-stiftung.de/Downloads/Orgelgeschichte/Orgelgeschichte-I-5.pdf>

Egen, P. N. E., *Untersuchungen über den Effekt in Rheinland-Westphalen bestehenden Wasserwerke*, (Berlin, 1831).

Eisenberg, J., 1955, 'The "chord" in Monocord, clavicord, harpsicord and vocal cord', *GSJ* 8 (1955), 47-49.

Eisenberg, J., 1962, 'Virdung's keyboard illustrations', *GSJ* 15 (1962), 82-88.

Elsberry, Kristie Beverly, *Éléments de musique, théorique et pratique, suivant les principes de M. Rameau by Jean le Rond d'Alembert; an annotated new translation and a comparison to Rameau's theoretical writings*. Ph.D Dissertation, Florida State University (1984). University Microfilms International, 1990.

Emmison, F. G., 'A virginal by (?) Franciscus Bonafinis, 1560, at Ingatestone Hall', *GSJ* 17 (1964), 109-110.

Engel, Carl, *Descriptive Catalogue of the Musical Instruments in the South Kensington Museum: Science and Art Department of the Committee of Council on Education, South Kensington Museum*, (Chapman & Hall, London, 1870).

Engel, Carl, *A descriptive catalogue of the musical instruments in the South Kensington Museum: preceded by an essay on the history of musical instruments*, (Eyre and Spottiswoode, London, 1874).

Epstein, P., *Katalog der Musikinstrumente im Historischen Museum der Stadt Frankfurt am Main*

(Frankfurt, 1927).

Ernst, F., 1955, *Der Flügel Johann Sebastian Bachs* (Frankfurt/Main, 1955).

Ernst, Friedrich, 'Bach und das Pianoforte', *Bach-Jahrbuch* 48 (1961, Evangelische Verlagsanstalt, Berlin), 61-78.

Ernst, F., 1967, 'Four Ruckers harpsichords in Berlin', *GSJ* 20 (1967), 63-75.

Esch, D., 'Die früheste Erwähnung des clavicymbalum in italienischer Sprache', *Analecta Musicologica, Studien zur italienischen-deutschen Musikgeschichte* 19 (1979), 378-379.

Eschler, T. J., 'The collection of historical musical instruments of the University of Erlangen', *GSJ* 36 (1983), 115-124.

Esteves Pereira, L. A., 1976, 'The instrumental museum-Lisbon', *English Harpsichord Magazine* 1 (Oct 1976), 197-198.

Esteves Pereira, L. A., 1978, 'An octave harpsichord at the instrumental museum, Lisbon', *English Harpsichord Magazine* 2 (Apr 1978), 30-32.

Esteves Pereira, L. A., 1983, 'A fortepiano at the instrumental museum-Lisbon', *English Harpsichord Magazine* 3 (Apr 1983), 67-70.

Everett, Paul J., 'A Roman concerto repertory: Ottoboni's "what's not?"', *Proceedings of the Royal Musical Association*, 1983/1984, vol. 110, 62-78.

Everett, Paul, *The Manchester concerto partbooks*, PhD thesis, Liverpool University, 1984.

Everett, Paul, *The Manchester concerto partbooks*, New York (Garland), 1989.

Fabris, Dinko, 'L'arpa napoletana. Simbolismo estetico-sonoro di uno strumento musicale del primo Seicento', in *Modernità e coscienza estetica*, a cura di F. Fanizza, Napoli, (Tempi moderni, 1986), 211-262.

Fabrizi, Beatrice Buscaroli, 'Ritratto di Carlo Broschi detto il Farinello', "Ospiti 8", *Musei Civici d'Arte Antica*, 1998, <http://www.bibliotecamusica.it/cmbm/biblio/wm1998BO059.pdf>

Fabrizi, M., 1964 'Nuova luce sull'attività fiorentina di Giacomo Antonio Perti, Bartolomeo Cristofori, e Giorgio F. Haendel', *Chigiana* 21 (1964), 143-190.

Fabrizi, M., 1983 'La collezione Medicea degli strumenti musicali in due sconosciuti inventari del primo seicento', *Note d'archivio per la storia musicale* 1 (1983), 51-62.

Federhofer, Hellmut, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564-1619)*, (Mainz, 1967).

Feldhaus, F. M., *Die Technik der Antike und des Mittelalters*, *Documenta Technica: Darstellung und Quellen zur Technikgeschichte*, edd. Manegold, K-H. and Treue, W. (Potsdam 1931, Hildesheim, R/1985).

Fend, Michael, *Zarlino, Gioseffo. Istitutioni harmoniche*, (Venezia, 1558, 1562, 1573, 1589. Reprint of 1573 edition, Ridgewood, 1966): German translation by Michael Fend (ed.) *Das 1. und 2. Buch der Istitutioni harmoniche (1573)*. PhD diss., (TU Berlin, 1983). Series: Europäische Hochschulschriften no.36:43. (Lang, Frankfurt a.M., 1989).

Fenlon, I., 'Music and Learning in Isabella d'Este's Studioli' *The Court of the Gonzaga in the Age of*

Mantegna, 1450-1550 (Rome, 1993).

Fenlon, Iain, *Music and Domestic Devotion in the Age of Reform* (complete)

Fenlon, Iain, 'Renaissance Novellara: Musical Life in the Gonzaga Hinterland', *Music & Letters* Vol. 91, No. 4 (November 2010), 484-497 .

Fenner, K., 'Stimmhaltung, was ist das?', *Das Musikinstrument* undated, 16-27.

Ferino-Pagden, S., 'Isabella D'Este Fürstin und Mäzenatin der Renaissance', *Kunsthistorisches Museum, Vienna*, (Vienna, 1994).

Ferguson, H., 'Bach's "Lauten Werck"', *ML* 48 (1967), 259-264.

Ferrante, M., 'Domenico da Pesaro: illustre cembalaro del cinquecento', *Annuario del Conservatorio 'Gioachino Rossini' Pesaro*, (1990-1992), 45-51.

Ferrari, Pierluigi and Montanari, Giuliana, 'Giovanni, Giuseppe e Filippo Ferrini: cembalari della corte del Granduca di Toscana: uno studio documentario' in *Musicus Perfectus: studi in onore di Luigi Ferdinando Tagliavini <<prattico e speculativo>> nella ricorrenza del LXV° compleanno*, raccolti da Pio Pellizari (Bologna Patron, 1995), 29-47.

Ferrari, Pierluigi and Montanari, Giuliana, 'Presenza del pianoforte alla corte del Granduca di Toscana, 1700-1859: uno studio documentario, con riferimenti alle vicissitudini di clavicembali, spinette e spinettorni. Prima parte: fino al 1799.' *Recercare VII* (1995), 163-211.

Fétis, F. J., *Biographie Universelle des Musiciens et Biographie Générale de la Musique*, (Paris, 1865).

Fioravanti, L., 1564, *Dello specchio di scientia universale*, (Venice, 1564).

Fioravanti, L., 1625, *Weltspiegel* (1625 Frankfurt/Main), 221-223.

Firth, I., 'Acoustical experiments on the lute belly', *GSJ* 30 (1977), 56-63.

Fischer, Hans, *Katalog der Handschriften der Universitätsbibliothek Erlangen, I Band, Die Lateinischen Pergamenthandschriften*, (Erlangen, 1928).

Fischer, Hans, 'Ms. 554' in *Katalog der Handschriften der Universitätsbibliothek Erlangen, II Band, Die Lateinischen Papierhandschriften*, (Erlangen, 1936), 207-211.

Fischer, J.B., 'Abhandlung über die verschiedenen Arten der Numerotierung bei den Spinnereien und Drahtziehereien. Von H.Hachette, Professor an der polytechnischen Schule' in *Dingler, J.G. (ed.) Polytechnisches Journal*, 18 (Stuttgart, 1825), 414-429.

Fogliani, Angelica Giannetto, 'Il clavicembalo Traeri. Conservazione e restauro virtuale', (Roma, Gangemi, 2013).

Fogliano [Foliani], L., *Musica theorica*, (Venice, 1529).
https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10148093_00012.html

Fogliano, Lodovico, *Musica theorica*, translation, Diss. Harrison, James Stanley, (Harvard, 1962).

Fokker, Adrien Daniël, 'Equal Temperament and the Thirty-one-keyed organ', (October 1955)
<https://www.huygens-fokker.org/docs/fokkerorg.html>

Fontana, E., 'An Italian harpsichord of 1571: clues to its construction', *GSJ* 44 (1991), 55-70.

Fontana, E., and Király, P., 'Rapporti musicali italo-ungheresi all'epoca di Monteverdi (1567-1643)', *Monteverdi imperatore della musica*, ed. Tiella, M., (Rovereto, 1993), 59-71.

Fontana, Eszter, 'Carl Daniel Hildebrandt (1718 –1758). Tischler und musikalischer Instrumentenmacher des Barock' in Fontana, Eszter; Martius, Klaus; Zepf, Markus; (Hrsg.), *Hinter den Tönen - Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Germanisches National Museum, Nürnberg, 2018), 93-106.

Fontana, Eszter; Martius, Klaus; Zepf, Markus; (Hrsg.), *Hinter den Tönen - Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Germanisches National Museum, Nürnberg, 2018). ISBN/GTIN978-3-946217-16-9

Ford, Karen, 'The Pedal Clavichord and the Pedal Harpsichord', *GSJ* 50, (1997), 161-179.

Forni, U, 'Nota sul claviorgano', *L'Organo* XXIV (1986), 79-89.

Forrester, P., 'The cittern in Italy', *FoMRHI Quarterly* no. 50 (1988), 59-63.

Fortune, N., 'Continuo instruments in Italian monodies', *GSJ* 6 (1953), 10-13.

Forss, Carl-Johan, *Piano- und Flügelreparatur*, Fachbuchreihe Das Musikinstrument 78 (Bochinsky, Frankfurt am Main, 2003), 489 pages. ISBN: 3923639430

Fose, Luanne, Eris, *The "Musica practica" of Bartolomeo Ramos de Pareia: A critical translation and commentary*, PhD thesis (University of North Texas, 1992). Proquest no. 9800609

Foussard, Michel, 'Le clavecin de Claude Labrèche, Carpentras, 1699', dans *Ecoles et traditions régionales*, 2e partie, *Musique. Images. Instruments*. 7, (2005).

Freeman, Daniel E., 'Lodovico Giustini and the emergence of the keyboard sonata in Italy', *Anuario Musical* 58 (2003), 111-138.

Frétygné, Philippe, *La Collection de Kenneth Gilbert*, *Musique, Images, Instruments: Revue française d'organologie et d'iconographie musicale* 3 (1997), 112-118.

Friedlein, Gottfried, *Anicii Manlii Torquati Severini Boetii De institutione arithmetica libri duo, De institutione musica libri quinque*, (Leipzig 1867).

<https://catalog.loc.gov/vwebv/search?searchCode=L.CCN&searchArg=34013835&searchType=1&permalink=y>

Electronic copy from HathiTrust <http://catalog.hathitrust.org/Record/000166661>

Friedrich, Felix, 'Orgel- oder Klavierbauer? Historische und soziologische Anotation', *Studien zur Orgel* Nr. 6, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamrad, Altenberg, 1999), 8-14.

Friedrich, Felix, 'Johann Ludwig Krebs und das Hammerklavier', *Studien zur Orgel*, Nr. 9, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamrad, Altenberg, 2006), 43-52.

Fritsch, Philippe, 'Deux clavecins de Nicolas et François Blanchet', *Revue de Musicologie* 63 (1977), 132-142.

Fritsch, Philippe, 'Les ateliers alsaciens et saxon de la dynastie des Silbermann étude des "Claviers" et du répertoire musical, leur influence réciproque' Ph.D diss. (Tours, 1996)

Fritsch, Philippe, 'Frankreich und Sachsen – Gegenseitige Einflüsse im Clavierbau des 18. Jahrhunderts'

Studien zur Orgel Nr. 6, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 1999), 15-28.

Frobenius, Wolf, Johannes Boens Musica und seine Konsonanzlehre, Freiburger Schriften zur Musikwissenschaft 2 (Stuttgart: Musikwissenschaftliche Verlags-Gesellschaft mbH, 1971), 31-105.

Fuente Rodríguez, Luis Ángel de la, Los metales plateados como policromía (las corladuras): análisis-experimentación y restauración, PhD, (Universidad del País Vasco, 1999). EAN: 9788475858098

Fuller, D., 'French harpsichord playing in the 17th century: after le Gallois', Early Music 4 (Jan 1976), 22-25.

Fuller, Sarah, 'A Phantom Treatise of the Fourteenth Century? The Ars Nova', The Journal of Musicology Vol. 4, No. 1 (Winter, 1985-1986), 23-50 .

Furio, A., Libretto Seconda-Piena Instruttione sopra l'Intavolatura, Bologna, Biblioteca Musicale 'G.B.Martini', MS. D 52.

Gábry, G., Old Musical Instruments (Budapest, 1969).

[Gaffurius Franchinus, Gafurius Franchinus]

Gafurii, Franchini, De Harmonia Musicorum Instrumentorum Opus, (Milano, Pontanus 1518)
https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10148094_00011.html

Gaffurio, Franchino, 1492, Theorica musicae (Milan 1492; Bologna R/1969).

Gaffurio, Franchino, Practica musicae, trans. Young, Irwin, (Madison, WI, 1969).

Gaffurio, Franchino, De harmonia musicorum instrumentorum opus (Milan, Pontanus 1518; Bologna R/1972). https://books.google.de/books?vid=IBCR:BC000011122&redir_esc=y
<https://epub.ub.uni-muenchen.de/34613/>

Gaffurio, Franchino, De harmonia musicorum instrumentorum opus, Franchinus Gaffurius; introduction and translation by Miller, Clement A., American Institute of Musicology, Musicological studies and documents, MSD33 (1977).

Gaffurius, Franchinus, Harley 3306 f. 3 Historiated initial: Description: Historiated initial with a portrait of Ptolemy, a diagram illustrating musical principles, and, in the lower margin, the arms of Franchinus Gaffurio di Savigliano of Lodi. Origin: Italy, N. (Milan)
<https://www.bl.uk/catalogues/illuminatedmanuscripts/ILLUMIN.ASP?Size=mid&IllID=23799>

Gai, V., 1969, Gli strumenti musicali della corte medicea e il museo del conservatorio 'Luigi Cherubini' di Firenze (Florence, 1969).

Gai, V., 1970, Saggi di organologia musicale (Florence, 1970).

Galilei, G., Discorsi e dimostrazioni matematiche in torno a due nuove scienze attenenti alla meccanica et i movimenti locali, (Leyden, 1638), trans. Oettingen, A. von. (Darmstadt, 1973).

Galilei, Vincenzo, Dialogo della Musica Antica et Moderna, ed. Fano, F., (Florence, 1581, R/1934).

Galilei, Vincenzo, Dialogo della Musica Antica et Moderna (Florence, 1581); translation and commentary, Herman, Robert H., (PhD, Denton, Texas, 1973).

Galilei, Vincenzo, Discorso di Vincentio Galilei nobile fiorentino, intorno all'opere di messer Gioseffo

Zarlino da Chioggia, et altri importanti particolari attenenti alla musica, (Firenze, Giorgio Marescotti, 1589).
<https://gallica.bnf.fr/ark:/12148/bpt6k581722/f2.image>

Plain text: <http://tmiweb.science.uu.nl/text/reading-edition/galdis.html>

Vienna copy: (OCR)

https://www.google.de/books/edition/Discorso_di_Vincentio_Galilei_nobile_Fio/bZ0nA1rHs1cC?hl=en&gbp v=1&dq=galilei+discorso+di+Vincentio+Galilei&printsec=frontcover

Galilei, Vincenzo, 'Discorso di Vincenzio Galilei nobile fiorentino intorno all'opere di Messer Gioseffe Zarlino da Chioggia, et altri importanti particolari attinenti alla musica' Florence 1589, excerpt in *Scritti d'Arte de Cinquecento* 2, Pitture, Scultura, Poesia, Musica ed. Barocchi, P. (Turin, 1978), 379-387.

Galilei, Vincenzo, *Discorso intorno all'uso dell'Enharmonio et di chi fusse autore del Cromatico*, Florence, Biblioteca Nazionale Centrale, Ms. Galileiani 3, fols. 3r-34v

<https://bibdig.museogalileo.it/Teca/Viewer?an=18011>

Gallini, Natale, and Franco, Museo degli strumenti musicali: Castello Sforzesco / catalogo a cura di Natale e Franco Gallini (Milan, 1963).

Ganassi, Regola Rubertina, ed. Peter, H., (Venice, 1542 & 1543; R/1972).

Gargiulo, P., 'Strumenti musicali alla corte Medicea: nuovi documenti e sconosciuti inventari (1553-1609)', *Note d'archivio per la storia musicale* 3 (1985), 55-71.

Garms, J. (ed.), *Quellen aus dem Archiv Doria-Pamphilij zur Kunsttätigkeit in Rom unter Innozenz X, Quellenschriften der Barockkunst in Rom 4*. Rome, Austrian Cultural Institute (Vienna, 1972).

Garrett, L. R., 'The contributions of Adriano Banchieri', *The Organ Yearbook* 13 (1982), 46-59.

Garzoni, T., 1585, *Piazza universale di tutte le professioni del mondo*, (Venice, 1585).

Garzoni, T., 1659, *Piazza universale* (Venice 1585), *Das ist Allgemeiner Schauplatz Markt und Zusammenkunfft aller Professionen...verdeutsch.*(Frankfurt/Main, 1659).

Gatti, Andrea, *Museo degli strumenti musicali*, (Milano, Electa, 1997, [ISBN 88-435-4681-3](https://www.isbn-international.org/number/88-435-4681-3)).

Gatti, Andrea, 'Moulding castings in musical instruments: the approach to the problem, the scientific investigations and the methodology used at the Collection of Musical Instruments of the Castello Sforzesco in Milan', *GSM* 52 (1999), 202-218.

Gatzka, Elfrieda, 'Probleme der Identifizierung von "Clavieren" Gottfried Silbermanns', *Studien zur Orgel*, Nr. 9, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 2006), 70-96.

Gay, V. 'Glossaire Archéologique', (Paris, 1887).

Gerbert, Martin, *Scriptores Ecclesiastici De Musica Sacra Potissimum*, (St. Blasien, 1784)
<https://www.digitale-sammlungen.de/de/view/bsb11069239?page=7>

Germann, Sheridan, 'Regional schools of harpsichord decoration' *Journal of the American Musical Instrument Society* 4, (1978), 5-59.

Germann, Sheridan, 1980, 'Monsieur Doublet and his confrères, The harpsichord decorators of Paris, 1', *Early Music* 8 (Oct 1980), 435-453.

Germann, Sheridan, 1985, 'The Mietkes, the Margrave and Bach', *Bach, Handel, Scarlatti: tercentenary essays*, ed. Williams, P. (Cambridge, 1985), 119-148.

Gernhardt, Klaus, 'Der "Instrumentenmacher" Gottfried Silbermann – Besonderheiten und Bedeutung für den Klavierbau im 18. Jahrhundert', Freiburger Studien zur Orgel Nr. 6, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 1999), 29-36.

Gernhardt, Klaus, 'Ergänzende Bemerkungen zu den Kästen des Hammerflügels (Inv.-Nr. 170) und des Cembalos (Inv.-Nr. 85), Scripta Artium Nr. 2, Hrsg. Eszter Fontana, (Herbst 2001), 19-22.

Gernhardt, K., and Singer, U., 'Über die zeichnerische Darstellung von historischen Musikinstrumenten', Schriftenreihe des Musikinstrumente-Museums der Karl-Marx-Universität 3 (1976), 24-27.

Gétreau, Florence, 'Instrument making in Lyon and Paris around 1600', Musikalische Aufführungspraxis in nationalen Dialogen des 16. Jahrhunderts: Instrumentenbauschulen im 16. Jahrhundert. Stiftung Kloster Michaelstein — Musikinstitut für Aufführungspraxis. XXXIII. Wissenschaftliche Arbeitstagung und 26. Musikinstrumentenbau-Symposium Michaelstein, 06. Bis 08 Mai 2005. (author manuscript)

Gill, D., 'James Talbot's manuscript, V. Plucked strings—the wire-strung fretted instruments and the guitar', GSJ 15 (1962), 60-69.

Giovannini, C., 'Gli organi della cappella musicale Estense a Modena: proposte di restauro e tutela, Restauro conservazione e recupero di antichi strumenti musicali, *Historiae Musicae Cultores* 40 (Florence, 1986), 75-79.

Giustiniani, Vincenzo, *Discorso sopra la musica*, translated by Carol MacClintock: see Bottrigari

Glarean, H., *Dodecachordon*, (Basel, 1547); trans. Bohn, P., vol. XVI *Ältere Praktischer und Theoretischer Musikwerke*, Gesellschaft für Musikforschung (Leipzig, 1888).

Glarean Heinrich, *Dodecachordon*, trans Miller, Clement Albin, PhD thesis, University of Michigan, 1950).

Glück, Thomas, 'Rack Division – The Fingerprint of Historical Fretted Harpsichords', *Proceedings of the International Clavichord Symposium – Magnano, 10–13 September 2003* – Edited by Bernard Brauchli, Alberto Galazzo, Ivan Moody – Published by Musica Antica a Magnano.

Godt, Irving, 'Marianna in Italy: The international Reputation of Marianna Martines (1744-1812)', *Journal of Musicology*, vol XIII, no. 4, Fall 1995, 538-561.

Godt, Irving, 'Marianna in Vienna: A Martines Chronology', *Journal of Musicology* vol. XVI, no. 1, Winter 1998, 136-158.

Godwin, Joscelyn, *The Harmony Of The Spheres: A Sourcebook Of The Pythagorean Tradition In Music* (Rochester, Vermont, 1993). <https://vdoc.pub/documents/the-harmony-of-the-spheres-a-sourcebook-of-the-pythagorean-tradition-in-music-3v6pvc15mmg>

Goebel, Joseph, *Theorie und Praxis des Orgelpfeifen-Klages. Intonieren und Stimmen*, Verlag Das Musikinstrument (Frankfurt/Main, 1975).

Göllner, Theodor, *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters*, Münchener Veröffentlichungen zur Musikgeschichte, Band 6, ed. Georgiades, Thrasylulos G., (Hans Schneider, Tutzing, 1961). <https://epub.ub.uni-muenchen.de/28263/>

Gonzalez-Palacio, A., *Il Tempio del Gusto* (Rome 1986).

Good, Edwin, 'Reflections on a Year With Cristofori', *Piano Technicians Journal*, xlv/12 (2002), 22-30, xlv/1 (2003), 26-30, and xlv/2 (2003), 18-22.

Good, Edwin, 'What did Cristofori call his invention?', *Early Music* 33 no. 1 (2005), 95-98.

Goodway, M., and Odell, J. S., 1987, 'The Metallurgy of 17th- and 18th-century music wire', *The Historical Harpsichord* vol. 2, ed. Schott, H. (Stuyvesant, N.Y., 1987).

Goodway, M., 1987, 'Phosphorous in Antique Iron Music Wire', *Science* 236 (1987), 927-932.

Goodwin, Christopher, 'Following Comm 2009, a Venetian monochord (dichord? tetrachord?)', *Comm.* 2018, *FoMRHI Bulletin* 129.

Graf, Klaus, 'Hugo Spechtshart von Reutlingen, ein Gelehrter des 14. Jahrhunderts, und seine Familie', https://archivalia.hypotheses.org/124644#footnote_1_124644 (file dated 28.07.2020; accessed 11.08.2021)

Greber, J. M., 1950 *Die tierischen Leime* (Heidelberg, 1950).

Greber, J. M., 1956 *Die Geschichte des Hobels* (Zurich, 1956, Hannover, R/1987).

Greenberg, R., 1992 'On Italian harpsichord jacks and sympathetic strings', *FoMRHI Quarterly* no. 69 (1992), 36-37.

Greenberg, R., 1994 'Restoration report, 17th century Italian harpsichord at MusicSources', *FoMRHI Quarterly* no. 74 (1994), 64-72.

Greenberg, R., 1995 'Withdrawal of ascription', *FoMRHI Quarterly* no. 80 (1995), 52.

Grier, James, *Ancient Music Adapted to Modern Practice by Nicola Vicentino* (review), *University of Toronto Quarterly* (University of Toronto Press), Volume 68, Number 1, Winter 1998/99, 446-447.

Grijp, P., 'Fret patterns of the cittern', *GSJ* 34 (1981), 62-97.

Gschwendtner, S., 'Überlegungen zur Auswertung vorgefundener "originaler" bzw. alter Saitenbezüge bei Saitenklavieren', *Salzburger Museum Carolino Augusteum: Jahreschrift* 34 (1988), 185-226.

Günther, Michael, 'Vom "Omnicoordo" eines "nobile dilettante" zum bürgerlichen Fortepiano - Art, Verbreitung und Entwicklung der Tasteninstrumente im Gebiet der Hochstifte am Main und Rhein im 18. Jahrhundert', in "...meine angenehmste Unterhaltung" *Musikinstrumente und Musikalien aus fränkischen Sammlungen*, Mainfränkisches Museum, Würzburg, catalogue for the special exhibition 14 May-24 August 2003, ed. Trenchel, Hans-Peter, (Würzburg 2003).

Güth, Wernfried, 'Der Wolfon beim Cello', *Acustica* 41 (1978), 163-176.

Güth, Wernfried, 'Gesichtspunkte bei der Konstruktion eines Resonanz-Wolfdämpfers für Cello', *Acustica* 41 (1978), 177-182.

Güth, Wernfried, *Physik im Geigenbau* (Stuttgart, 1989).

Gug, R., 1978, 'About old music wire' *FoMRHI Quarterly* no. 10 (1978), 49-56.

Gug, R., 1983 /1, 'Histoire d'une corde de clavecin hier et aujourd'hui', *Musique Ancienne* 15 (1983), 5-28.

Gug, R., 1983 /2, 'The story of a harpsichord string', *FoMRHI Quarterly* no. 31 (1983), 26-41. [English version of Gug 1983/1].

- Gug, R., 1984, 'En remontant la filière de Thoiry à Nuremberg', *Musique Ancienne* 18 (1984), 4-76.
- Gug, R., 1985, 'Swedish gauge system?', *FoMRHI Quarterly* no. 41 (1985), 75-76.
- Gug, R., 1986 /1, 'Holzbehandlung in der wissenschaftlichen Literatur des 18. Jahrhunderts' *Das Musikinstrument* 35 no. 2-3 (1986), 134-137.
- Gug, R., 1986 /1, 'The proportional compass', *FoMRHI Quarterly* no. 43 (1986), 71-86.
- Gug, R., 1986 /2, 'The way from Thoiry to Nuremberg', *FoMRHI Quarterly* no. 45 (1986), 74-88. [shorter, English version of Gug 1984].
- Gug, R., 1987 /1, 'European music wire making places', *FoMRHI Quarterly* no. 49 (1987), 39-44.
- Gug, R., 1987 /2, 'Wire drawing and working conditions', *FoMRHI Quarterly* no. 49 (1987), 45-48.
- Gug, R., 1988 /1, 'English pianoforte wire...1823-1825', *FoMRHI Quarterly* no. 50 (1988), 41-45.
- Gug, R., 1988 /2, 'Jobst Meuler or the secret of a Nuremberg wire drawer', *FoMRHI Quarterly* no. 51 (1988), 29-36.
- Gug, R., 1989 /1, 'Historical tests on Pleyel's music wire, Paris 1811', *FoMRHI Quarterly* no. 54 (1989), 41-57.
- Gug, R., 1989 /2, 'The Birmingham wire gauge and its musical sisters', *FoMRHI Quarterly* no. 55 (1989), 45-52.
- Gug, R., 1989 /3, 'Historical wire-micrometers and diameter values, 1780-1850', *FoMRHI Quarterly* no. 56 (1989), 51-69.
- Gug, R., 1990 /1, 'Geometry, lutherie and the art of historiography', *FoMRHI Quarterly* no. 59 (1990), 40-72.
- Gug, R., 1990 /2, 'The acoustics of mountain forests in early centuries , or a lost art of choosing resonance wood', *FoMRHI Quarterly* no. 61 (1990), 56-63.
- Gug, R., 1991 /1, 'An imaginative investigator without...investigations', *FoMRHI Quarterly* no. 62 (1991), 19.
- Gug, R., 1993 /1, 'The "zangelmass" of the wire drawer, a document...of the 16th century', *FoMRHI Quarterly* no. 71 (1993), 33.
- Gug, R., 1993 /2, 'Medieval glues...sounded well!', *FoMRHI Quarterly* no. 72 (1993), 36-43.

Gümpel, Klaus-Werner, 'Das Tasten Monochord Conrads von Zabern', *AMw* 12 (1955), 143-166.

Gümpel, Karl-Werner und Sachs, Klaus-Jürgen, 'Bona documenta. Eine Kompilation über Satzlehre und Orgelspiel' *Neues zur Orgelspiellehre des 15. Jahrhunderts*, ed. Göllner, Theodor, Bayerische Akademie der Wissenschaften, Veröffentlichungen der Musikhistorischen Kommission, Band 17, (2003), 65-84. https://www.zobodat.at/pdf/Akad-Bayern-Musikhist_17_0001-0091.pdf

Gümpel, Klaus-Werner, see: Spechtshart von Reutlingen, Hugo, *Flores musicae (1332/42)*, ed. Gümpel,

Karl-Werner,

Gwynn, D., 'Organ pitch: Part I-Praetorius', *FoMRHI Quarterly* no. 23 (1981), 72-77.

Haase, G., and Krickeberg, D., *Tasteninstrumente des Museums* (Berlin, 1981).

Hadaway, R., 'The cittern', *Early Music* 1 (Apr 1973), 77-83.

Haffke, Maren, *Archäologie der Tastatur: Musikalische Medien nach Friedrich Kittler und Wolfgang Scherer*, (Wilhelm Fink, Paderborn, 2019).

Halle, J. S., *Werkstätte der heutigen Künste*, (Brandenburg & Leipzig, 1764).

*Hammond, F., 1975, 'Musical Instruments at the Medici Court in the Mid-Seventeenth Century', *Analecta Musicologica*, *Studien zur italienischen-deutschen Musikgeschichte* 15 (1975), 202-219.

*Hammond, F., 1979, 'Girolamo Frescobaldi and a Decade of Music in Casa Barberini', *Analecta Musicologica*, *Studien zur italienischen-deutschen Musikgeschichte* 19 (1979), 94-124.

Hammond, F., 1983, *Girolamo Frescobaldi*, (Cambridge, MA, 1983).

Hammond, F., 1987, 'Some notes on Giovanni Battista Boni da Cortona, Girolamo Zenti, and others', *GSM* 40 (1987), 37-47.

Hamoen, D. J., 'The Arpicordo problem: Armand Neven's solution reconsidered', *AcM* 48 (1976), 181-184.

Handschin, Jacques, 'Das Pedalklavier', *Zeitschrift für Musikwissenschaft*, Heft 9/10 (1935), 418-425.

Handschin, Jacques, 'Aus der alten Musiktheorie', *AcM* 16-17 (1944-45), 1-10.

Harding, Rosamond, 'The Earliest Pianoforte Music', *Music and Letters* (1932) XIII (2), 195-199.

Harding, R. E. M., 1933, *The Piano-Forte* (Cambridge, 1933; 2/1978).

Harding, R. E. M., 1954, 'Harpsichord', *Grove's Dictionary of Music and Musicians*, 5th ed. Blom, E. (London, 1954), 95-102.

Harpsichords at Christie's, *English Harpsichord Magazine* 3 (Oct 1982), 44.

Harrán, Don (1990) "'Musica ficta': Theories of Accidental Inflections in Vocal Polyphony from Marchetto de Padova to Gioseffo Zarlino" By Karol Berger," *Performance Practice Review*: Vol. 3: No. 1, Article 4. <http://scholarship.claremont.edu/ppr/vol3/iss1/4>

Harrison, F. L., 'Tradition and innovation in instrumental usage 1100-1450', *A Birthday offering for Gustave Reese* ed. LaRue, J., (New York, 1966), 319-335.

Harrison, James Stanley, *Lodovico Fogliano, Musica theórica*, Translated with introductory notes, MA Diss.(Harvard, 1962).

Harvey, J., *Medieval Craftsmen* (London, 1975).

Harwood, I., 1980, 'Flemish harpsichord pitches', *Early Music* 8 (Apr 1980), 221-222.

Harwood, I., 1981, 'A case of double standards? Instrumental pitch in England c1600', *Early Music* 9 (Oct 1981), 470-481.

- Haynes, B., 1994, 'Pitch in northern Italy in the sixteenth and seventeenth centuries', *Recercare* 6 (1994), 41-60.
- Haynes, B., 1995, Pitch standards in the Baroque and classical periods, Ph.D. thesis (University of Montréal, 1995).
- Haynes, B., 2002, A History of Performing Pitch: The Story of 'A' (Scarecrow Press, Lanham, Maryland, 2002).
- Heath, Thomas, *The Thirteen Books of Euclid, Volume II, Books III-IX* (Dover, New York, 1956).
- Heartz, Daniel, 'Farinelli and Metastasio, Rival twins of public favour', *Early Music* 12 (Aug 1984), 358-366.
- Heartz, Daniel, 'Farinelli revisited', *Early Music* 18 (Aug 1990) 430-443.
- Heil, Wolfgang, 'Was hat Baustatik mit einem Cembalo zu tun?', *Instrumentenbau-Zeitschrift - Musik international*, 5/6 (1996), 34-37.
- Hellon, M., see Bavington 1991.
- Hellwig, B., 'Verzeichnis der Veröffentlichungen John Henry van der Meer's, *Studia Organologica* 6, Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 537-542.
- Hellwig, F., 1968, 'On the construction of the lute belly', *GSJ* 21 (1968), 128-145.
- Hellwig, F., 1970, 'An example of lute restoration', *GSJ* 23 (1970), 64-69.
- Hellwig, F., 1971 /1, 'The single-strung Italian harpsichord', *Keyboard Instruments: studies in keyboard organology 1500-1800*, ed. Ripin, E.M. (Edinburgh, 1971), 29-38.
- Hellwig, F., 1971 /2, 'Makers' marks on plucked instruments of the 16th and 17th centuries', *GSJ* 24 (1971), 22-32.
- Hellwig, F., 1973, 'Historische musikalische Temperaturen und ihre Einstimmung', *Der Klangliche Aspekt beim Restaurieren von Saitenklavieren*, ed. Schwarz, V. (Graz, 1973), 51-67.
- Hellwig, F., 1976, 'Strings and stringing: contemporary documents', *GSJ* 29 (1976), 91-104.
- Hellwig, F., 1983, 'Saitenberechnungen mit dem programmierten Taschenrechner', *Arbeitsblätter für Restauratoren* (Heft 2 1983), 24-34.
- Hellwig, F., 1985/1 'Das Tonsystem des Clavemusicum Omnitonum - eine Analyse des dazugehörigen "Trectacordo" ', *Das Clavemusicum Omnitonum, Instrumentenkundliche, konservatorische, musikhistorische und musiktheoretische Aspekte; Symposium im Germanischen Nationalmuseum, Nürnberg 9-10.07.1985. (no conference proceedings)*
- Hellwig, F., 1985/2, 'Ein italienisches Cembalo des musikalischen Humanismus', *MonatsAnzeiger / Germanisches Nationalmuseum Nürnberg Nr. 55, Oktober, (Nürnberg, 1985), 438-439.*
- Hellwig, F., 1985/3, *Atlas der Profile* (Frankfurt/Main, 1985).
- Hellwig, F., 1986, 'Il restauro: un problema di ideologia, tecnologia e personalità, *Restauro conservazione e recupero di antichi strumenti musicali, Historiae Musicae Cultores* 40 (Florence, 1986), 30-36.

Hellwig, Friedemann, 2015, 'The Clavemusicum Omnitonum. Its Conservation and Interpretation', conference 10-11 October 2015, Tagliavini Collection, San Colombano, Bologna.

Helmholtz, Hermann Ludwig Ferdinand von, Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik (Vieweg, Braunschweig, 3/1870).

https://www.google.de/books/edition/Die_Lehre_von_den_Tonempfindungen_als_ph/QNfYlwUBtkwC?hl=en&gbpv=1&dq=helmholtz+tonempfindung&printsec=frontcover

Helmholtz, H., 'On the sensations of tone' (London, 1855).

Henkel, H., 1975, 'Wiederentdeckung eines bedeutenden historischen Instrumentes', Schriftenreihe des Musikinstrumentenmuseums der Karl-Marx-Universität, Heft 1 (Leipzig, 1975), 26-31.

Henkel, H., 1976 /1, 'Untersuchungen zur Echtheit des Clavicytheriums Nr. 66', Schriftenreihe des Musikinstrumente-Museums der Karl-Marx-Universität Heft 3 (1976), 6-14.

Henkel, H., 1976 /2, 'Zur Bestimmung der Nationalität unsignierter Kielinstrumente auf Grund der Mensurverläufe', Schriftenreihe des Musikinstrumente-Museums der Karl-Marx-Universität Heft 3 (1976), 14-23.

Henkel, H., 1977 'Der Cembalobau der Bach-Zeit im sächsisch-thüringischen und im Berliner Raum', in Bericht über die wissenschaftliche Konferenz zum III. Internationalen Bach-Fest der DDR. Leipzig, 18./19. September 1975. Hrsg. Felix, Werner; Hoffmann, Winfried und Schneiderheinze, Armin (Deutscher Verlag für Musik, Leipzig, 1977), 361-374.

Henkel, H., 1979 /1, Musikinstrumenten-Museum der Karl Marx Universität Leipzig, Katalog, Band 2, Kielinstrumente (Leipzig, 1979).

Henkel, H., 1979 /2, Beiträge zum historischen Cembalobau Band 11, Beiträge zur musikwissenschaftlichen Forschung in der DDR, (Leipzig, 1979).

Henkel, H., 1981, Musikinstrumenten-Museum der Karl Marx Universität Leipzig, Katalog, Band 4, Clavichorde (Leipzig, 1981).

Henkel, H., 1983, 'Bach und das Hammerklavier', Beiträge zur Bachforschung (Leipzig, 1983). vol. II, 56-63.

Henkel, H., 1985 'Das Cembalo v. Johann H. Harraß, Großbreitenbach um 1710, als Modell für den Bach-Flügel der Gegenwart', in „Bach“, Katalog zum V. internationalen Bachfest, (Leipzig, 1985), 38-42.

Henkel, H., 1988, 'Probleme der Zuschreibung und Datierung von historischen Klavierinstrumenten', Basler Jahrbuch für historische Musikpraxis 12 (1988), 123-141.

Henkel, H., 1989, 'Identifikation eines frühen deutschen Cembalos?', Das Musikinstrument 38 no. 9 (1989), 34-40.

Henkel, H., 1990, 'Sechzehnfuß-register im italienischen Cembalobau', Das Musikinstrument 39 no. 7 (1990), 6-10.

Henkel, H., 1991, 'Anmerkungen zu einigen Ergebnissen neuerer Forschungen zum historischen Cembalobau', Das Musikinstrument 40 no. 9 (1991), 68-72.

Henkel, H., 1992, 'Cristofori as harpsichord maker', The Historical Harpsichord 3, ed. Schott, H., (Stuyvesant, NY, 1992), 1-58.

Henkel, H., 1994, *Besaitete Tasteninstrumente*, Fachbuchreihe *Das Musikinstrument*, Bd. 57 (Frankfurt/Main, 1994).

Herlinger, Jan W., *The Lucidarium of Marchetto of Padua, a Critical Edition, Translation, and Commentary by Marchetto of Padua*, (Ph.D diss., University of Chicago, 1978).

Herlinger, Jan W., 'Fractional Divisions of the Whole Tone', *Music Theory Spectrum*, Vol. 3 (Spring, 1981), 74-83.

Herlinger, Jan W., 'Marchetto's Division of the Whole Tone', *Journal of the American Musicological Society* Vol. 34, No. 2 (Summer, 1981), 193-216.

Herlinger, Jan W., *The Lucidarium of Marchetto of Padua, a Critical Edition, Translation, and Commentary by Marchetto of Padua*, (University of Chicago Press, Chicago, 1985).

Herlinger, Jan W., 'Brevis summula proportionum quantum ad musicam pertinet; and Parvulus tractatulus de modo monacordum dividendi (...) by Prosdocimo de' Beldomandi', [complete...]

Herlinger, Jan W., "Medieval Canonics," in *The Cambridge History of Western Music Theory*, ed. Thomas Christensen (Cambridge University Press, Cambridge, 2002), 168–192.

Herzog, H. K., 'Knud Kaufmann markiert eine Epoche im Cembalobau', *Das Musikinstrument* 37 no. 9 (1988), 54-55.

Hess, A.G., *Italian Renaissance Paintings with Musical Subjects*, (New York, 1955).

Hess, J., (ed.), *'Die Künstlerbiographien von Giovanni Battista Passeri'*, (Leipzig & Vienna, 1934), 67.

Heyde, H., 1976, *Historische Musikinstrumente im Bachhaus Eisenach* (Eisenach, 1976).

Heyde, H., 1983, *Historische Musikinstrumente des Händel-Hauses* (Halle, 1983).

Heyde, H., 1986, *Musikinstrumentenbau* (Wiesbaden, 1986).

Heyde, H., 1987, 'Zum Florentiner Cembalobau um 1700-Bemerkungen zu MS-68 und MS-70 des Händel-Hauses Halle', *Studia Organologica* 6, Festschrift für John Henry van der Meer zu seinem fünfundsiebzehnten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 203-216.

Heyde, Herbert, 'Die Werkstatt von Augustin Grenser d. Ä. und Heinrich Grenser in Dresden', «Tibia», XVIII (1993), 593-610.

Hibberd, L., 1955, 'Giraldus Cambrensis and English "organ" music', *JAMS* 8 (1955), 208-212.

Hibberd, L., 1942, 'Musica Ficta and instrumental music c.1250-c.1350.', *MQ* 27 (1942), 216-226.

Hickmann, Hans, *Das Portativ: ein Beitrag zur Geschichte der Kleinorgel*, (Bärenreiter, Kassel, 1936).

Hildebrandt, R., 'Die wirtschaftlichen Beziehungen zwischen Oberdeutschland und Venedig um 1600', Roeck, B., Bergdolt, K., and Martin, A. J., edd., *Venedig und Oberdeutschland in der Renaissance*, Studi 9 (Sigmaringen, 1993).

Hills, P., 'Tintoretto's marketing', Roeck, B., Bergdolt, K., and Martin, A. J., edd., *Venedig und Oberdeutschland in der Renaissance*, Studi 9 (Sigmaringen, 1993), 107-120.

Hipkins, A. J., A description and history of the pianoforte and of the older keyboard instruments (London, 1896, 3/1929, R/1975).

Hipkins, A. J., 1934/1 'Harpsichord', Grove's Dictionary of Music and Musicians, 3rd ed. (London, 1934), 545-547.

Hipkins, A. J., 1934/2 'Trasuntino', Grove's Dictionary of Music and Musicians, 3rd ed. (London, 1934), 374.

Hipkins, A. J., 1934/2 'Pianoforte', Grove's Dictionary of Music and Musicians, vol. II, ed. H.C.Colles, 3rd ed. (London, 1934, R/1952), 150-166.

Hirt, F. J., Meisterwerke des Klavierbaus (Olten 1955).

Hoffmann, Sabine, 'Betrachtungen zum heutigen Zustand des Silbermann-Hammerflügels im neuen Palais, Potsdam', Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz (2001), 204-223.

Hoffmann, Sabine, 'Das Berliner Bach-Cembalo: Was bleibt übrig vom Original?', Vortrag, Rencontres Internationales harmoniques 2004, Lausanne, 14.–19.04.2004.

Hoffmann, Sabine, 'Friedrich Ernst und das Trasuntino-Cembalo. Eine Restaurierungsgeschichte', VdR-Beiträge, 1.2 (2007), 83–89.

Hoffmann, Sabine, 'Das Berliner „Bach-Cembalo“ aus der Perspektive seiner Restaurierungen und Nachbauten' Michael Latcham (Hrsg.), *Musique ancienne – instruments et imagination*, Actes des Rencontres Internationales harmoniques, (Lausanne 2004, Bern, 2006), 151–167.

Hoffmann, Sabine, 'Die Hammerflügel von Gottfried und Johann Heinrich Silbermann im Vergleich, Vortrag, Rencontres Internationales harmoniques 2014, Lausanne, 04.–10.11.2014.

Hoffmann, Sabine, 'Ein neuer Blick auf das Cembalo von Johann Christoph Fleischer im Berliner Musikinstrumenten-Museum', "...in das verlorene Paradies", Festschrift in memoriam Annette Otterstedt zum 70. Geburtstag, ed. Schlegel, Andreas (The Lute Corner, Menziken, 2022), 55-66.

Howell, S., 1980, 'Paulus Paulirinus of Prague on Musical Instruments', JAMIS 5-6 (1980), 9-36.

Howell, S., 1988, 'Medical Astrologers and the invention of string keyboard instruments', American Musicological Society 45th meeting, Baltimore, Maryland 1988.

Hubbard, F., 1950, 'Two Early English Harpsichords', GSJ 3 (1950), 12-18.

Hubbard, F., 1965, *Three Centuries of Harpsichord Making* (Cambridge, MA, 1965).

Hubbard, F., and Wraight, D., 'String', *The New Grove Dictionary of Musical Instruments*, ed. Sadie, S., (London, 1984).

Huber, A., 1982, 'Ein neues fotografisches Verfahren zur Dokumentation der Verrippung von Saiteninstrumenten', *Restaura* 1 (1982), 46-47.

Huber, A., 1986 /2, 'Mensurierung, Besaitung und Stimmtonhöhen bei Hammerklavieren des 18. Jahrhunderts (Teil 1)', *Das Musikinstrument* 35 no. 7 (1986), 58-63.

Huber, A., 1986 /3, 'Mensurierung, Besaitung und Stimmtonhöhen bei Hammerklavieren des 18. Jahrhunderts (Teil 2)', *Das Musikinstrument* 35 no. 9 (1986), 24-29.

- Huber, A., 1987 /1, 'Deckelstützen und Schalldeckel im Hammerklavier', *Studia Organologica* 6, Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 229-251.
- Huber, A., 1987 /2, 'Were the early Italian pianofortes strung entirely with brass?', *International Musicological Society, 14th Congress Report (Bologna, 1987)*, 289-291.
- Huber, A., 1988, 'Saitendrahtsysteme im Wiener Klavierbau zwischen 1780 und 1880', *Das Musikinstrument* 37 no. 9 (1988), 84-94.
- Huber, A., 1989, 'Cembalowirbel unter der Mikroskopsonde' *Arbeitsblätter für Restauratoren*, no. 1 (Mainz, 1989), 98-109.
- Huber, A., 1990, 'Baugrößen von Saitenklavieren im 15. Jahrhundert', *Das Musikinstrument* 39 (Feb-March 1990), 174-186.
- Huber, A., 1991, 'Die kurze gebrochene Kontra-Oktave-eine österreichische Spezialität?', *Das Musikinstrument* 40 no. 2-3 (1991), 179-184.
- Huber, A., 1992, 'Überlegungen zur Besaitung eines Clavichordes von H.A.Hass, Hamburg 1732', *Arbeitsblätter für Restauratoren*, 2 (1992), 144-153.
- Huber, A., 1993, 'The hexagram as a string partition canon for fretted instruments', *The Terminology of the Clavichord in Italy*, in *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 65-74.
- Huber, A., 1994, 'Konstruktionsprinzipien im Clavichordbau. Überlegungen zu Mensurierung, Stimmtonhöhe und Besaitung bei Clavichorden des 15.-18. Jahrhunderts', *Musik muss man machen, eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994*, ed. Nagy, M., (Vienna 1994), 241-316.
- Huber, Alfons and Savarain de Graf, Ana, 'A Clavichord from Peru in the Period of the Imperial Vice-Royalty', in *De Clavicordio IV*, Proceedings of the International Clavichord Symposium, Magnano, 8-11 September 1999. eds. Bernard Brauchli, Susan Brauchli, Alberto Galazzo (Magnano, 2000), 105-117.
- Huber, A., 2002, "Mozart's 'Reiseklavier'", in *De Clavicordio V*, Proceedings of the International Clavichord Symposium, Magnano, 5-6 September 2001, eds. Brauchli, B., Galazzo, A., and Moody, I., (Magnano, 2002), 25-38.
- Huber, A., 2002, 'Baumerkmale Österreichischer Kielklaviere vom 16. bis 18. Jahrhundert', *Das Österreichische Cembalo*, ed. Huber, A. (Tutzing: Schneider 2002), 115-226.
- Huber, A., 2014, 'The 'Rosetta-Stone' and other Measuring Gauges for Music Wire From Nineteenth-Century Vienna', *GSM* 67 (2014), 59-65.
- Huber, A., 2016, 'n-times 7: The Clavichord E.1608, Cité de la musique, Paris', *Instrumental Odyssey, A Tribute to Herbert Heyde*, ed. Libin, Laurence, (Pendragon Press, Stuyvesant, NY, 2016), 213-24.
- Huff, Darrell, *How to Lie with Statistics* (Norton, New York, 1954).
<https://www.researchgate.net/profile/Grigori-Evreinov/post/Data-visualization-which-is-best-for-within-and-cross-source-data/attachment/5b0690b6b53d2f63c3cdc5/AS%3A629755908993031%401527156917765/download/How-to-Lie-with-Statistics.pdf> [OCR version]
- Hughes, A., 'Ugolino: the monochord and musica ficta', *Musica Disciplina* 23 (1969), 21-37.

Hugo von Reutlingen: see Beck, Carl

Hummitzsch, K., 'Restaurierung des Celestini-Cembalos', *Das Musikinstrument* 45 no. 2-3 (1996), 80-87.

Hummitzsch, K., Lebas, F., and Pilipczuk, A., 'Das Hieronymus Albrecht Hass-Clavichord von 1732 und seine Restaurierung', *Arbeitsblätter für Restauratoren*, 1 (1991), 129-134.

Hunt, E., 1981 /1, 'A harpsichord odyssey 1', *English Harpsichord Magazine* 2 (Apr 1981), 190-194.

Hunt, E., 1981 /2, 'A harpsichord odyssey 2', *English Harpsichord Magazine* 3 (Oct 1981), 4-7.
Hutchins, C. M., et al., *The Physics of Music* (San Francisco, 1978).

Huth, Hans, *Lacquer of the West - The History of a Craft and Industry 1550 - 1950* (University of Chicago Press, 1971), 158 pages.

Huygens, C., *Oeuvres Complètes* 20 (The Hague, 1940).

Indrio, L., 'L'attività di Giuglielmo Hermans a Pistoia', *L'Organo* 18 (1980), 91-99.

*Ingerslev, F. and Frobenius, W., 'Some Measurements of the End-Corrections and Acoustic Spectra of Cylindrical Open Flue Organ Pipes', *Transactions of the Danish Academy of Technical Sciences* 1 (1947), 7-44.

Iotti, V., and Ventura, L., *Isabella d'Este alla corte di Mantova* (Modena, 1993).

Irmischer, Johann Conrad, *Handschriften-Katalog der Königlichen-Universitätsbibliothek zu Erlangen, (Frankfurt a.M. und Erlangen, 1852)*. https://reader.digitale-sammlungen.de/de/fs1/object/display/bsb10375319_00005.html The online digital version is searchable, the PDF download is not.

Irvin, Paul Y., 'Harpsichord dampers - historic vs. modern', *FOMRHI Quarterly* no. 70, Jan 1993, 47-52.

Jackson, R., review: Brown Miller, C., 'Chiavette: a new approach' MA thesis, University of California, Berkeley, 1960, *Current Musicology* 19 (1975), 113-116.

Jalovec, K., *Enzyklopädie des Geigenbaues* (Prague, 1965).

James, P., *Early Keyboard Instruments* (London, 1930).

Jears, Susi, 'The Pedal Clavichord and Other Practice Instruments of Organists', *Proceedings of the Royal Musical Association*, 77th Session, (1950 - 1951), 1-15.

Jegel, A., *Alt-Nürnberger Handwerksrecht und seine Beziehungen zu anderen*, (Nuremberg, 1965).

Jensen, D. P., 'A Florentine harpsichord: revealing a transitional technology', *Early Music* 26 (Feb 1998), 70-85.

Jeppesen, K., *Die italienische Orgelmusik am Anfang des Cinquecento*, (Copenhagen, 1943).

Jewell, D., letter: 'Early Italian harpsichords with large compasses', *English Harpsichord Magazine* 1 (Oct 1975), 160-161.

Johannes Campanus: see Campanus.

- Johannsen, O., *Geschichte des Eisens* (Düsseldorf, 1953).
- Johnson, A., 'A musical offering to Hercules II, Duke of Ferrara', A Birthday offering for Gustave Reese ed. LaRue, J., (New York, 1966), 448-454.
- Joppig, G., *Symposium Fortepiano, Das Musikinstrument* 37 no. 3-4 (1988), 181-183.
- Jorgenson, O., *Tuning the Historical Temperaments by Ear* (Marquette, MI, 1977).
- Josten, H., *Württembergisches Landesgewerbemuseum. Die Sammlung der Musikinstrumente* (Stuttgart, 1928).
- Judd, R., 1989 'The use of notational formats at the keyboard: A study of printed sources of keyboard music in Spain and Italy c.1500-1700, selected manuscript sources including music by Claudio Merulo, and contemporary writings concerning notations. (Volumes I and II)', D.Phil. thesis (Oxford 1989).
- Jurgenson, W., 'Is looking seeing?', *FoMRHI Quarterly* no. 63 (1991), 77-88.
- Jurgenson, William, 'The Whole Truth?' in 'Matière e Musique' The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999. eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 331-344.
- Kaernbach, Christian, 'Clavichord Unisons: More Than Just Two Strings', *Clavichord International* vol 2, no. 1, May 1998, 14-17.
- Karmarsch, K., 'Draht' in Prechtel, J.J. (ed.) *Jahrbücher des kaiserlichen königlichen polytechnischen Institutes Wien* (Vienna 1828), 156-180.
- Karmarsch, K., 'Draht' in Prechtel, J.J. (ed.) *Technologische Encyclopädie* (Stuttgart, 1833), 141-233.
- Karmarsch, K., 'Spezifisches Gewicht' in Prechtel, J.J. (ed.) *Technologische Encyclopädie* (Stuttgart, 1833).
- Karmarsch, K., 'Gewicht und Maß' in Prechtel, J.J. (ed.) *Technologische Encyclopädie* (Stuttgart, 1833).
- Karp, C., 1977 /1, Wrought iron music wire, rapport nr. 9 (Jun 1977).
- Karp, C., 1977 /2, 'Wrought iron music wire', *FoMRHI Quarterly* no. 9 (1977), 45-46.
- Karp, C., 1978 /1, 'On wire-comms and wire-comm comments', *FoMRHI Quarterly* no. 11 (1978), 30, 72.
- Karp, C., 1978 /2, 'Strings, twisted and Mersenne', *FoMRHI Quarterly* no. 12 (1978), 25.
- Karp, C., 1979, 'On Mersenne's twisted data and metal strings' *FoMRHI Quarterly* no. 14 (1979), 44-46.
- Karp, C., 1983, 'Heinrich Schultz's strings', *FoMRHI Quarterly* no. 30 (1983), 12-13.
- Karp, C., 1984, 'The pitches of 18th century strung keyboard instruments with particular reference to Swedish material', *SMS-Musikmuseet, Preliminary technical report 84-1* (Stockholm, 1984).
- Karp, C., 1986 /1, 'Comments on Comm 666 on the Swedish gauge system', *FoMRHI Quarterly* no. 42 (1986), 49.

Karp, C., 1986 /2, 'The inharmonicity of strung keyboard instruments', *Acustica* 60 (1986), 295-299.

Karp, C., 1987, 'Technological research and the conservation of musical instruments', *Per una carta europea del restauro*, edd. Barassi, E. F., and Laini, M., *Quaderni della Rivista Italiana di musicologia* 15 (Florence, 1987).

Kast, P., 'Biographische Notizen zu römischen Musikern des 17. Jahrhunderts', *Analecta Musicologica, Studien zur italienischen-deutschen Musikgeschichte* 1 (1963), 38-69.

Kastner, M. S., 'Portugiesische und spanische Clavichorde des 18. Jahrhunderts', *AcM* 44 (1952), 52-61.

Kastner, M. S., 'Clavicordo', *Enciclopedia della Musica* (Milan 1963).
Katalog der Städtischen Sammlung alter Musikinstrumente (Luzern, 1956).

Kaufmann, H. W., 1961, 'Vicentino's arciorgano; an annotated translation', *JMT* 5 (1961), 32-53.

Kaufmann, H. W., 1963, 'Vicentino', *Enciclopedia della Musica* (Milan 1963).

Kaufmann, H. W., 1963, 'Vicentino and the Greek Genera', *Journal of the American Musicological Society* 16 (1963), 325-346.

Kaufmann, H. W., 1966, *The life and works of Nicola Vicentino*, *American Institute of Musicology, Musicological studies and documents* 11 (1966).

*Kaufmann, H. W., 1970, 'More on the Tuning of the *Archicembalo*', *JAMS* 23 (1970), 84-94.

Kaufmann, K., and M., 1971, 'Le clavecin d'Arnaut de Zwolle', *Bulletin du Groupe d'Acoustique Musicale* no. 54 (Feb 1971), 1-21.

Kaufmann, K., and M., 1980, 'Le clavier à balancier du Clavisimbalum (XV^e siècle). Un moment exceptionnel de l'évolution des instruments à clavier', *La Facture de Clavecin du XV^e au XVIII^e Siècle*, ed. Mercier, P., (Louvain, 1980), 9-57.

Kelletat, H., *Zur musikalischen Temperatur: I Johann Sebastian Bach und seine Zeit* (Kassel, 1981).

Kelletat, H., *Zur musikalischen Temperatur: II Wiener Klassik* (Kassel, 1982).

Kellner, H. A., 1972, 'Entgegnungen eines Theoretikers zu den experimentellen Untersuchungen von Neupert am Cembalo' *Das Musikinstrument* 21 (1972), 33-34.

Kellner, H. A., 1974, 'Über den Schwingungsmechanismus beim Cembalo', *Das Musikinstrument* 23 (1974), 187-192.

Kellner, Herbert Anton, *Musikinstrumente in fester, optimierter ungleichschwebender Stimmung für alle 24 Tonarten*, Patentschrift DE 2558716C, beantragt 24. Dezember 1975.
<https://patents.google.com/patent/DE2558716C3/de?q=Patentschrift+DE+2558716+C+3-G+10+G+7%2f02>

Kellner, Herbert Anton, *Musical instruments in a fixed, optimized unevenly floating tuning for all 24 keys* DE2558716C3 patent application 24. December 1975. Application granted 14 May 1981, Status expired.
<https://patents.google.com/patent/DE2558716C3/en?q=Patentschrift+DE+2558716+C+3-G+10+G+7%2f02>

Kellner, Herbert Anton, '...the authentic tuning system applicable to the 'Forty Eight'...', *Correspondence, English Harpsichord Magazine* vol. 1, no. 7 (Oct. 1976), 207.

Kellner, Herbert Anton, 'Eine Rekonstruktion der wohltemperierten Stimmung von Johann Sebastian Bach', *Das Musikinstrument* 26/1 (Jan 1977), 34-35.

Kellner, Herbert Anton, 'The specification of the well-tempered tuning...' *Correspondence*, *English Harpsichord Magazine* vol. 1, no. 8 (April, 1977), 239.

Kellner, Herbert Anton, 'Was Bach a mathematician?', *English Harpsichord Magazine* vol. 2, no.2 (1978), 32-6.

Kellner, Herbert Anton, 'Wie stimme ich selbst mein Cembalo?', *Schriftenreihe Das Musikinstrument*, Heft 19 (1979).

Kellner, Herbert Anton, 'A Mathematical Approach Reconstituting J. S. Bach's Keyboard-Temperament' *Bach*, vol. 10, no. 4 (Oct 1979), 2-8.

Kellner, Herbert Anton, 'Das wohltemperirte Clavier: Tuning and Musical Structure', *English Harpsichord Magazine* vol. 2, no.6 (April, 1980), 137-40.

Kellner, Herbert Anton, 'The mathematical architecture of Bach's Goldberg Variations', *English Harpsichord Magazine* 2 (Apr 1981), 183-189.

Kellner, Herbert Anton, 'Das C-Dur Praeludium BWV 846 und Forkels Variante' (198?), 332-339.

Kemp, Martin, 'Making it work: The perspective design of the Gubbio studiolo', in Raggio, Olga, *The Gubbio Studiolo and Its Conservation. Vol. 1, Federico da Montefeltro's Palace at Gubbio and Its Studiolo* (New York, NY : Metropolitan Museum of Art, 1999), 169-177.

Kendall, R., *Notes on Arnold Schlick*, *AcM* 11 (1939), 136-143.

Kenyon de Pascual, B., 1982, 'Harpsichords, clavichords and similar instruments in Madrid in the second half of the eighteenth century', *RMA Research Chronicle* 18 (1982), 66-84.

Kenyon de Pascual, B., 1985, 'Diego Fernández-harpsichord maker to the Spanish royal family from 1722-1775-and his nephew Julián Fernández', *GJS* 38 (1985), 35-47.

Kenyon de Pascual, B., 1986, 'Queen Maria Barbara's harpsichords', *GJS* 39 (1986), 125-128.

Kenyon de Pascual, B., 1987 /1, 'Francisco Pérez Mirabal's harpsichords and the early Spanish piano', *Early Music* 15 (1987), 503-513.

Kenyon de Pascual, B., 1987 /2, 'Bassano instruments in Spain?', *GJS* 40 (1987), 74-75.

Kenyon de Pascual, B., 1987 /3, 'Queen Maria Barbara's harpsichords-addendum', *GJS* 40 (1987), 75-76.

Kenyon de Pascual, B., 1987 /4, 'The piano in Spain prior to 1750', *International Musicological Society, 14th Congress Report (Bologna, 1987)*, 291-292.

Kenyon de Pascual, B., 1991, 'Two features of Early Spanish keyboard instruments', *GJS* 44 (1991), 94-102.

Kenyon de Pascual, B., 1992, 'Clavicordios and clavichords in 16th-century Spain', *Early Music* 20 (Nov 1992), 611-630.

Kenyon de Pascual, B., and Law, D., 'Another Early Iberian Grand Piano', *GJS* 48 (1995), 68-93.

- Kilström, Andreas, 'A signed Mietke harpsichord', *FoMHRI Quarterly*, No. 64, July 1991, 59-62.
- Kinkeldey, O., *Orgel und Klavier in der Musik des 16. Jahrhunderts* (Leipzig, 1910; R/1968).
- Kinsela, David., 'The Capture of the Chekker', *GSJ* 51 (1998) 64-85.
- Kinsela, David, 'A Taxonomy of Renaissance Keyboard Compass', *GSJ* 54 (May, 2001), 352-396.
- Kinsky, G., 1910, *Musikhistorisches Museum von Wilhelm Heyer in Cöln* [2 vols.] (Cologne, 1910).
- Kinsky, G., 1919, 'Kurze Oktaven auf besaiteten Tasteninstrumente', *ZMw* 2 (1919), 5-82.
- Kinsky, G., 1924, 'Hans Haiden, der Erfinder des Nürnbergischen Geigenwerks' *ZMw* 6 (1924), 193-214
- Kinsky, Georg, 1924 'Zur Echtheitsfrage des Berliner Bach-Flügels', *Bach-Jahrbuch* (1924), 128-138.
DOI: <https://doi.org/10.13141/bjb.v19241440>
- Kinsky, G., 1929, *Geschichte der Musik in Bildern* (Leipzig, 1929).
- Kinsky, G., 1938, 'Alessandro Piccini und sein Arciliuto', *Acta Musicologica* 10 (1938), 103-118.
- Kircher, A., *Musurgia universalis*, Tomus I (Rome, 1650).
<https://gallica.bnf.fr/ark:/12148/bpt6k1280287g#>
- Kircher, A., *Musurgia universalis*, Tomus II (Rome, 1650).
https://archive.org/details/bub_gb_97xCAAACAAJ
- Kircher, A., *Musurgia universalis* (Rome, 1650; Bärenreiter R/1970).
- Kirkbride, Robert, *Architecture and memory : the Renaissance studioli of Federico de Montefeltro*, (New York: Columbia University Press, 2009). also <http://robertkirkbride.com/architectureandmemory.html>
- Kirkendale, Warren, Emilio de' Cavalieri "Gentiluomo Romano", *Historiae Musicae Cultores LXXXVI*, (Florence: Olschki, 2001)
- Kirnbauer, Martin, 'Wherein the most complete harmony was heard': the viola da gamba in chromatic and enharmonic music in seventeenth-century Rome', *The Italian viola da gamba. Proceedings of the International symposium on the Italian viola da gamba: Magnano, Italy, 29 April-1 May 2000*, ed. Orlando, Susan, (Solignac, 2002), 35-51.
- Kirnbauer, Martin, *Vieltönige Musik, Spielarten chromatischer und enharmonischer Musik in Rom in der ersten Hälfte des 17. Jahrhunderts*. Scripta Band 3, Veröffentlichung der Schola Cantorum Basiliensis – Hochschule für Alte Musik an der Musik-Akademie Basel Fachhochschule Nordwestschweiz (Schwabe Verlag, Basel, 2013).
- Kirnbauer, Martin 'Der vieltönige Froberger', in: Andreas Vejvar & Markus Grassl (Hgg.), *Avec discrétion. Rethinking Froberger*, Wien: Böhlau 2018 (Wiener Veröffentlichungen zur Musikgeschichte 14), 289-299.
- Kirnberger, Johann Philipp, *Die Kunst des reinen Satzes in der Musik* (Berlin, 1771).
https://www.google.de/books/edition/Die_Kunst_des_reinen_Satzes_in_der_Musik/ZzB0LgUBCUcC?hl=en&gbpv=1&dq=KIRNBERGER+Die+Kunst+des+reinen+Satzes&printsec=frontcover
- Kirnberger, Johann Philipp, *Die Kunst des reinen Satzes in der Musik, zweiter Theil* (Berlin and Königsberg, 1777)

https://www.google.de/books/edition/Die_Kunst_des_reinen_Satzes_in_der_Musik/Z-1CAAAAaAAJ?hl=en&gbpv=1&dq=KIRNBERGER+Die+Kunst+des+reinen+Satzes&printsec=frontcover

Kirkpatrick, Ralph, Domenico Scarlatti (New York, Thomas Y. Crowell, 1953; Apollo edition 1968).

Kitchener, R., letter: (Molenaer virginal without jackrail), English Harpsichord Magazine 2 (Apr 1978), 44.

Klaus, Sabine K. 'Ein Beitrag zur Geschichte des Saitendraht herstellenden Handwerks in Nürnberg bis zum Beginn des 19. Jahrhunderts', Der "schöne" Klang. Studien zum historischen Musikinstrumentenbau in Deutschland und Japan unter besonderer Berücksichtigung des alten Nürnberg, ed. Krickeberg, D., Nuremberg, 1996.

Klaus, Sabine K. 'Newly Discovered Documents On The History Of Nuremberg Wire Makers To The Beginning Of The Nineteenth Century', Early Keyboard Journal [The Southeastern Historical Keyboard Society, The Midwestern Historical Keyboard Society] 14 (1996), 43-63. [English version of 'Ein Beitrag...' with additions]

Klaus, Sabine K. Studien zur Entwicklungsgeschichte besaiteter Tasteninstrumente bis etwa 1830 unter besonderer Berücksichtigung der Instrumente im Musikinstrumentenmuseum im Münchener Stadtmuseum. Band 1, Quellen und Studien zu technischen Entwicklung. Band 2, Kielklaviere, Clavichorde. Band 3, Hammerflügel. Band 4, Tafelklaviere. Band 5, Aufrechte Hammerflügel, Sonderformen. (Tutzing: Schneider, 1997).

Klaus, Sabine and Rose, Malcolm, 'An Unsigned South-German Harpsichord in the Historisches Museum Basel', GSJ 53, (2000), 254-273.

Klonowski, Wlodzimierz, 'How to lie with statistics or How to extract data from information', BiocybBiomEng, 17(1-2), (1998), 139-151.

https://www.researchgate.net/publication/250588103_How_to_lie_with_statistics_or_How_to_extract_data_from_information

Klotz, Hans, Über die Orgelkunst der Gotik, der Renaissance und des Barock. Musik, Disposition, Mixturen, Mensuren, Registrierung, Gebrauch der Klaviere. (Bärenreiter, Kassel, 1934; 2/1975).

Knights, F., 1991, 'Some observations on the clavichord in France', GSJ 44 (1991), 71-76.

Knights, F., 1995, 'The Clavichord: a Comprehensive Bibliography', GSJ 48 (1995), 52-67.

Knöppel, Volker and Loskant, Michael, 'Das Projekt Kellerforschung des Geschichtsvereins Naumburg', Hessische Heimat Heft 2/3 (2018), 92-98.

König, J.U., 'Musikalische Merckwuerdigkeiten Des Marchese, Scipio Maffei, Beschreibung eines neuerfundenen Clavi-ceins, auf welchem das piano und forte zu haben, nebst einigen Betrachtungen über die Musikalische Instrumente, Aus dem Welschen ins teutsche übersetzt von König', in J. Mattheson, Critica Musica, Bd. 2, Hamburg 1725, pp. 335-342.

Kopf, Silas, A Marquetry Odyssey: Historical Objects and Personal Work, (Hudson Hills Press, Manchester, VT, 2008).

Koster, J., 1977, 'The Mother and Child Virginal and its Place in the Keyboard Instrument Culture of the Sixteenth and Seventeenth Centuries', Colloquium: Ruckers Klavecimbels en Copieën, (Antwerp, 1977), 78-95.

Koster, J., 1980, 'The importance of the Early English Harpsichord', GSJ 33 (1980), 45-73.

Koster, J., 1981, 'Italian harpsichords and the Fugger Inventory', GSJ 34 (1981), 149-151.

- Koster, J., 1982, 'A remarkable early Flemish transposing harpsichord', *GSJ* 35 (1982), 45-53.
- Koster, J., 1992, review: O'Brien, G.G., *Ruckers: a harpsichord and virginal building tradition* (Cambridge, 1990), *JAMIS* 18 (1992), 109-124.
- Koster, J., 1993, 'A comment on FoMRHI Comm. 1150', *FoMRHI Quarterly* no. 71 (1993), 36-37.
- Koster, J., 1994 /1, 'The stringing and pitches of historical clavichords', *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 225-244.
- Koster, J., 1994 /2, *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (Boston, MA, 1994).
- Koster, J., 1994/3, 'The Exact copy as a legitimate goal' *CIMCIM Publications* No. 3 (1994), 7-13.
- Koster, J., 1995, 'Conservator unravels mystery...keyboard instruments traced back to 16th-century Naples', *The Shrine to Music Museum Newsletter*, 23 no. 1, Oct 1995, 1-3.
- Koster, J., 1997, 'The Divided Bridge, Due Tension, and Rational Striking Point in Early English Grand Pianos', *JAMIS* 23 (1997), 5-55.
- Koster, J., 1998/1, 'The Scaling and Pitch of Stringed-Keyboard Instruments in J.S Bach's Environs', Lecture, American Bach Society, April 1998.
- Koster, J., 1998/2, 'Toward the Reconstruction of the Ruckers' Geometrical Methods', *Kielinstrumente aus der Werkstatt Ruckers - zu Konzeption, Bauweise und Ravalement sowie Restaurierung und Konservierung: Bericht über die internationale Konferenz vom 13.-15. September 1996 im Händel-Haus Halle*, ed. Rieche, C. (Halle an der Saale, 1998), 22-47.
- Koster, J., 1998/3, 'Pitch and Transposition before the Ruckers', *Kielinstrumente aus der Werkstatt Ruckers - zu Konzeption, Bauweise und Ravalement sowie Restaurierung und Konservierung: Bericht über die internationale Konferenz vom 13.-15. September 1996 im Händel-Haus Halle*, ed. Rieche, C. (Halle an der Saale, 1998), S. 73-94.
- Koster, J., 1999, 'Three Grand Pianos in the Florentine Tradition', *Musique Images Instruments* no. 4 (1999), 95-106.
- Koster, J., 2000/1, 'Some Remarks on the Relationship Between Organ and Stringed-Keyboard Instrument Making', *Early Keyboard Journal* 18 (2000), 95-137.
- Koster, J., 2001/2, 'Toward a History of the Earliest Harpsichords', in *Das Österreichische Cembalo: 600 Jahre Cembalobau in Österreich*, Alfons Huber, ed. (Tutzing: Hans Schneider, 2001), pp. 17-33.
- Koster, J., 2002, 'New Sources for the Early History of the Clavichord', *EKJ* 20 (2002), 7-43.
- Koster, J., 2003, 'The Compass as Musical Tool and Symbol', *Musique-Images-Instruments* 5 (2003), 10-31.
- Koster, J., 2008, 'The Clavichord in the Netherlands before Henric Arentss van Zwolle', *Clavichord International* 12, no. 1 (May 2008), 6-19.

- Koster, J., 2009, 'The Early Neapolitan School of Harpsichord Making', in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 47-80.
- Koster, J., 2009, 'Domenico Scarlatti And The Transformation Of Iberian Harpsichord Making', in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 187-208.
- Koster, J., 2014, 'The Harpsichord Actions of Henry Arnaut de Zwolle in their Developmental Context', in *Unisonus. Musikinstrumente erforschen, bewahren, sammeln.* edd. Beatrix Darmstädter and Ina Hoheisel, (Praesens Verlag, Vienna, 2014), 167-196.
- Koster, John, 2018, 'More about Italian Single Strung Harpsichords', in Fontana, Eszter; Martius, Klaus; Zepf, Markus; (Hrsg.), *Hinter den Tönen - Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Germanisches National Museum, Nürnberg, 2018), 16-32.
- Koster, John, 2021, 'From Fimbria to Clavisimbalum: The genesis of Henry Arnaut's harpsichord plan', *Informazione Organistica, Terza Serie, n. II, Anno XXXIII, n. 48* (2021), 35-73.
- Kottick, E. L., 1979, 'The Memling "Angel Musicians" psalter', *FoMRHI Quarterly* no. 15 (1979), 63-67.
- Kottick, E. L., 1985, 'The acoustics of the harpsichord: response curves and modes of vibration', *GSJ* 38 (1985), 55-77.
- Kottick, E. L., 1987, *The harpsichord owner's guide* (Chapel Hill, NC, 1987).
- Kottick, E. L., Marshall, K. D., and Hendrickson, T. J., 'The Acoustics of the Harpsichord', *Scientific American* 264 no. 2 1991, 94-99.
- Krauss, E., 'Die Renaissance-Orgel auf Churburg', *L'Organo* 10 (1972), 131-172.
- Krebs, C. 'Die besaiteten Klavierinstrumente bis zum Anfang des 17. Jahrhunderts', *VMw* 8 (1892), 91-126.
- Krickeberg, Dieter, 1985, 'Michael Mietke – ein Cembalobauer aus dem Umkreis von J. S. Bach.' *Cöthener Bach-Hefte* 3 (Köthen, 1985), 47–56.
- Krickeberg, Dieter, 1987, 'Once more: Scipione Maffei and the pianoforte', *International Musicological Society, 14th Congress Report* (Bologna, 1987), 295-296.
- Krickeberg, Dieter, 1995, 'Über die Herkunft des Bach Cembalos', in *Das Berliner "Bach-Cembalo" Ein Mythos und seine Folgen*, SIMPK Musikinstrumenten-Museum (Berlin, 1995), 9-16. [also 86-91 which publication?]
- Krickeberg, Dieter, 1999, 'Gottfried Silbermanns Hammerflügel von 1749 im Germanischen Nationalmuseum Nürnberg', *Studien zur Orgel* Nr. 6, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 1999), 37-46.
- Krickeberg, Dieter, and Rase, Horst, 'Beiträge zur Kenntnis des mittel- und norddeutschen Cembalobaus um 1700', *Studia Organologica* 6, *Festschrift für John Henry van der Meer zu seinem fünfundsiebzigsten Geburtstag*, ed. Hellwig, F., (Tutzing: Schneider, 1987), 285-310.
- Kroesbergen, W., and Koopman, T., 'Harpsichord building in Holland', *Early Music* 4 (Oct 1976), 439-441.
- Krone, Anna, 'Die Chipolin-Technik – Ein Anstrich mit überfimisster Leimfarbe aus der 2. Hälfte des 18. Jahrhunderts.', *VDR Beiträge zur Erhaltung von Kunst- und Kulturgut* (Heft 1, 2022), 83-90.

<https://www.restauratoren.de/> [Watin's technique]

Kühlenthal, Michael, (Hrsg), Japanische und europäische Lackarbeiten: Rezeption, Adaption, Restaurierung, Arbeitshefte 96 des Bayerischen Landesamtes für Denkmalpflege, (Lipp. München, 1999). ISBN: 9783874907033

Kürschner, Bernd, 'Saitenherstellung und Besaitung historischer Harfen', in Rosenzweig, Heidrun, (ed.), Historische Harfen (Basel, 1991), 177-189.

https://www.forschung.schola-cantorum-basiliensis.ch/dam/jcr:4a94991f-40d9-4a94-a6f5-010210be75fe/Rosenzweig_Historische%20Harfen.pdf

Kukelka, P., 1970, 'The "Manuchord"', GSJ 23 (1970), 165-166.

Kukelka, P., 1988, 'Der Kieflügel B 13/4-Versuch einer Funktionsdeutung', Salzburger Museum Carolino Augusteum: Jahreschrift 34 (1988), 151-158.

*Kukelka, P., 1994, 'Technische Grundlagen der alten Ordnung der Musikinstrumente. Dargestellt am Beispiel eines Kieflügels von Dominicus Pesarensis, 1546.', Musik muss man machen, eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994, ed. Nagy, M. (Vienna 1994), 219-240.

Kunckel, Johann, Der Neu-aufgerichteten und Vergrösserten Jn Sechs Bücher oder Theilen verfasten curieusen Kunst- und Werck-Schul, sehr verlangter nunmehr erfolgter... (Johann Ziegers, Nürnberg, 1707). https://www.google.de/books/edition/Wider_neu_aufgerichtete_und_vergr%C3%B6ssert/K_8N_JMcWPcC?hl=en&gbpv=0

Kunst Quelle: Die mit allerhand schönen Curieusen und geheimen Wissenschaften wohlangefüllte Kunst-Quelle: Nunmehr eröffnet und in einem ganz neu heraus gegebenen Kunst-Buch : Allen Liebhabern Curieuser Künste frey gezeigt, vorgewiesen und vor Augen gestellet [...] (Johann Christoph Lochnern, Nürnberg, 1705). <http://mdz-nbn-resolving.de/urn:nbn:de:byb:12-bsb10306530-5>

Kurtzmann, J., 1985 'An aberration amplified', Early Music 13 (Feb 1985), 73-75.

Kurtzmann, J., 1994 'Tones, modes, clefs and pitch in Roman cyclic Magnificats of the 16th century', Early Music 22 (Nov 1994), 641-664.

L'orgue et la clavecin: festival in Toulouse 26 June -14 July 1979. Two Italian harpsichords described (W631 and W545 Boccalari), English Harpsichord Magazine 2 (Oct 1979), 120-121. (see English Harpsichord Magazine Apr 1980 for photos).

'L'orgue et le clavecin-Toulouse', English Harpsichord Magazine 2 (Apr 1980), 141-142.

Laible, U., 'Klimaeinflüsse bei Musikinstrumenten', Das Musikinstrument 35 no. 1 (1986), 56-57.

Lalli, Carlo Galliano and Innocenti, Federica, 'Tecniche artistiche di dipinti su tavola dal XII al XVI secolo', OPD Restauero, Vol. 27 (2015), 309-322. <https://www.jstor.org/stable/44627776>

Lambert, Jean Henri, Remarques sur le tempérament en musique (Berlin, 1774).

Lambrechts-Douillez, J., 1973, 'Hans Ruckers and his workshop', Der Klangliche Aspekt beim Restaurieren von Saitenklavieren', ed. Schwarz, V. (Graz, 1973), 41-46.

Lambrechts-Douillez, J., 1987, 'The history of harpsichord making in the 18th century', Studia Organologica 6, Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 321-333.

Lanfranco, Giovanni Maria, *Scintille di Musica* (Brescia, 1533).

Lange, H. K., 'Das Clavecin brisé von Jean Marius in der Berliner Sammlung und die Schlick-Stimmen', *Mf* 31 (1978), 57-59.

Lanzilotta, Pierluca, 'Un clavisimbalum a martelli da Henri A maut de Zwolle (Francesco Gibellini 2021)', *Arte organaria italiana XVI*, (2024), 159-167.

Lasocki, D., 'The anglo-venetian Bassano family as instrument makers' *GSJ* 38 (1985), 112-132.

Latanza, Antonio, *Museum of Musicals Instruments [sic.]*, Soprintendenza per in Beni Artistici e Storici di Roma (Rome, no date) [museum guide, 32 pages]

Latcham, M., 1992, 'Soundboards old and new', *GSJ* 45 (1992), 50-58.

Latcham, M., 1993, 'The check in some early pianos and the development of piano technique around the turn of the eighteenth century', *Early Music* 21 (February 1993), 28-42.

Latcham, M., 'Mozart and the pianos of Johann Andreas Stein', *GSJ* 51 (1998), 114–153.

Latcham, M., 2000, 'The Stringing, Scaling, and Pitch of Hammerflügel Built in the Southern German and Viennese Traditions 1780-1820', *Musikwissenschaftliche Schriften* 34 (Munich, Salzburg, 2000).

Latcham, M., 2003, 'The *cembalo a martelli* of Paolo Morellati in its eighteenth-century context', *Recercare* 15 (2003), 149-165.

Latcham, M., 2007, 'Four Eighteenth-Century Cembali', *Five Centuries of Spanish Keyboard Music*, Proceedings of FIMTE Symposia 2002-2004, Luisa Morales ed., (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2007), 231-253.

Latcham, M., 2007, 'The Twelve *Clavicordios* Owned By Queen Maria Bárbara Of Spain And The Seven *Cembali* Owned By Carlo Broschi, Known as Farinelli. Facts And Speculation', in *Five Centuries of Spanish Keyboard Music*, Proceedings of FIMTE Symposia 2002-2004, Luisa Morales ed., (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2007), 255-281.

Latcham, M., 2008, 'Pianos and harpsichords for Their Majesties', *Early Music* 36,(August 2008), 359–396.

Latcham, M., 2009, 'The Instrument Of Many Colours Made By Tadeo Tornel In Murcia, 1777', in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 241-297

Latcham, M., 2010, 'String length in pianos and harpsichords' in *Von Mozart bis Chopin. Das Fortepiano 1770–1850*, Symposium im Rahmen der Tage Alter Musik in Herne 2007. Veranstalter und Herausgeber Stadt Herne, Konzeption und Redaktion Christian Ahrens und Gregor Klinke, 66–81.

Latcham, M., 2018, 'Two Inventors, Franz Jacob Spath and Johann Andreas Stein' in Fontana, Eszter; Martius, Klaus; Zepf, Markus; (Hrsg.), *Hinter den Tönen - Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Germanisches National Museum, Nürnberg, 2018), 86-92.

Latcham, M., *Towards a new history of the piano* (Katzbichler, Unterwössen, 2020).

Lavin, Marilyn Aronberg, *Seventeenth-century Barberini documents and inventories of art* (New York University Press, New York, 1975).
https://www.academia.edu/21836799/Seventeenth_Century_Barberini_Documents_and_Inventories_of_Art_Vol_1_of_2?rhid=28878796679&swp=rr-nw-wc-21836922

Law, D., 'The Making of a Venetian Swell', *GSJ* 48 (1995), 120-129.

Le Cerf, Georges, 'Note sur le clavicorde et le dulce melos du Ms. Lat. 7295 de la Bibl. nat. de Paris de Henri Arnault, Médecin des Ducs de Bourgogne (XVe Siècle) (1er Article)' *Revue de Musicologie*, T. 12, No. 37 (Feb., 1931), 1-8.

Le Cerf, Georges, 'Note sur le clavicorde et le dulce melos du Ms. Lat. 7295 de la Bibl. nat. de Paris de Henri Arnault, Médecin des Ducs de Bourgogne (XVe Siècle) (2e Article)', *Revue de Musicologie* T. 12, No. 38 (May, 1931), 99-105.

Le Cerf, G. and Labande, E.-R., *Les Traités d'Henri-Arnaut de Zwolle et de Divers Anonymes*, (Paris, 1932; reprint with comments by Lesure, F., *Documenta Musica*, 2nd series, IV, (Kassel, 1972).

Le Cerf, Georges. and Labande, Edmond-René

Ledbetter, David John, *Harpichord and Lute Music in seventeenth-Century France: An Assessment of the Influence of Lute on Keyboard Repertoire*, DPhil, (Oxford 1985).
<https://ora.ox.ac.uk/objects/uuid:525956f0-fd49-4649-94e5-c52ad46221cb/files/ma9d42c2c5c6c57b57db76a821dbff183>

Lee, B., 'Giovanni Maria Lanfranco's Scintille di musica and its relation to 16th-century music theory', Ph.D. thesis (Cornell University, 1966).

Lee, R. K. 1989, 'Observations on the wear of two keyboards separated by 200 years', *FoMRHI Quarterly* no. 55 (1989), 37-40.

Lee, R. K. 1992, 'How my harpsichord goes out of tune', *FoMRHI Quarterly* no. 69 (1992), 31-35.

Lee, R. K. 1996, 'In search of the Well Tuned Clavier-1', *FoMRHI Quarterly* no. 85 (1996), 22-26.

Lee, R. K. 1997, 'In search of the Well Tuned Clavier-II', *FoMRHI Quarterly* no. 88 (1997), 21.

Lee, R. K. 1997, 'Modern harpsichord plectra', *FoMRHI Quarterly* no. 95 (1999), 24-28.

Leedy, Douglas, 'A Venerable Temperament Rediscovered', *Perspectives of New Music* Vol. 29, No. 2 (Summer, 1991), 202-211.

Leipp, E., 'le clavesimalum d'arnaut de Zwolle: le problème acoustique', *Bulletin du Groupe d'Acoustique Musicale* no. 54 (Feb 1971), 1-7.

Leonhardt, K., *Geigenbau und Klangfrage* (Frankfurt/Main, 2/1981).

Leonhardt, K., 'Die neue Arbeitstechnik nach Lichtdurchlässigkeit des Holzes im Geigenbau', *Das Musikinstrument* 30 (1981), 950-954.

Le Roy, A., *Second livre de Cistre, contenant les commandemens de DIEV: Six Pseaumes de DAVID, & autres oeuvres faciles, avec l'intelligence de la tablature, & accords, dudict instrument* (Paris 1564); vol. 2: *Breve et facile instrvction pour apprendre la tablatvre, a bien accorder, condvire, et disposer la main svr le cistre* (Paris 1565).

Leschiutta, S., *Cembalo spinetta e virginala* (Ancona, 1983).

- Lester, R., 'The performer's approach to Scarlatti', *English Harpsichord Magazine* 1 (Apr 1977), 223-226.
- Lester, J., 'The musical mechanisms of Arnaut de Zwolle', *English Harpsichord Magazine* 3 (Oct 1982), 35-41.
- Leuthold, Axel, 'I metodi degli antichi maestri per calcolare le misure delle canne d'organo - Problemi di ricostruzione', *L'Organo* XXX, (1996), 7-35.
- Leuthold, Axel, 'Die Mensurationsmethode der Familie Antegnati - Versuch einer Rekonstruktion', *Fiori Musicologi, Studi in onore di Luigi Ferdinando Tagliavini nella ricorrenza del suo LXX compleanno*, edd. Seydoux, F., Castellani, G., and Leuthold, A. (Bologna, Editore Pàtron, 2001), 315-330.
- Leuthold, Axel, 'Die Berechnungsgrundlagen der Orgelpfeifenmensuren in Renaissance und Barock-Methoden zu ihrer Rekonstruktion und Systematisierung', PhD (Freiburg, Schweiz, 2002; Pape Verlag Berlin, 2004).
- LeVoi, M. R., and Williams, R. P., 'The wearing properties of harpsichord plectra', *English Harpsichord Magazine* 1 (Apr 1976), 172-174.
- Levri, P. M., 'La capella musicale di Rovereto', *Collana di pubblicazione della Biblioteca dei PP. Francescani, Trento* 3 (1972), 245-247.
- Libin, L., 'Early pianos without dampers', *International Musicological Society, 14th Congress Report* (Bologna, 1987), 287-289.
- Libin, L., 1976, 'An 18th-century view of the harpsichord', *Early Music* 4 (Jan 1976), 17-18.
- Libin, L., 1987, 'Folding harpsichords', *Early Music* 15 (Aug 1987), 378-383.
- Libin, L., and Shanks, K., 1989, 'A harpsichord from Sorrento', *Early Music* 18 (May 1989), 216-218.
- Libin, L., and Shanks Libin, K., 1990, 'Musical instruments at Isola Bella', *Early Music* 18 (Nov 1990), 617-623.
- Lieber, Edgar, 'Die J. S. Bach Stimmung nach Dr. Kellner auf dem Klavier', *Das Musikinstrument* 37 no. 9 (1988), 95-104.
- Liebermann, Heinz, 'Zum 325. Geburtstagsjubiläum Johann Heinrich Harraß (1665-1714)', *Bräetmicher Heimat Echo, Heimatzeitung für die Stadt Grobreitenbach*. Herausgeber: Stadtverwaltung Großbreitenbach (9/1990), 8-10.
- Lindgren, L., 'Cembalari e compositori per clavicembalo nella corrispondenza di Giovanni Giacomo Zamboni', *Recercare* 1 (1989), 211-223.
- Lindgren, L., 'Musicians and Librettists in the Correspondence of Gio. Giacomo Zamboni', *RMA Research Chronicle* (London, 1991), 1-194.
- Lindley, M., 1974, 'Early 16th-century keyboard temperaments', *Musica Disciplina* 28 (1974), 128-151.
- Lindley, M., 1976, 'Fifteenth-century evidence for meantone temperament', *PRMA* 102 (1976), 37-51.
- Lindley, M., 1977, 'Instructions for the clavier diversely tempered', *Early Music* 5 (Jan 1977), 18-23.
- Lindley, M., 1980, 'Mersenne on Keyboard Tuning', *Journal of Music Theory* Vol. 24, No. 2

(Autumn, 1980), 167-203.

Lindley, M., 1980, 'Pythagorean Intonation and the Rise of the Triad', *RMA Research Chronicle* 16 (1980), 4-61.

Lindley, M., 1982, 'Chromatic systems (or non-systems) from Vicentino to Monteverdi' review: Berger, K., *Theories of chromatic and enharmonic music in late 16th century Italy*, UMI Research Press 1980: *Early Music History* 2, ed. Fenlon, I. (Cambridge, 1982), 377-404.
https://www.academia.edu/291960/Chromatic_systems_or_non_systems_from_Vicentino_to_Monteverdi

Lindley, M., 1984, *Lutes, viols and temperaments* (Cambridge, 1984).

Lindley, M., 1987, 'Stimmung und Temperatur', *Geschichte der Musiktheorie* vol. 6, ed. Zaminer, F., (Darmstadt, 1987), 109-332.

Lindley, M., 1988, 'Early English keyboard fingerings', *Basler Jahrbuch für historische Musikpraxis* 12 (1988), 9-25.

Lindley, M., 1990, 'An Historical Survey of Meantone Temperaments to 1620', *Early Keyboard Journal* 8 (1990), 5-31.

https://www.academia.edu/1504088/An_historical_survey_of_meantone_temperaments_to_1620

Lindley, Mark, 1994, "Tuning Renaissance and Baroque Instruments: Some Guidelines," *Performance Practice Review*: Vol. 7: No. 1, Article 7. DOI: 10.5642/perfpr.199407.01.07
<https://scholarship.claremont.edu/ppr/vol7/iss1/7>

Lindley, Mark, 1997, 'Zarlino's 2/7-comma meantone temperament', *Music in Performance and Society: Essays in Honor of Roland Jackson*, eds. Malcom Cole and John Koegel, *Detroit Monographs in Musicology*, 20, (Warren, MI, Harmonic Park Press 1997), 179-94.

Lorenz, Bertram, 'Aventurinlack. Praktische Versuche zur Herstellung nach historischen Quellenschriften', *VDR Beiträge zur Erhaltung von Kunst- und Kulturgut* (Heft 1, 2017), 45-64.

Lottermoser, W., 'Eine Orgel mit lebendiger Klangwirkung', *Das Musikinstrument* 21 (1971), 629-632.

Loucks, R., 'Was the Well-tempered Clavier performable on a fretted clavichord?', *Performance Practice Review* 5 no. 1 (1992), 44-89.

Lowe, M., 'The historical development of the lute in the 17th century', *GSJ* 29 (1976), 11-25.

Lowinsky, E. E., 'The concept of physical and musical space in the Renaissance', *Papers of the American Musicological Society*, annual meeting 1941, Minneapolis, MI, (1946) 57-84.

Lucchi, M., 'Un manoscritto inedito di Luigi Francesco Valdrighi: la sesta Aggiunta agli Elenchi di Fabbricatori di strumenti armonici pubblicati nella *Nomocheliurgografia*', *Restauro conservazione e recupero di antichi strumenti musicali*, *Historiae Musicae Cultores* 40 (Florence, 1986), 143-159.

Lucco, Mauro (ed.), *L'armadio intarsiato di Giovanni Maria Platina*, (Silvana Editore, Cinisello Balsamo, Milano, 2009), ISBN 9788836615551

Luchting, H., and Morr, O., *Das Stefanini Cembalo im Historischen Museum Frankfurt am Main*, *Historisch-Archäologische Gesellschaft Frankfurt am Main e.V.* (undated without ISBN, but published 2006, on sale in the Historisches Museum, Frankfurt)

Luckett, R., 1974, 'The English virginals 1', *English Harpsichord Magazine* 1 (Oct 1974), 69-72.

- Lockett, R., 1976, Catalogue of an exhibition of Italian music: Italian music at the Fitzwilliam (Cambridge, 1976), 29-30.
- Lütgendorff, W. L., Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart, (Frankfurt/Main, 1922).
- Luithlen, V., Katalog der Sammlung alter Musikinstrumente (Vienna, 1966).
- Lunelli, R., 1956, Der Orgelbau in Italien (Mainz, 1956).
- Lunelli, R., 1953 'Un trattatello di Antonio Barcotto colma le lacune dell "Arte Organica"', *Historiae Musicae Cultores* 2 (1953), 135-155.
- Lutze, Günther, 'Aus Sondershausens Vergangenheit', II Bd. (Fr. Aug. Eupel, 1909).
- Mactaggart, A. and P., 1977, 'Some problems encountered in cleaning two harpsichord soundboards' *Studies in Conservation* 22 (1977), 73-84.
- Mactaggart, A., and P., 1978, 'The Knoke harpsichord: a reattribution', *GSJ* 31 (1978), 2-8.
- Mactaggart, A., and P., 1981, *Laying & decorating Harpsichord Papers*, (Mac & Me, Welwyn, 1981).
- Mactaggart, A., and P., 1983, 'A royal Ruckers: decorative and documentary history', *The Organ Yearbook* 14 (1983), 78-96.
- Mactaggart, A., and P., 1983, *Painting & Marbling Harpsichord Cases*, (Mac & Me, Welwyn, 1983).
- Mactaggart, A., and P., 1984, *Practical Gilding*, (Mac & Me, Welwyn, 1984).
- Mactaggart, A., and P., 1985, 'The colour of Ruckers lid papers', *GSJ* 38 (1985), 106-111.
- Mactaggart, P., 'Examination and restoration of paint on musical instruments', *Restoration of Early Musical Instruments, occasional papers no. 6*, Institute for Conservation (London, 1987), 6-8.
- Maffei, Scipione, 'Nuova invenzione d'un gravecembalo col piano e forte', *Giornale de'letterati d'Italia* vol. v (Venice, 1711), 144-159.
- Maffei, Scipione, 'Descrizione d'un Gravicembalo col Piano, e Forte', *Rime e Prose del Sig. Marchese Scipione Maffei* (Venice, 1719), 309-316.
- Mahrenholz, C., *Die Berechnung der Orgelpfeiffenmessungen* (Kassel, 1968, R/1987).
- Mandelbaum, Joel, *Multiple Division of the Octave and the Tonal Resources of 19-Tone Temperament*, (Unpublished dissertation, Indiana University, 1961).
- Mandich, Giulio, 'Venetian Patents (1450-1550)', 30 (1948) *Journal of the Patent Office Society*, 166-224.
- Maniates, Maria Rika, 1975, 'Vicentino's *Incerta et occulta scientia* Reexamined', *Journal of the American Musicological Society* (1975) 28 (2), 335-351.
- Maniates, Maria Rika, 1993, 'Nicola Vicentino's Reconstruction of the Ancient Greek Genera', *Revista de Musicología* Vol. 16, No. 3, *Del XV Congreso de la Sociedad Internacional de Musicología: Culturas Musicales Del Mediterráneo y sus Ramificaciones: Vol. 3* (1993), 1294-1314.

Maniates, Maria Rika, 1996, *Ancient Music Adapted to Modern Practice*, Nicola Vicentino. Translated with an Introduction and notes, (Yale University Press, New Haven and London, 1996).

Marchettus of Padua, *Lucidarium in arte musicae planae* (ca. 1317).

Marco, Guy A., and Palisca, Claude V., 'The Art of Counterpoint' translation of Part 3 of *Le Istitutioni Harmoniche*, 1558 by Gioseffe Zarlino, (Yale University Press, New Haven, CT, 1968).

Marconi, Emanuele and Échard, Jean-Philippe, 'The Organ with Paper Pipes of the Correr Museum in Venice: a Review and New Insights', *Journal of the American Musical Instrument Society*, 39 (2014), 89-142.

Marcuse, S., 1952, 'Transposing keyboards on extant Flemish harpsichords', *MQ* 38 (July 1952), 414-425.

Marcuse, S., 1975, *A Survey of Musical Instruments* (New York, 1975).

Mariacher, G., *Il mobile Barocco Veneziano*, (Novara, 1970).

Marpurg, Friedrich Wilhelm, *Versuch über die musikalische Temperatur* (Johann Friedrich Korn, Breslau, 1776).

https://www.google.de/books/edition/Friedrich_Wilhelm_Marpurgs_Versuch_%C3%BCber/I9iXQtsXBhUC?hl=en&gbpv=1&dq=Marpurg+versuch+%C3%BCber&printsec=frontcover

Marshall, K., 'The organ in 14th-century Spain', *Early Music* 20 (Nov 1992), 549-557.

Martin, Darryl, 'The Identification of the Talbot Manuscript Harpsichord', *GSJ* 48 (1995), 46-51.

Martin, Darryl, 'The Van Hemmesen Clavichord and the Early Flemish Clavichord School', *De Clavicordio III, Proceedings of the International Clavichord Symposium – Magnano, 24-28 September 1997 – edd. Bernard Brauchli, Susan Brauchli, Alberto Galazzo.*

Martin, Darryl, 'EUCHMI (4302): A case study of harpsichord identity', *GSJ* 63 (2010), 17-47.

Martin, Lynn Wood, 'Fabio Colonna's *La sambuca lineca*, Book III: An Annotated Translation', M.A. Thesis, (Kent State University, 1975)

Martin, Lynn Wood, 'The Colonna-Stella *Sambuca lineca*, an enharmonic keyboard instrument', *JAMIS* 10 (1984), 5-21.

Martius, Klaus, 'Beobachtungen zum Trectacordo', *Das Clavemusicum Omnitonum, Instrumentenkundliche, konservatorische, musikhistorische und musiktheoretische Aspekte; Symposium im Germanischen Nationalmuseum, Nürnberg 9-10.07.1985.* (unpublished, no conference proceedings)

Martius, K. and Moens, K., 'Wie authentisch ist ein original?', *Concerto* (Jun 1988), 15-21.

Massoul, Constant de, *A Treatise on the Art of Painting* (London, 1797).
https://www.google.de/books/edition/A_Treatise_on_the_Art_of_Painting_and_th/KAJcAAAAQAAJ?hl=de&gbpv=1&dq=massoul+A+Treatise+on+the+Art+of+Painting&printsec=frontcover (OCR)

Maunder, R., 'Mozart's keyboard instruments', *Early Music* 20 (May 1992), 207-219.

McAdams, Stephen; Miller, Mikaela; Wild, Jonathan and Giordano, Bruno L., 'Perception of Vicentino's 31-tone tuning system', *Journal of Interdisciplinary Music Studies*, volume 8, issue 1&2, article #16081208, (2014-2016), 157-181. doi: 10.4407/jims.2015.10.002

McDonald, Grantley, 'Music, Magic, and Humanism in Late Sixteenth-Century Venice: Fabio Paolini and the Heritage of Ficino, Vicentino and Zarlino', *Journal of the Alamire Foundation* 4 (2012), 52–78.

McDonald, Grantley, 'Proportions of the Divine: Nicola Vicentino and Augustine's Theology of the Trinity', in *Proportions. Science, Musique, Peinture & Architecture*, ed. Sabine Rommeneaux, Philippe Vendrix and Vasco Zara (Turnhout: Brepols, 2012), 187-197.

McGeary, T., 1973, 'Early English Harpsichord Building: a reassessment', *English Harpsichord Magazine* 1 (Oct 1973), 7-19, 30.

McGeary, T., 1975, 'Frank Hubbard interviewed', *English Harpsichord Magazine* 1 (Apr 1975), 98-105.

McGeary, T., 1982 /1, 'Early eighteenth-century English harpsichord tuning and stringing', *English Harpsichord Magazine* 3 (Apr 1982), .

McGeary, T., 1982 /2, 'David Tannenberg and the clavichord in eighteenth-century America', *The Organ Yearbook* 13 (1982), 94-105.

McGeary, T., 1989, 'Peter Sprengel's description of clavichord building', *The Organ Yearbook* 19 (1989), 104-131.

McGeary, T., 1998, 'Farinelli in Madrid, opera, politics and the War of Jenkin's Ear', *The Musical Quarterly*, 1998, Band LXXXII, 383-421.

McGeary, T., 'Farinelli and the Duke of Leeds: tanto mio amico e patrone particolare', *Early Music* 30 (2002), 202-213.

McGeary, T., 'Farinelli Recovered in Documents: Visitors to his Villa', in *Il Farinelli Ritrovato, Atti del Convegno di Studi Bologna 29 Maggio 2012*, a cura di Luigi Verdi, (Libreria Musicale Italiana, Lucca, 2014), 141-187.

Meer, J. H. van der, 1962, 'Zur Geschichte des Klaviziteriums', *GfMKB* (Kassel, 1962), 305-308.

Meer, J. H. van der, 1964, 'An example of harpsichord restoration', *GSJ* 17 (1964), 5-16.

Meer, J. H. van der, 1966 /1, 'Flämische Cembali in italienischem Besitz', *Analecta Musicologica, Studien zur italienischen-deutschen Musikgeschichte* 3 (1966), 114-121.

Meer, J. H. van der, 1966 /2, 'Beiträge zum Cembalobau im deutschen Sprachgebiet bis 1700', *Anzeiger des Germanischen Nationalmuseums* (1966), 103-131.

Meer, J. H. van der, 1966 /3, 'Trasuntino', *MGG* 13 (Kassel, 1966).

Meer, J.H., van der, 1968 /1, 'Die Kielklaviere im Salzburger Museum Carolino Augusteum', *Jahresschrift, Salzburger Museum Carolino Augusteum* 12/13 (1966/67), 84-96.

Meer, J. H. van der, 1968 /2, 'Harpsichord making and metallurgy-a rejoinder', *GSJ* 21 (1968), 175-178.

Meer, J. H. van der, 1971, 'Beiträge zum Cembalo-Bau der Familie Ruckers', *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* (Berlin, 1971), 101-153.

Meer, J. H. van der, 1974 /1, 'Studien zum Cembalobau in Italien', *Studia Instrumentorum Musicae Popularis* 3, *Festschrift für Ernst Emsheimer*, (Stockholm, 1974), 131-148.

- Meer, J. H. van der, 1974 /2, 'La disposizione dei tasti negli strumenti italiani a tastiera a pizzico', *L'Organo* 12 (1974), 111-117.
- Meer, J. H. van der, 1975, 'The dating of German clavichords', *The Organ Yearbook* 6 (1975), 100-113.
- Meer, J. H. van der, 1976 /1, *Wegweiser durch die Sammlung historischer Musikinstrumente* (Nürnberg, 1976).
- Meer, J. H. van der, 1976 /2, letter [clavicytheria], *Early Music* 7 (Jan 1979), 140.
- Meer, J. H. van der, 1977, 'Das Arpicordo-Problem nochmals erörtert', *AcM* 49 (1977), 275-279.
- Meer, J. H. van der, 1978 /1, review: Boalch, D. H., *Makers of the Harpsichord and Clavichord 1440-1840*, (2nd ed. Oxford, 1974), *Die Musikforschung* 31 (1978), 372-373.
- Meer, J. H. van der, 1978 /2, 'A contribution to the history of the clavicytherium', *Early Music* 6 (Apr 1978), 247-259.
- Meer, J. H. van der, 1979, 'Ältere und neuere Literatur zur Musikinstrumentenkunde', *Acta Musicologica* Vol. 51, Fasc. 1 (Jan. - Jun., 1979), 1-50. <https://www.jstor.org/stable/932174>
- Meer, J. H. van der, 1983, *Musikinstrumente* (Munich, 1983).
- Meer, J. H. van der, 1986 /1, 'A curious instrument with a five octave compass', *Early Music* 14 (Aug 1986), 397-400.
- Meer, J. H. van der, 1986 /2, 'Bartolomeo Cristofori und das "Gravecembalo col piano e forte"', *Das Musikinstrument* 35 no. 9 (1986), 18-22.
- Meer, J. H. van der, 1986 /3, 'Panorama storico dell'arte cembalaria in Italia', *Clavicembali e Spinette dal XVI al XIX Secolo: Collezione L.F. Tagliavini*, a cura di Luigi Ferdinando Tagliavini e John Henry van der Meer (Grafis Edizioni, Bologna,, 1986), 25-57.
- Meer, J. H. van der, 1987 /1, 'Das Florentiner "Ebenholzceballo" Eine Arbeit von Bartolomeo Cristofori', *Festschrift Gerhard Bott*, ed. Schneider, U., (Darmstadt (1987), 227-235.
- Meer, J. H. van der, 1987 /2, 'Partiell und vollständig enharmonische Saitenklaviere zwischen 1548 und 1711', *Das Musikinstrument* 36 no. 7 (1987), 12-20.
- Meer, J. H. van der, 1987 /3, 'Queen María Bárbara's Florentine keyboard instruments', *International Musicological Society, 14th Congress Report* (Bologna, 1987), 292-293.
- Meer, J. H. van der, 1988, 'Ein wenig bekanntes deutsches Cembalo', *Das Musikinstrument* 37 no. 7 (1988), 6-10.
- Meer, J. H. van der, 1990, 'Chromatische Harfen', *Das Musikinstrument* 39 no. 7 (1990), 11-20.
- Meer, J. H. van der, 1993, *Strumenti musicali europei del Museo Civico Medievale di Bologna*, (Bologna: Nuova Alfa, 1993).
- Meer, J.H. van der, 1997, 'The Keyboard String Instruments at the Disposal of Domenico Scarlatti' *GSJ L* (1997), 136-160.
- Meer, J.H.van der, 2004, 'Le collezioni di strumenti musicali nei musei Stibbert e Bardini di Firenze',

Informazione organistica, Nuova seria no. 7 (Aprile 2004), 51-68.

Meer, J.H. van der, 2006, Alla ricerca dei suoni perduti. Arte e musica negli strumenti della collezione di Fernanda Giuliani, (2006). https://www.villamedici-giulini.it/libri/alla-ricerca-dei-suoni-perduti/?_gl=1*kn2vch*_up*MQ.*_ga*NDY3OTU2OTA4LjE3MTg3NDU5MTc.*_ga_R77CRMWT9Y*MTcxODc0NTkxNi4xLjFuMTcxODc0NTkzOS4wLjAuMA..

Meeùs, N., 'L'octave courte au 16^e siècle', unpublished MS.

Meeùs, N., 1971, 'La naissance de l'octave courte et ses différentes formes au 16^e siècle : contribution à l'étude de l'histoire des instruments à clavier', Ph.D. thesis (Université Catholique de Louvain, 1971, R/1980). [photocopy Stanford ML549.495 <https://searchworks.stanford.edu/view/1434417>]

Meeùs, N., 1972, 'Bartolomeo Ramos de Pereja et la tessiture des instruments à clavier entre 1450 et 1550', Revue des Archéologues et Historiens d'Art de Louvain 5 (1972), 148-172.

Meeùs, N., 1974, 'La facture de virginals à Anvers au 16^e siècle', Brussels Museum Bulletin 4 (1974), 55-64.

Meeùs, N., 1975, 'Some hypotheses on the History of Organ-pitch before Schlick', The Organ Yearbook 6 (1975), 42-52.

Meeùs, N., 1976, 'Tessitures d'orgues du 14^e au début du 17^e siècle. Première partie: avant 1550', Communications des Archives Centrales de L'Orgue, (Musée Instrumental de Bruxelles, 1976/2) .

Meeùs, N., 1977/1, 'Renaissance transposing instruments I', FoMRHI Quarterly no. 6, Comm. 45, (1977), 18-26.

Meeùs, N., 1977/2, 'Renaissance transposing instruments II', FoMRHI Quarterly no. 7, Comm. 57, (1977), 16-24.

Meeùs, N., 1980/1, 'Keyboard scholarship' [on the chekker], Early Music 8 (Apr 1980), 222-223.

Meeùs, N., 1980/2, 'Épinettes et "muselars": une analyse théorique', La Facture de Clavecin du XV^e au XVIII^e Siècle, ed. Mercier, P., (Louvain, 1980), 67-78.

Meeùs, N., 1980/3, 'Le diapason authentique', La Facture de Clavecin du XV^e au XVIII^e Siècle, ed. Mercier, P., (Louvain, 1980), 79-88.

Meeùs, N., 1980/4, Tessitures d'orgues au Moyen Âge une étude préliminaire Revue belge de Musicologie XXXIV-XXXV, (1980-1981), Liber amicorum Roger Bragard, 61-71. https://www.academia.edu/17393431/Tessitures_dorgues_au_Moyen_Age_une_%C3%A9tude_pr%C3%A9liminaire?auto=download

Meeùs, N., 1981, 'The nomenclature of plucked keyboard instruments' FoMRHI Quarterly no. 25 (1981), 18-20.

Meeùs, N., 1983, 'De oorsprong van het kort octaaf', Orgelkunst VI/1 (March 1983), 3-12.

Meeùs, N., 1983, 'Mersenne, Praetorius and the English viol pitch standard: problems of the history of early pitches' FoMRHI Quarterly no. 33 (Oct. 1983), 27-30.

Meeùs, N., 1984/1, 'Enharmonic keyboard', The New Grove Dictionary of Musical Instruments, ed. Sadie, S., (London, 1984).

Meeùs, N., 1984/2, 'Keyboard', The New Grove Dictionary of Musical Instruments, ed. Sadie, S.,

(London, 1984).

Meeùs, N., 1984/3, 'Short octave', *The New Grove Dictionary of Musical Instruments* ed. Sadie, S., (London, 1984).

Meeùs, N., 1985, 'The "Chekker"', *The Organ Yearbook* 16 (1985), 5-25.

Meeùs, N., 1986/1, 'Ruckers doubles: the sixth hypothesis', *FoMRHI Quarterly* no. 42 (1986), 50-55.

Meeùs, N., 1986/2, 'Happy transposition !?!', *FoMRHI Quarterly* no. 44 (1986), 39-44.

Meeùs, Nicolas, 1987/1, 'The origin of the chromatic keyboard layout', *FoMRHI Quarterly* no. 46 (1987), 42-46.

Meeùs, Nicolas, 1987/2, 'Het verdwenen klavier. Het Oorspronkelijke klavier van het orgel op het Lam Gods », *Celesta, Tijdschrift voor Muziekinstrumentenbouw* 1.2 (avril 1987), 102-109.

Meeùs, Nicolas, 1987/3, 'Le clavier disparu. Le clavier originel de l'orgue de L'Agneau mystique', April 1987. (uploaded 2014) <https://www.researchgate.net/publication/235005187> [this is a translation of Meeùs 1987/2, recorded in note 1]

Meeùs, Nicolas, 1998, 'The musical purpose of transposing harpsichords', *Kielinstrumente aus der Werkstatt Ruckers - zu Konzeption, Bauweise und Ravalement sowie Restaurierung und Konservierung : Berichte über die Internationale Konferenz vom 13.-15. September 1996 im Händel-Haus Halle. [hrsg. vom Händel-Haus Halle durch Christiane Rieche]* (Halle an der Saale, Händel-Haus, 1998), 63-72.

Meeùs, Nicolas, 2009, 'L'origine de l'octave courte', *Revue des traditions musicales des Mondes arabes et Méditerranéen*, 3, (Éd. de l'Université Antonine, 2009), 9-22.

Meinel, E., 'Betrachtung zur Klangerzeugung historischer und moderner Saiten', *Das Musikinstrument* 39 no. 6 (1990), 101-106.

Mendel, A., 1948 /1, 'Pitch in the 16th and early 17th centuries-Part I', *MQ* 34 (1948), 28-45.

Mendel, A., 1948 /2, 'Pitch in the 16th and early 17th centuries-Part II', *MQ* 34 (1948), 199-221.

Mendel, A., 1948 /3, 'Pitch in the 16th and early 17th centuries-Part III', *MQ* 34 (1948), 336-357.

Mendel, A., 1949, 'Devices for transposition in the organ before 1600', *AcM* 21 (1949), 24-40.

Mendel, A., 1961, 'Evidence and explanation', *International musicological society, 8th congress New York, NY* (1961), 3-18.

Mendel, A., 1978, 'Pitch in Western Music since 1500-a re-examination', *AcM* 50 (1978), 1-93 +328.

Menger, R., *Das Regal* (Tutzing: Schneider, 1973).

Mengozzi, Stefano, 'Virtual Segments: The Hexachordal System in the Late Middle Ages', *The Journal of Musicology* 23, no. 3 (2006), 426-67. doi:10.1525/jm.2006.23.3.426.

Mercier, P., 'Le "clavisimbalum" d'Arnaut de Zwolle (c. 1440) Sa reconstitution par la manufacture Kaufmann (1968)' *Revue des Archéologues et historiens d'Art de Louvain* 3 (1970), 196-198.

Mersenne, M., Harmonie universelle (Paris, 1636; R/1975).

Mersenne, M., Harmonie universelle (Paris, 1636), trans. Chapman, R. E., (The Hague, 1957, 1964).

Mertin, J., Alte Musik, Wege zur Aufführungspraxis (Vienna 1978).

Mertin, J., 'Cembalo-, Clavichord- und Orgelbau aus der Gemeinsamkeit der Erzeugung historischer Tasteninstrumente', Der Klangliche Aspekt beim Restaurieren von Saitenklavieren', ed. Schwarz, V. (Graz, 1973), 47-52.

Messori, Matteo, 'Ein 16-Cembalo mit Pedalcembalo von Zacharias Hildebrandt', Bach-Jahrbuch Bd. 96 (2010), 287-295.

<https://journals.qucosa.de/bjb/article/download/2280/2206/3892>

Meucci, R., "'S'Il Monacordo Gentile Stormento" The Terminology of the Clavichord in Italy', De Clavicordio, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 57-64.

Meyer, A. F., 'Acoustic research into piano tone, part 2: auditory testing as a means of determining quality', Das Musikinstrument 30 (1981), 1034-1044.

Meyer, Christian, Mensura monochordi: La division du monochorde, IXe–XVe siècles, Publications de la Société française de musicologie, no. 15, (Klincksieck, Paris 1996, ISBN: 2-85357-005-3).

Meyer, J., 'Die Bestimmung von Qualitätskriterien bei Gitarren', Das Musikinstrument 23 (1974), 1211-1222.

Meyer, J., 'Die Abstimmung der Grundresonanzen von Gitarren', Das Musikinstrument 23 (1974), 179-186.

Meyer, K., Katalog der internationalen Ausstellung Musik im Leben der Völker (Frankfurt/Main, 1927).

Michel, Norman Elwood, Michel's Piano Atlas, (N. E. Michel, Pico Rivera, CA, 1953, 2/1957, 3/1961).

https://books.google.de/books/about/Michel_s_Piano_Atlas.html?id=VhtSAQAAMAAJ&redir_esc=y
Original von University of California, Digitalisiert 2016.

Michel, Norman Elwood, Historical Pianos, Clavichords and Harpsichords, (N.E. Michel, Pico Rivera, CA, 1963. https://books.google.de/books/about/Historical_Pianos_Harpsichords_Clavichor.html?id=0B5MAQAA_MAAJ&redir_esc=y Original von Ohio State University, Digitalisiert 16. Okt. 2015

Michel, Norman Elwood, Historical Pianos, Clavichords and Harpsichords, (N.E. Michel, Pico Rivera, CA, 1963, 2/1970).

https://books.google.de/books?redir_esc=y&hl=de&id=Gu_iAAAAMAAJ&focus=searchwithinvolume&q=HER+II Original von University of Michigan, Digitalisiert 17. Sept. 2009

Michel, Paul-Henri, De Pythagore à Euclide: contribution à l'histoire des mathématiques préeuclidiennes (Les Belles Lettres, Paris, 1950).

Milhous, J., and Price, C., 'Harpsichords in the London theatres, 1697-1715', Early Music 18 (Feb 1990), 38-46.

Miller, Clement Albin, The 'DODECACHORDON' OF Heinrich Glarean, Ph.D thesis, (University of Michigan, 1950).

Miller, Clement Albin, 'Gaffurius's Practica Musicae: Origin and Contents', Musica Disciplina, 22 (1968),

105-128.

Miller, Clement Albin, *De harmonia musicorum instrumentorum opus, Franchinus Gaffurius; introduction and translation*, American Institute of Musicology, Musicological studies and documents 33 (1977).

Miller, Mikaela, *Nicola Vicentino and the Enharmonic Diesis: An Analytical and Empirical Study* (MA thesis (McGill University, Montréal, Québec, Canada, January, 2011).

Mills, John S. and White, Raymond, 'Natural resins of art and archaeology. Their sources, chemistry, and identification', *Studies in Conservation*, Vol. 22, No. 1 (Feb, 1977), 12-31 | Published online: 14 Feb 2014
<https://doi.org/10.1179/sic.1977.003> <https://www.jstor.org/stable/1505670>

Milson, M. I., *Musical Instruments [a list of books and articles in the National Art Library Victoria and Albert Museum]* (London, 1976).

Minamino, Hiroyuki. "The Spanish Plucked Viola in Renaissance Italy, 1480-1530." *Early Music*, 32, no. 2, (2004), 177–192.

Mischiati, O., and Tagliavini, L. F., 'Un anonimo trattato francese d'arte organaria del XVIII secolo', *L'Organo* 11 (1973), 3-98.

Mischiati, Oscar, and Tagliavini, Luigi Ferdinando, *Gli organi della Basilica di San Petronio in Bologna*, (Pàtron, Bologna 2013) ISBN 8855531700, 9788855531702.

Mischiati, O., 1972 'Un elenco Romano di cembalari redatto nel 1741', *L'Organo* 10 (1972), 105-106.

Mischiati, O., 1978, 'Regesto dell'archivio Tronci di Pistoia' (part 1), *L'Organo* 16 (1978), 77-156.

Mischiati, O., 1979 /1, 'Regesto dell'archivio Tronci di Pistoia' (part 2), *L'Organo* 17 (1979), 3-48. (only have 3-9).

Mischiati, O., 1979 /2, review: Boalch, D. H., *Makers of the Harpsichord and Clavichord 1440-1840*, (2nd ed. Oxford, 1974), *L'Organo* 17 (1979), 217-225.

Mitchell, N., 'Choral and Instrumental Pitch in Church Music, 1570-1620', *GJS* 48 (1995), 13-32.

Mitchell, N., 'The 1531 Trasuntino Harpsichord In A Universal European Pitch System', *Harpsichord & Fortepiano* 9 (2001), 7-13.

Mitchell, N., 'Pitch in Viols and Harpsichords' *GJS* 54 (2001), 97-115.

Mitchiner, M. B., Mortimer, C., and Pollard, A. M., 'Nuremberg and its Jetons, c. 1475 to 1888: Chemical Compositions of the Alloys.', *The Numismatic Chronicle* 147 (1987), 114 – 55.

Mobbs, Kenneth, 'A Performer's comparative study of Touchweight, Key-dip, Keyboard Design and Repetition in Early Grand Pianos, c.1770 to 1850', *GJS* 54 (2001), 16–44.

Mondino, Angelo., *Il clavicordo: Interpretazione e Ricostruzione di Antichi Strumenti a Tastiera*, Musica Ragionata 5, Collana di studi musicali diretta da Alberto Bassi, (Libreria Musicale Italiana Editrice, Lucca, 1993).

Mondino, Angelo., 1994, 'The intarsia of Urbino', *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 49-55.

Monette, Louis Gayle, *The Art Of Organ Voicing* (Western Michigan University, Kalamazoo MI, 1992).

Montabert, Jacques Nicolas Paillot de, *Traité complet de la peinture*, Volume 9 (Bossange, Paris, 1829) https://books.google.be/books?id=DL_M8AAAACAAJ&printsec=frontcover&hl=fr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false [Google Belgium, no download]

Montabert, Jacques Nicolas Paillot de, *Traité complet de la peinture*, Tome neuvième (Bossange, Paris, 1829). https://books.google.de/books/about/Trait%C3%A9_complet_de_la_peinture.html?id=DL_M8AAAACAAJ&redir_esc=y [download 14.12.2023]

Montagu, G., 'Metal-covered threads before 1600', *FoMRHI Quarterly* no. 12 (1978), 30-31.

Montagu, J., 1981 /2, 'On nomenclature-a rejoinder', *FoMRHI Quarterly* no. 24 (1981), 14-16.

Montagu, J., 1981 /1, 'The problem of nomenclature', *FoMRHI Quarterly* no. 22 (1981), 34-35.

Montanari, Giuliana, 1991, 'Bartolomeo Cristofori: a list and historical survey of his instruments', *Early Music* 19 (Aug 1991), 383-396.

Montanari, Giuliana, 1995, see Ferrari Pierluigi and Montanari Giuliana.

Montanari, Giuliana, 2008, 'Chromatic and transposing quilled keyboard instruments at the Florentine grand ducal court in the seventeenth century', *Recercare* XX (2008), 143-179.

Montanari, Giuliana, 2009/1, 'The Keyboard Instrument Collection Of Grand Prince Ferdinando De' Medici At The Time Of Alessandro And Domenico Scarlatti's Journeys To Florence, 1702 And 1705', in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 117-141.

Montanari, Giuliana, 2009/2, 'Strumenti a corde a tastiera della Guardaroba medicea nel XVII secolo. I: 1600-1649', *Informazione organistica*, XXI, 1 (Apr. 2009), 63-142.

Montanari, Giuliana, 2009/3, 'Strumenti a corde a tastiera della Guardaroba medicea nel XVII secolo. II: 1650-1670', *Informazione organistica*, XXI, 2 (Aug. 2009), 189-232.

Montanari, Giuliana, 2009/4, 'Strumenti a corde a tastiera della Guardaroba medicea nel XVII secolo. III: 1666-1675', *Informazione organistica*, XXI, 3 (Dec. 2009), 319-354.

Montanari, Giuliana, 2019, 'Domenico da Pesaro's keyboard instruments in the collection of Grand Prince Ferdinando de' Medici', *Informazione organistica Nuova Serie - n. 45 Anno XXXI*, 1 (June, 2019), 23-93. https://www.academia.edu/attachments/65432180/download_file?st=MTcxODUzMzMwMiwMTcuOTUuMjMyLjlyOCwyNjgwMjcxAOA%3D%3D&s=profile&ct=MTcxODUzMzMwNCwxNzE4NTMzMzIxLDI2ODAyNzE4

Montanari, Giuliana, 2019, 'Girolamo Zenti's keyboard instruments in the collection of Grand Prince Ferdinando de' Medici', *Informazione organistica, Nuova Serie - n. 46 Anno XXXI*, 2 (Dec, 2019), 253-325.

Montanari, Giuliana, 2023, 'Trasuntino, Ongaro, Baffo, Celestini: Four XVI Century Harpsichords in the Collection of Gran Prince Ferdinando de' Medici - Part IV', *Informazione organistica, Nuova Serie - n. 50 Anno XXXV* (2023), 3-81.

Morassi, G., 'Spessimetro a battimento', *Liuteria* 1 (1981), 15-17.

- Morey, Carl, 'The Diatonic, Chromatic and Enharmonic Dances by Martino Pesenti', *Acta Musicologica* Vol. 38, Fasc. 2/4 (Apr.-Dec., 1966), 185-189. <https://www.jstor.org/stable/932526>
- Morgan, B., 'Master Brian his virginall', *English Harpsichord Magazine* 2 (Oct 1979), 114-115.
- Morigi, P., *Nobiltà di Milano* (Milano, Pontio, 1595).
- Morisot, Joseph-Madeleine-Rose, *Vocabulaire des arts et métiers en ce qui concerne les constructions. Tableaux détaillés des prix de tous les ouvrages du bâtiment. V^e Volume* (Carilian, Paris, 1814) <https://books.google.be/books?id=vGIUAAAQAAJ&hl=fr&pg=PR3#v=onepage&q&f=false>
- Moroney, D., 'The performance of unmeasured harpsichord preludes', *Early Music* 4 (Apr 1976), 143-151.
- Moroney, M.J., *Facts From Figures* (Penguin, Harmondsworth, 1951, 3/1956, R/1967).
- Moretti, C., *L'Organo Italiano* (Milan, 2/1973).
- Mould, C., 1968, 'James Talbot's manuscript', *GSJ* 21 (1968), 40-51.
- Mould, C., 1973, 'The Broadwood books 1', *English Harpsichord Magazine* 1 (Oct 1973), 19-23.
- Mould, C., 1974 /1, 'The Broadwood books 2', *English Harpsichord Magazine* 1 (Apr 1974), 47-53.
- Mould, C., 1974 /2, 'An early eighteenth-century harpsichord by Thomas Barton', *English Harpsichord Magazine* 1 (Apr 1974), 36-38.
- Mountford, J.F., 'The Musical Scales of Plato's Republic', *The Classical Quarterly* XVII (1923), 125-136.
- Nakamura, I and Naganuma, D., 'The cause of piano sound spectra', *Abstract, CAS Journal* vol. 2, no. 8 (Nov 1995), 42.
- Nardi, Maria Teresa, 'I «Cembali a Martellini» di Paolo Morellati', *Rivista Italiana di Musicologia*, 30 (1995), 359-384.
- Nef, W., 'The Polychord', *GSJ* 4 (1951), 20-24.
- Neumann, Werner, Hans J. Schulze und Leipzig Bach-Archiv, *Bach-Dokumente: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte J. S. Bachs*, Bd. 2, (Bärenreiter, Kassel; VEB Deutscher Verlag f. Musik, Leipzig, 1969).
- Neupert, H., *Das Klavichord* (Kassel, 1956).
- Neupert, W.-D., 1971, 'Physikalische Aspekte des Cembaloklanges', *Das Musikinstrument* 20 (1971), 857-864.
- Neupert, W.-D., 1986, 'Anmerkungen zur aktuellen Situation des Cembalos', *Das Musikinstrument* 35 no. 9 (1986), 16-17.
- Neupert, W.-D., 1994, 'Bartolomeo Cristoforis Clavichord von 1719', *Austellungskatalog, Tage Alter Musik*, (Herne, 1994), 46-63.
- Neupert, Wolf-Dieter, 'Erfahrungen aus dem Nachbau des Hammerflügels von Gottfried Silbermann, Freiberg 1747', *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* (2001), 224-235.

Neupert, Wolf-Dieter, 'Von Hammerflügel von Gottfried Silbermann, Freiberg 1747, und seinem Nachbau', Studien zur Orgel, Nr. 9, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamrad, Altenberg, 2006), 97-104.

Newman, S., and Williams, P., The Russell collection and other early keyboard instruments in Saint Cecilia's hall, (Edinburgh, 1968).

Neven, A., 'L'Arpicordo', AcM 42 (1970), 230-235.

Nicomachus of Gerasa, Introduction to Arithmetic, translated into English, D'Ooge, Martin Luther (MacMillan, New York, 1926).

https://books.google.de/books/about/Introduction_to_Arithmetic.html?id=wdhMAAAAMAAJ&redir_esc=y

Nisoli, Michele, 'Bartolomeo Cristofori a Padova, Elementi biografici sugli anni della formazione', Philomusica online 14 (2015), 225-242.

Nobbs, C., 1987 /1, 'A 17th-century French harpsichord', Harpsichord & Fortepiano Magazine, 4 (Apr 1987), 46-51.

Nobbs, Christopher, 'Two Portugese Pianos and a Harpsichord' MS, paper given at Antwerpiano 1985.

Nobbs, C., 1987 /2, 'A 17th-century French harpsichord?', Harpsichord & Fortepiano Magazine, 4 (Oct 1987), 102.

Nocerino, Francesco, 'Instrumentos Y *Cembalari* En Nápoles Durante El Período Español' in *Domenico Scarlatti en España / Domenico Scarlatti in Spain*, Luisa Morales, ed. (Garrucha, Almería, Spain: Asociación Cultural LEAL, 2009), 31-46.

Nocerino, Francesco, 'L'attività cembalaria e organaria di Alessandro Fabri', in "Quaderni dell'Archivio Storico", Istituto Banco di Napoli Fondazione, Napoli, 2005/2006, 179-193.

Nocerino, Francesco, 'Artigianato musicale a Napoli nel Settecento. Gli strumenti, le botteghe, i costruttori', in Napoli La Città Cantante. Laboratorio del Museo per la Musica*, Mondadori Electa, Verona, 2009, 43-49.

Nordenfelt-Åberg, E., 'The harpsichord in 18th-century Sweden', Early Music 9 (Jan 1981), 47-54.

O'Brien, G. G., 1974, 'A clavichord, a harpsichord and a chamber organ in the Russell Collection, Edinburgh', The Organ Yearbook 5 (1974), 91-102.

O'Brien, G. G., 1977 /1, 'The stringing and pitches of Ruckers instruments', Colloquium: Ruckers Klavecimbels en Copieën, (Antwerp, 1977), 453-466.

O'Brien, G. G., 1977 /2, 'The determination of the original compass and disposition of Ruckers harpsichords', Colloquium: Ruckers Klavecimbels en Copieën, (Antwerp, 1977), 36-47.

O'Brien, G. G., 1979, 'Ioannes and Andreas Ruckers', Early Music 7 (Oct 1979), 453-466.

O'Brien, G. G., 1981 /1, 'Some principles of eighteenth century harpsichord stringing and their application', The Organ Yearbook 12 (1981), 160-176.

O'Brien, G. G., 1981 /2, 'Historical harpsichord stringing practice' (MS, Jan 1981).

O'Brien, G. G., 1981 /3, 'Some theoretical aspects of harpsichord stringing' (MS, undated c.1981).

O'Brien, G. G., 1981 /4, 'The acoustics of harpsichord soundboards and strings' (MS undated, c. 1981).

O'Brien, G. G., 1987, 'The conservation of historical keyboard instruments: to play or to preserve?', Per una carta europea del restauro, edd. Barassi, E. F., and Laini, M., Quaderni della Rivista Italiana di musicologia 15 (Florence, 1987).

*O'Brien, G. G., 1990, Ruckers: a harpsichord and virginal building tradition (Cambridge, 1990).

O'Brien, G. G., 1994/1, 'Stringing materials and gauges for clavichords by I.C. Gerlach and H.A. and J.A. Hass', De Clavicordio, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1994), 123-133.

*O'Brien, G. G., 1994/2, 'The Double-Manual Harpsichord by Francis Coston, London, c.1725', GSJ 47 (1994), 2-32.

O'Brien, G. G., 1995/1, 'Two virginals by Gian Francesco Antegnati', Gli Antegnati: Studi e documenti su una stirpe di organari bresciani del Rinascimento, ed. Mischiati, O., (Bologna, 1995), 50-62.

O'Brien, G. G., 1995/2, 'The Clavichord By G.C. Rackwitz (Stockholm, 1796), A Preliminary Study With A View To Possible Restoration', De Clavicordio II, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1995), 115-128.

*O'Brien, G. G., 1999, 'The use of simple geometry and the local unit of measurement in the design of Italian stringed keyboard instruments: an aid to attribution and to organological analysis, GSJ 52 (1999), 108-171.
http://www.claviantica.com/Geometry_files/O'Brien%201999%20-%20Italian%20Geometry%20and%20Measurement.pdf

O'Brien, G. G., 2000, 'The determination of the location of the centre of construction of the anonymous Italian harpsichord, c.1620, Russell Collection of Early Keyboard Instruments, Edinburgh, Cat. No. HS1-A1620.2.' (2000) http://www.claviantica.com/Neap_sch_files/Cen_Russ.htm

O'Brien, G. G., 2000, Report carried out for the Fitzwilliam Museum, Cambridge: Data Sheets. Italian single-manual harpsichord. Anonymous, Naples, c.1680. Fitzwilliam Museum, Cambridge, Catalogue No M. 1-1933. (2000). <http://www.claviantica.com/Consultations.htm>

*O'Brien, G. G., 2000, 'Towards establishing the original state of the three-manual harpsichord by Stefano Bolcioni, Florence, 1627, in the Russell Collection of Early Keyboard Instruments, Edinburgh', GSJ 53 (2000), 168-200.
http://www.claviantica.com/Publications_files/Bolcioni_original_state_files/The_original_scalings.htm

O'Brien, G. G., (undated) 'General background information leading to the design and construction of these harpsichords'. (undated) http://www.claviantica.com/Design_files/Background_files/Genbckgd.htm

O'Brien, G. G., (undated) 'Characteristics of the Neapolitan School of Harpsichord Building'. (undated) <http://www.claviantica.com/Characteristics.htm> (download 23.06.204)

O'Brien, G. G., (undated) 'Marking out of the baseboard and bridges' (undated) http://www.claviantica.com/Design_files/Marking_out.htm

O'Brien, G. G., (undated) 'Lateral string spacing'. (undated) http://www.claviantica.com/Design_files/Marking_out_files/Lateral_stick.htm (download 23.06.2024)

*O'Brien, G. G., 2002, 'The Development Of An Idea: From The Design To The Instrument', 63-79 in Rossi-Rognoni, Gabriele., Bartolomeo Cristofori. La spinetta ovale del 1690 (Sillabe, Livorno, 2002)

*O'Brien, G. G., 2002, 'The case, stringing, and fretting design of the 1543 venetian clavichord by Dominicus Pisarenus', *De Clavicordio V*, Proceedings of the V International Clavichord Symposium, edd. Brauchli, B., Galazzo, A., and Moody I., (Magnano, 2002), 91-107.

O'Brien, G. G., and Nocerino, Francesco, 2005, 'The Tiorbino: an unrecognised instrument type built by harpsichord makers with possible evidence for a surviving instrument', *GSJ* 58 (2005), 184-208.

O'Brien, G. G., 2006, 'The Statistical Analysis of the Lateral String Spacing in Some Neapolitan and Flemish Seventeenth-Century Harpsichords', paper presented to the combined meeting of AMIS, The Galpin Society and CIMCIM in Vermillion, SD, June, 2006.
http://www.claviantica.com/Publications_files/Statistical_Analysis.html

O'Brien, G. G., 2009, 'The Single-Manual Italian Harpsichord in the Royal College of Music, London, Cat. No. 175: An Organological Analysis', *GSJ* 62 (2009), 55-99.

O'Brien, G.G., 2011, 'The local unit of measurement used in the study and restoration of a Franco-Flemish harpsichord', in *Cembalo, Clavecin, Harpsichord, Regionale Traditionen des Cembalobaus. Symposium im Rahmen der 35. Tage Alter Musik in Herne 2010*. Veranstalter und Herausgeber Stadt Herne, Konzeption und Redaktion Christian Ahrens und Gregor Klinke, (Katzbichler, München - Salzburg, 2011), 43-71.

O'Brien, G. G., 2018, 'Bartolomeo Cristofori/Giovanni Ferrini: two Florentine restorers and rebuilders. A Neapolitan connection between Cristofori and Ferrini in two Italian harpsichords in Britain.' (1997, 2003, 2018). http://www.claviantica.com/Publications_files/Cristofori_Naples.htm
[download 21.06.2024]

O'Brien, G.G., 2018, 'A New Organology: the Analysis of the Nuremberg Antegnati Virginal, c. 1558' in *Fontana, Eszter; Martius, Klaus; Zepf, Markus; (Hrsg.), Hinter den Tönen - Musikinstrumente als Forschungsgebiet. Festschrift für Friedemann Hellwig zu seinem 80. Geburtstag* (Germanisches National Museum, Nürnberg, 2018), 33-51.

*O'Brien, G. G., 2019, 'A New Organological Approach used in the Analysis of the Nuremberg Virginal', *GSJ* 72 (2019), 23-49.

O'Brien, G. G., 'Marco Jadra - A Venetian Virginal and Harpsichord Builder?', *Gedenkschrift für Kurt Wittmayer ed. Berdux, S., (Munich) [in press]*

*O'Brien, G. G. and Nocerino Francesco, 'The Tiorbino: an unrecognised instrument type built by harpsichord makers with possible evidence for a surviving instrument', *GSJ* 48 (2005), 184-208.

O'Brien, M. K., review: *The Historical Harpsichord* vol. 3, *Early Keyboard Journal* 10 (1992), 188-194.

O'Brien, M. K., *Bartolomeo Cristofori at court in late Medici Florence*, diss. The Catholic University of America, Washington, D.C., 1994 (UMI order number 9424289).

Och, L., 'Bartolomeo Cristofori, Scipione Maffei e la prima descrizione del "gravicembalo col piano e forte"', *Il Flauto Dolce* 14-15 (Apr/Oct 1986), 16-23.

Och, L., 'Interessi e conoscenze musicali di Scipione Maffei' in *Scipione Maffei nell'Europa del Settecento*, Proceedings of the conference Verona, 23-25 September 1996, ed. Gian Paolo Romagnani (Consorzio Editori Veneti, 1998), pp. 551-577.

Odell, J. S., see: Goodway.

Ogeil, Jacqueline, *Domenico Scarlatti: A Contribution To Our Understanding Of His Sonatas Through Performance And Research*, PhD thesis, (University of Newcastle, Australia, 2006).

Ongaro, G. M., 1985, '16th-century Venetian wind instrument makers and their clients', *Early Music* 13 (Aug 1985), 391-397.

Ongaro, G. M., 1988, Sixteenth-century patronage at St. Marks, Venice, *Early Music History* 8 ed. Fenlon, I., (Cambridge, 1988), 81-115.

Ongaro, G. M., 1991, 'The Tieffenbruckers and the business of lute-making in sixteenth-century Venice', *GSJ* 44 (1991), 46-54.

Osse, K., "'Die Geheimnisse Stradivaris"-eine Studie zu Betrachtungen und Betrachtungsweisen', *Das Musikinstrument* 35 no. 9 (1986), 82-86.

Otto, B., 'Ein venezianisches Spinett im Badischen Landesmuseum Karlsruhe', *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 8 (1971), 97-118.

Paganelli, Sergio, *Strumenti musicali nell'arte* (Milan, Fratelli Fabbri Editori, 1966).

Page, C., 1976, 'References to string materials in some medieval texts c1050-c1430', *FoMRHI Quarterly* no. 3 (1976), 33-41.

Page, C., 1978 /1, 'String instrument making in Medieval England and some Oxford Harpmakers 1380-1466', *GSJ* 31 (1978), 44-67.

Page, C., 1978 /2, 'Early 15th-century instruments in Jean de Gerson's "Tractatus de Canticis"', *Early Music* 6 (Jly 1978), 339-349.

Page, C., 1979 /1, 'The earliest English keyboard', *Early Music* 7 (Jly 1979), 308-313.

Page, C., 1979 /2, 'The myth of the chekker', *Early Music* 7 (Oct 1979), 482-489.

Page, C., 1980, 'Fourteenth-century instruments and tunings: a treatise by Jean Vaillant (Berkeley, MS 744)', *GSJ* 33 (1980), 17-35.

Page, C., 1980 /2, 'reply to Meeüs' *Early Music* 8 (Apr 1980), 223-226.

Page, C., 1982, 'The medieval Organistrum and Symphonia 1: a legacy from the east?', *GSJ* 35 (1982), 37-44.

Page, C., 1983, 'The medieval Organistrum and Symphonia 2: terminology', *GSJ* 36 (1983), 71-87.

Page, C., 1984, 'In the direction of the beginning', *The Historical Harpsichord* 1, ed. Schott, H., (Stuyvesant, NY, 1984), 109-125.

Page, C., 1987, *Voices and Instruments of the middle ages* (London, 1987).

Page, C. and Jones L., 'Four more 15th-century Representations of Stringed Keyboard Instruments', *GSJ* 31 (1978), 151-.

Palazzolo, Antonello, 'Le Pianoforte de Cristofori et queques musiciens' in 'Matière e Musique' *The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999.* eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 49-55.

Palladio, A., *I Quatro Libri dell' Architettura* (Venice 1570).

Palisca, Claude V., 1985, *Humanism in Italian Renaissance Musical Thought*, (Yale University Press, New

Haven and London, 1985).

Palisca, Claude V., 2006, *Music and Ideas in the Sixteenth and Seventeenth Centuries; Studies in the History of Music and Literature, Volume I*, General Editor: Mathiesen, Thomas J., (University of Illinois Press, Urbana and Chicago, 2006).

Palumbo-Fossati, Isabella, 'La casa veneziana di Gioseffo Zarlino nel testamento e nell'inventario dei beni del grande teorico musicale' *Nuova rivista musicale italiana* 20 (no. 4) (1986), 633-649.

Palumbo-Fossati, Isabella, 'La casa veneziana' in *Da Bellini a Veronese*, a cura di Gennaro Toscano e Francesco Valcanover, (Venezia, 2004), 443-484.

Parma Armani, Elena, 'A proposito delle tarsie del Duomo di Savona e della Cattedrale di S. Lorenzo a Genova', *Arte Lombarda*, XVI (1971), 231-242. <https://www.jstor.org/stable/43105039>

Parrish, C., 'A renaissance music manual for choirboys', *A Birthday offering for Gustave Reese* ed. LaRue, J., (New York, 1966), 649-664.

Parrott, A., 'Transposition in Monteverdi's Vespers of 1610', *Early Music* 12 (Nov 1984), 490-516.

Parsons, T. W., 'Stiffness in Harpsichord Strings', *GSJ* 23 (1970), 164-165.

Passeri, Giambattista, *Vite de' pittori scultori ed architetti che anno lavorato in Roma - Morti dal 1641 fino al 1673* (Rome: Settari, 1772).

Paul, Oscar, *Geschichte des Claviers vom Ursprunge bis zu den modernsten Formen dieses Instruments: nebst einer Übersicht über die musikalische Abtheilung der Pariser Weltausstellung im Jahre 1867*, (Leipzig, Payne, 1868; R/1986 Leipzig/Bärenreiter). <https://opacplus.bsb-muenchen.de/title/BV005327253>

Paul, Oscar, *Boetius und die Griechische Harmonik des Anicius Manlius Severinus Boethius, Fünf Bücher über die Musik*, (Leipzig, Leukart, 1872)

Paulirini de Praga, Pauli: see Reiss.

Peacham [Pecham], Henry, *The Art of Drawing With the Pen, and Limming in Water Colours* (Braddock, London, 1607, R/1970 Da Capo Press, Boston).

Pellini, Giovanni, *Strumenti musicali in tarsie italiane dal 14. al 16. secolo esistenti in Italia; relatore Elena Ferrari Barassi*. (Cremona: Scuola di Paleografia e Filologia Musicale dell'Università di Pavia, 1991). - 4 v. (III, 343 c., 195 c. di tav.) : es. mus., ill. ; 30 cm.

Penrose, Roger, *The Road to Reality: A Complete Guide to the Laws of the Universe* (Johnathan Cape, London, 2004).

Perng, Jack, *Physical modelling of the harpsichord plectrum-string interaction*, PhD thesis, (Stanford University, 2012), <http://purl.stanford.edu/wp454hs7976>

Peruffo, Mimmo, 'Considerazioni sull'incordatura in budello del violino nel settecento Italiano', *Informazione Organistica*, Terza Serie, n. II, Anno XXXIII, n. 48 (2021), 123-146.

Pesenti, M., *Correnti, Gagliarde, e Balletti Diatonici, Trasportati...per sonarsi nel clavicembalo & altri strumenti* (Venice, Allessandro Vincenti, 1645).

<http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/BB/BB130/>

Pesic, Peter, 'Hearing the Irrational: Music and the Development of the Modern Concept of Number', *Isis* 101, no. 3 (September 2010), 501-530.

Peters, R., 'Untersuchungen über Draht- und Blechlehren', Zeitschrift des Vereines Deutscher Ingenieure 11 (1867), 135-148, 241-250, 369-386, 565-576, 681-704.

Phillips, John, 'The 1739 Johann Heinrich Gräbner Harpsichord – an Oddity or a Bach-Flügel?', Conference Proceedings Tage Alter Musik Herne 1999, (eds) Ahrens, Christian and Klinke, Gregor, (Katzbichler Musikverlag, München-Salzburg, 2000), 123–139.

Phillips, John, 'The Surviving Harpsichords of the Gräbner Family, a Builder's Perspective', Das Mitteldeutsche Cembalo: Referate im Rahmen des Cembalo-Marathons "Johann Sebastian Bach und das mitteldeutsche Cembalo", Michaelstein, 8–10 October 1999, Hrsg. Monika Lustig (Blankenburg, Stiftung Kloster Michaelstein, 2003), 53–84.

Picerno, P.V., 'Antonio Barcotto's Regola e breve Raccordo: a Translation and Commentary', The Organ Yearbook 16 (1985), 47-70.

Piccinini, A., Intavolatura di liuto, et di chitarrone, libro primo (Bologna, 1623).

Pietzsch, Gerhard, 'Orgelbauer, Organisten und Orgelspiel in Deutschland bis zum Ende des 16. Jahrhunderts (Fortsetzung)' in Die Musikforschung, 12. Jg., Heft. 1, (Januar/März, 1959), 25-35.

Pilipczuk, A., 1984, 'Erwerbungen für die Sammlung alter Musikinstrumente im Jahre 1983', Jahrbuch des Museums für Kunst und Gewerbe Hamburg 3 (1984), 291-304.

Pilipczuk, A., 1988, 'Zur Restaurierung des Hass-Clavichords von 1732', Das Musikinstrument 37 no. 9 (1988), 42-52.

Pilipczuk, A., 1996, 'Zur Geschichte des fast 400 jährigen Celestini-Cembalos im Museum für Kunst und Gewerbe Hamburg', Das Musikinstrument 45 no. 2-3 (1996), 64-78.

Pincherle, M., 'Elementary musical instruction in the 18th century: an unknown treatise by Montclair', MQ 35 (Jly 1949), 61-67.

Piperno, F., 1981, 'Il restauro di Giovanni Antonio Alari ad un "cembalo a tre registri con la variazione de' tuoni" del Cardinale Ottoboni', L'Organo 19 (1981), 175-177.

Piperno, F., 1984, 'Un cembalo a tre registri del cardinale Pietro Ottoboni ed una spinetta a due tastiere del principe Francesco Maria Ruspoli', Il Flauto Dolce 10-11 (Jun 1984), 39-40.

Pirro, A., 'Les Traités d'Henri Arnaut de Zwolle et de divers anonymes', Revue Musicale 14 (1933), 316-317.

Podda, G., 'Prove di trazione e determinazione della tensione di rottura per corde antiche e moderne', Atti del seminario per la didattica del restauro liutario e mostra di liuteria, Premeno 1981 (Milan, 1982), 32-36.

Poletti, Paul, 'The Interpretation of Early Wire Gauge Systems. Fixed Diameters or Proportional Relationships' in 'Matière e Musique' The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999. eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 201-226.

Poletti, Paul, 'Steinway and the Invention of the Overstrung Grand Piano Frame' in 'Matière e Musique' The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999. eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 241-263.

Pollens, S., 1984, 'The pianos of Bartolomeo Cristofori', JAMIS 10 (1984), 32-68.

Pollens, S., 1986, 'Gottfried Sibermann's pianos', The Organ Yearbook, 17 (1986), 103-121.

Pollens, S., 1987 /1, 'An early tangent piano', International Musicological Society, 14th Congress Report (Bologna, 1987), 286-287.

Pollens, S., 1987 /2, 'The Bonafinis spinet: an early harpsichord converted into a tangent piano', JAMIS 13 (1987), 5-22.

Pollens, S., 1990 /1, 'Michele Todini's golden harpsichord: an examination of the machine of Galatea and Polyphemus', Metropolitan Museum Journal 25 (1990), 33-47.

Pollens, S., 1990 /2, 'Early nineteenth-century German language works on piano maintenance', Early Keyboard Journal 8 (1990), 91-109.

Pollens, S., 1991, 'Three keyboard instruments signed by Cristofori's assistant Giovanni Ferrini', GSJ 44 (1991), 77-93.

Pollens, S., 1992, 'An upright piano by Domenico del Mela', GSJ 45 (1992), 22-28.

Pollens, S., 1995, *The Early Pianoforte* (Cambridge, 1995).

Pollens, S., 2000, 'Christoph Gottfried Schröter, Inventor or Fraud?', Early Keyboard Journal 18 (2000), 139-143.

Pollens, S., 2002, 'The Gatti-Kraus Piano Action Ascribed to Bartolomeo Cristofori', GSJ 55 (2002), 269-278.

Pollens, S., 2013, 'Bartolomeo Cristofori in Florence', GSJ 66 (2013), 7-42.

Pollens, S., 2017, *Bartolomeo Cristofori and the Invention of the Piano* (Cambridge, UK, 2017).

Ponsichi, Cesare, *Il Pianoforte Sua Origine E Sviluppo*, (Florence), 1876.

Pöppinghausen, R. von, *Die Fabrikation der Goldleisten, der verzierten Rahmen und der Politurleisten, nebst bewährten Vorschriften zur Anfertigung von Poliment, Goldfirniß, Spiritusglanzlacken etc.* (Friedrich Voigt, Weimer, 1872)

https://sachsen.digital/werkansicht/458185/1?tx_dlf%5Bdouble%5D=0&tx_dlf%5Bpagegrid%5D=0&cHash=c560add2e73c8d1576197bf89b2b16fc

Portier, François, 'German Immigrants and the Birth of the Piano in Great Britain: Bach, Zumpe, their friends and the square piano', *Revue de la société d'études anglo-américaines des XVIIe et XVIIIe siècles*, (2007) Vol. 64, 339-355.

Potvlieghe, Joris, 'Het Pedaalclavichord', *Orgelkunst*, Belgien 11/3, (September 1988), 113-125.

Poulle, Emmanuel, *Un constructeur d'instruments astronomiques au XVe siècle: Jean Fusoris*, Bibliothèque de l'École des Hautes Études, IVe section, fasc. 318. (Librairie Honoré Champion, Paris, 1963).

Praetorius, M., *Syntagma musici Michaelis Praetorii Tomus secundus de organographia*, Hrsg. Eitner, Robert, Publikation älterer praktischer und theoretischer Musikwerke vorzugsweise des 15. und 16. Jahrhunderts, Bd. 13, (Wolfenbüttel, 1618; Neudruck, Berlin, 1884).

<https://archive.org/details/SyntagmaMusicumBd.21619/mode/1up>

Praetorius, M., *Syntagma musicum* (Wolfenbüttel, 1619, Bärenreiter, Kassel, R/1958, 5th printing 1980).

Printz, Wolfgang Caspar, *Exercitationes musicae theoretico-practicae*. (Dresden, Frankfurt and Leipzig, 1679)

<https://reader.digitale-sammlungen.de//resolve/display/bsb10622805.html>

https://books.google.de/books?id=NUIDAAAACAAJ&printsec=frontcover&source=gbs_ViewAPI&redir_esc=y#v=onepage&q&f=false

Prizer, W. F., 'Isabella d'Este and Lorenzo da Pavia, "master instrument maker"', *Early Music History* 2, ed. Fenlon, I. (Cambridge, 1982), 87-127.

Profeta, R. *Storia e letteratura degli strumenti musicali*, (Florence, 1942).

Puliti, L., 'Della vita del Ser.^{mo} Ferdinando dei Medici Granprincipe di Toscana e della origine del Fortepiano', *Atti del' Accademia del Real Istituto Musicale di Firenze* (1874), 92-216.

Purchiaroni, Luca', 'Girolamo Zenti and Giovanni Battista Boni da Cortona: an unsuspected relationship', *GSJ* 60, (2007), 63-70.

Raggio, Olga, *The Gubbio Studiolo and Its Conservation*. Vol. 1, Federico da Montefeltro's Palace at Gubbio and Its Studiolo (New York, NY : Metropolitan Museum of Art, 1999)

https://www.metmuseum.org/art/metpublications/The_Gubbio_Studiolo_and_Its_Conservation_Vol_1_Federico_da_Montefeltros_Palace_at_Gubbio_and_Its_

Raggio, Olga 'The liberal arts studiolo from the ducal palace at Gubbio', *Metropolitan Museum of Art Bulletin*, New Series, Vol. 53, No. 4, (Spring, 1996), 5-35.

https://resources.metmuseum.org/resources/metpublications/pdf/The_Liberal_Arts_Studiolo_from_the_Ducal_Palace_at_Gubbio_The_Metropolitan_Museum_of_Art_Bulletin_v_53_no_4_Spring_1996.pdf

Rahbee, Adam B., 'The Lost Organ Temperaments of the Renaissance, 1400–1600', *Boston Conference 2014*.

Rahn, Jay, 'Practical Aspects of Marchetto's Tuning', *Music Theory Online* 4.6 (1998).

Rameau, Jean-Philippe, *Nouveau système de musique théorique* (Paris, 1726).

https://www.google.de/books/edition/Nouveau_syst%C3%A8me_de_musique_th%C3%A9orique/mYXvY6O09FAC?hl=en&gbpv=0

Rameau, Jean-Philippe, *Génération harmonique, ou traité de musique théorique et pratique* (Paris, 1737).

https://www.google.de/books/edition/G%C3%A9n%C3%A9ration_harmonique_ou_trait%C3%A9_de_mu/ar7-9AlVqAC?hl=en&gbpv=1&dq=rameau+G%C3%A9n%C3%A9ration+harmonique&printsec=frontcover

Ramos, B., 'Musica practica', ed. Wolf, J., *Internationalen Musikgesellschaft* 2 (Leipzig, 1901; R/1968).

Rasch, Rudolf, 'Why were enharmonic keyboards built? – From Nicola Vicentino (1555) to Michael Bulyowsky (1699)', *Schweizer Jahrbuch für Musikwissenschaft Neue Folge* 22 (2002), 35-93.

Rasch, Rudolf, "How Equal Temperament Ruined Harmony (and Why You Should Care)" by Ross Duffin," *Performance Practice Review*: Vol. 13, No. 1, Article 12, (2008).

Rase, Horst, 'Zwei Nachbauten (Rekonstruktionen) des "Bach-Cembalos" ', in *Das Berliner "Bach-Cembalo" Ein Mythos und seine Folgen*, SIMPK Musikinstrumenten-Museum (Berlin, 1995), 92-101.

Rattalino, Piero, *Storia del Pianoforte (Il Saggiatore, Milano, 1982, R/Milano 2003)*.

Raugel, Félix and Baker, Theodore, 'The Ancient French Organ School', *The Musical Quarterly*, Vol. 11, No. 4 (Oct 1925), 560-571.

- Rawson, J., 1982, '[on spinet and virginal terminology]', FoMRHI Quarterly no. 26 (1982), 3.
- Rawson, J., 1990, 'Towards a method of testing harpsichord soundboards', GSJ 43 (1990), 2-45.
- Rawson, J., 1997, 'Parchment roses for harpsichords', FoMRHI Quarterly no. 88 (1997), 11-12.
- Rayner, C. G., 'The enigmatic Cima: meantone tuning and transpositions', GSJ 22 (1969), 23-34.
- Reaney, G., 'Transposition and "key" signatures in late medieval music', Musica Disciplina 33 (1979), 27-41.
- Rembold, J.R., Neuer Tractat von Firmiß- Laquir- und Mahler-Künsten : Nach dem Original des berühmten Pater Bonani in Rom ; Mit vielen neuen Arcanis, unterschiedlichen Beschreibungen des Gummi Copals und Bernstein ... Nebst [...] / ans Licht gestellet, von J. J. R. [i.e. J. J. Rembold]. (Berlin und Leipzig, bey Rembold, 1730)
- Rembold, J.R., Neuer Tractat von Firmiß- Laquir- und Mahler-Künsten : Nach dem Original des berühmten Pater Bonani in Rom ; Mit vielen neuen Arcanis, unterschiedlichen Beschreibungen des Gummi Copals und Bernstein ... Nebst [...] / ans Licht gestellet, von J. J. R. [i.e. J. J. Rembold]. (Vierte und vermehrte Auflage, Daniel Pietsch, Breslau, 1744)
<https://digital.staatsbibliothek-berlin.de/werkansicht?PPN=PPN655592857&view=picture-download>
- Rembold, J.R., Neuer Tractat von Firmiß- Laquir- und Mahler-Künsten : Nach dem Original des berühmten Pater Bonani in Rom ; Mit vielen neuen Arcanis, unterschiedlichen Beschreibungen des Gummi Copals und Bernstein ... Nebst [...] / ans Licht gestellet, von J. J. R. [i.e. J. J. Rembold]. (fünfte Auflage, Daniel Pietsch, Breslau und Leipzig, 1746)
https://books.google.at/books/download/Neuer_Tractat_von_Firmi%C3%9F_Laquir_und_Mah.pdf?id=btQ-AAAAcAAJ&hl=de&capid=AFLRE71f3kB8qD_rzfk1kvSQMExePYw4r8-viSoML3q_j2FfhIxYRwwBW2zLQ-D72SWvzIDSMriXISwreb4u9bnF85r5Valgig&continue=https://books.google.at/books/download/Neuer_Tractat_von_Firmi%25C3%259F_Laquir_und_Mah.pdf%3Fid%3DdbtQ-AAAAcAAJ%26hl%3Dde%26output%3Dpdf
- Redlefsen, E., 'Ein Cembalo aus dem Besitz des Grafen Otto von Blome', Nordelbingen Ausstellungs-Katalog, Schleswig-Holstein Adelskultur 40 (1971).
- Rehlen, C.G., Die Geschichte der Gewerbe (Leipzig 1855).
- Reinecke, H., 'Untersuchungen über die Klangabläufe angeschlagener Glocken', AMw 12 (1955), 179-185.
- Reisenweaver, Anna J., 'Guido of Arezzo and His Influence on Music Learning', Musical Offerings 3(1), (May, 2012), 37-59. DOI:10.15385/jmo.2012.3.1.4
- Reiss, J., 'Pauli Paulirini de Praga Tractatus de musica (etwa 1460)', ZMw 7 (1924-1925), 259-264.
- Rennoldson, Carl, 'The Clavisimbalum from the Manuscript of Henri Arnaut de Zwolle, c.1440' (rev. 2013) Download on 15.03.2015 from:
https://www.academia.edu/3479126/The_Clavisimbalum_from_the_Manuscript_of_Henri_Arnaut_de_Zwolle_c.1440
- Restelli, Alessandro, La falsificazione di strumenti musicali. Un'indagine storico-critica (Tesi di Dottorato, Milano, 2012-2013). https://air.unimi.it/retrieve/handle/2434/233396/305355/phd_unimi_R09337.pdf

Restle, K., 1987, 'The hammered keyboard instruments of Arnault de Zwolle and Michele Todini', *International Musicological Society, 14th Congress Report (Bologna, 1987)*, 283-285.

Restle, K., 1991, *Bartolomeo Cristofori und die Anfänge des Hammerclaviers* (Munich, 1991).

Reuter, Christoph, *Der Einschwingvorgang Nichtperkussiver Musikinstrumente: Auswertung Physikalischer Und Psychoakustischer Messungen*, Europäische Hochschulschriften, Reihe 36, Musikwissenschaft, (Frankfurt, Lang, 1995).

Richter, Mark, 'Coloured Glazes on Metal Leaf: Definition and Terminology.' in *Lüsterfassungen Des Barock Und Rokoko - Coloured Glazes on Metal Leaf from the Baroque and Rococo*, edited by Erwin Emmerling, Michael Kühnenthal, and Mark Richter, München: Studien aus dem Institut für Baugeschichte; Kunstgeschichte, Kunst und Design; Restaurierung mit Architekturmuseum / Technische Universität München, Fakultät für Architektur, (Anton Siegl Fachbuchhandlung, Munich, ISBN: 9783935643580; 2013), 33–38.

Richter, Mark, 'The materials and techniques of the coloured glazes used on the high altarpiece in Georgenberg (Austria).' in Emmerling, E., Kühnenthal, M. and Richter, M. (eds.) *Lüsterfassungen des Barock und Rokoko = Coloured glazes on Metal Leaf from the Baroque and Rococo Period*. Series: Studien aus dem Institut für Baugeschichte, Kunstgeschichte, Kunst und Design, Restaurierung mit Architekturmuseum Technische Universität München, Fakultät für Architektur. (Anton Siegl Fachbuchhandlung: Munich, ISBN 9783935643580, 2013), 282-305. [Frankfurt, Signatur: 2014 B 2200]

Rice, J. A., 'The Tuscan piano in the 1780s: some builders, composers and performers' *Early Music* 21 (Feb 1993), 4-26.

Richard, J. A., 'The Pleyel harpsichord', *English Harpsichord Magazine* 2 (Oct 1979), 110-113.

Ricci, M., 'La disposizione dei tasti cromatici negli strumenti italiani a tastiera', *Gli Antegnati: Studi e documenti su una stirpe di organari bresciani del Rinascimento*, ed. Mischiati, O., (Bologna, 1995), 29-49.

Riemann, H., *Geschichte der Musiktheorie* (Leipzig, 1898).

Rifatti, Nicola: see Brugnoli, Pierpaolo and Rifatti, Nicola,

Rimbault, Edward, *The Pianoforte, Its Origins, Progress, and Construction*, (Robert Cocks, London, 1860, R/Travis & Emery 2009).

Ripin, E. M., et al, [Schott, H., Barnes, J., O'Brien, G. G., Dowd, W., Wraight, D., Ferguson, H., and Caldwell, J.] *The New Grove Musical Instrument Series, Early Keyboard Instruments*, ed. Sadie, S., (London, 1989).

Ripin, E. M., 1967 /1, 'The Early Clavichord', *MQ* 53 (1967), 518-538.

Ripin, E. M., 1967 /2, 'The French harpsichord before 1650', *GSJ* 20 (1967), 43-47.

Ripin, E. M., 1968, 'The two-manual harpsichord in Flanders before 1650', *GSJ* 21 (1968), 33-174.

Ripin, E. M., 1969, 'The Couchet harpsichord in the Crosby Brown collection', *Metropolitan Museum Journal* 2 (1969), 169-178.

Ripin, E. M., 1970 /1, 'Expressive devices applied to the eighteenth-century harpsichord', *The Organ Yearbook* 1 (1970), 65-80.

Ripin, E. M., 1970 /2, 'A reassessment of the fretted clavichord', *GSJ* 23 (1970), 40-48.

- Ripin, E. M., 1970 /3 'A "Three-foot" Flemish Harpsichord', *GSJ* 23 (1970), 35-39.
- Ripin, E. M., 1971 /1, 'Antwerp harpsichord-building: the current state of research', *Colloquium: Restauratieproblemen van Antwerpse Klavecimbels*, (Antwerp, 1971), 12-22.
- Ripin, E. M., 1971 /2, 'On Joes Karest's virginal and the origins of the Flemish tradition', *Keyboard Instruments: studies in keyboard organology 1500-1800*, ed. Ripin, E.M. (Edinburgh, 1971), 67-75.
- Ripin, E. M., 1973/1, 'The surviving oeuvre of Girolamo Zenti', *Journal of the Metropolitan Museum of Art* 7 (1973), 71-87.
- Ripin, E. M., 1973/2, 'A "Five-foot" Flemish Harpsichord', *GSJ* 26 (1973), 135-.
- Ripin, E. M., 1974 /1, 'The Norrlanda organ and the Ghent altarpiece', in Gustav Hilleström (ed.), *Studia Instrumentorum Musicae Popularis* 3, *Festschrift für Ernst Emsheimer*, (Stockholm, 1974), 193-196, 286-288. Reprinted in Timothy J. McGee (ed.), *Instruments and their music in the Middle Ages*, (Routledge, London and New York, 2009), 145-155.
- Ripin, E. M., 1974 /2, The instrument catalogues of Leopoldo Franciolini, *Music Indexes and Bibliographies* 9, ed. Hill, G. R., (New York, 1974).
- Ripin, E. M., 1975, 'Towards an identification of the chekker', *GSJ* 28 (1975), 11-25.
- Ripin, Edwin M., 'A Reevaluation of Virdung's "Musica getutscht"', *Journal of the American Musicological Society*, Vol. 29, No. 2 (Summer, 1976), 189-223.
- Rippe, Volker, 'Nicola Vicentino – sein Tonsystem und seine Instrumente: Versuch einer Erklärung', *Die Musikforschung* 34 (1981), 393-413.
- Rizzetta, Samuel C., *Plant-Derived Pigments and Dyes Used By Artists*, (1965). Master's Theses. 4867. https://scholarworks.wmich.edu/masters_theses/4867
- Robledo, Luis, 'El órgano portativo del tríptico del Monasterio de Piedra (1390): hipótesis sobre la disposición de su teclado', *Music in Art*, Vol. 27, No. 1/2 (Spring-Fall 2002), pp. 37-45. Research Center for Music Iconography, The Graduate Center, City University of New York. <https://www.jstor.org/stable/41818704>
- Roeck, B., 'Kunst und Wirtschaft in Venedig und Oberdeutschland zur Zeit der Renaissance', edd. Roeck, B., Bergdolt, K., and Martin, A. J., *Venedig und Oberdeutschland in der Renaissance*, *Studi* 9 (Sigmaringen, 1993), 9-18.
- Römhildt, Melanie, 'Techniken der Bronzierung – Metallpulveraflagen im 19. und zu Beginn des 20. Jahrhunderts. Rezepturen und praktische Versuche', *VDR Beiträge zur Erhaltung von Kunst- und Kulturgut*, Heft 2 (2021), 51-56. https://www.restauratoren.de/wp-content/uploads/2021/08/VdR-Zeitschrift_Heft-02-2021_online-version150-dpi.pdf
- Rognini, L., 'L'antico organo di S. Maria in organo, con cenni sulla tradizione musicale degli Olivetani in Verona', *Studi Storici Veronesi* L. Simeoni 20-21 (1970-71), 139-188.
- Rohark, Thomas, *Intarsien: Entwicklung eines Bildmediums in der italienischen Renaissance*, (Vandenhoeck und Ruprecht, Göttingen, 2007).
- Rolfo, María Virginia, 'Vincenzo Sodi: Life And Work', Thesis submitted in Partial Fulfillment of The Requirements for the Degree of Master of Music with concentration in the History of Musical Instruments, University of South Dakota, May 2011.

Rolfo, María Virginia and Wraight, Denzil, 'Giovanni Ferrini' in Grove Dictionary of Musical Instruments, ed. Libin, Laurence, (New York, 2/2014), II, 269.

Rolfo, María Virginia, 'Un contributo alla conoscenza dell'attività e della vita di Giovanni Ferrini e dei suoi figli Giuseppe e Filippo', in *The Cembalo a Martelli* from Bartolomeo Cristofori to Giovanni Ferrini. The proceedings of the international conference held in honour of the memory of Luigi Ferdinando Tagliavini, Bologna 21-22 October 2017, ed. by Michael Latcham and Giovanni Paolo di Stefano (Pendragon, Bologna, 2019, ISBN 978 88 3364 086 0), 129-148.

Rolfo 2020, see Defeo, Gustavo Adrián and Rolfo, María Virginia, 'Organologia musicale e chimica conciararia Esperienze di studio e di ricerca', *Informazione Organistica*, Terza Serie, n. I, Anno XXXII, n.47, 102-105.

Rose, Malcolm, and Law, David, *A handbook of historical stringing practice for keyboard instruments* (Lewes, 1991).

Rose, Malcolm: see Klaus, Sabine and Rose, Malcolm

Rosenblatt, Alexander, 'A keyboard Instrument in a museum: a rebuilt Italian harpsichord in The Metropolitan Collection (NY): restoring a chain of events', *Comm* 1901, *FoMRHI Quarterly* no. 115, 31-40.

Rosenzweig, Heidrun, (ed.), *Historische Harfen* (Basel, 1991).

https://www.forschung.schola-cantorum-basiliensis.ch/dam/jcr:4a94991f-40d9-4a94-a6f5-010210be75fe/Rosenzweig_Historische%20Harfen.pdf

Rossi, Lemme, *Sistema Musico overo Musica Speculativa*, (Perugia, Angelo Laurenzi 1666), https://books.google.de/books/about/Sistema_musico_ouero_musica_speculatiua.html?id=MUC6r4FNOtC&redir_esc=y [OCR version]

Rossi Rognoni, Gabriele., 'Le botteghe fiorentine di strumenti musicali', in *Arti Fiorentine: La grande storia dell'Artigianato*, ed. Riccardo Spinelli, vol. 5, (Florence: Cassa di Risparmio di Firenze – Giunti, 2002), 132-149.

Rossi Rognoni, Gabriele., *Bartolomeo Cristofori. La spinetta ovale del 1690* (Sillabe, Livorno), 2002.

Rossi Rognoni, Gabriele V., 'The Virginals of Benedetto Floriani (Venice, fl.1568-1572) and a Proposal for a New Attribution', *GSJ* 68, (2015), 5-20.

Rostirolla, G., 'Strumentisti e costruttori di strumenti nella Roma dei papi', *Restauro conservazione e recupero di antichi strumenti musicali*, *Historiae Musicae Cultores* 40 (Florence, 1986), 171-226.

Roubo, André Jacob, *L'art du menuisier*, 1ere partie (Paris, 1769) <https://gallica.bnf.fr/ark:/12148/bpt6k10671789/f191.item#>

Roubo, André Jacob, *L'art du menuisier*, 2eme partie (Paris, 1769) https://archive.org/details/gri_33125009321916/page/n7/mode/2up

Roubo, André Jacob, *L'art du menuisier*, 3eme partie (Paris, 1774) <https://gallica.bnf.fr/ark:/12148/bpt6k10672102/f282.item#>

Rousseau, Jean Jacques, *Dictionnaire de Musique*, (Paris, 1768). https://books.google.de/books?id=3WAHAAAAQAAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

Rumsey, David, *Considerations surrounding the iconography*, PDF download at yumpu <https://www.yumpu.com/en/document/view/41340440/considerations-surrounding-the-iconography-pdf->

[david-rumsey](#)

Rumsey, David, The Pedal, PDF download at yumpyu
<https://www.yumpu.com/en/document/view/50916320/pedal-david-rumsey>

Rushton, P., European Musical Instruments in Liverpool Museum, (Liverpool, 1994).

Rushworth & Dreaper permanent collection of antique musical instruments [undated pamphlet by Rushworth & Dreaper].

Russell, L., 'Von allerlei wahren Arten, das Cembalo zu spielen', *Das Musikinstrument* 37 no. 5 (1988), 68-69.

*Russell, R., 1959, *The Harpsichord and Clavichord* (London, 1959; 2/1973).

Russell, R., 1968, *Catalogue of musical instruments 1, keyboard instruments*, Victoria & Albert Museum (London, 1968).

Sacchi, Giovenale, *Vita Del Cavaliere Don Carlo Broschi*, (Venice, Coleti, 1784). Original from Casanata Library, Rome. Digitized, Apr 15, 2016 by Google Books.

Sachs, C., *Sammlung alter Musikinstrumente: Beschreibender Katalog* (Berlin, 1922).

Sachs, C., *The History of Musical Instruments* (New York, 1940).

Sachs, Klaus-Jürgen, 'Gerbertus cognomento musicus. Zur musikgeschichtlichen Stellung des Gerbert von Reims (nachmaligen Papstes Silvester II)', *Archiv für Musikwissenschaft*, 29. Jahrg., H. 4. (1972), 257-274.
<https://www.jstor.org/stable/930368>

Sachs, Klaus-Jürgen, 'Remarks on the relationship between pipe-measurements and organ-building in the middle ages', *The Organ Yearbook* 4 (1973), 87-100.

Sadie, S., 1980, ed. *The New Grove Dictionary of Music and Musicians* (London, 1980).

Sadie, S., 1984, ed. *The New Grove Dictionary of Musical Instruments* (London, 1984).

Sadie, S., 1989, 'Early Keyboard Instruments', *The New Grove Musical Instrument Series*, ed. Sadie, S., (London, 1989).

Salinas, F., *De Musica* (Salamanca: Mathius Gastius, 1577), ed. Kastner, M. S., (Kassel, R/1958). The text is available online at: <http://www.huygens-fokker.org/wieiswie/salinas.html>

Santa Maria, T. de., *Arte de tañer Fantasia* (Valladolid, 1565), trans. Harich-Schneider, E., and Boadella, R., (Cologne, 1937, 2/1962).

Sasse, K., *Katalog zu den Sammlungen des Händel-Hauses in Halle* (Halle, 1966).

Sassman, M., 'Quo vadis Cembalo?', *Das Musikinstrument* 36 no. 7 (1987), 6-7.

Sauveur, Joseph, *Principes d'acoustique et de musique, ou système général des intervalles des sons* (Paris, 1701). <https://gallica.bnf.fr/ark:/12148/bpt6k1510877z#>

Schaal, R., 'Die Musikinstrumenten-Sammlung von Raimund Fugger d.J.', *AMw* 21 (1964), 212-216.

Schellmann, Nanke, 'The Queen Elizabeth's Virginals. A study of the decoration materials and techniques on a 16th century keyboard instrument. 2nd year MA Materials and Techniques Essay, Royal College of

Music / Victoria & Albert Museum /Joint Conservation Course (October 2001).

Schellmann, Nanke, 'The Queen Elizabeth's Virginal. Scribbles, Scratches and Sgraffito', V&A Conservation Journal No. 42 (Autumn 2002), 9-11.

Schirpenbach, B., 'Thematische Konzentration: Fortepiano und Clavichord in Herne', Das Musikinstrument 39 no. 2-3 (1990), 162-167.

Schlaeger, A., 'Die akustischen Rätsel der Geige in der Werkstatt', Das Musikinstrument 30 (1981), 924-929.

Schlaffer, Heinz, 'Der Umgang mit Literatur: Diesseits und jenseits der Lektüre', Poetica Vol. 31, No. 1/2 (1999), 1-25.

Schlick, Arnolt: Spiegel der Orgelmacher und Organisten, (Mainz, 1511). Neudruck in: Monatshefte für Musikgeschichte 1, ed. Eitner, Robert, (1869), 77-114.

<https://archive.org/details/arnoltschlickssp00schl/page/88/mode/2up> [PDF with OCR]

available also in text form

https://archive.org/stream/arnoltschlickssp00schl/arnoltschlickssp00schl_djvu.txt (viewing only)

Schlick, Arnolt, Spiegel der Orgelmacher und Organisten (Speyer, 1511), ed. Flade, Ernst. (Mainz, 1932, Kassel, 2/1951).

Schlick, Arnolt, Spiegel der Orgelmacher und Organisten (Speyer, 1511), ed. Smets, Paul, (Mainz, 1959).

Schlick, Arnolt: see also Berry

Schlick Arnolt, Spiegel der Orgelmacher und Organisten, Facsimile and English translation by Barber, Elisabeth Berry, Bibliotheca Organologica 113, (Frits Knuf, Buren, 1980). ISBN 9060273958, 9789060273951 Original from University of Michigan, digitalised 18. May 2010

Schlosser, Julius von, Die Sammlung alter Musikinstrumente, Beschreibendes Verzeichnis, (Georg Olms Verlag, Hildesheim, Zürich, New York, 1984).

Schmid, M. H., 1987 /1, 'Der Violone in der italienischen Instrumentalmusik des 17. Jahrhunderts', Studia Organologica 6, Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 407-436.

Schmid, M. H., 1987 /2, 'Kielklaviere und Clavichorde im Württembergischen Landesmuseum Stuttgart', 8 Symposium zu Fragen des Musikinstrumentenbaus, Beiheft 9, Studien zur Aufführungspraxis und Interpretation der Musik des 18. Jahrhunderts, (Blankenberg, Harz, 1987), 33-37.

Schmidt, Martin-Christian, 1978, 'Ein Beitrag zum Cembalobau von Hans Ruckers aus instrumentenkundlicher und handwerklicher Sicht', Neue Museumskunde 21 no. 1 (1978), 60-67.

Schmidt, Martin-Christian, 1982, 'Anmerkungen zum Problem historischer Saitendrähte', Beiheft zu den Studien zur Aufführungspraxis und Interpretation von Instrumentalmusik des 18. Jahrhunderts: Bericht über 3. Symposium zu Fragen der Streichinstrumente, Saiten und Stimmungen, (Michaelstein, 1982), 41-53.

Schmidt, Martin-Christian, 'Instrumentenkundliche und konservatorische Aspekte einiger ausgewählter „Claviere“ der Zeit Carl Philipp Emanuel Bachs', in: Carl-Philipp-Emanuel-Bach-Konzepte, Heft 2, (Frankfurt Oder, 1984), 53-57.

Schmidt, Martin-Christian, 1987, 'Die Hammerflügel Gottfried Silbermanns', International Musicological Society, 14th Congress Report (Bologna, 1987), 296.

Schmidt, Martin-Christian, 1989, 'Gedanken zur Nachschöpfung eines einmanualigen deutschen Cembalos'. In: Eitelfriedrich Thom (Hrsg.): Kopie oder Nachbau – Probleme und Tendenzen des Musikinstrumentenbaus. Bericht über das 10. Symposium zu Fragen des Musikinstrumentenbaus, Michaelstein, 10.–11. November 1989. Institut für Aufführungspraxis, (Michaelstein/Blankenburg 1992), ISBN 978-3-89512-056-5, S. 92–95 (= Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts / Beiheft 12) (deutsch/englisch).

Schmidt, Martin-Christian, 1992, 'Anmerkungen über ein nachzuschaffendes zweimanualiges Cembalo für die Köthener Bach-Gedenkstätte nach Michael Mietke', Cöthener Bach-Hefte 5 (Köthen, 1992), 32-44.

Schmidt, Martin-Christian, 1998, 'Wiederentdeckt: Cembali von Silbermann und Mietke?', Concerto 15, Nr. 135 (Juli/August 1998), 34-42.

Schmidt, Martin-Christian, 2000, 'Der deutsche Cembalobau und das 16'-Register - Möglichkeiten und die Grenzen der Realisierung', in Das Deutsche Cembalo, Symposium im Rahmen der 24. Tage Alter Musik in Herne 1999, eds. Ahrens Christian und Klinke, Gregor (Musikverlag Katzbichler, München-Salzburg, 2000), 53-67.

Schmitt, J., 'Un nouveau type de greffe', Das Musikinstrument 30 (1981), 972-976.

Schneider, Albrecht and Beurmann, Andreas, 'Explorations in Keyboard Temperaments. Some Empirical Observations', Studies in Musical Acoustics and Psychoacoustics, herausgegeben von Albrecht Schneider (Springer, Cham Switzerland, 2017), 405-444.

Schneider, Nicola, 'Christian Heinrich von Watzdorf als Musikmäzen. Neue Erkenntnisse über Albinoni und eine sächsische Notenbibliothek des 18. Jahrhunderts', Die Musikforschung, Band 63, Heft 1 (2010), 20-35.

Schneider, I., 'Der Proportionalzirkel: ein universelles Analogrecheninstrument der Vergangenheit' Deutsches Museum Abhandlungen und Berichte 38 no. 2 (Munich 1970).

Scholz, M., 'Bericht über die Restaurierungen von besaiteten Tasteninstrumenten aus den Instrumenten-Beständen in Basel', Alte Musik Praxis und Reflexionen, edd. Reidemeister, P., and Gutmann, V., [special issue of the series Basler Jahrbuch für Historische Musikpraxis] (Winterthur, 1983), 307-327.

Schott, H., 1974, 'The harpsichord revival', Early Music 2 (Apr 1974), 85-95.

Schott, H., 1976, 'Early music for the harpsichord 2:17th-century Italy, France, England and Germany', Early Music 4 (Jly 1976), 281-283.

Schott, H., 1976, 'Early music for the harpsichord 1', Early Music 4 (Jan 1976), 27-30.

Schott, H., 1977, 'The 16th century in England, the Netherlands, France, Germany, Poland, Iberia and Italy: harpsichord music', Early Music 5 (1977), 67-73.

Schott, H., 1977 /2, 'The Adlam-Burnett workshop visited', Early Music 5 (Jly 1977), 371-379.

Schott, H., 1985, Victoria and Albert museum, catalogue of musical instruments 1, keyboard instruments (London, 1985).

Schott, H., 1990, review: O'Brien, G. G., Ruckers: a harpsichord and virginal building tradition (Cambridge, 1990), MT (Feb 1997), 76.

Schreiber, H., Ayn new kunstlich Buech (Nuremberg, 1518-21).

Schröter, J., Foasso, C., Bellot-Gurlet, L., & Brambilla, L., 'Investigating five totalizing counters manufactured by the Alphonse Darras company of the CNAM collections in Paris', *Conservar Património* (2023). <https://doi.org/10.14568/cp29230>

Schroevers, J., 'Het Clavichord van Dominicus PISAURENSIS van 1543 in het muziekinstrumenten-museum van Leipzig', *Het Clavichord* 5 no. 1 (Apr 1992), 16-20.

Schubart, Christian Friedrich Daniel, *Ideen zu einer Aesthetik der Tonkunst* (Degen, Wien, 1806). https://www.google.de/books/edition/Christ_Fried_Dan_Schubart_s_Ideen_zu_ein/44M9v_33t8wC?hl=en&gbpv=1&dq=Schubart,+Christian,+Ideen+zu+einer+Aesthetik+der+Tonkunst&printsec=frontcover

Schütze, R., 1983, 'Beiträge zur Instrumentierungsfrage zum historischen Tasteninstrument', lecture 20 Festival van Vlaanderen (1983).

Schütze, R., 1985, 'Klanglichkeit und Ausdrucksfunktion der Tasteninstrument der Bachzeit', *Internationaler Musikwissenschaftlicher Kongress der Gesellschaft für Musikforschung*, Stuttgart 1985.

Schwarz, Kerstin, 'The late Cristofori. Creativity with a common base' in 'Matière e Musique' The Cluny Encounter. Proceedings of the European Encounter on Instrument Making and Restoration, Cluny 1999. eds. Chevalier, Claire and van Immerseel, Jos, (Antwerp, 2000), 63-87.

Schwarz, Kerstin, 'Erfindung Bartolomeo Cristofori mit dem Hammerflügel ein neues Instrument?' [MS version of subsequent article]

Schwarz, Kerstin, 'Bartolomeo Cristofori, Hammerflügel und Cembali im Vergleich', *Scripta Artium* Nr. 2, Hrsg. Eszter Fontana, (Herbst 2001), 23-68.

Schwarz, Kerstin, 'Historische Hammerflügel mit Cristofori-Mechanik - Anmerkungen zu Konstruktion und Klang', in Steiner, Thomas (ed.), *Instruments à claviers - expressivité et flexibilité sonore*. Publikation der Schweizerischen Musikforschenden Gesellschaft, Serie II - Vol. 44 (Peter Lang, Bern, 2004), 33-42.

Schwarz, Kerstin, 'The Pianos by Bartolomeo Cristofori und Gottfried Silbermann - Two different worlds of sound produced by the same hammer action', *Rencontres harmoniques Lausanne / Genève*, November 2014.

<http://www.animus-cristofori.com/files/vortraggeneve2014.pdf>

Scripta Artium No. 1, Festschrift Rainer Weber, eds. Ehrlich, Stefan; Fontana, Eszter; Stekovic, J (Leipzig, 1999). ISBN/EAN: 9783932863981

Skans, B. and Michelsen, P., 'Die Bedeutung von Fett in Tierleim für Malzwecke', *Maltechnik-Restaur* 92 Nr. 2 (1986), 63-71.

Seay, Albert, *The musical works of John Hothby*, *Corpus mensurabilis musicae*, 33, American Institute of Musicology, (1964).

Seay, Albert, 'The 15th-century *coniuuncta*: a preliminary study', *A Birthday offering for Gustave Reese* ed. LaRue, J., (New York, 1966), 723-737.

Segerman, E., 1978, 'String tension on Mersenne's lute', *FoMRHI Quarterly* no. 11 (1978), 65.

Segerman, E., 1978, 'Notes on comm. 105', *FoMRHI Quarterly* no. 10 (1978), 56-57.

Segerman, E., 1979 /1, 'Mersenne untwisted', *FoMRHI Quarterly* no. 15 (1979), 56-57.

Segerman, E., 1979 /2, 'Another note concerning Praetorius' pitch standards', *FoMRHI Quarterly* no. 9 (1977), 29-31.

- Segerman, E., 1981, 'Criteria for the naming of instruments', FoMRHI Quarterly no. 23 (1981), 59-62.
- Segerman, E., 1982, 'On Memling's psalter', FoMRHI Quarterly no. 27 (1982), 39-40.
- Segerman, E., 1983 /1, 'Ferrous wire of high tensile strength ca. 1600', FoMRHI Quarterly no. 30 (1983), 14-16 & 26.
- Segerman, E., 1983 /2, 'On German, Italian and French pitch standards in the 17th and 18th centuries', FoMRHI Quarterly no. 30 (1983), 27-39.
- Segerman, E., 1986 /1, 'Eighteenth century German and French pitches', FoMRHI Quarterly no. 42 (1986), 62-68.
- Segerman, E., 1986 /2, 'Neapolitan mandolins, wire strengths and violin stringing...', FoMRHI Quarterly no. 43 (1986), 99-100.
- Segerman, E., 1992, 'Fascination with the chekker is alive and well', FoMRHI Quarterly no. 69 (1992), 42-43.
- Segerman, E., 1996, 'On the calculations in Comm. 1480 by Lee', FoMRHI Quarterly no. 86 (1997), 17.
- Segerman, E., 1997, 'The mathematics of tuning up a string', FoMRHI Quarterly no. 88 (1997), 22.
- Selfridge-Field, E., 'Venetian instrumentalists in England: a Bassano chronicle (1538-1660)', *Studi Musicali* 8 (1979), 173-221.
- Selfridge-Field, E., 'The invention of the fortepiano as intellectual history', *Early Music*, xxxiii (2005), 81-94.
- Senn, G. F., 'Restaurierung eines historischen Cembalos', *Das Musikinstrument* (undated), 16-20.
- *Senn, W., *Musik und Theater am Hof zu Innsbruck. Geschichte der Hofkapelle vom 15. Jahrhundert bis zu deren Auflösung im Jahre 1748* (Innsbruck: Österreichische Verlagsanstalt, 1954).stembr
- Shann, R., 1978, 'The "Baffo" virginal', FoMRHI Quarterly no. 12 (1978), 34.
- Shann, R., 1983, 'The fingered 16' on the harpsichord', FoMRHI Quarterly no. 33 (1983), 23.
- Shann, R., 1984, 'Flemish transposing harpsichords-an explanation', *GSJ* 37 (1984), 62-71.
- Shann, R., 1984, 'Flemish "transposing harpsichords"-some rejoinders answered', FoMRHI Quarterly no. 35 (1984), 55-56.
- Shann, R., 1985, 'The pitch of Ruckers instruments', FoMRHI Quarterly no. 38 (1985), 44-47.
- Shann, R., 1986 /1, 'Double, double, toil and trouble', FoMRHI Quarterly no. 43 (1986), 115-116.
- Shann, R., 1986 /2, 'More on the proportional compass', FoMRHI Quarterly no. 44 (1986), 44-47.
- Shann, R., 1987 /1, 'On the Zängelmass', FoMRHI Quarterly no. 47 (1987), 17 & 13.
- Shann, R., 1987 /2, 'Phosphorous iron music wire', FoMRHI Quarterly no. 48 (1987), 32-34.

Sherby, O. D., and Wadsworth, J., 'Damascus steels', Scientific American.

*Shortridge, J., 1960, 'Harpichord-Building in the 16th and 17th Centuries', United States National Museum Bulletin 225 paper 15 (1960, 2/1970), 93-107. <https://www.gutenberg.org/ebooks/27149>

Shortridge, J., 1985, 'Ruckers "Transposing" Double Harpichords', FoMRHI Quarterly no. 40 (1985), 23.

Sichelman, Ted and O'Connor, Sean, 'Patents as Promoters of Competition: The Guild Origins of Patent Law in the Venetian Republic', 49 San Diego L. Rev. 1267 (2012), <https://digitalcommons.law.uw.edu/faculty-articles/201>

Sievers, Giacomo Ferdinando, Il Pianoforte Guida Pratica per Costruttori, Accordatori, Dilettanti e Professori di Pianoforte (Napoli, 1868). https://books.googleusercontent.com/books/content?req=AKW5Qaf-93b_AcMWw_YwqnWfulBRPdseXK749L1bkKET0fOhlsmgRGUo3S.J4AYKDQUAjbHxieaKyHcycj6Kp_a3IMi55-rNbmwV6TM0v4Ke235yIzq9jQsAii7E_2UIQFFCOy0H0YsoaZiAiA6Vx8AaOqTIWS25DNaRWwxcd42L6TOrlBl0kNbQ4jSlI8ceePAYSDUkzIrlJ5hfumhUV1MRRxPhrJcnuixeNDSSAW5x9Ved_dfRzhdCaG19BmBcGU8hkqEOZmlADLoSFwqzm7jDojeNonOoWCCxHU4705kEs2BB6kLHIU

Sievers, Giacomo Ferdinando, Il Pianoforte Guida Pratica per Costruttori, Accordatori, Dilettanti e Professori di Pianoforte (Napoli, 1868). English Handbook by Marco Tiella, (Edizione Aspasia, Bologna, 2000).

Sigismondi, Costantino, 'Gerberto e la misura delle canne d'organo', (researchgate, November 2012) https://www.researchgate.net/publication/232805214_Gerberto_e_la_misura_delle_canne_d'organo/link/0deec52c9de45a46fe000000/download (accessed 03.08.2021)

Silbiger, A., 1980 /1, 'The Roman Frescobaldi tradition', JAMS 33 (1980), 42-87.

Silbiger, A., 1980 /2, 'Imitations of the colascione in 17th-century keyboard music', GSJ 33 (1980), 92-97.

Sirch, L., 'Gli strumenti a corda nella Musurgia Universalis di A. Kircher', Liuteria 1 (1981), 9-14.

Sisto, Luigi, 2013, 'Carlo Gesualdo da Venosa e la trasmissione dell'arcliuto a Napoli e nell'Italia meridionale', «Philomusica on-line» – Rivista del Dipartimento di Musicologia e Beni cultural, Università degli Studi di Pavia, (Pavia, 2013), 23-42.

Sisto, Luigi, 2017, 'Gli strumenti musicali del Principe Meraviglie sonore per Carlo Gesualdo', in Carlo Gesualdo, Gli strumenti Musicali, a cura di Luigi Sisto, (Gesualdo, 2017), 27-37.

Skowronck, M., 1971, "'Musikalische Aspekte des Cembaloklanges"-eine Erwiderung', Das Musikinstrument 20 (1971), 1108-1109.

Skowroneck, M., 1974, 'Das Cembalo von Christian Zell, Hamburg 1728, und seine Restaurierung', The Organ Yearbook 5 (1974), 79-87.

Skowroneck, M., 1977, 'Cembalobauer des 20. Jahrhunderts als Kopisten', Colloquium: Ruckers Klavecimbels en Copieën (Antwerp, 1977), 27-35.

Skowroneck, M., 1987, 'Praktische Überlegungen und Beobachtungen zur Frage der Saitenstärken von frühen Hammerflügeln', Studia Organologica 6, Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. Hellwig, F., (Tutzing: Schneider, 1987), 437-443.

Skowronek, M., 1987, 'Über die Mißhandlung historischer Tasteninstrumente', Das Musikinstrument 36 no. 7 (1987), 8-10.

Sloane, Carl, 'An Objection to the Scarlatti Chronology of Van der Meer', GSJ LIII (2000), 344-345 (with a reply by Van der Meer, 345-347).

Smend, Friedrich, Bach in Köthen (Christlicher Zeitschriftenverlag, Berlin, 1951).

Smith, A., 'Belege zur Frage der Stimmtonhöhe bei Michael Praetorius', Alte Musik Praxis und Reflexionen, edd. Reidemeister, P., and Gutmann, V., [special issue of the series Basler Jahrbuch für Historische Musikpraxis] (Winterthur, 1983), 340-345.

Smith, A., 'Über Modus und Transposition um 1600', Basler Jahrbuch für historische Musikpraxis 6 (1982), 9-44.

Smith, A., 2017, 'Why did Nicola Vicentino choose to introduce his enharmonic system through solmization?' Studio 31 Symposium. Zu den neuen Instrumenten Arciorgano und Clavemusicum Omnitonum. 23. bis 25. November 2017.

Smith, C. S., and Gnudi, M. T., trans. Biringuccio, V., De La Pirotechnia (Venice, 1540), (New York, 1942, 2/1959).

Smith, M. M., 'The apparent geometry of Jakob Stainer', FoMRHI Quarterly no. 49 (1987), 55-60.

Smith, R. S., 'Unique painted clavichord', Antique Collector 8 (1982), 60-61.

Smith, Ruth, Charles Jennens, The Man Behind Handel's *Messiah*, (Handel House Trust, London 2012).

Smith, Timothy Bryan, Alberto Aringhieri and the Chapel of Saint John the Baptist: Patronage, Politics, and the Cult of Relics in Renaissance Siena, A Dissertation submitted to the Department of Art History in partial fulfillment of the requirements for the degree of Doctor of Philosophy, (Florida State University, 2002).
<https://fsu.digital.flvc.org/islandora/object/fsu%3A176173>

Söhne, G., 1980 /1, 'Zur Geometrie der Laute', Gitarre + Laute 4 (1980) 14-23.

Söhne, G., 1980 /2, 'On the geometry of the lute', Journal of the Lute Society of America 13 (1980), 35-54.

Söhne, G., 1984, 'Lute design and the art of proportion' in Lindley 1984, appendix 4.

Solomon, Jon, Ptolemy's Harmonics: Translation and Commentary, (Leiden: Brill, 1999).

Spataro, Giovanni, Johannis Spadarii musices ac Bartholomei Rami Pareie Honesta defensio in Nicolai Burtii Parmensis opusculum, (Bologna, 1491), facsimile edition ed. Vecchi, Giuseppe, vol. I, Opera Omnia Johannis Spadarii (Bologna: Antiquae Musicae Italicae Monumenta Bononiensia, 1967).

Spataro, Giovanni, Errori di Franchino Gafuria da Lodi, da maestro Joanne Spataro, musico Bolognese, in sua defensione, e del suo precettore maestro Bartolomeo Ramis hispano subtilmente dimostrati (Bologna, 1521).

Spechtshart, Hugo, Flores musicae: MS. Cod.poet.et phil.qt.52, Württembergische Landesbibliothek, (Ägidius von Bulach, Schüler der Lateinschule, Esslingen, 1464)
http://digital.wlb-stuttgart.de/sammlungen/sammlungliste/werksansicht/?no_cache=1&tx_dlf%5Bid%5D=2079&tx_dlf%5Bpage%5D=1

Spechtshart, Hugo, Flores musi ce omnis catis Gregoriani, (Strassburg, Johann Prüss, 1488). https://www.e-rara.ch/bau_1/content/titleinfo/20880738

Spechtshart, Hugo, Flores musicae omnis cantus Gregoriani, (Straßburg, Johann Prüss, c.1492?), 84 Blätter <https://opacplus.bsb-muenchen.de/title/BV023386253> (similar to 1488 edition)

Spechtshart, Hugo, Flores musi ce omnis cātus Gregoriani, (Straßburg, Johan ncm pryß, Mccccrrrvijj). 98 ungezählte Blätter <https://opacplus.bsb-muenchen.de/title/BV023386270> (woodcut title page)

Spechtshart, Hugo, [Hugo von Reutlingen]: see Beck, Carl., ed.

Spechtshart von Reutlingen, Hugo, Flores musicae (1332/42), ed. Gümpel, Karl-Werner, Abhandlung der Geistes- und Sozialwissenschaftlichen Klasse, 1958, Nr. 3, (Verlag der Wissenschaften und der Literatur, Mainz, bei Franz Steiner Verlag, Wiesbaden). ISSN 0002-2977 <http://ds.ub.uni-bielefeld.de/viewer/resolver?urn=urn:nbn:de:0070-disa-8382062>

Spencer, M., 'Harpsichord physics', GSJ 34 (1981), 2-20.

Spencer, Robert, 'Chitarrone, Theorbo and Archlute', Early Music 4 (Oct. 1976), 407-423. <https://www.vanedwards.co.uk/spencer/html/>

'Spinettino', [unamed author] Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg 6 (1969), 298-301.

Sprengel, P., Handwerk und Künste in Tabellen (Berlin, 1773).

Stahmer, E., 'Das Clavichord', Bau- und Möbeltischler Zeitschrift, (Dec 1977), 85-88.

Stalker, John and Parker, George, A Treatise on Japaning and Varnishing (Oxford 1688).

Stanley, A. A., Catalogue of the Stearns Collection of Musical Instruments (Ann Arbor, MI, 1921).

Stauffer, George B., 'Bach's harpsichords' in Thomas J. Mathiesen, Benito V. Rivera (eds), Festa Musicologica: Essays in Honor of George J. Buelow, Festschrift series 14 (Pendragon Press, New York, 1995). 289-318. ISBN: 0-945193-70-X

Steblin, Rita, A History of Key Characteristics in the 18th and Early 19th Centuries. (UMI Research Press, 1983; University of Rochester Press, 2002).

Steenhorst, P., 'Shellac varnishing on brass. A practical guide', Bulletin of the Scientific Instrument Society 96 (2008), 34-38.

Steer, J., A concise history of Venetian painting (London, 1970).

Stehel, D., 'Modalanalyse eines Cembalos', Das Musikinstrument 38 no. 9 (1989), 42-43.

Steiner, T. F., 'Clavichords no. 2 and 3 in the Leipzig collection. Some complementary thoughts about their origins', De Clavicordio, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 41-46.

Steiner, Thomas, 'Gelebte Vergangenheit: historische Tasteninstrumente im Gebrauch', Basler Jahrbuch für historische Musikpraxis 34 (Basel, 2010), 183-197.

Stella, Loris and Formentini, Valerio, L'organo Di Valvasone Nell'Arte Veneziani Del Cinquecento (Edizione Ribis, Udine 1980).

Stella, L., 'La spinetta di Domenico da Pesaro delle collezione «Luigi Ciceri»', *Societât Filologjche Furlane* 46 no. 2-3 (1994), 25-35.

Stembridge, C., 1992, 'Music for the *Cimbalo Cromatico* and Other Split-Keyed Instruments in Seventeenth-Century Italy', *Performance Practice Review* 5 no. 1 (1992), 5-43.

Stembridge, C., 1993, 'The *Cimbalo cromatico* and Other Italian Keyboard Instruments with Nineteen or More Divisions to the Octave (Surviving Specimens and Documentary Evidence)', *Performance Practice Review* 6 no. 1 (1993), 33-59.

Stembridge, C., 1995, 'Quale è il temperamento dell'Arte Organica?', *Gli Antegnati: Studi e documenti su una stirpe di organari bresciani del Rinascimento*, ed. Mischiati, O., (Bologna, 1995), 25-28.

Stiefel, Eberhard, 'Leben, Wirken und Werke des Hugo Spechtshart von Reutlingen', *Reutlinger Geschichtsblätter. Neue Folge* 24, (1985), 7–169.

Stinson, Russell, 'Toward a Chronology of Bach's Instrumental Music: Observations on Three Keyboard Works', *Journal of Musicology* 7(4), (1989, 440–470. <https://doi.org/10.2307/763776>

Stock, Erich, *Rezeptaschenbuch für die Farben- und Lackindustrie: Rezepte und Vorschriften in langjähriger Tätigkeit gesammelt* (Wissenschaftliche Verlagsgesellschaft m.b.H. Stuttgart, 1949).

Stöckel, Heinrich Friedrich August, *Praktisches Handbuch für Künstler, Lackir Liebhaber und Oehlfarbenanreicher* (Stein, Nürnberg, 3/1804). <https://digital.slub-dresden.de/werkansicht/dlf/8954/1#>

Stradner, G., 1974, 'Musical instruments of the Austrian Renaissance' (trans. Silvester, D., and S.) *The Consort* 30 (1974), 77-81.

Stradner, G., 1983, *Spielpraxis und Instrumentarium um 1500 dargestellt an Sebastian Virdung's 'Musica Getuscht'* (Basel, 1511), *Forschungen zur Älteren Musikgeschichte* 4/I, edd. Födermayr, F., and Wessely, O., (Vienna, 1983).

*Stradner, G., 1994, 'Stellt Michael Pacher 1486 eine Stimmgabel dar?', *Musik muss man machen, eine Festgabe für Josef Mertin zum neunzigsten Geburtstag am 21. März 1994*, ed. Nagy, M., (Vienna 1994), 127-141.

Stradner, G., 1997, 'Der Instrumentenfundus der Wiener Hofkapelle von 1706', *Festschrift Christoph-Hellmut Mahling zum 65. Geburtstag*, edd. Axel Beer, Kristina Pfarr, Wolfgang Ruf (Tutzing: Schneider, 1997), 1361-1377.

Stradner, G., 2002, 'Saitenklaviere in österreichischen Inventaren,' ed. Alfons Huber, *600 Jahre Cembalobau in Österreich*, (Tutzing: Schneider, 2002), 329-342.

Strohmayr, W., 1986 /1, 'Versuch einer Rekonstruktion zweier Instrumentenpläne des Arnault de Zwolle (um 1440)', *Österreichischer Musikzeitschrift* 41 no. 1 (1986), 2-6.

Strohmayr, W., 1986 /2, *Klingende Zahlen* [unpublished MS cited by Huber 1990] (Stetteldorf, 1986).

Strohmayr, W., 1993, 'Strukturen im Traktat des Arnault de Zwolle', *Musicologica Austriaca* 12 (1993), 93-98.

Strohmayr, W., 2000, 'Wertvolle Strukturen im Traktat des Arnault de Zwolle', *Musicologica Austriaca* 19 (2000), 175-190.

- Strohmayr, W., 2001, 'Mathematische Gestaltungsprinzipien in den Instrumentenplänen des Henri Arnaut de Zwolle', *Das Österreichische Cembalo*, ed. Huber, A. (Tutzing: Schneider 2001), 35-77.
- Strohmayr, W., 2002/1, 'Traditional design principles in the early history of keyboard instruments, Parts I & II', *Clavichord International* vol.6, no.1 (May 2002), 13-21.
- Strohmayr, W., 2002/2, 'Traditional design principles in the early history of keyboard instruments, Part III', *Clavichord International* vol.6, no.2 (Nov 2002), 44-46.
- Strohmayr, W., 2003, 'Elementar-mathematische Grundlagen in der *Geometria deutsch* (1487/88) des Matthäus Roriczer', *Architectura*, Band 33, Vol 1, (2003), 19-37.
- Strong, C. W., 'Brass strings on Italian harpsichords', *GSJ* 23 (1970), 167-168.
- Sukljan, Nejc, Istituzioni Harmoniche Gioseffa Zarlina in antična glasbena teorija, *Muzikoloski Zbornik, MUSICOLOGICAL ANNUAL* 53/1, (June 2017), 277-282.
- Sukljan, Nejc, 'Zarlino's Harpsichord: A Contribution to the (Pre)History of Equal Temperament', *Musicological Annual*, 54(1), (December 2017), 5-22. <https://doi.org/10.4312/mz.54.1.5-22>
- Sumner, Brenda, 'Charles Jennens' Piano and Music Room', *The Handel Institute Newsletter*, vol 22, no. 2 (Autumn 2011), 1—3.
- Sumner, William Leslie, *The Pianoforte*, (Macdonald, London 1966).
- Sutcliffe, W. Dean, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style* (Cambridge University Press, 2003).
- Sutherland, D. A., 1978, 'Documentation of a "Fort" e Piano" mechanism once existing in the 'Giusti' harpsichord', *FoMRHI Quarterly* no. 11 (1978), 31-37.
- Sutherland, D. A., 1995, 'Domenico Scarlatti and the Florentine piano' *Early Music* 23 (May 1995), 243-256.
- Sutherland, D. A., 1995, 'The Florentine School of Cembalo-Making Centered in the Works of Bartolomeo Cristofori', *Early Keyboard Journal* 16-17 (1998-1999), 7-75.
- Sutherland, David A., 'Bartolomeo Cristofori's Paired Cembalos of 1726', *JAMIS* XXVI (2000), 5-56.
- Sutherland, David A., 'Silbermann, Bach, and the Florentine Piano', *Early Keyboard Journal* 21 (2003), 45-63.
- Sutherland, David A., 'On the Production of Pianos in Florence, 1700-1750', *Early Keyboard Journal* 27/28/29 (2012), 47-75.
- Sween, P., 'The nineteenth-century view of the old harpsichord', *English Harpsichord Magazine* 2 (Apr 1979), 92-95.
- Swich, Luigi, 'Further thoughts on Bach's 1722 temperament', *Early Music*, Vol. 39, No. 3, (August 2011), 401-407.
- Talbot, Michael, 'From Giovanni Stefano Carbonelli to John Stephen Carbonell: A violinist turned vintner in Handel's London', *Göttinger Händel-Beiträge*, (2013) Band 14, 265-300.
- Tagliavini, L. F., 1963, 'Clavicembalo', *Enciclopedia della Musica* (Milan 1963).

- Tagliavini, L. F., 1974, 'Considerazione sulle vicende storiche del corista', *L'Organo* 12 (1974), 119-132.
- Tagliavini, L.F., 1975, 'L'Arte di "non lasciar vuoto lo strumento"', *Rivista italiana di musicologia* 10 (1975), 360-378.
- Tagliavini, L. F., 1979, 'Appunti sugli ambiti delle tastiere in Italia dal rinascimento al primo barocco' in Donati, P. P., et al, *Arte nell'Aretino: seconda mostra di restauri dal 1975 al 1979. La tutela e il restauro degli organi storici. Catalogo*, (Florence, 1979), 26-31.
- Tagliavini, L. F., 1980, 'Note introduttive all storia del temperamento in Italia', *L'Organo* 18 (1980), 3-13.
- Tagliavini, L. F., 1983, 'The art "di non lasciar vuoto lo strumento"' *Early Music* 11 (July 1983), 299-308.
- Tagliavini, L. F., 1986/1, *Clavicembali e Spinette dal XVI al XIX Secolo: Collezione L.F. Tagliavini*, a cura di Luigi Ferdinando Tagliavini e John Henry van der Meer (Grafis Edizioni, Bologna, 1986).
- Tagliavini, L. F., 1986/2, 'Giuseppe Maria Goccini cembalaro bolognese del primo Settecento', *Restauro conservazione e recupero di antichi strumenti musicali, Historiae Musicae Cultores* 40 (Florence, 1986), 97-110.
- Tagliavini, L. F., 1987, 'Considerazione sugli ambiti delle tastiere degli organi italiani', *Studia Organologica* 6, *Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag*, ed. Hellwig, F., (Tutzing: Schneider, 1987), 453-459.
- Tagliavini, L. F., 1991, 'Giovanni Ferrini and his harpsichord "a penne e marteletti"', *Early Music* 19 (Aug 1991), 398-408.
- Tagliavini, L. F., 1994, 'An anonymous sixteenth-century Italian clavichord in the L.F. Tagliavini collection, Bologna', *De Clavicordio I, Proceedings of the International Clavichord Symposium*, ed. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 29-40. Corrigenda in *De Clavicordio II*, (Magnano, 1995), 267.
- Tagliavini, Luigi Ferdinando, 2001, 'Mattia di Gand: un clavicembalo del 1685 ritrova la sua paternità', *Recercare* XIII (2001), 257-274.
- Tagliavini, Luigi Ferdinando, 2004, 'Giovanni Ferrini e il suo cembalo "a penne e a marteletti"', *Instruments à claviers – expressivité et flexibilité sonore. Keyboard Instruments – Flexibility of Sound and Expression, Actes des Rencontres internationales harmoniques, Proceedings of the harmoniques International Congress Lausanne 2002*, ed. Thomas Steiner (Bern, Peter Lang, 2004), 13-32.
- Tagliavini, Luigi Ferdinando, 2008, *Collezione Tagliavini, Catalogo Degli Strumenti Musicali*, a cura di John Henry van der Meer e Luigi Ferdinando Tagliavini con contributi di Wanda Bergamini, Maria Cristini Casali, Friedemann Hellwig, Denzil Wraight, 3 Volumes, (Bononia University Press, 2008).
- Tagliavini, Luigi Ferdinando, 2009, 'Fabio da Bologna, virtuoso costruttore di cembali', *Recercare* XI (2009), 149-175.
- Tagliavini, Luigi Ferdinando, 2017, 'Notes on Tuning Methods in Fifteenth-Century Italy (1986)', *L'Organo XLVIII-XLIX* (2017), 75-83. (reprinted from Charles Brenton Fisk: *Organ Builder: Essays in His Honor: 001*, ed. Jander, Owen, (Westfield Center for Early Keyboard Studies, Easthampton, 1986), 191-199.
- Tagliavini, L. F., and van der Meer, J. H., *Clavicembali e spinette dal XVI al XIX secolo*

(Bologna, 1986).

Tagliavini, L. F., and van der Meer, J. H., Collezione Tagliavini. Catalogo Degli Strumenti Musicali, Bononia University Press (Bologna, 2008).

Tanaka, Shoé, 'Studien im Gebiete der reinen Stimmung', Vierteljahrschrift für Musikwissenschaft, Sechster Jahrgang (Leipzig, 1890), 1-90. <https://www.anaphoria.com/TanakaStudienfull.pdf>

Tannery, Paul, 'Du rôle de la musique grecque dans le développement de la mathématique pure', Bibliotheca mathematica, series 3, vol.3, (1902), 161-175.

https://archive.org/details/sim_bibliotheca-mathematica_1902-06-24_3

republished in Mémoires scientifiques publiés par J. L. HEIBERG et H. G. ZEUTHEN. III. Sciences exactes dans l'antiquité, 3me volume (1899-1913), xv 4- 419 (EDOUARD PRIVAT, Toulouse, 1915), 68-89.

Tannery, Paul, 'Sur les intervalles de la musique grecque', Revue des Études Grecques, tome 15, fascicule 65-66, (1902), 336-352. <https://doi.org/10.3406/reg.1902.6128>

https://www.persee.fr/doc/reg_0035-2039_1902_num_15_65_6128

Tarlinski, Piotr, 'Zur Geschichte des Klavierbaues in Liegnitz', Unverricht, Hubert, 1927-2017: De musica in Silesia, (2007), 667-671.

Tarrini, Maurizio, 1987, 'Saggio Storico sulla Musica in Liguria e Sulla Storia Musicale Genovese' Introduzione, testi, appendici e indici a cura di Maurizio Tarrini, Note D'Archivio per la Storia Musicale, nuova serie, Anno V, 1987, Supplemento, (Fondazione Levi, Venice), VII-XII, 3-74.

Tarrini, Maurizio, 1995, 'Ligurian harpsichord investigated', Harpsichord and Fortepiano, 5 no. 2 (Apr 1995), 33-34.

Tarrini, Maurizio, 1996, 'Un Cembalo di Tommaso I Roccatagliata (1686) in una descrizione del 1879', L'Organo XXX (1996), 277-283.

Tarrini, Maurizio, 2000, 'L'attività cembalaria' in Un dinastia di organari: i Roccatagliata-Ciurlo-De Ferrari di Santa Margherita Ligure (secoli XVII-XX) a cura di Maurizio Tarrini e Giancarlo Bertagna (Editrice Liguria 2000), 69-73.

Tarrini, Maurizio, 2005, 'Giacomo e Cristiano Nonnemacker (Genova, Secoli XVII-XVIII). Documenti D'Archivio', Organi Liguri, Rivista Annuale di Informazione e Documentazione Organaria e Organistica II (2005), 19-28.

Tarrini, Maurizio, 2008, 'Strumenti musicali nelle tarsie lignee del coro della Cattedrale di Savona' in Il coro ligneo della Cattedrale di Savona, a cura di Bartoletti, Massimo, (Silvano Editoriale, Milano 2008), 133-143.

Tarrini, Maurizio, 2010, 'Le più antiche raffigurazioni italiane di clavicembalo nelle tarsie dei cori delle cattedrali di Savona e di Genova', Informazione Organistica, Nuova Serie, Anno XXII, n.1 (Aprile, 2010), 3-18.

Tarrini, Maurizio, 2015, Pier Costantino Remondini. Scritti musicali. Musica sacra, arte organaria, critica e bibliografia musicale (1874-1892), Quaderni Franzoniani no. 38 (Amici della Bibl. Franzoniana, Genova 2015), 1-704.

Tarrini, Maurizio, 2021, 'The Depiction of Harpsichords in the Early Sixteenth-century Choir Stalls of Savona and Genoa Cathedrals', GSJ 74 (March 2021), 7-15.

Tenzer, Virginia Grace, The Iconography of the Studiolo of Federico da Montefeltro in Urbino, PhD diss.,

(Brown University, 1985).

Thienhaus, E., 'Orgel, II Klangkörper', MGG Bd. 9 (1961), 234-248.

Tholander, E., 'Comments on medieval Swedish Osmund iron', Journal of the Historical Metallurgy Society 9 (1975), 68-70.

Thomas, M., 'Le clavecin Italien c.1500', [part of catalogue for an exhibition of instruments in Palais Lascaris, Nice].

Thomas, M., record sleeve ORYX 1725. [Franciscus de Paulinus and Cresci harpsichords].

Thomas, M., 1970, 'Brass strings on Italian harpsichords', GSJ 23 (1970), 166-167.

Thomas, M., 1971, 'String gauges of old Italian harpsichords', GSJ 24 (1971), 69-78.

Thomas, M., 1974 /1, 'The fretted clavichord', English Harpsichord Magazine 1 (Apr 1974), 39-47.

Thomas, M., 1974 /2, 'Early French harpsichords', English Harpsichord Magazine 1 (Oct 1974), 73-84.

Thomas, M., 1975 /1, 'Venetian harpsichords', English Harpsichord Magazine 1 (Apr 1975), 109-121.

*Thomas, M., 1975 /2, 'The Development of the Tuning and Tone Colour of an Instrument made in Venice about 1500', English Harpsichord Magazine 1 (Oct 1975), 145-153.

Thomas, M., 1976 /1, 'The tunings and pitch of early clavichords', English Harpsichord Magazine 1 (Apr 1976), 175-180.

Thomas, M., 1976 /2, 'The harpsichord at the Courtauld Institute', English Harpsichord Magazine 1 (Oct 1976), 194-197.

Thomas, M., 1976 /3, 'Notes and corrections to former articles and new information', English Harpsichord Magazine 1 (Oct 1976), 211-219.

Thomas, M., 1977, 'Further thoughts and notes', English Harpsichord Magazine 1 (1977), 233-235.

Thomas, M., 1978, 'Thoughts on the restoration of harpsichords', English Harpsichord Magazine 2 (Oct 1978), 62-67.

Thomas, M., 1979, 'The upright harpsichord', English Harpsichord Magazine 2 (Apr 1979), 84-92.

Thomas, M., 1980, 'Harpsichords which have recently been found in France', English Harpsichord Magazine 2 (Oct 1980), 158-163.

Thomas, M., 1982, 'Recent harpsichord restorations', English Harpsichord Magazine 3 (Oct 1982), 45-48.

Thomas, M., 1983, 'Recent harpsichord restorations 2', English Harpsichord Magazine 3 (Apr 1983), 71-72.

Thomas, M., 1986, 'The fretted clavichord', English Harpsichord Magazine 4 no. 2 (1986), 33-

44.

- *Thomas, W. R. and Rhodes, J. J. K., 1967, 'The String Scales of Italian Keyboard Instruments', *GSJ* 20 (1967), 48-62.
- Thomas, W. R. and Rhodes, J. J. K., 1970, 'Brass strings on Italian harpsichords', *GSJ* 23 (1970), 168-170.
- Thomas, W. R., and Rhodes, J. J. K., 1971, 'Schlick, Praetorius and the history of organ pitch', *The Organ Yearbook* 2 (1971), 58-76.
- Thomas, W. R. and Rhodes, J. J. K., 1973, 'Harpsichord Strings, organ pipes and the Dutch foot', *The Organ Yearbook* 4 (1973), 112-121.
- Thomas, W. R. and Rhodes, J. J. K., 1974, 'A clavichord, a harpsichord and a chamber organ in the Russell Collection, Edinburgh', *The Organ Yearbook* 5 (1974), 88-91.
- Thomas, W. R. and Rhodes, J. J. K., 1979, 'Harpsichords and the art of wire-drawing', *The Organ Yearbook* 10 (1979), 126-139.
- Thomas, W. R. and Rhodes, J. J. K., 1980, 'Pitch', *the New Grove Dictionary of Music and Musicians*, ed. Sadie, S. (London (1980)).
- Thomas W. R., and Rhodes, J. J. K., 1984 /1,
'Harpsichords...with all the different-siz'd wire used in that instrument' (1), *English Harpsichord Magazine* 3 no. 6 (1984), 116-118.
- Thomas W. R., and Rhodes, J. J. K., 1984 /2,
'Harpsichords...with all the different-siz'd wire used in that instrument' (2), *English Harpsichord Magazine* 3 no. 7 (1984), 130-133.
- Thomas, W. R., and Rhodes, J. J. K., 1985,
'Harpsichords...with all the different-siz'd wire used in that instrument' (3), *English Harpsichord Magazine* 3 no. 8 (1985), 152-154.
- Thomé, H., 'Untersuchungen über Drahtlehren', *Zeitschrift des Vereines Deutscher Ingenieure* 10 (1866), 545-564.
- Thompson, Daniel V., *The Materials and Techniques of Medieval Painting*. (Dover Publications, New York, 1956).
- Thresh, Peter, 'A late Florentine harpsichord uncovered: thoughts on a newly discovered instrument from the "School of Bartolomeo Cristofori"', *Harpsichord and Fortepiano Magazine*, vol 14, no .1 (2009), 24-29
- Tiella, M., 1972, 'L'organo di Lorenzo da Pavia', *Bolletini dei Musei Civici Veneziani* 1-2 (1972), 26-49.
- Tiella, M., 1975, 'The archicembalo of Nicola Vicentino', *English Harpsichord Magazine* 1 (Oct 1975), 134-144.
- Tiella, M., 1976 /1, 'Das Positiv von Lorenzo da Pavia (1494)', *Acta Organologica* 10 (1976), 82-104.
- Tiella, M., 1976 /2, 'The positive organ of Lorenzo da Pavia', *The Organ Yearbook* 7 (1976), 4-15.

Tiella, M., 1981, 'La viola nel fregio della Casa del Giorgione a Castelfranco Veneto', *Liuteria* 1 (1981), 18-24.

Tiella, M., 1980, 'La ricostruzione dell'Archicembalo di Nicola Vicentino (1555)', *Strumenti e musica* XXXIII (1980), no. 1, 82-86; no. 2, 206-208. <https://www.examenapium.it/cs/biblio/Tiella1980.pdf>

Tiella, M., 1982, 'Problemi connessi con il restauro degli strumenti musicali', *Atti del seminario per la didattica del restauro liutario e mostra di liuteria*, Premeno 1981 (Milan, 1982), 7-31.

Tiella, M., 1984, 'Renaissance and Baroque musical instruments and their 'pronuntia' ', *The Organ Yearbook* 15 (1984), 5-12.

Tiella, M., 1987, 'Teoria e pratica del restauro degli organi storici', *Convegno di studi* (Vicenza, 1987), 69-81.

Tiella, M., 1991 /1, 'Piccola spinetta di autore ignoto', *Strumenti per Mozart*, edd. Tiella, M. and Vettori, R., (Rovereto, 1991), 136-138.

Tiella, M., 1991 /2, 'Il clavicembalo all'epoca di W.A.Mozart, contributi di ricerca sulle corde metalliche storiche', *Strumenti per Mozart*, edd. Tiella, M. and Vettori, R., (Rovereto, 1991), 349-355.

Tiella, M., 1991 /3, 'Spinetta di autore ignoto', *Strumenti per Mozart*, edd. Tiella, M. and Vettori, R., (Rovereto, 1991), 133-135.

Tiella, M., 1991 /4, 'Strumenti a tastiera all'epoca di Mozart', *Strumenti per Mozart*, edd. Tiella, M. and Vettori, R., (Rovereto, 1991), 73-130.

Tiella, M., 2000: *English Handbook* by Marco Tiella, (Edizione Aspasia, Bologna, 2000): see Sievers

Tiella, Marco, 2003, 'Musical experience gained through working with the Archicembalo reconstruction of the Chromatic-Enhamonic instrument from N. Vicentino, L'Antica Musica Ridotta alla Modern Pratica, Barre, Roma 1555', *International Conference in Musicology, Kraków (2003)*, [un-numbered pages]. <https://web.archive.org/web/20051103201708/http://www.muzykologia.uj.edu.pl/conference/papers/Marco%20Tiella.pdf>

Tinctoris, J., *Terminorum musicae diffinitorium*, trans. Bellermann, H., ed. Gülke, P., (Kassel, 1983).

Tingry, Pierre, Francois, *Traité théorique et pratique sur l'Art de faire les Vernis* (Manget, Genève, 1803) https://books.google.de/books/about/Trait%C3%A9_th%C3%A9orique_et_pratique_sur_l_art.html?id=JF0VAAAAAYAAJ&redir_esc=y (OCR) (2/1845, Paris).

Tingry, Pierre Francois, *Neues handbuch für lackirer und mahler, welches eine anweisung zur bereitung aller arten von firnissen und farben enthält*, (Johann Konrad Hinrichs, Leipzig, 1804). https://books.google.de/books/about/Neues_handbuch_f%C3%BCr_lackirer_und_mahler.html?id=k68IAAAIAAJ&redir_esc=y

Tingry, Pierre Francois, *The Painter and Varnisher's guide* (Kearsley, London, 1804) https://books.google.de/books?id=9_FFAAAAAYAAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

Tissot, R., see: Aegidius of Zamora.

Toffolo, S., 1983, 'The corporation of lute-makers in Venice-historical aspects', *Journal of the Lute Society* 23 (1983), 29-33.

Toffolo, S., 1987, *Antichi strumenti veneziani* (Venice, 1987).

Toffolo, S., 1993, 'Sui liutai tedeschi a Venezia nel cinque e seicento e sui rapporti tra liuteria tedesca e pittura Veneziana', edd. Roeck, B., Bergdolt, K., and Martin, A. J., *Venedig und Oberdeutschland in der Renaissance*, Studi 9 (Sigmaringen, 1993), 197-205.

Tomlinson, C., 'The search for authenticity in harpsichord making', *Musick* 12 no. 3 (1990), 3-8.

Tormey, Alan and Farr Tormey, Judith, 'Renaissance intarsia: the art of geometry', *Scientific American* 247 (Jly 1982), 116-122.

Torriti, P., 'Le tarsie del coro di S. Lorenzo in Genova', *Bolletino Linguistico* 6 (1955), 71-96.

Trautner, Sebastian, *Neue und wohl-approbirte Haus- und Kunst-Ubung : aus welcher nicht nur allein grosse und vornehme Künstler als Mahler, Bildhauer, Kupfferstecher, Goldschmiede, Waxpossirer, Illuministen, &c., sondern auch andere in ihren Professionen scharff nachsinnende und Kunst-liebende Gemüther eine gute Wissenschaft haben und erlangen können : als da sind Jubelirer, Goldschlager, Glocken- und Stuckgiesser, Glass- Stein- und Eisenschneider, Laccirer, Fürnissieder, Silber- Bein- und Holtzdrechsler, Schreiner, Cattundrucker, Kunst- und andere Färber, Buchbinder, Spiegel- Futteral- und Spanisch Waxmacher, Schiff- und allerhand Bau-Leute, ingleichen herrliche und vortreffliche Gold- und Silber-Gründe zu machen, auch auf allerhand Art das Leder schön und wohlriechend zu bereiten : absonderlich denen Weinhändlern, Wirthen und Methsiedern sehr nützlich und dienlich, dessgleichen noch andere bewährte und approbirte Kunst-Stücke alle Flecken aus denen Kleidern, es sey Damask, Seiden, Tuch &c. ohne Schaden zu bringen : endlich haben Kriegs-Leute, Haus-Vätter und Mütter, auch alle curieuse Liebhaber viel Gutes und nützlichendes darinnen zu ersehen und zu begreifen* (Nürnberg, Verlegts Sebastian Trautner, anno 1715).

https://babel.hathitrust.org/cgi/pt?id=gri_ark:/13960/t2m66jc19&view=1up&seq=10&skin=2021

[zitiert bei Walch p.143, fn 18 as "Der Nuetz und Curioeser Kuenstler: Oder Neue..."]

Trenschel, Hans-Peter, (ed.) "...meine angenehmste Unterhaltung" *Musikinstrumente und Musikalien aus fränkischen Sammlungen*, Mainfränkisches Museum, Würzburg, catalogue for the special exhibition 14 May-24 August 2003, (Würzburg 2003).

Treue, W., et al, *Das Hausbuch der Mendelschen Zwölfbrüderstiftung zu Nürnberg: Deutsche Handwerkerbilder des 15. und 16. Jahrhunderts* (Munich, 1965).

Tripier-Deveaux, A.M., *Traité théorique et pratique sur l'art de faire les vernis* (Paris, 1845).
https://www.google.de/books/edition/Trait%C3%A9_th%C3%A9orique_et_pratique_sur_l_art/_IMEAAAAAYAAJ?hl=en&gbpv=0

Tronchin, Lamberto and Consani, Chiara, 'The acoustical behaviour of the soundboard of two Italian seventeenth-century harpsichords', *Recercare* XIII (2001), 275-297.

Tuchscherer, Jean-Michel. "Le clavecin de Donzelague." *La revue du Louvre et des Musées de France* 29 (1979), 440-42.

Tylecote, R. F., 1972, 'A contribution to the Metallurgy of 18th- and 19th-Century Brass Pins', *Post-Medieval Archaeology* 6 (1972), 183-190.

Tylecote, R. F., 1976, *A History of Metallurgy* (London, 1976).

Ulbricht, Johann G., *Der wohlgeübte Vergolder und Lackirer* (Nürnberg, 1837)

<https://opacplus.bsb-muenchen.de/title/BV001731322>

Val, J.-L., 'Une détermination de la taille des cordes de clavecin employées en France au XVIII^e siècle',

Revue de Musicologie 56 (1970), 208-214.

Valdrighi, Luigi Francesco, 1879, Musurgiana, Scràndola, Pianoforte, Salterio (1879).
https://books.google.de/books/about/Musurgiana.html?id=4gEtAAAAYAAJ&redir_esc=y

Valdrighi, Luigi Francesco, 1884 /1, 'Capelle, concerti e musiche di casa d'Este dal sec XV al XVIII', Musurgiana 11 (1884), 340-399.

Valdrighi, Luigi Francesco, 1884 /2, Nomocheliurgografia antica e moderna, ossia elenco di fabbricatori di strumenti armonici, Memorie della Regia Accademia di Scienze, Lettere ed Arti, 2nd series, 2 (Modena, 1884), III-XIII, 1-327.

Valdrighi, Luigi Francesco, 1894, Musurgiana (1894).
https://books.google.de/books/about/Musurgiana.html?id=legsAAAAYAAJ&redir_esc=y

Valdrighi, Luigi Francesco, Musurgiana N.9, Strumenti ad Arco Rinforzati (1881).
https://books.google.de/books/about/Musurgiana.html?id=8AEtAAAAYAAJ&redir_esc=y

Van Asperen de Boer, J.R., 'A Scientific Re-examination of the Ghent Altarpiece', Oud Holland Vol. 93, No. 3 (1979), 141-214.

van der Meer, see under: Meer, van der.

Van der Waerden, Bartelt, 'Die Harmonielehre der Pythagoreer', Hermes 78, H.2 (1943), 163-199.
<https://www.jstor.org/stable/4474726>

van Ree Bernard, N., Seven steps in clavichord development between 1400 and 1800 (Buren, 1987).

Vanneo, S., Recanetum de musica aurea, ed. Clerkx, S. Documenta Musicologica 1st series 28 (Kassel, 1969).

Vannes, R., Dictionnaire Universel des Luthiers, (Brussels, 4/1979).

Velimirovi_, M. M., The pre-English use of the term 'Virginal', Essays in Musicology in honor of Dragan Plamenac, edd. Reese, G., and Snow, R. J., (Pittsburg, 1969), 341-352.

Vellguth, H., 'A Simple Method Or An Ancient Craftsman's Trick?', De Clavicordio, Proceedings of the International Clavichord Symposium, Magnano, 1995, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1995), 241-244.

Venceslau: see Da Gloria Leitao Venceslau

Verbeek, Pierre, 'The Urbino clavichord revisited'
https://harpichords.weebly.com/uploads/2/5/0/1/25019733/verbeek_urbino_magnano_nov_2011_ver09_p ub.pdf (download 5.02.2020)

Verbeek, Pierre, 'Technological aspects of the Urbino clavichord', GSJ 73 (March 2021), 16-30.

Verbeek, Pierre, 'An interpretation of the Hammered Clavisimbalum of Henri-Arnaut de Zwolle c. 1440', Presented at the 45th Clavichordtage of the Deutsche Clavichord Societät in the Hansestadt Stade, 27–29 September 2019.
https://harpichords.weebly.com/uploads/2/5/0/1/25019733/clavisimbalum_1440_verbeek_2019_rev06.pdf

Verdi, Luigi, 'Il Farinelli a Bologna', Nuova Rivista Musicale Italiana (2003) Vol. 37, No. 2, 197-237.

Vermeij, K., 'A contribution to dating Hubert clavichords', De Clavicordio, Proceedings of the International

Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 171-178.

Vérolí, C. de., 'Unequal Temperaments and their Role in the Performance of Early Music' (Buenos Aires, 1978)

Vicentino, Nicola, L'Antica Musica Ridotta Alla Moderna Prattica (Antonio Barre, Rome, 1555, R/1557).

[https://explore.bl.uk/primo_library/libweb/action/display.do?tabs=moreTab&ct=display&fn=search&doc=BL_L01003785915&indx=1&reclds=BL_L01003785915&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp_scps=scope%3A%28BL_CONTENT%29&tb=f&vid=BL_VU1&mode=Basic&vl\(297891280UI0\)=any&srt=rank&tab=local_tab&dum=true&vl\(freeText0\)=L.%27antica%20musica%20ridotta%20alla%20moderna%20prattica%201555&dstmp=1679561409612](https://explore.bl.uk/primo_library/libweb/action/display.do?tabs=moreTab&ct=display&fn=search&doc=BL_L01003785915&indx=1&reclds=BL_L01003785915&recldxs=0&elementId=0&renderMode=poppedOut&displayMode=full&frbrVersion=&frbg=&&dscnt=0&scp_scps=scope%3A%28BL_CONTENT%29&tb=f&vid=BL_VU1&mode=Basic&vl(297891280UI0)=any&srt=rank&tab=local_tab&dum=true&vl(freeText0)=L.%27antica%20musica%20ridotta%20alla%20moderna%20prattica%201555&dstmp=1679561409612)

= British Library

https://books.google.de/books/about/L_Antica_musica_ridotta_alla_moderna_pra.html?id=DImHnpMMqdUC&redir_esc=y

= Rome copy, [OCR file]

Dresden: <https://digital.slub-dresden.de/werkansicht/df/371390/1> (no drawings)

<https://opacplus.bsb-muenchen.de/title/BV001712849>

= München, online viewer; copy includes plans,

<https://gallica.bnf.fr/ark:/12148/btv1b52502759s.r=Vicention%20L.%27Antica%20musica?rk=42918;4>

= BNF first copy, Bibliothèque de Conservatoire Impérial de Musique: is without the plans; has a red stamp on right of title page;

<https://gallica.bnf.fr/ark:/12148/bpt6k582234.image>

= BNF second copy = Library of Congress (with vignette on title page and Lowinsky Postface)

https://books.google.de/books/download/L_Antica_musica_ridotta_alla_moderna_pra.pdf?id=QzwNjF8XTToC&hl=de&capid=AFLRF73K53LMYJ0Pp0NtAtI_9NFkR32P8WLXiSPxhFQsNlzv9caweuUEiio5UJtq9gGq8iNjZ6lyY_9lujtj2hn2UnAzBfwnNmw&continue=https://books.google.de/books/download/L_Antica_musica_ridotta_alla_moderna_pra.pdf%3Fid%3DQzwNjF8XTToC%26output%3Dpdf%26hl%3Dde

= Cremona copy

Library of Congress copy (35mm microfilm, 1984), LC classification ML171 .V43

catalogue permalink <https://lccn.loc.gov/06021731>

digital ID: <http://hdl.loc.gov/loc.music/muspre1800.101990>

<https://digitalcollections.nypl.org/items/9833c120-65b8-0139-1c7c-0242ac110003>

= New York Public Library (no drawings)

Sibley Music Library, Eastman School of Music, University of Rochester <http://hdl.handle.net/1802/36290>

Wolfenbüttel, Herzogen August Bibliothek: <http://diglib.hab.de/wdb.php?dir=drucke/4-11-mus-2f&pointer=0>
(no drawings)

<https://www.e-rara.ch/download/pdf/26459985.pdf> = Zürich copy

Vicentino, Nicola, L'Antica Musica Ridotta Alla Moderna Prattica (Rome, 1555), ed. Lowinsky, E. E., Documenta Musicologica 1st series, 17 [reproduction of the Hannover copy] (Bärenreiter, Kassel, R/1959).

Vio, G., 1976, 'Documenti di storia organaria veneziana', L'Organo 14 (1976), 33-131.

Vio, G., Organi e organari delle altre chiese esistenti nel territorio della parrocchia, I quaderni della

Parrocchia di S. Maria del Rosario (vulgo Gesuati) Venezia 2 (Venice, undated; c.1982).

Vio, G., and Toffolo, S., 'La diffusione degli strumenti musicali nelle case dei nobili, cittadini e popolani nel XVI secolo a Venezia' *Il Flauto Dolce* 17-18 (Oct 1987 - Apr 1988), 33-40.

Virdung, Sebastian, *Musica Getutscht*, (Basel, 1511), ed. Niemöller, K. W., *Documenta Musicologica* 1st series 31, (Kassel, R/1970).

Vitry, Philippe de, 'Ars Nova', trans. Plantinga, Leon, *Journal of Music Theory* Vol. 5, No. 2, (Winter, 1961), 204-223.

Vocabolario degli accademici della Crusca: con 3 indici delle voci, locuzioni, e proverbi Latini, e Greci, posti per entro l'opera (Alberti, Venice, 1612).

https://books.google.de/books/about/Vocabolario_degli_accademici_della_Crusca.html?id=kaj_tAFACAAJ&redir_esc=y

Vodraska, S. L., 'The Flemish octave clavichord: structure and fretting', *The Organ Yearbook* 10 (1979), 117-125.

Vogel, Emil, 'Marco da Gagliano. Zur Geschichte des Florentiner Musiklebens von 1570 bis 1650', Sonderabdruck aus: *Vierteljahrschrift für Musikwissenschaft*, Bd. 5, Heft 3.u. 4.(1889)

<https://archive.org/details/marcodagaglianoz00voge>

Vogel, Harald, 'The Art of the Organ along the Rhine during the Transition from the Middle Ages to the Early Modern Period', *Medieval organ Art, The Van Straten Organ at the Orgelpark as a Historical Document*, *Orgelpark Research Report* 3, ed., Fidom, Hans, (second edition, 2020), 35-49.

Vogel, Marc GmbH., *Saitenmaterialvergleich, Tabelle*, 2013.

<https://www.vogel-scheer.de/images/pdf/Infos/Saiten-Materialvergleich-Messing-4.pdf> (download 31.12.2023)

von Gleich, Clemens, *Harpsichords Clavichords Organs Harmoniums: vol. 3, Checklists of the musical instrument collection of the Haags Gemeentemuseum*, The Hague, (The Hague, 1989).

Wagner, Günther, 'Die Besonderheit des 16-Fuss-Registers am Beispiel des Berliner "Bach-Cembalos" ', in *Das Berliner "Bach-Cembalo" Ein Mythos und seine Folgen*, herausgegeben anlässlich der Eröffnung der Dauerausstellung am 14. Dezember 1995, *Musikinstrumenten-Museum des Staatliches Institut für Musikforschung Preußischer Kulturbesitz*, Redaktion Konstantin Restle, Susanne Aschenbrandt, (Berlin, 1995), 41-54.

Wagner, Günther, 'Die Besonderheit des 16-Fuss-Registers am Beispiel des Berliner "Bach-Cembalos" ', *Jahrbuch des Staatlichen Instituts für Musikforschung, Preußischer Kulturbesitz* (Berlin, 1996), 113-124.

Wagner, Günther, 'Gottfried Silbermanns Hammerflügel im aufführungspraktisch-stilistischen Umfeld der Zeit', *Studien zur Orgel*, Nr. 9, Hrsg. *Gottfried-Silbermann-Gesellschaft*, Freiberg, (Verlag Klaus-Jürgen Kamrad, Altenberg, 2006), 33-42.

Waldner, Franz, 'Zwei Inventarien aus dem XVI. und XVII. Jahrhundert über hinterlassene Musikinstrumente und Musikalien am Innsbrucker Hofe', *Studien zur Musikwissenschaft*, 4 (1916), 128-147

Walch, Katharina and Koller, Johann, *Lacke des Barock und Rokoko, Arbeitshefte des Bayerischen Landesamtes für Denkmalpflege*, Band 81 (Munich, Lipp Verlag, 1997).

Walch, Katharina, 'Firnisüberzüge auf Marmorierungen im 18. Jahrhundert', *Arbeitshefte des Bayerischen Landesamtes für Denkmalpflege*, Band 55, (München, 1992), 391-409.

Walch, Katharina, 'The Removal of Coatings on Lacquered Surfaces - Possibilities and Limits', ICOMOS – Hefte des Deutschen Nationalkomitees, Bd.35 (2000, 163-172. <https://journals.uni-heidelberg.de/index.php/icomoshefte/article/download/21360/15133>

Walker, D. P., '17th-century scientists' views on intonation and the nature of consonance', Archives Internationales d'Histoire des Sciences 27, no. 101 (Dec 1977), 263-273.

Walker, D. P. Studies In Musical Science In The Late Renaissance (London, Warburg Institute, University of London, 1978).

Wallner, B. A., 'Ein Instrumentenverzeichnis aus dem 16. Jahrhundert', Festschrift zum 50. Geburtstag Adolf Sandberger (Munich, 1918), 275-286.

Watin, Jean-Félix, L' art du peintre, doreur, vernisseur; ouvrage utile aux artistes... (Paris, 2/1773) <https://gallica.bnf.fr/ark:/12148/bpt6k841821/f4.item.r=villes#>

Watin, Jean-Félix, L' art du peintre, doreur, vernisseur; ouvrage utile aux artistes... (Paris, 3/1776) <https://www.digitale-sammlungen.de/de/view/bsb10259005?page=5>.
https://books.google.de/books?id=X8c-AAAAcAAJ&printsec=frontcover&redir_esc=y#v=onepage&q&f=false [Google OCR version]

Watin, Jean-Félix, L' art du peintre, doreur, vernisseur; ouvrage utile aux artistes... (Paris, 4/1785) https://books.google.de/books/about/L_art_du_peintre_doreur_vernisseur.html?id=P3YJwgEACAAJ&redir_esc=y [OCR]

Watin, Jean-Félix, L' art du peintre, doreur, vernisseur; ouvrage utile aux artistes... (Paris, 9/1823) (OCR version) https://books.google.de/books?id=_rs9_Ua-AxoC&printsec=frontcover&redir_esc=y#v=onepage&q&f=false

Watin, Jean Félix, Der Staffimaler, oder die Kunst anzustreichen, zu vergolden und zu lackiren, wie solche bey Gebäuden, Meublen, Galanteriewaaren, Kutschen, u.s.w. auf die beste, leichteste und einfachste Art anzuwenden ist: sowohl den Künstlern als den Liebhabern zum Unterricht herausgegeben, von Watin, Maler, Lackirer und Farbenhändler in Paris. Nach der zweyten viel verbesserten Französischen Ausgabe übersetzt (Crusius, Leipzig, 1779). https://books.google.de/books?id=fa_xwEACAAJ&printsec=frontcover&source=gbs_atb&redir_esc=y#v=onepage&q&f=false (OCR version)

Watin, Jean-Felix, The Painter, gilder and varnisher's companion : containing rules and regulations in every thing relating to the arts of painting, gilding and glass-staining ...8th ed. : to which are added complete instructions for coach painting and varnishing (Baird, Philadelphia, 8/1861).

Watin, Jean-Felix, The Painter, gilder and varnisher's companion : containing rules and regulations in every thing relating to the arts of painting, gilding and glass-staining ...10th ed. : to which are added complete instructions for coach painting and varnishing (Baird, Philadelphia, 1869). <https://archive.org/details/paintergildervar00unse/page/n5/mode/2up> (OCR version)

Watin, Jean-Felix, The Painter, gilder and varnisher's companion : containing rules and regulations in every thing relating to the arts of painting, gilding and glass-staining ...16th ed. : to which are added complete instructions for coach painting and varnishing (Baird, Philadelphia, 16/1886). https://books.google.de/books/about/The_Painter_Gilder_and_Varnisher_s_Comp.html?id=zLUOAAAAQAAJ&redir_esc=y

Way, D., 'Non-ferrous harpsichord wire', FoMRHI Quarterly no. 37 (1984), 66-67.

Weber, R., 'Some researches into pitch in the 16th century with particular reference to the instruments in the Accademia Filarmonica of Verona', GSJ 27 (1975), 7-10.

Wehlte, Kurt, The materials and techniques of painting (Van Nostrand Reinhold, New York, 1982) [translation by Ursus Dix of the German edition: Werkstoffe und Techniken der Malerei (Otto Maier, Ravensburg, 1967)].

Weidmann, Horst, 'Lacke für Waschgoldleisten-Oberflächen nach historischen Rezepturen', [in 'Materialkunde' of unknown journal, before 1995], 14-16.

Weinmann, K., Johannes Tinctoris, ed. Fischer, W., (Tutzing: Schneider, 1961).

Weinreich Gabriel, 'The Coupled Motions of Piano Strings', Scientific American Vol. 240, No. 1 (January 1979), 118-127.

Weitzmann, Carl Friedrich, Geschichte des Clavierspiels und der Clavierliteratur (Stuttgart, 1863, 2/1879). https://books.google.de/books?id=zt0UAAAAYAAJ&printsec=frontcover&source=gbs_book_other_versions_r&redir_esc=y#v=onepage&q&f=false (1879 edition)

Welcker von Gontershausen, H., Der Flügel oder die Beschaffenheit des Piano's in allen formen (Frankfurt/Main, 1853).

Wells, Elisabeth, 1978, 'The London Clavicytherium', Early Music 6 (Oct 1978), 568-571.

Wells, Elisabeth, 1984, The Royal College of Music, Museum of Instruments: Guide to the collection (London, 1984).

Wells, Elisabeth, 1994, 'The Clavicytherium (c.1480) and its 'copy' in the Royal College of Music Museum, London', CIMCIM Publications No. 3 (1994), 28-34. https://cimcim.mini.icom.museum/wp-content/uploads/sites/7/2019/01/Publication_No_3_1994_Copies_of_Historic_Musical_Instrument_s.pdf

Wells, Elisabeth, 2000, Keyboard Instruments, Royal College of Music, London, Catalogue Part II, edited by Elisabeth Wells with John Budgen, William Debenham, Jenny Nex, Christopher Nobbs and Lance Whitehead (London, 2000).

Wells, R. H., 'Number symbolism in the renaissance lute rose', Early Music 9 (Jan 1981), 32-42.

Wenke, Wolfgang, Bestandskatalog zur Sammlung Musikinstrumente des Schlossmuseums Sondershausen, Band 1 von Sondershäuser Kataloge, (Schlossmuseum Sondershausen, 2001). [S.22ff = Inv.-Nr. Mu 16, Harraß] ISBN: 3000072543, 9783000072543

Wenke, Wolfgang, 'Zwei Cembali aus Thüringen' in: Das mitteldeutsche Cembalo, Referate im Rahmen des Cembalo-Marathons «Johann Sebastian Bach und das mitteldeutsche Cembalo» Michaelstein, 08. Bis 10. Oktober 1999, Hrsg. Monika Lustig (Michaelstein, 2003), 87-99. [published as CD-ROM]

Werner, E., 'The last Pythagorean musician: Johannes Kepler', A Birthday offering for Gustave Reese ed. LaRue, J., (New York, 1966), 867-882.

Wessel, S., 'The claviorganum in England', English Harpsichord Magazine 1 (Apr 1977), 226-233.

Wester, Bertil, Gotisk resning i svenska orglar: en undersökning med huvudsaklig begränsning till det svenska materialet under medeltiden, (Generalstabens litografiska anstalts förlag i distribution, Stockholm 1936), 1-379. (copy, University of California, digitalised 31. Juli 2007)

White, Lynn T. Jr., 'Medical Astrologers and Late Medieval Technology', Viator 6(1) (1975), 295-308.

White, W. B., Theory and practice of piano construction (New York, 1906; R/1975).

Whitehead, L., 'The laying-out of Hass clavichords', *De Clavicordio*, Proceedings of the International Clavichord Symposium, edd. Brauchli, B., Brauchli, S., and Galazzo, A., (Magnano, 1993), 111-121.

Wild, Carl Andreas, *Sichere Erwerbsquellen für fleißige Deutsche, zur Beförderung des Wohlstandes: ein Rathgeber in allem Nützlichem und Nothwendigen im Gebiete der Künste und Gewerbe, so wie der Haus- und Landwirthschaft : mit Berücksichtigung der neuesten Erfahrungen über die Branntweinbrennerei und Essigfabrikation* (Etlinger, 1833).

https://books.google.de/books/about/Sichere_Erwerbsquellen_f%C3%BCr_flei%C3%9Fige_De.html?id=c_VBAAAAcAAJ&redir_esc=y

Wild, Jonathan, 'Genus, Species and Mode in Vicentino's 31-tone Compositional Theory', *Music Theory Online*, Volume 20, Number 2, (June 2014).

<https://mtosmt.org/issues/mto.14.20.2/mto.14.20.2.wild.php>

Williams, P. 1966, *The European Organ 1450-1850* (London, 1966; R/1978).

Williams, P., 1971, 'Some developments in early keyboard studies', *ML* 52 (1971), 272-286.

Williams, Peter, *A new history of the organ from the Greeks to the present day*, (Bloomington; London: Indiana University Press, 1980). (Chapter 7, *The Treatise of Henri Arnaut de Zwolle*, 59-62)

Wilmering, Antoine M. 'The Conservation Treatment of the Gubbio Studiolo.' *The Metropolitan Museum of Art Bulletin*, vol. 53, no. 4, (1996), 36-56.

https://resources.metmuseum.org/resources/metpublications/pdf/The_Liberal_Arts_Studiolo_from_the_Ducal_Palace_at_Gubbio_The_Metropolitan_Museum_of_Art_Bulletin_v_53_no_4_Spring_1996.pdf

Wilson, J., ed. 'The tuning of clavicall instruments', *Roger North on Music* (London, 1959).

Winternitz, Emanuel, 'Quattrocento Science in the Gubbio Study', *The Metropolitan Museum of Art Bulletin*, New Series, Vol. 1, No. 2 (Oct., 1942), 104-116.

Winternitz, Emanuel, 1957, 'Alcune rappresentazioni di antichi strumenti Italiani a tastiera', *Collectanea Historiae Musicae* 2 (1957), 465-471.

Winternitz, Emanuel, 1958, 'Quattrocento-Intarsien als Quellen der Instrumentengeschichte', *International Musicological Society, 7th Congress Report* (Cologne, 1958), 300-302.

Winternitz, Emanuel, 1961, *Keyboard instruments in the Metropolitan Museum of Art* (New York, 1961).

Winternitz, Emanuel, 1966, 'Keyboards for wind instruments invented by Leonardo da Vinci', *A Birthday offering for Gustave Reese*, ed. LaRue, J., (New York, 1966), 883-888.

Winternitz, Emanuel, 1967, *Musical instruments and their Symbolism in Western Art* (New Haven, CT, 1967; 2/1979).

Winternitz, Emanuel, 1968, 'A spinettina for the Duchess of Urbino', *Metropolitan Museum Journal* 1 (1968), 95-108.

Winternitz, Emanuel, 1969, 'Strange musical instruments in the Madrid notebooks of Leonardo da Vinci', *Metropolitan Museum Journal* 2 (1969), 115-126.

Winternitz, Emanuel, 1982, *Leonardo as a musician* (New Haven, CT, 1982).

Witkowska-Zaremba, Elżbieta, *Ars Organisandi* around 1430 and its Terminology', *Quellen und Studien*

zur Musiktheorie des Mittelalters III, ed. Bernhard, Michael, Bayerische Akademie der Wissenschaften, Veröffentlichungen der Musikhistorischen Kommission, Band 15, (2001), 367-383.
https://www.zobodat.at/pdf/Akad-Bayern-Musikhist_15_0001-0532.pdf

Witkowska-Zaremba, Elżbieta, 'New Elements of 15th-Century *Ars Organisandi*: The Prague Organ Treatises and their Relationship to Previously Known Sources', Neues zur Orgelspiellehre des 15. Jahrhunderts, ed. Göllner, Theodor, Bayerische Akademie der Wissenschaften, Veröffentlichungen der Musikhistorischen Kommission, Band 17, (2003), 1-15. https://www.zobodat.at/pdf/Akad-Bayern-Musikhist_17_0001-0091.pdf

Wittkower, Rudolf, *Architectural Principles in the Age of Humanism* (London 1949, 3/1962).

Wittkower, Rudolf, *Grundlagen der Architektur im Zeitalter des Humanismus*, trans Leser, Georg, (DTV, München, 1983).

Wittkower, Rudolf, *Gothic vs. Classic Architectural Projects in Seventeenth-Century Italy* (New York, George Braziller, 1974)

Woehl, G., 'Maßverhältnisse von Orgelprospekt und Kirchenarchitektur-dargestellt an drei Beispielen aus der 2. Hälfte des 18. Jahrhunderts', *Ars Organi* 30 no. 2 (1982), 79-90.

Wogram, K., 'Acoustical research on pianos, part 1: vibrational characteristics of the soundboard', *Das Musikinstrument* 30 (1981), 872-880.

Wolfenden, Samuel, *A treatise on the art of pianoforte construction* (London, 1916, 2/1927; R/1975).

Woodfield, Ian., *The Early History of the Viol*, (Cambridge, 1984).

Woodley, R., 'The printing and scope of Tinctoris' fragmentary treatise *De inventione et usu musicae*, *Early Music History* 5, ed. Fenlon, I., (Cambridge, 1985), 239-268.

Woodley, Ronald, 'Sharp Practice in the Later Middle Ages: Exploring the Chromatic Semitone and its Implications' *Music Theory Online*, Vol. 12, Number 2, (May 2006).

Woolhouse, Wesley Stoker Barker, *Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music* (C. Woolhouse, London, 3/1890).
https://books.googleusercontent.com/books/content?req=AKW5QadCzQ1cGNKyK1dGxWDivLv-wAZjdxeMZhBcQYeQC2a-C5oO2C8kDE2TYqrXRlbiDyjl_w75P17bmaXWavUthcr-EsoO-JoY6qqglg-xSDooSqOv9XTThpSwj-nvdJR0adrijdpvSdtzdOS3hzt_Di6vJ-ZZSBr.JT12Mmx9dYr_CKjvUJLNZeamkALicfk95m8-l-aqrETGm5BWwz1o0H11hz7oTWVIF4yaWxiz6tjFVJXVYsqmrlSYZWY6LZlXkdwqjSQsdRzMkPd8SI0A.Ja_j3Xe42MEHTINM8SbK_V-jxXuonT.JM.JqrU

Woolley, D., 'The Haward harpsichord at Knole', *English Harpsichord Magazine* 3 (Oct 1981), 2-3.

Wörsching, Joseph *Die Compenius Orgel auf Schloß Fredericksborg* (Kopenhagen), Mainz 1946.

Wraight, D., 1980, 'Italian harpsichord making today', *Journal of the Vancouver Society for Early Music* 1 no. 4 (1980), 18-19.

Wraight, D., 1981/1, 'The Hieronymous Bononiensis Harpsichord in the Victoria and Albert Museum, London. A Note on its original condition' [unpublished, August 1981].

Wraight, D., 1981/2, 'A note on the original condition of the "1581 Baffo" harpsichord in the Schola Cantorum, Basel' [unpublished, 29.11.1981. W25, attributed to Giusti].

- Wraight, D., 1981/3, 'A note on the original condition of "Queen Elizabeth's Virginals" in the Victoria & Albert Museum, London' [unpublished, 20.08.1981].
- Wraight, D., 1983, 'Il cembalo italiano al tempo di Frescobaldi: Problemi relativi alla misurazione delle corde e alla tastiera', *Girolamo Frescobaldi nel IV centenario della nascita*, edd. Durante, S., and Fabris, D., (Florence, 1986), 375-385.
- Wraight, D., 1984/1, review of Henkel, H., 'Beiträge zum historischen Cembalobau', (Leipzig, 1979) in *FoMRHI Quarterly* no. 34 (1984), 70-77.
- Wraight, D., 1984/2, 'Arpicordo', *The New Grove Dictionary of Musical Instruments*, ed. Sadie, S., (London, 1984).
- Wraight, D., 1984/3, 'Arpitarrone', *The New Grove Dictionary of Musical Instruments*, ed. Sadie, S., (London, 1984).
- Wraight, D., 1984/4, 'Harpichord §2(i), §4(iii)', *The New Grove Dictionary of Musical Instruments*, ed. Sadie, S., (London, 1984).
- Wraight, D., 1984/5, 'Italian two-manual harpsichords', *FoMRHI Quarterly* no. 36 (1984), 19-22.
- Wraight, D., 1984/6, letter: 'Italian harpsichords', *Early Music* 12 (Feb 1984), 151-152.
- Wraight, D., 1985/1, 'Die Kielklaviere der Familie Trasuntino': *Das Clavemusicum Omnitonum, Instrumentenkundliche, konservatorische, musikhistorische und musiktheoretische Aspekte; Symposium im Germanischen Nationalmuseum, Nürnberg 9-10.07.1985.* (no conference proceedings)
- Wraight, D., 1985/2, 'Nouvelles études sur les clavecins italiens', *Musique Ancienne* 29 (1985), 67-81.
- Wraight, D., 1986/1, 'Vincentius and the earliest harpsichords', *Early Music* 14 (Nov 1986), 534-538.
- Wraight, D., 1986/2, 'Neue Untersuchungen an italienischen Cembali', *Concerto* 3 (Feb 1986), 28-38.
- Wraight, D., 1987, 'The conservation of keyboard instruments', *Per una carta europea del restauro*, edd. Barassi, E. F., and Laini, M., *Quaderni della Rivista Italiana di musicologia* 15 (Florence, 1987), 299-304.
- Wraight, D., 1988, 'Strong iron wire and long scales in Italian harpsichords', *FoMRHI Quarterly* no. 50 (1988), 37-40.
- Wraight, D., 1989/1, review: Goodway, M., and Odell, J. S., *The metallurgy of 17th- and 18th-century music wire*, (Stuyvesant, NY, 1987), *GJSJ* 42 (1989), 174-177.
- Wraight, D., 1989/2, 'The 1605 Celestini harpsichord: another misleading instrument', *The Organ Yearbook* 19 (1989), 91-103.
- Wraight, D., 1989/3, 'Harpichord §2(i), §3(iv) §4(iii)', 'Early Keyboard Instruments', *The New Grove Musical Instrument Series*, ed. Sadie, S., (London, 1989).
- Wraight, D., 1990/1, 'The early 16th-century Italian short octave', *FoMRHI Quarterly* no. 59 (1990), 17-23.
- Wraight, D., 1990/2, 'De la conservation des instruments à clavier', *Cahiers de la Société de musique ancienne de Nice* 2 (1990), 63-68.
- Wraight, D., 1991, 'A Zenti harpsichord rediscovered', *Early Music* 19 (1991), 99-101.

<https://www.jstor.org/stable/3127957>

- Wraight, D., 1992/1, 'The 1571 Fontana harpsichord in Budapest', *GSJ* 45 (1992), 109-111.
- Wraight, D., 1992/2, 'Cristofori's instruments', *Early Music* 20 (Nov 1992), 701.
- Wraight, D., 1992/3, 'The identification and authentication of Italian string keyboard instruments', *The Historical Harpsichord* 3, ed. Schott, H., (Stuyvesant, NY, 1992), 59-161.
- Wraight, D., 1993/1, 'An attribution of an unsigned spinet', *FoMRHI Quarterly* no. 70, Comm. 1150, (1993), 45-46.
- Wraight, D., 1993/2, 'Two harpsichords by Giovanni Celestini', *GSJ* 46 (1993), 120-136, and Plate IX at 144-145.
- Wraight, D., 1994: See Wraight, D., and Stemberge, C., 'Italian Split-Keyed Instruments with Fewer than Nineteen Divisions to the Octave', *Performance Practice Review* 7, no. 2 (1994), 150-181.
- Wraight, D., 1995, Correspondence: 'Two harpsichords by Giovanni Celestini', *GSJ* 48 (1995), 270.
- Wraight, D., 1997, 'The stringing of Italian keyboard instruments c.1500 - c.1650', Ph.D. dissertation, Queen's University of Belfast, 1997 (Proquest Dissertation Publishing, no. 9735109).
- Wraight, D., 1997, 'The tuning of two 16th-century Italian clavichords', *Clavichord International* 1, no. 2 (Nov 1997), 49-53. There is also an additional note, printed on an unbound sheet "Errata and Addenda".
- Wraight, D., 1999, 'Establishing Pitch Relationships in Italian String Keyboard Instruments', Proceedings of the conference "Stimmton und Transposition im 16.-18 Jahrhundert", Bremen October 1999 [in press]
- Wraight, D., 2000, 'Making Italian Roses', *FoMRHI Quarterly* no. 98 (2000), 48-50.
- Wraight, D., 2000, 'The Design of an Early Italian Harpsichord at the RCM', *FoMRHI Quarterly* no. 100, Comm. no. 1716, (2000), 20-25. www.denzilwraight.com/RCM_175.pdf
- Wraight, D., 2000, 'Arnaut's *clavisimbalum* mechanisms' *FoMRHI Quarterly* no. 100, Comm. no. 1717, (2000), 26-33. www.denzilwraight.com/Arnaut's_Clavisimbalum.pdf
- Wraight, D., 2000, 'Principles and Practice in Stringing Italian Keyboard Instruments', *Early Keyboard Journal* 18 (2000), 175-238.
- Wraight, D., 2001, *The New Grove Dictionary of Music and Musicians*, second edition (London, 2001); new articles: Baffo, Boni, Bruneto, Dominicus Pisaurensis, Ferrini, Lorenzo da Pavia, Poggi, Rossi, Vincentius; revised articles: Arpichordum, Arpicordo, Arpitarrone, Chekker, Clavicytherium, Dulce melos, Geigenwerk, Harpsichord (Renaissance Italy) 2, (i), Harpsichord (c1590 to c1700, Italy) 3, (iv), Harpsichord (18th century, Italy) 4, (iii), Hieronymus Bononiensis, Muselar, Overspung String, Spinett, String (Keyboard instruments) 2, Trasuntino, Virginal 1, Zenti
- Wraight, D., 2001/1, 'The pitch relationships of Venetian string keyboard instruments', *Fiori Musicologi, Studi in onore di Luigi Ferdinando Tagliavini nella ricorrenza del suo LXX compleanno*, edd. Seydoux, F., Castellani, G., and Leuthold, A. (Bologna, Editore Pàtron, 2001), 573-604.
- Wraight, D., 2001/2, 'Überlegungen zu Mechanik und Mensurenentwicklung im Cembalobau des 15. Jahrhunderts', *Das Österreichische Cembalo*, ed. Huber, A. (Tutzing: Schneider 2002), 79-88.

Wraight, D., 2001/3, 'Einflüsse des italienischen Cembalobaus auf Österreich', Das Österreichische Cembalo, ed. Huber, A. (Tutzing: Schneider 2001), 439-454.

Wraight, D., 2002/1, 'Some Evidence for the Use of Brass and Iron Stringing in Italian Keyboard Instruments, Early Keyboard Journal 20 (2002), 91-106.

Wraight, D., 2002/2, 'The *cimbalo cromatico* and other Italian string keyboard instruments with divided accidentals', Schweizer Jahrbuch für Musikwissenschaft Neue Folge 22 (2002), 105-136.

Wraight, D., 2004, review of Edward L. Kottick, A History of the Harpsichord (Indiana University Press, 2003) in Notes (June 2004), 931-933.

Wraight, D., 2004, 'Wie war Cristoforis klangliche Vorstellung vom "neuen" Instrument?', ed. G. Wagner, Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz (2004), 123-135.

Wraight, D., 2004, 'Pythagoras and the Scale Design of Early Harpsichords in France, Germany, and Italy', British Harpsichord Society, Newsletter no. 3 (2004). www.denzilwraight.com/Pythagoras.pdf

Wraight, D., 2005, '*gravicembalo col piano e forte*: Eine Annäherung an Bartolomeo Cristofori's Erfindung des Hammerflügels', Concerto 201, (April/Mai 2005), 25-29.

Wraight, D., 2006, 'Das Hammerklavier von Bartolomeo Cristofori - Vorbild für Gottfried Silbermann?', Freiburger Studien zur Orgel Nr. 9, Hrsg. Gottfried-Silbermann-Gesellschaft, Freiberg (Verlag Klaus-Jürgen Kamprad, Altenberg, 2006), 53-69.

Wraight, D., 2006, 'Recent approaches in understanding Cristofori's fortepiano', Early Music, 34, no. 4 (2006), 635-644. <https://www.jstor.org/stable/4137311>
<https://booksc.org/book/61246553/a8c377>

Wraight, D., 2008, 'A construction principle in Venetian harpsichords': Edinburgh Early Keyboard Instrument Symposium, 25 October 2008.

Wraight, D., 2008, 'Note Sulle Modanature Quali Mezze Per L'Identificazione Di Strumenti Musicali', Collezione Tagliavini, Catalogo Degli Strumenti Musicali, a cura di John Henry van der Meer e Luigi Ferdinando Tagliavini con contributi di Wanda Bergamini, Maria Cristini Casali, Friedemann Hellwig, Denzil Wraight, Volume II, (Bononia University Press, 2008), 673-677.

Wraight, D., 2010, 'The organ builder as harpsichord maker in Venice: a construction principle revealed', Informazione Organistica, Nuova Serie 27 (Dec 2010), 179-199.
www.denzilwraight.com/Organ_builder.pdf

Wraight, D., 2011, 'A contribution to the analysis of local units of measurement in Italian keyboards' in Cembalo, Clavecin, Harpsichord, Regionale Traditionen des Cembalobaus. Symposium im Rahmen der 35. Tage Alter Musik in Herne 2010. Veranstalter und Herausgeber Stadt Herne, Konzeption und Redaktion Christian Ahrens und Gregor Klinke, (Katzbichler, München - Salzburg, 2011), 72-94.
www.denzilwraight.com/Wraight_Herne_2010.pdf

Wraight, D., 2014, 'Arnault's *clavicordium*: three solutions for a discrepancy' in Unisonus. Musikinstrumente erforschen, bewahren, sammeln. edd. Beatrix Darmstädter and Ina Hoheisel, (Praesens Verlag, Vienna, 2014), 479-509. www.denzilwraight.com/Arnaut_three_solutions.pdf

Wraight, D., 2015, 'Differences between Maffei's article on Cristofori's piano in its 1711 and 1719 versions, their subsequent transmission and the implications', first published 10.11.2015, current version 1.41, 07.01.2017. www.denzilwraight.com/Maffei.pdf

Wraight, Denzil, 2016, 'A list of surviving Italian string keyboard instruments originally provided with more than 12 notes per octave' (2016)
<http://www.denzilwraight.com/ChecklistSplitSharps.pdf>

Wraight, Denzil, 2017, 'Cristofori's piano, its development, and the two assistants', Convegno internazionale di organologia dedicato a Luigi Ferdinando Tagliavini, Museo di San Colombano, 21-22 ottobre 2017. www.denzilwraight.com/WTB.pdf

Wraight, Denzil, 2019, 'Cristofori's piano workshop and Giovanni Ferrini', *The Cembalo a Martelli* from Bartolomeo Cristofori to Giovanni Ferrini. The proceedings of the international conference held in honour of the memory of Luigi Ferdinando Tagliavini, Bologna 21-22 October 2017, ed. by Michael Latcham and Giovanni Paolo di Stefano (Pendragon, Bologna, 2019, ISBN 978 88 3364 086 0), 107-115. (The contents of the book and abstracts of all the articles are available at: https://www.academia.edu/41094650/The_cembalo_a_martelli_from_Bartolomeo_Cristofori_to_Giovanni_Ferrini_Il_cembalo_a_martelli_da_Bartolomeo_Cristofori_a_Giovanni_Ferrini_ed_by_Michael_Latcham_and_Giovanni_Paolo_Di_Stefano_Bologna_Pendragon_2019)

Wraight, Denzil, 2021, 'Arnolt Schlick and the pedal keyboard: vnnd offt confusiones machen', www.denzilwraight.com/Schlick.pdf

Wraight, Denzil, 2021, 'A 14th-century clavichord according to the book of Baudecetus', www.denzilwraight.com/Baudecetus.pdf

Wraight, Denzil, 2021, 'The Gubbio organ: an intarsiatore's hoax?', www.denzilwraight.com/Gubbio.pdf

Wraight, Denzil, 2024, 'Further notes on the use of mouldings in identifying Italian keyboard instruments'. www.denzilwraight.com/mould.pdf

Wraight, D., and Stenbridge, C., 'Italian Split-Keyed Instruments with Fewer than Nineteen Divisions to the Octave', *Performance Practice Review* 7, no. 2 (1994), 150-181.
<http://scholarship.claremont.edu/ppr/vol7/iss2/8/> and <http://www.denzilwraight.com/publications.htm>
[the latter including an explanatory note of versions and sources]

Wright, Craig: *Music at the Court of Burgundy 1364–1419. A Documentary History*, Henryville 1979, (Musicological Studies Nr. 28, Institute of Medieval Music).

Wu, Q., Döbeli, M., Lombardo, T., et al., 'Does substrate colour affect the visual appearance of gilded medieval sculptures? Part II: SEM–EDX observations on gold leaf samples taken from medieval wooden sculptures', *Heritage Science* 8, 119 (2020). <https://doi.org/10.1186/s40494-020-00456-2>

Yakota, Seizo, 'The archetypal harpsichord', *FoMRHI Quarterly* no. 60 (1990), 28-34.

Yates, Frances. A., *The Art of Memory* (Chicago, 1966).

Yearsley, David, 'Keyboard Music', in Robin A. Leaver (ed.), *The Routledge Research Companion to Johann Sebastian Bach* (Routledge, 2016), 295-316.

Zacconi, L., *Prattica di Musica* (Venice, 1592).

Zarlino, Gioseffe, 1558, *Le Istitutioni Harmoniche* (Venice, Pietro da Fino, 1558, R/1561, R/1562, 2/1573, 3/1589). First edition: https://books.google.de/books?vid=IBNR:CR000778635&redir_esc=y
<https://reader.digitale-sammlungen.de//resolve/display/bsb10148103.html>

Zarlino, Gioseffe, 1571, *Dimostrazioni harmoniche* (Venice, Francesco de i Franceschi Senese, 1571).

https://books.google.de/books?vid=IBNR:CR000795795&redir_esc=y

Zarlino, Gioseffe, 1573, Istitutioni Harmoniche (Venice, Francesco de i Franceschi Senese, 2/1573).

https://books.google.de/books?vid=IBNR:CR000778605&redir_esc=y

Zarlino, Gioseffe, 1589, L'Istitutioni Harmoniche [Tutte Le Opere...Il Primo Volume] (Venice, Francesco de' Franceschi Senese, 3/1589).

https://books.google.de/books?vid=IBCR:BC000052040&redir_esc=y&hl=de

Zarlino, Gioseffe, 1589, Le Dimostrazioni harmoniche [Tutte Le Opere...Il Secondo Volume] (Venice, Francesco de' Franceschi Senese, 2/1589).

https://books.google.de/books/about/De_tutte_l_opere_del_r_m_Gioseffo_Zarliin.html?id=uFuYojvNd1gC&redir_esc=y

Zarlino, Gioseffe, 1589, I Sopplimenti Musicali, [Tutte Le Opere...Il Terzo Volume] (Venice, Francesco de' Franceschi, Sanese [sic.], 1588 [sic., probably 1589])

https://books.google.de/books/about/Sopplimenti_musicali_etc.html?id=VH4lq2Vhx5wC&redir_esc=y

Zedler, Johann Heinrich, Grosses vollständiges Universal-Lexicon, 64 Bände (Halle und Leipzig, 1732-1750), Band V, col. 1804 (1733), 'Cembal d'Amour'

Zuckermann, W., 'Dilemma Italian style', *The Harpsichord* 2 no. 1 (1969).

Zuckermann, W., 'The key question', *The Harpsichord* 4 no. 3 (1971), 3-5.

Zweifel, Paul F., 'Just Tuning and the Unavoidable Discrepancies' *Indiana Theory Review* Vol. 15, No. 2 (Fall 1994), 89-120.