

## M E G A V I O L

### A BIBLIOGRAPHY OF THE VIOLS

Note: This bibliography is fairly complete up until 1997. Very few entries have been added after that date. I will only be adding citations to publications about the viols published before 1997. To find articles, books, dissertations, etc. about the viols after 1997, researchers should consult the Music Index and other current bibliographies. -jr

Copyright  
cJOHN B. RUTLEDGE  
Durham, North Carolina  
2002

revised: March 27, 2002

### CONTENTS

- (1) general
- (2) methods and pedagogy
- (3) players, composers, performers
- (4) performance practice
- (5) treatments of music
- (6) design and construction
- (7) museum catalogs

### GENERAL TREATMENTS

Abbey, Hermione. "An historical and stylistic chronology of the English fancy: music for viol consorts." Dissertation, University

of Utah, 1974.

Adams, Peter H. *Viola da braccio, viola da gamba, and hybrid forms: monographs at the Library of Congress : an annotated bibliography*. Silver Spring, Md.: P.H. Adams, 1987.

Agricola, Martin. *Musica instrumentalis deudsche*. (Wittenberg, 1528, 1545.) Reprinted in the *Publikationen der Gesellschaft für Musikforschung* 20, 1898.

Reprint: Hildesheim, New York: Olms, 1969.

Albini, Eugenio. "La viola da gamba in Italia." *Rivista Musicale Italiana* 28 92 (1921), 82-93.

Ancelet, fl. 1717. *Observations sur la musique, les musiciens, et les instrumens*. A Amsterdam [Paris?]: Aux dépens de la compagnie, 1757.

Ancelet. *Observations sur la musique, les musiciens et les instruments*. Geneva: Minkoff Reprint, 1984.

Arnold, R. "The chest of viols." *The Strad* 62 (Sept. 1951), 138f.

"Autour de la viole de gambe. Exposition du 16 novembre au 12 décembre 1977.... Salle d'actualité de la B. P. I. Paris: Bibliothèque publique d'information, 1977. 14 pp.

"Autour de la viole de gambe: an exhibition of photographic reproductions of the viol through five centuries," lent by le Centre d'Iconographie Musicale du Centre National de la Recherche Scientifique; sponsored by the CUNY Research Center for Musical Iconography; translated and edited by Barbara Coeyman. New York: City University of New York Graduate Center, [1978?]

Averill, Emily J. "The rise of the violoncello and the decline of the viola da gamba through the baroque era." Senior thesis, Duke University, 1974. 40 pp.

Bachmann, G. T. "A List of Doctoral Dissertations Accepted by American Universities on the Viola da Gamba: Its Music, Composers and Performers," *JVDGSA* 4 (1967), 68- .

Bachmann, Werner. *Die Anfänge des Streichinstrumentenspiels*. Leipzig: VEB Breitkopf and Härtel, 1964.

Bachmann, Werner. *The origins of bowing and the development of bowed instruments up to the thirteenth century*. Translated by Norma Deane. New York, London: Oxford University Press, 1969.

Baehr, Richard. *Wissenschaftlicher Nachweis über das [?] Fehlen einer Tenor Viola di Gamba: Berechnung ihrer Grosse, sowie derjenigen. . . einer akustisch richtigen Bratsche. . . Guben: König, [1850-1899?].*

Baines, Anthony. "Fifteenth-century instruments in Tinctoris's 'De inventione et usu musicae'." *Galpin Society Journal* 3 (1950), 19-25.

Baines, Francis. "Der brummende Violone." *Galpin Society Journal* 5 (1970), 82-85.

Baines, Francis. "The Five-String Fretted Double Bass," *Galpin Society Journal* 4 (1988), 107-9.

Baines, Francis. "What exactly is a violone? A note towards solution." *Early Music* 5 (April, 1977), 173-176.

Balfoort, Dirk J. The tenor viola da gamba. Translated by W. E. Keur (from *Caecilia*, 90, no. 11 and 12). New York, 1933. 71 pp.

Balfour, Henry. The natural history of the musical bow. Oxford, 1899.

Barta, S. "From violone to violoncello: a question of strings?" *Journal of the American Musical Instruments Society* 3 (1977), 64-99.

"The baryton." *Dolmetsch Bulletin* 22 (Sept 1974), 11.

Bec, Pierre. Vièles ou violes?: variations philologiques et musicales autour des instruments à archet du Moyen Age, 11e - 15e siècle. Paris: Klincksieck, 1992.

Bessaraboff, Nicholas. Ancient European musical instruments. Cambridge: Harvard University Press, 1941.

Bishop, Martha. "Violins vs. viols." *Viol* 1/2 (1976), 4-7.

Blobel, Walter. "'Violane' und 'Gambviola'." *Geigenspiel-Rundschau* 24 (1936 or 37), 19-27.

Bloch, Marie-Françoise. "Traité historique de la viole de gambe." Dissertation, University of Strasbourg, 1971.

Bol, Hans. La basse de viole du temps de Marin Marais et d'Antoine Forqueray. Bilthoven: A. B. Creyghton, 1973. Rev. by Nathalie Dolmetsch in *Music and Letters* 55 (1974), 489-91. Rev. by Veronika Gutmann in *Mf* 30/4 (1977), 531-32. Rev. by Gordon J. Kinney in the *JVdGSA* 14 (1977), 71. Rev. by John Rutledge in *Pro Musica Magazine* 2/2 (May 1977), 23-24. Rev. by Julie Anne Vertrees in *Notes* 31/2 (1974), 304-305.

Bonta, Stephen. Von der Violone zum Violoncello: eine Frage der Saiten? [Clinton, N.Y.]: Hamilton College, 1977. Reprint of an article from the *Journal of the American Musical Instrument Society* 3 (1977). 64-99.

Bottenberg, F. E. The Treble Viol. North Troy, Vermont: \_, 1980.

Bornstein, Andrea. *Gli strumenti musicale del Rinascimento*. Padua: Franco Muzzio, 1987. Chapter 9: *Gli strumenti ad arco*.

Boston, J. L. "Musicians and scrapers: an eighteenth century opinion." *Galpin Society Journal* 9 (June 1956), 51-55.

Bowles, Edmund Addison. *Musical ensembles in festival books, 1500-1800: an iconographical & documentary survey*. Ann Arbor, Mich.: UMI Research Press, 1989.

Boyden, David. *History of Violin playing from its Origins to 1761*. Rev. by Sara Ruth Watson in *JVDGSA* 4 (1967), 43-.

Brown, Howard Mayer. "A Corpus of Trecento Pictures with Musical Subject Matter," *Imago musicae* 1 (1985), 189-243.

Brown, Howard Mayer. "Notes on the viol in the twentieth century." *Early Music* 6/1 (Jan. 1978), 47-55.

Brown, Howard Mayer. "The Trecento Fiddle and Its Bridges," *EM* 17 (Aug. 1989), 307-29.

Brown, Howard Mayer. "Trecento Angels and the Instruments They Play," in *Modern Musical Scholarship Stocksfield*: \_\_\_\_\_, 1980), 112-140.

Brown, Howard Mayer. *Musical iconography; a manual for cataloguing musical subjects in Western art before 1800*. Cambridge, Mass., Harvard University Press, 1972.

Brun, Paul. *Histoire des contrebasses à cordes*. Paris: Flûte de Pan, 1982. 319 pp.

Bryan, A. "Sounds of a Lost World," *Classic CD* 54 (Nov. 1994), 30-31.

Bryan, John. "A Viol Error, Certainly," *Early Music* 25 (1997), 172.

Bullard, Beth A.B. "Musical Instruments in the Early Sixteenth-Century: A Translation and Historical Study of Sebastian Virdung's 'Musica Getutscht' (Basel 1511)." Dissertation, University of Pennsylvania, 1987.

Bullard, Beth. 'Musica getutscht': A Treatise on Musical Instruments (1511) by Sebastian Virdung. Cambridge: Cambridge University Press, 1993.

Burnett, Henry. "The bowed string instruments of the baroque basso continuo ca. 1680--ca. 1752 in Italy and France." Masters thesis, Queens College, 1970. Introduction and Pt. I published in *JVDGSA* 7 (1970), 65-91; Pt. II *JVDGSA* 8 (1971), 29-63.

Carvell, Bruce R. "A Translation of the Preface to *Terpsichore of*

Michael Praetorius," JVdGSA 20 (1983), 40-59.

Catch, John R. "Bach's violetta: a conjecture," Chelys 21 (1992), 79-80.

Catch, John R. "The Gambino," Chelys 12 (1982), 8-12.

Catch, John R. "James Talbot's Viols," Chelys 17 (1988), 33-38.

Catch, John R. "Praetorius and English Viol Pitch," Chelys 15 (1986), 26-32.

Catch, John R. "Prince Albert's Early Music," GSJ 42 (August 1989), pp. 3-9.

Catch, John R. "The Viol in the 19th Century," Letter in Early Music 20 (1992), 525.

Cerreto, Scipione. *Della prattica musica vocale et instrumentale*. (Naples: Carilona, 1601). Reprint: Bologna: Forni, 1970.

Chancey, Tina. "Gender, Class, and Eighteenth-Century French Music: Berthélémy de Caix's Six Sonatas for two Unaccompanied Pardessus de Viole, Part I," JVdGSA 33 (1996), 41-78. Part II, JVdGSA 34 (1997), 16-47.

Charteris, Richard. "A Newly-Discovered Manuscript Copy of Christopher Simpson's Division Viol," Chelys 23 (1994), 47-53.

Chauncey, T[ina]. "The pardessus de viole: the once fashionable instrument has a delightful repertoire and a fascinating history," Strings 6/5 (1992), 64-7.

Cheney, Stuart. "Two French Colloques Devoted to the Viol," VdGSA 32 (1994), 50-57.

Cizéron, Janine. "L'apparition du violon en France d'après l'iconographie, les traités et les théoriciens." Dissertation, Sorbonne, 1978.

Clemenicic, Rene. Old musical instruments. London: Octopus Books, 1973.

Coeyman, Barbara. "Iconography of the viol: the soloist in Baroque portraits," ColMSymposium 20/1 (1980), 136-42.

Coeyman, Barbara. \*Catalog of the American Musical Instrument Society," New York: Graduate School and University Center of the City University of New York, 1979.

Coolen, S. "De viola da gamba in klankbeelden: iconografie als hulpbron," Tijdschrift voor oude Muziek 6/3 (1991), 14/18.

Coutagne, H. "Les instruments à archet au XVI<sup>e</sup> siècle d'après un

traité de musique récemment découvert." Gazette musicale de la Suisse romande, 1895, p. 51ff.

Crookes, David. "A Turinese letter: Semper ego auditor tantum? A rant against present trends in the early music world," Music Review, 62/3-4 (August-November 1981), 169-73.

Cunningham, Caroline. "A Selective Bibliography of Howard Mayer Brown's Books and Articles Pertaining to the Viol," JVdGSA 30 (1993), 3-4.

Cyr, Mary. "The Viol in Baroque Paintings and Drawings," JVdGSA 11 (1974), 5- .

Daniells, Ruth. "Viols in the twentieth century." The Consort 20 (July 1963), 203-210.

Danks, Harry. "Conversions." Violins 21/5 (1960), 210-11.

Danks, Harry. "The English viols." The Strad 66 (Mar. and April 1956), 408-412 and 450-452.

Danks, Harry. "The family of viols." Violins 19 (1958), 21-24, 72-75, 148-52.

Denis, V. "Musical instruments in fifteenth-century Netherlands and Italian art." Galpin Society Journal 2 (1949), 32-46.

Dodd, Gordon. "The chest of viols reconsidered." Chelys 3 (1971), 22-24.

Döbereiner, Christian. "Ueber die Viola da Gamba." Neue Zeitschrift für Musik 87/15 (1920), 243-244.

Döbereiner, Christian. 50 Jahre alte Musik in München: eine Denkschrift zur Wiedererweckung Alter Musik. Munich: Max Hieber, 1955.

Döbereiner, Christian. Zur Renaissance Alter Musik. Tutzing: Schneider, 1960.

Dolmetsch, Arnold. "The consort viols: the viola d'amore, the lyra viol; and the viola da gamba." The Hobby Horse, No. 2, London, 1893.

Dolmetsch, Arnold. "The viols." [good illustrations] The Connoisseur 10 (Nov. 1904), 134-138 and 13 (Oct. 1905), 112-116. Reprinted in Consort 38 (1982), 467-71.

Dolmetsch, Cécile. "The Crwth," JVdGSA 6 (1969), 54- .

Dolmetsch, Cécile. "The Pardessus de Viole or Chanterelle," JVdGSA 3 (1966), 56-.

Dolmetsch, Cecile. "The pardessus de viole or chanterelle." The

Strad 76 (July 1965), 99f.  
Reprint: JVdGSA 3 (1966), 56-59.

Dolmetsch, Mabel. "The history of the viol." The Consort 6 (Oct. 1949), 7-12.

Dolmetsch, Nathalie. "The chest of viols." The Consort 7 (July 1950), 25-26.

Dolmetsch, Nathalie. "The consort of viols." The Strad 69 (Jan. 1959), 312-318.

Dolmetsch, Nathalie. "Of the sizes of viols." Galpin Society Journal 17 (1964), 24-27.

Dolmetsch, Nathalie. *The Viola da Gamba, Its Origin and History, Its Technique and Musical Resources*. New York: Hinrichsen, 1962.

Donington, Robert. *The instruments of music*. London: Methuen, 1970.

Donington, Robert. "Lyra viol." In: *Grove's Dictionary*. London: Macmillan, 1954.

D[onington], R[obert]. "Viole." In: *Encyclopédie de la musique*. Paris: Fasquelle, 1961.

Droysen, D. *Die Saiteninstrumente des frühen und hohen Mittelalters*. Dissertation, University of Hamburg, 1961.

Dubuquoy-Portois, Christiane. "Le pardessus de viole au XVIII<sup>e</sup> siècle: un nouvel instrument de divertissement," In *Instrumentistes et luthiers parisiens XVII<sup>e</sup> - XIX<sup>e</sup> siècles*, ed. by Florence Gétreau. Paris Délégation à l'Action Artistique de la Ville de Paris, 1988.

Eckartz, Günter. "Das Arpeggione," Das Orchester 27 (1979), 736-737.

Eckartz, Günter. "Skizzen zur Geschichte der Gambe," Das Orchester 27/3 (1979), 271-273.

Eckartz, Günter. "Über das Baryton," Das Orchester 27 (1979), 183-184.

Edmunds, Martin. "Venetian viols of the sixteenth century," Galpin Society Journal 33 (1980), 74-91.

Edmunds, Martin. "Venetian Viols of the Sixteenth Century Reconsidered," In: *Proceedings of the International Viola da Gamba Symposium Utrecht 1991* (Utrecht: STIMU, 1994), 15-26.

Eichborn, H. "Ein vergessenes Streich-Instrument [the baryton]." Zeitschrift für Instrumentenbau 8 (1887/88) 66f. and 77f. and/or 6/7 (1877).

Elste, Martin. *Die Viola da Gamba. Instrumente-Spieltechnik-Repertoire.* Berlin: \_, 1983.

Engel, Carl. *Researches into the early history of the violin family.* London: Novello, 1883.

Ernst, Fritz. "Nomenclature of the Bowed Stringed Instruments," translated by Virginia Merritt Hefler. JVdGSA 4 (1967), 37-.

Falck, Georg. *Idea boni cantoris.* Nuremberg, 1688.

Farrell, Peter. "The Viol in France," JVdGSA 2 (1965), 21- .

Ferrari, Pierluigi. "La liuteria veneziana del Cinquecento e la viola da gamba di Antonio Ciciliano del Museo Civico di Bologna," Il flauto dolce, no. 17/18 (Oct. 1987/April 1988), 49-53.

Fötis, Edouard. La querelle de la basse de viole, du violon et du violoncelle [Hubert Le Blanc, "Defense de la basse de viole contre les entreprises du violon et les pretentions du violoncelle" (Amsterdam : Pierre Mortier, 1740)]. La Revue et Gazette musicale de Paris (5 November 1843), 10/45, p.375-77.

Fleury, Edouard. *Les instruments de musique sur les monuments du moyen-age du Département de l'Aisne.* Laon: A. Cortillot, 1882.

Fruchtman, Efrim. "The baryton; its history and its music reexamined." Acta Musicologica 34 (1962), 2-17.

Fruchtman, Efrim. "Transition from the viola da gamba to the violoncello in the 18th century." American String Teacher 13 (1963), 10-12.

Fryklund, Daniel. "Viola di bardone." Svensk Tidskrift för Musikforskning 4/4 (1922), 129-152.

Funk-Hennigs, Erika. "Der Einfluss Jodes und seiner Anhänger auf die Instrumentalpflege der Jugendmusikbewegung," Musik und Bildung, 19/11 (November 1987), 856-58.

Galpin, Francis W. *Old English instruments of music: their history and character.* London, 1932; London: Methuen, 1965.

Galpin, Francis W. *A textbook of European musical instruments: their origin, history, and character.* New York: Dutton, 1937.

Garnault, Paul. "Les violes." In: *Encyclopédie de la musique et dictionnaire du Conservatoire.* vol. 3 (Paris, 1925), pp. 1753-1793.

Garnault, Paul, d. 1932. *Les violes.* Nice: [s.n.], 1927.

Garnault, Paul, d. 1932. *The violes / Paul Garnault ; English*

translation by Gordon J. Kinney. [Lexington, Ky.: s.n.], 1979.  
[MICROFILM]

Gartrell, Carol. "The origins and development of the baryton," Chelys 11 (1982), 4-7.

Gartrell, C. A. "The enigma of the baryton," Strad 103 (Oct. 1992), 910-912.

Gartrell, Carol. "The significance of the Leningrad tablature in the history of the baryton," [Znacenie leningradskoj tabulatury v istorii baritona.] Moskva: Gosudarstvennaja Konservatoriya imeni P.I. Cajkovskogo, 1989, 509-526. [language of original?]

Garvey, Barbara Jackson. "Commentary on LeBlanc's Défense de la viole," JVdGSA 12 (1975), 14- .

Geipel, Ingeborg. "Etwas über die Viola da Gamba." Der Jung-Musikhandel 5/5 (1954).

Geiser, Brigitte. Studien zur Frühgeschichte der Violine. Bern and Stuttgart: Paul Haupt, 1974.

Gérard, Yves. "Notes sur la fabrication de la viole de gambe et la manière d'en jouer, d'après une correspondance inédite de Jean-Baptiste Forqueray au Prince Frédéric-Guillaume de Prusse." Recherches sur la musique française classique 2 (1961-62), 165-171.

Gétreau, Florence. "L'apogée de la basse de viole en France," in Instrumentistes et luthiers parisiens XVIIe - XIXe siècles, ed. by Florence Gétreau. Paris: Délégation à l'Action Artistique de la Ville de Paris, 1988.

Gill, D. "Vihuelas, Viola and the Spanish Guitar," Early Music 9 (1981), 455-462.

Gilmore, Margaret C. "A Note on Bass Viol Sources of the Division-Violin," Early Music 11 (1983), 223-225.

Glenn, George. "The Alto Viol," JVdGSA 2 (1965), 34-37.

Glenn, George. "An Inquiry on the Evolution of the Viol," JVdGSA 1 (1964), 30-38.

Godwin, Shelagh. "The F. T. Arnold correspondence, a selection of letters from F. T. Arnold to Arnold Dolmetsch," Consort 33 (1977), 237-49.

Green, Robert. "Explanation of the Shape, the Tuning, and the Use of the Lyra Viol: Proposition XVIII from the Harmonie Universelle by Marin Mersenne," JVdGSA 2 (1965), 54- .

Green, Robert A. "The pardessus de viole and its literature," EM

10/3 (1982), 301-07.

Green, Robert A. "Recent Researches and Conclusions Concerning the 'pardessus de viole' in Eighteenth-Century France," In: Proceedings of the International Viola da Gamba Symposium Utrecht 1991 (Utrecht: STIMU, 1994), 103-114.

Green, Robert. "The Treble Viol in 17th-Century France and the Origins of the Pardessus de Viole," JVdGSA 23 (1986), 64-71.

Greilsamer, Lucien. "Le baryton du Prince Esterhazy." Revue musicale mensuelle 1/1 (1910), 45-56. Also, Paris: La Flute de Pan, 1910. 17 p. Also, S.I.M.: 6è année, no. 1 (Jan. 1910).

Greulich, Martin. "Beiträge zur Geschichte des Streichinstrumentenspiels im 16. Jahrhundert." Inaugural dissertation, Berlin, 1934.

Grillet, Laurent. Les ancêtres du violon et du violoncelle, les luthiers et les fabricants d'archets. Vol.1 Paris: Charles Schmid, 1901.

Gutknecht, Dieter. "Das Baryton und seine Literatur," in Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts 29 (1986), 69-78.

Hadaway, Robert. "The Diversity of Viol Types Around 1600: Technique and Form." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Hadland, F. A. "Viols and Harpsichord," The Strad, 37, no. 440 (Dec., 1926), pp. 461-462.

Hajdecki, A. Die Italienische Lira da Braccio: eine Kunsthistorische Studie zur Geschichte der violine, nebst einem Anhang mit Nachrichten über einige der ältesten Violenbauer. Amsterdam: Antigua, 1965. (Reprint of: Mostar: Im Selbstverlag des Autors, 1892.)

Halfpenny, Eric. "A note on the genealogy of the double bass." Galpin Society Journal 1 (1948), 41-45.

Harlan, Peter. "Lob der Gambe," Zeitschrift für Hausmusik, 1943, H. 1, pp. 7-13.

Harnoncourt, Nikolaus. "Viola da brazzo i viola da gamba," Ruch Myzyczny 35/10 (1991), 6.

Harnoncourt, Nicolas. "Zur Geschichte der Streichinstrumente und ihres Klanges." Oesterreichische Musikzeitschrift 16 (1961), 518-25.

Harris, Colette, "The viol Iyra-way." Chelys 4 (1972), 17-21.

Hart, George. *The violin and its music.* [Chapters 1-4 on viols.] London: Dulau, 1885.

Harwood, Ian. "An introduction to renaissance viols." *Early Music* 2 (Oct. 1974), 235-246.

Hayes, Gerald. "Instruments and instrumental notation." In: *New Oxford History of Music*, vol. 4 London: Oxford University Press, 1968.

Hayes, Gerald. *Musical instruments and their music 1500-1750.* I. The treatment of instrumental music. II. The viols and other bowed instruments. London: Oxford University Press, 1928-30. Reprint: New York: Broude Bros., 1969.

Hayes, Gerald. "Viols and Violins at Haslemere Festival," *The Strad*, 37, no. 438 (Oct. 1926), 336-337.

Headley, Erin. "Le lirone, le plus harmonieux des instruments à archet," in: *Meslanges pour le Xe anniversaire du Centre de Musique Ancienne Genève, 1975-1985.* Geneva: Conservatoire populaire de musique Genève, 1988.

Hellwig, Günther. "Early Music in Modern Germany," *The Consort* (July, 1937), pp. 2-4.

Helmick, Carl N., Jr. "A Viol Discography," JVdGSA 3 (1966), 73-. Supplements in 4 (1967), 53- ; 5 (1968), 82- ; 8 (1971), 96-.

"Herne Viol Festival, 4-7 Dec. 1980," *Early Music* 9/2 (April 1981), 284-5.

Herrick, Joseph, 1772-1807. *The instrumental preceptor,* comprising instructions for the clarionett, German flute, violin, bass viol and bassoon. With a variety of airs, minuets, cotillions, hornpipes, marches, duettos, rondos, trios, &c., &c., original & selected. Exeter, New Hampshire, Printed and sold by Boston; Newburyport; Portsmouth; Portland; and by the author in Milford [N.H.] ... Dec., \_\_\_\_.

Hettrick, William E. *The "Musica Instrumentalis Deudschi" of Martin Agricola.* Cambridge: Cambridge University Press, 1994.

Hipkins, Alfred James, 1826-1903. *Musical instruments, historic, rare & unique....* Edinburgh: Adam, 1888.

Hipkins, Alfred J. (Alfred James), 1826-1903. *Musical instruments, historic, rare and unique; the selection, introduction and descriptive notes by A.J. Hipkins.* Edinburgh, A. and C. Black, 1888. London, A. and C. Black, 1921. London: Black, 1945.

"Historische Musikinstrumente." *Musik-Handel* 17/8 (1966), 385.

"Historische Instrumente; Gamen." *Musikerziehung* 21/3 (1968), 139.

Holman, Peter. *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690*. Oxford: Oxford University Press, 1993.

Holman, Peter. "Thomas Baltzar (?1631-1663), The 'Incomperable Lubicer on the Violin,'" *Chelys* 13 (1984), 3-38.

Holman, Peter. "'An Addiction of Wyer Stringes beside the Ordenary Stringes': The Origin of the Baryton," Companion to Contemporary Musical Thought, ed. by John Paynter, et al. London: Routledge, 1992, 1098-1115.

Holman, Peter. "The Origin of the Violin." Paper given at the Sixteenth Annual Conference on Medieval and Renaissance music. University of Edinburgh, 12-15 August 1988.

Hoshino, Hiroshi, et al. "6-18 seiki seioh no ongaku to gakki - kyuso-gakki no kozo no hensen to sono ongaku ni tsuiteno shiteki kenkyu," [The music and instruments of Western Europe in the 16th, 17th, and 18th centuries - a historical study of bowed instruments and their music.] Tokyo: Ueno Gakuen Col. of Music, 1982. 134 pp.

Hughes, Kathleen Mavourneen. "The decline of the viola da gamba and the rise of the violencello." M.A. Thesis University of California, May 1941.

Hulse, Lynn. "The Musical Patronage of Robert Cecil, First Earl of Salisbury (1563-1612)," *Journal of the Royal Musical Association* 116 (1991), 24-40.

"Instrument delaisse: 'Le baryton à cordes'." *Musique et radio*. 52/620 (Nov. 1962), 352.

Jambe de Fer, Philibert. *Epitome musical, sons et accordz, es voix humaines, fleustes d'Alleman, fluestes à neuf trous, violes, et violons*. Lyon, 1556. Reprint edited and with introduction by François Lesure in *Annales Musicologiques* 6 (1958-1963), 341-46. 40 pp.

Jambe de Fer, Philibert, 1508-1566. *The Epitome musical*. Lyons, 1556. English translation, with notes, by Gordon J. Kinney. "From the facsimile reproduction of François Lesure, published in *Annales musicologiques*, tome VI ... 1958-1963. (Includes translation of Lesure's foreword and bibliographical references.) Microfilm of typescript. Lexington: M. I. King Library, Univ. Ky., 1978.

Johnson, Rose Marie. "History and Literature of the Viola d'Amore," *JVDGSA* 7 (1970), 13-.

Jones, Sterling Scott. *The Lira da Braccio*. Bloomington and Indianapolis: Indiana University Press, 1995. Rev. by Herbert Myers in JVDGSA 34 (1997), 84-88.

King, Alexander Hyatt. "Morality and music: A study of a Flemish transformation scene of the later 16th century." EM 16/4 (1988). 553-557.

Kinney, Gordon J. "Trichet's Treatise--A 17th Century Description of the Viols," JVDGSA 2 (1965), 16-.

Kinney, Gordon J. "The viols and their cousins: an historical note." American String Teacher 23/2 (1973), 14-15.

Kinney, Gordon J. "Viols and Violins in the Epitome Musicale (Lyon 1556) of Philibert Jambe de Fer," JVDGSA 4 (1967), 14- .

Klein, J. J. "Gambe." In: Lehrbuch der theoretischen Musik. Leipzig, 1801.

Koch, Ememo. "Über die Entwicklung der Fidel." Das Musikanstrument 28/9 (1969), 1152-53.

Koch, Heinrich Christoph. "Viola da gamba" and "Baryton." In: *Musikalisches Lexikon*, 1802. Hildesheim: Olms, 1964.

Lancret, Nicholas. "Le Joueur de Basse," JVDGSA 9 (1972), 4-.

Le Blanc, Hubert. *Défense de la basse de viole contre les entreprises du violon et les prétentions du violoncelle*. Amsterdam, 1740. Reprint: Geneva: Minkoff, 1975.

Le Blanc, Hubert, *Defense de la basse de viole contre les entreprises du violon et les pretentions du violoncelle*. The Hague: K. Lelieveld, 1983.

Le Blanc. "Hubert Le Blanc's *Défense de la viole*, JVDGSA 10 (1973), 17-. Commentary on JVDGSA 12 (1975), 14-.

Le Blanc, Hubert. *Défense de la basse de viole ...* Translated by Gordon J. Kinney. Unpublished typescript on microfilm from the University of Kentucky Library, Lexington, Kentucky, 1977 [?],

Le Blanc, Hubert. *Verteidigung der Viola da Gamba gegen die Angriffe der Violine und die Anmassung des Violoncello*. Selections of the *Défense* translated by Albert Erhard. Kassel: Bärenreiter, 1951.

Le Guin, E. "Going for baroque: the return of the viola da gamba," Strings 8/2 (1993), 92-94.

Leppert, Richard D. "Viols in seventeenth-century Flemish paintings: the iconography of music indoors and out." JVDGSA 15 (1978), 5-40.

Leppert, Richard. *The Sight of Sound: Musical Representation and the History of the Body*. Berkeley: University of California Press, 1993.

Lesure, François. "Le traité des instruments de musique de Pierre Trichet; les instruments de musique à cordes." *Annales musicologiques* 4 (1956), 224-27.

Leeuwen Boomkamp, Carel van. *De klanksfeer der oude muziek, in het bijzonder der 18de eeuwsche muziek voor strijkinstrumenten*. Amsterdam: Het Hollandsche Uitgevershuis, 1947.

Leeuwen Boomkamp, Carel van. "De viola da gamba," *Caecilia* 89 (1932), 102-104; 116-121.

Lejeune, J. *La lyra-viol en Angleterre (1601-1682)*. Liège: \_\_\_, 1973.

Liebner, Janos. "The baryton." *The Consort* 23 (1966), 109-28.

Liebner, Janos. "Un instrument rare: le baryton, son histoire, sa littérature." [program presented to the Société Française de Musicologie] *Revue de Musicologie* 55/1 (1969), 104-105.

Liebner, Janos. "Eines der anmuthigsten Instrumente; aus der Geschichte des Baryton." *Musik und Geschichte* 19 (1969), 334-36.

Lieveense, Willy. "De la viola da gamba." *Mens en melodie* 10 (1955), 148-49.

Linde, Hans-Peter. "Dessus und Pardessus de viole -- französische Modeinstrumente des 18. Jahrhunderts und ihr Einfluss auf die Komponisten, insbesondere G. Ph. Telemann,": *Blankenburger Studien* [16], 26-38.

McClure, Theron. "The early and the 'modern' viol." *VdGSA News*, Dec. 1977, p. 4.

[McClure, Theron]. "One hundred seventy viols." *Violone*, 1977, p. 1-5.

McClure, Theron. "A Bibliography of the Iconography of the Viol," *Violone*, Part II (1978). Columbus, Ohio 43214: The Violone Center, 619 Northridge Road, 1978.

Manthey, S. "Discoteca basica de la viola de gamba," *Consort Music (Byrd)*, "Musica Antiqua (Cordoba)", no. 9 (April 1987), 32.

Manthey, S. "Discoteca basica de la viola de gamba (Poeticall Musicke)," *Musica Antiqua (Cordoba)*, no. 9 (April 1987), 32.

Marcuse, Sibyl. *Musical instruments: a comprehensive dictionary*. New York: Norton, 1975.

Marx, Klaus. *Die Entwicklung des Violoncells und seiner Spieltechniken bis J. L. Duport, 1520-1820*. Regensburg: G. Bosse, 1963.

Maugars, André. *Response faite à un curieux sur le sentiment de la Musique d'Italie ? ....* Translated by Walter H. Bishop in JVDGSA 8 (1971), 5-.

Meixell, Joan M. "The American Society of Ancient Instruments," JVdGSA 25 (1988), 6-28.

Mendel, Herrmann. "Viola da Gamba." In: *Musikalisches Conversations-Lexikon*, vol. 2, pp. 30-81. Berlin: Oppenheim, 1879.

Mersenne, Marin. *Harmonie universelle, contenant la theorie et la pratique de la musique*. Paris, 1636. Facsimile reprint edited by François Lesure, Paris: Editions du Centre National de la Recherche Scientifique, 1963.

Mabuchi, Michie. "Viola da gamba ni tsuite," *Sōai jyoshi daigaku kenkyū ronshū* 20 (1972), 37-53.

Marshall, Arthur W. "Viols in the Late 18th and 19th Centuries," *Viola da Gamba Society of Great Britain Newsletter* 73 (1991), 9-13.

Massot, P. "La viole de gambe dans la société troyenne aux XVIIe et XVIIIe siècles," *La vie en Champagne* 138 (October, 1965).13.

Moss, John, 17th cent. *Lessons for the basse-viol on the common-tuning, and many other new-tunings: cont., allmans, corants, sarabands, jigg allmans ... together with a thorough-bass*. London: Printed by W. Godbid for the author, and are to be sold by John Playford, 1671.

Pallis, Marco. "The Instrumentation of English Viol Consort Music," *Chelys* 1 (1970), 27-35

Maulusi, L. "Il violone e il suo impiego nei secoli passati," *Rivista musicale italiana* 13 (1979), 603-608.

Mersenne, Marin. *Harmonie universelle, contenant la théorie et la pratique* translated by Roger E. Chapman. The Hague: Martinus Nijhoff, 1957.

Miller, K. E. "Instruments of the baroque era." *Choral Journal* 8/1 (1967), 35-36.

Milliot, Sylvette. "Réflexions et recherches sur la viole de gambe et le violoncelle en France." *Recherches sur la musique française classique* 4 (1964), 179-238.

Most, Gerhard. "Ein Violen-Quartett aus dem 16. Jahrhundert."

[iconographical study of a painting on the organ of St. Mary's church in Stendal] Altmarkisches Museum Stendal Jahresgabe 8 (1954), 79-80

Müller, Andreas-Christoph. "Der Violone des 18. Jahrhunderts: Probleme und Betrachtungen zum eigentlichen Instrument," in Musikzentren in der ersten Hälfte des 18. Jahrhunderts und ihre Ausstrahlung, ed. by E. Thom. Magdeburg: Rat des Bezirks, 1979, pp. 86-90.

Müller, F. "Die Stimmung der Gambe," Die Musik 21 (1929), 349-351.

Müller, Hannelore. Uebungen für Bassviola da gamba. [s.l., 1976.]

Munrow, David. Instruments of the Middle Ages and Renaissance. London: OUP, 1976.

[Newton, Sir Isaac.] "Out of Mr. Simpson's Division Violist." Newtonian Papers on Optics at the Cambridge University Library, Ms. additional 3970.

Neumann, Karl. "The Renaissance Sources of the Viols," JVDGSA 2 (1965), 5-.

North, Roger. "The noble base viol." In: Roger North on music, edited by John Wilson, pp. 227-8. London: Novello, 1959.

O'Douwes, Henk. "De viola di bordone [barytonl]." Mens en melodie 14 (1959), 351-52.

Olds, Patricia. "The Decline of the Viol in Seventeenth-Century England: Some Observations," JVDGSA 17 (1980), 60-69.

Otterstedt, Annette. Die Englische Lyra-Viol: Instrument und Technik. Kassel: Bärenreiter, 1989.

Otterstedt, A[nnette]. Die Gambe: Kulturgeschichte und praktischer Ratgeber. Kassel: Bärenreiter, 1994. 245 pp. Rev. by Douglas Alton Smith in VdgSA 32 (1995), 58-65.

Otterstedt, Annette. "The Spoon to the Soup: An Approach to the Lyra Viol," Chelys 20 (1991), 43-51.

Otterstedt, Annette. "A sentimental journey through Germany and England," tranlated by Hans Reiners. Chelys 21 (1992), 39-56.

Ortiz, Diego. Trattado de glosas sobre clausulas y otros generos depuntos en la musica dc violones, nueuamente puestos en luz. Rome, 1553. Reprint edited by Max Schneider, Kassel: Bärenreiter, 1936. Facsimile reprint, Kassel, New York: Bärenreiter, 1967.

Ortiz, Diego. Tratado de glosas sobre clausulas y otros generos depuntos en la musica de violones. Selections. = A treatise of

"divisions" on cadence and other sorts of points in the music for viols, translated by Ian Gammie. St. Albans, Herts, Great Britain: Corda Music, 1986, c1976.

Pallis, Marco. "Newcomers at the Royal College of Music: the viols." R.C.M. Magazine 62/1 (1966), 20-21.

Pallis, Marco. "The rebirth of early music." Early Music 4/1 (Jan. 1978), 41-45.

Panum, Hortense. The stringed instruments of the middle ages, their evolution and development. London, 1939. Revised and edited by Jeffrey Pulver. London: William Reeves, n. d.

Parson, Priscilla. "An Organological Study of Leg-Held Bowed Chordophones." D.M.A. dissertation. University of Wisconsin-Madison, 1989. Rev. by Gordon Sandford in JVDGSA 28 (1991), 57-59.

Payne, Edward John. "The viola da gamba." Proceedings of the Musical Association 4 (March 4, 1889), 91-107.

Reviewed? [Anon.] Musical Association [Payne's lecture-recital on the viola da gamba]. The Musical Times (April 1, 1889). 30/554, p.218.

Peart, D. "English viols in Venice." Canon: Australian Music Journal 17/3 (1964), 41.

Peart, Donald R. "Alfonso Ferrabosco and the lyra viol," Musicol [Aus] 2 (1965-67), 13-21.

Pelley, J. F. "A transcription for cello and piano of six baryton trios by Joseph Haydn, with a history of the baryton." Dissertation, University of Oregon, 1986.

Planyavsky, Alfred. Geschichte des Kontrabasses. Tutzing: Hans Schneider, 1970.

Planyavsky, Alfred. Baroque Double Bass Violone. Salzburg: Wiener Kontrabass-Archiv, 1989. Rev. in ISB (=International Society of Bassists) 17/2 (1991), 10.

Planyavsky, Alfred. "Violone und Violoncello im 17. Jahrhundert," Musicologica austriaca 4 (1984), 43-84.

Polk, Keith. "Vedel and Geige -- Fiddle and Viol: German String Traditions in the 15th Century," Journal of the American Musicological Society 42 (1989), 484-526.

Praetorius, Michael. Syntagma musicum, 11. De organographia. Wolfenbüttel, 1619. Facsimile reprint edited by W. Gurlitt, Kassel: Barenreiter, 1958.

Pulver, Jeffrey. A dictionary of old English music and musical

instruments. London, 1923.

Pulver, Jeffrey. "Viol and violin in merrie England." *The Strad* 82 & 85 (May & June, 1971). Reprinted from *The Strad*, Aug. 1913.

Pulver, Jeffrey. "The viols in England." *Proceedings of the Musical Association* 47 (1920), 1-21.

Quinhones-Levy, Pilar Torres de. "Sobre as diferenças existentes entre a familia dos violinos e das violas de gamba," *Boletim da Associação Portuguesa de Educação Musical*, 42-43 (1984), 12-13. Racster, Olga. *Chats on big and little fiddles*. London: T. Werner Laurie, n. d.

Read, H. C. *A lost art revived*. Gloucester, 1873.

Remnant, Mary. *Musical instruments: an illustrated history from antiquity to the present*. Amadeus Press, 1989.

Remnant, Mary. *Musical instruments of the West*. New York: St. Martin's Press, 1978.

Remnant, Mary. *English Bowed Instruments from Anglo-Saxon to Tudor Times*. Oxford: Clarendon Press, 1986. New York: Oxford University Press, 1986.

Remnant, Mary. "Rebec, fiddle and crowd in England," *ProcRoyalMAssoc* 95 (1968-69), 15-28.

Remnant, Mary. "The Renaissance Viol." = Chapter 7 of *English Bowed Instruments from Anglo-Saxon to Tudor Times*. Oxford: Clarendon Press, 1986 [1987], pp. 72-78.

Robinson, Lucy. "La basse de viole," in: *French music and the Fitzwilliam: a collection of essays and a catalogue of an exhibition of French music in the Fitzwilliam Museum in May and June 1975 on the occasion of two concerts of French music*. Cambridge: Fitzwilliam Museum, 1975.

Roche, Jerome. *A dictionary of early music: from the troubadours to Monteverdi*. London: Faber Music, 1981. New York: Oxford University Press, 1981.

Rohn, Franz. "Geigenkopfe." *Atlantis* 6 (Nov. 1934), 692-699.

Rose, Adrian. "The Pardessus de Viole: Notes for a Master's Thesis," *Chelys* (24) 1995, 34-46.

Rosenberg, T. "Om at spille viola da gamba." *Dansk Musiktidsskrift* 34 (April 1959), 65-68.

Rousseau, Jean. *Traité de la viole: qui contient une*

dissertation curieuse sur son origine. Une démonstration générale de son manche en quatre figures, avec leurs explications. L'explication de ses jeux différents, & particulièrement des pièces par accords, & de l'accompagnement à fond. Des règles certaines, pour connoître tous les agréments qui se peuvent pratiquer sur cet instrument dans toutes sortes de...  
Paris: C. Ballard, 1687. Facsimile reprint: Amsterdam: Antiqua, 1965.

Rousseau, Jean. *Traité de la viole*, translated by Nathalie Dolmetsch. The Consort 33 (1977), 225-236; 34 (1978), 302-11; 36 (1980), 365-370; 37 (1981), 402-411; 38 (July 1982), 463-466.

Rousseau, Jean. *Traité de la viole*, translated by Robert LA. Green, in "Annotated Translation and Commentary of the Works of Jean Rousseau: a Study of Late Seventeenth-Century Musical Thought and Performance Practice." Dissertation, University of Indiana, 1979.

Rousseau, Jean. *Traité de la viole*, translated by Gordon J. Kinney, unpublished typescript on microfilm from the University of Kentucky Library, Lexington, Kentucky.

Rousseau, Jean. *Traité de la viole....*; preface by François Lesure. Geneva: Minkoff, 1975. (=A Reprint of the 1687 ed., published by C. Ballard, Paris)

Rühlmann, Julius, 1816-1877. *Die Geschichte der Bogeninstrumente, insbesondere derjenigen des heutigen Streichquartettes, von den frühesten Anfängen an bis auf die heutige Zeit.* Nach dem Tode des Verfassers hrsg. von dessen Sohn Dr. Richard Rühlmann. Mit in den Text eingedruckten holzstichen und einem Atlas von XIII Tafeln. Braunschweig, F. Vieweg und Sohn, 1882. Reprint Wiesbaden: Säandig, 1974.  
(review?: Allgemeine musikalische Zeitung, Leipzig, 28. Juni 1882 Nr. 26. XVII. Jahrgang p.403-08.

Rutledge, John. "The Fretless Approach to Gamba Playing," JVdGSA 28 (1991), 21-48.

Rutledge, John. "Hubert LeBlanc's Concept of Viol Sound," JVdGSA 17 (1980), 28-37.

Rutledge, John. "Late 19th-Century Viol Revivals," Early Music 19 (August 1991), 409-18.

Rutledge, John. "The Viol in the 19th Century," Letter in Early Music 20 (1992), 525-6.

Rutledge, John. "Towards a History of the Viol in the 19th Century," Early Music 12 (1984), 328-336.

Rutledge, John. "How did the viola da gamba sound?" Early Music 7/1 (Jan. 1979), 59-69.

Rutledge, John and C. H. Aagren. "The Sweet Sound of the viol," Early Music 8 (1980), 72-3.

Sachs, Curt. Handbuch der Musikanstrumentenkunde. Leipzig, 1930. Reprint: Hildesheim: Olms, 1967.

Sachs, Curt. "Die viola bastarda." Zeitschrift der Internationalen Musikgesellschaft 15 (1914), 123ff.

Salmon, Thomas. A proposal to perform musick, in perfect mathematical proportions. Containing, . . . III. The tables of proportions, calculated for the viol. London: J. Lawrence, 1688.

Sandys, W. and Forster, S. A. The history of the violin, and other instruments played on with the bow from the remotest times to the present. London, 1864.

Saunders, Steven. "Giovanni Valentini's 'In te Domine speravi' and the Demise of the Viola Bastarda," JVDGSA 28 (1991), 1-20.

Schlesinger, K. Instruments of the modern orchestra and early records of the precursors of the violin family. London, 1910.

Schmitt, Helene von. "Nächtliches Zwiegespräch einer Viola da Gamba und eines Violoncellos anlässlich eines Konzertes auf Schloss Aicha in Böhmen." In: Grüninger, Paul. Begegnungen. Aus dem Leben eines Violoncellisten. Munich: Bong & Co., [1963]

Scholz, Wolfgang. "Die viola da gamba." Musica 5/10 (Oct. 1951), 412-14.

Schwartz, Elias and Bong S. Lee. "Braccio [sic] da gamba [concerns injuries sustained from too much gamba playing]," Journal of the American Medical Association 266/10 (11 September 1991), 1,360.

Schulz, R. "Halb Cello, halb Gitarre--doch ganz eigen," Neue MZ 41 (Aug.-Sept. 1992), 78.

Schuster, Vincenz. Anleitung zur Erlernung des von G. Stauffer neuerfundenen Guitarre-Violoncells. Vienna, 1825.

Schwamberger, Karl Maria. "Das Baryton: ein vergessenes Instrument aus der Barockzeit." Neue Zeitschrift für Musik 122 (1961), 439-42.

Schwamberger, Karl Maria. "Ueber das Baryton." Musikerziehung 12 (1959), 147-50.

Selch, Frederick R. "The Five-String Bass Viol from Praetorius to Prescott." Paper given at American Musical Instrument Society 18th Annual International Meeting. New York 27 May 1989.

Sordan, Erich. "Für erwachsene Anfänger noch erreichbar: die Gambe." *Musik im Unterricht* 52 (1961), 140-144.

Southgate, Thomas Lea. "The instruments with sympathetic strings." *Proceedings of the Musical Association* 42 (1916), 33-50.

Southgate, Thomas Lea. *The Viola da Gamba and its Music*. Manchester, 1914. \_?

Speer, Daniel. *Unterricht der musicalischen Kunst*. [includes description of the baryton] Ulm, 1687, p. 91.

Stainer, J. F. R. "Rebec and viol." *The Musical Times* 41/691 (1900), 596-597.

Steele, Robert. "Let the viols speak." *The Gamut*, London, June, 1928.

Stevens, Thomas. "The Tenor Viol," *Proceedings of the Royal Musical Association* 31 (1905), \_\_\_\_\_.

Stoessel, Johann Christoph and David, S. Johann. "Baryton." In: *Kurtzgefasstes musicalisches Lexikon*. Chemnitz, 1737.

Stoll, Klaus. *Der Barockkontrabass Violone* (review)  
*Das Orchester* 39/10 (Oct 1991), p. 1152 (cannot verify this cite-jr)

Straeten, Edmund van der. History of the violoncello, the viol da gamba, their precursors and collateral instruments with biographies of all the most eminent players of every country. Vol. 1 London, 1915. Reprint: New York: Da Capo, 1968. Reprint: London: W. Reeves, 1971; New York: AMS Press, 1976.

Straeten, Edmund van der. *La musique aux Pays-Bas avant le XIXe siècle*. Ghent, 1868. Brussel, 1888. Reprint: New York: Dover, 1969.

Straeten, Edmund van der. "Revival of the viols." *The Strad* 19-23 (1908-1912): vol. 20, p. 240; vol. 22, p. 112, etc.

Strevens, Thomas. "The tenor viol or violten." [an instrument an octave lower than the violin] *Proceedings of the Musical Association* 31 (1905), 142-147.

Stronks, Taco. "A Viola da Gamba Bibliography," In: *Proceedings of the International Viola da Gamba Symposium* (Utrecht: STIMU,

1994), 141-162.

Terrason, Antoine. *Dissertation historique sur la viole*. Paris, 1741. Reprint: Amsterdam: Antiqua, 1966. Reviewed by Robert Donington in *Notes* 25/2 (Dec. 1968), 242.

Thompson, Ruby Reid. "Report on the Fantasia Conference, York, July 7-9, 1995," VdGSA 32 (1995), 44-49. Reprinted from the Newsletter of the Viola da Gamba Society of Great Britain 91 (October, 1995), 6-9.

Thomson, J. M. "The noble viol [editorial]." *Early Music* 6/1 (Jan. 1978),

Tintori, Giampiero. *Gli strumenti musicali*. Turin: Unione Tipografico,

Tolbecque, Auguste. *Notice historique sur les instrumentes à cordes et à archet*. Paris, 1898.

Tourin, Peter. "The pardessus de viole and the quinton." VdGSA News 13/2 (June 1976), 3.

Tourin, Peter. "A Summary of Recent Research on the Early Viol," Am Recorder 26/3 (1985), 103-11.

Trichet, Pierre. *Traité des instruments de musique*. Autograph ms. ca. 1640. Paris, Bibl. Ste.-Genevieve, Ms. 1070. Selections with introduction by François Lesure in *Annales musicologiques* 3 (1955), 283-387 and 4 (1956), 175ff.

Ungerer, Gustav. "The viola da gamba as a sexual metaphor in Elizabethan music and literature," Renaissance and Reformation/Renaissance et réforme 8/20 (1960[?]), 79-90.

Valentin, H. "Von allerlei Musikanstrumenten." *Musik-Handel* 11/2 (1960), 61-62.

Vidal, Antoine. *Les instruments à archet: les faiseurs, les joueurs d'instrument, leur histoire dur le continent européen, suivi d'un Catalogue général de la musique de chambre*. Paris: J. Claye, 1876-1878. London: Holland Press, 1961.

Viles, Ann. "New Grove Index for Viol Players," JVdGSA 27 (1990), 55-75.

Voigt, Alban. "Die Familie der Violen," Deutsche Instrumentenbau-Zeitung 37, pp. 226-27.

A Viola da Gamba Miscellany. Proceedings of the International Viola da Gamba Symposium Utrecht 1991. Edited by Johannes Boer and Guido van Oorschot. Utrecht: STIMU Foundation for Historical Performance, 1994. Reviewed in JVdGSA 31 (1994), 89-95, by Thomas

G. MacCracken.

"The Viola da Gamba Society." The Strad 59 (April 1949), 314.

"A violone by Ronald Prentice." The Strad 80 (Jan. 1970), 406-07.

Wasielewski, Wilhelm Joseph von. Das Violoncell und Seine Geschichte. Leipzig: Breitkopf & Härtel, 1889, 1925. Reprint: Wiesbaden: M. Sändig, 1968.

Wasielewski, Wilhelm Joseph von. The Violoncello and its history, translated by Isabella S. E. Stigand. New York: Da Capo, 1968.

Watson, Sara Ruth. "The 'Lordly Viol' in the Literature of the English Renaissance," JVDGSA 1 (1964), 51-.

Weber, Friedrich August. "Charakteristik der Singstimmen und einiger gebrauchlichern Instrumente." [on the baryton] Musikalische Real-Zeitung für das Jahr 1788 1, 23 (1788), 182.

Wenzinger, August. "The Revival of the Viola da Gamba: a History, In: Proceedings of the International Viola da Gamba Symposium (Utrecht: STIMU, 1994), 133-139.

Wenzinger, August. "Die Viola da Gamba einst und jetzt," in König's Die Viola da Gamba (Frankfurt: Bochinsky), pp. 5-10.

Wenzinger, August. "Zur Wiederbelebung des Gambenspiels," Deutsche Musikkultur 1 (1936-37), 158-65.

Wenzinger, August. "Zur Wiederbelebung des Gambenspiels," Hausmusik 20 (1956), 69-75.

Wenzinger, August. "Ueber die Benennung der Violen." Hausmusik 23 (May-June, 1959), 80-83.

Williamson, Narcissa. "The Viola da Gamba," Galpin Society Journal 23 (1970), 119-120.

Wiltse, Kathleen Barkley. "The development of the violoncello from the viola da gamba to the present day: a thesis." M.A. Appalachian State Teachers College, 1960.

Winzap, F. "Apologie de la viole." Revue Musical de Suisse Romande 25/1 (1972), 13.

Witten, Laurence, II. "Apollo, Orpheus, and David: a study of the crucial century in the development of bowed strings in North Italy 1480-1580 . . ." Journal of the American Musical Instruments Society 1 (1975). 5-55.

Woodfield, Ian. "The Basel 'gross Geigen': an Early German Viol?" In: Proceedings of the International Viola da Gamba Symposium Utrecht 1991 (Utrecht: STIMU, 1994), 1-14.

Woodfield, Ian. "The early history of the viol." Proceedings of the Royal Musical Association 103 (1976-77), 141-157.

Woodfield, Ian. "Dudley Ryder 1715-1716: Extracts from the Diary of a Student Viol Player," JVdGSA 21 (1984), 64-68.

Woodfield, Ian D. "The Origins of the Viol." Ph.D. Dissertation, London, King's College, 1977.

Woodfield, Ian. "The early history of the viol," Proceedings of the Royal Musical Association, 103 (1976-77), 141-57.

Woodfield, Ian. The Early History of the Viol. Cambridge Musicology Texts and Monographs. Cambridge: Cambridge University Press, 1984. Rev. by Bruce Bellingham in JVdGSA 23 (1986), 106-112. Rev. in MUS & LET 70/1 (1989), 82-83. Rev. in MF 45/1 (1992), 75-6.

Woodfield, Ian D. "Iconography of the Viol as a Research Tool for the Musicologist," RIDIM Newsletter 4/2 (1979), \_\_\_\_.

Woodfield, Ian. "El primer Conde de Sandwich, una interpretacion de William Lawes en España y los orígenes del Pardessus de viole," Musica Antiqua (Cordoba), 6 (Dec./Jan, 1986-7), pp. 6-7.

Woodfield, Ian. "The First Earl of Sandwich, A Performance of William Lawes in Spain and the Origins of the Pardessus de Viole," Chelys (1985), 40-42.

Woodfield, Ian. "Recent Research on the Viol," JVdGSA 26 (1989), 83-86. Also, 25 (1988), 53-56; 26 (1989), \_\_\_\_; 27 (1990), 40-42; 29 (1992), 65-67; 30 (1993), 67-69; 31 (1994), 81-83.

Woodfill, Walter L. Musicians in English society: from Elizabeth to Charles I. Princeton: Princeton University Press, 1953.

Zentner, Wilhelm. "Ein vergessenes Instrument erklingt wieder: das Baryton." Zeitschrift für Musik, 103 (Dec. 1936), pp. 1514-15.

#### METHODS AND PEDAGOGY

Bacher, Josef. Die viola da gamba; eine Einführung in das Wesen des Violenchores und in die Spielweise der alten Gambenmeister . . Kassel: Bärenreiter, 1932.

Bacher, Joseph. The viola da gamba: an introduction to the nature of the viol consort and to the playing methods of the Old

Masters of the gamba. Translated by Gordon J. Kinney, Lexington, KY: s.n., 1971.

Baines, Francis. A tutor for the treble (tenor and bass) viol. Cambridge, England: Gamut Publications, 1973. Reviewed by Judith Davidoff in VdGSA News, Dec. 1977, p. 7-8. Reviewed by Kenneth Skeaping in Chelys 5 (1973-74), 82.

Barton, Susan Jean Valley. "Viola da gamba technique: an analytical survey of historical treatises." Master's thesis, University of Texas at Dallas, 1984.

Beck, Sydney, ed. The first book of consort lessons: collected by Thomas Morley: 1599 & 1611. New York: Peters, 1959.

Begou, Géneviève. "Traduction et commentaire de traité de Christopher Simpson 'The division viol' (1667)." Dissertation, Lyon, 1978.

Betts, Catharine. "Danoville's L'Art de toucher le dessus et basse de violle. Translation and commentary." Dissertation, University of Illinois, 1955.

Bianchi, Christoforo. Tavola d'imparare a formare passaggi e fughe, e intavolarli per il Liuto, Gravicembale, Violone, e Viola da Gamba. Rome, 1 650.

Bishop, Martha. Vade mecum: Daily Exercises for Bass Viola da Gamba. Atlanta, GA: Bishop, 1981.

Bishop, Martha. Viola da gamba method for classroom or private study. 1859 Westminster Way, N.E., Atlanta, Georgia, 1979. Rev. by Ingrid Brainard, AmerRecorder 21/4 (Feb. 1981), 179.

Blackman, Martha. "A translation of Hans Judenkünig's ain schone kunstliche underweisung 1523," LuteSocJ 14 (1972), 29-41.

Bodig, Richard D. "Silvestro Ganassi's Regola Rubertina: revelations and questions." Journal of the VdGSA 14 (1977), 61-70.

Bol, Hans. "De bespelingwijze van de viola da gamba." Mens en melodie 13 (Oct. 1958), 294-96.

Bol, Hans. "Bij het 400-jarig jubileum van Diego Ortiz' viola da gambaschool." Mens en melodie 8 (Dec. 1953), 398-400.

Bordet, Toussaint. Méthode raisonnée pour apprendre la musique d'une façon plus claire et plus précise à laquelle on joint l'étendue de la flûte traversière du violon, du pardessus de viole, de la vielle et de la musette, leurs accords, quelques observations sur la touche desdits instruments et des leçons simples, mesurées et variées . . . Paris, [1755].

Charbonnier, Jean-Louis. *Jouer et apprendre la viole de gambe*. Paris: Heugel (Bryn Mawr: Theodore Presser), 1976. Reviewed by Judith Davidoff in *VdGSA News* 14/4 (Dec. 1977), p. 7-8. Reviewed by Sally Wright in *Early Music* 4/4 (1976), 479-481.

Cohen, Albert. "How to teach yourself the rudiments of playing the viol: a seventeenth-century account [Danoville]." *American Music Teacher* 11/1 (1961), 11f.

Cohen, Albert. "An Eighteenth Century Treatise on the Viol by Etienne Loulié," *JVdGSA* 3 (1966), 17- .

The compleat musick-master: being plain, easie and familiar rules for singing, and playing on the . . . violin, flute, haut-boy, bass-viol, tenor viol. Containing likewise . . . choice tunes. London: W. Pearson, 1722.

Corrette, Michel. *La belle vielleuse, méthode pour apprendre facilement à jouer de la vielle, contenant des leçons ou' des doigts sont marqués pour Ies commençans . . .* Paris, [1783].

[Corette, Michel] Méthode nouvelle et facile pour apprendre à jouer du par-dessus de viole. Lyon, 1766.

Corrette, Michel. Méthode pour apprendre à jouer de la contre-basse à 3, et à 5 cordes, de la quinte ou alto et de la viole d'Orphee, nouvel instrument ajusté sur l'ancienne viole; utile au concert pour accompagner la voix et pour jouer des sonates pour ces trois instruments. Paris, [1781].

Corrette, Michel. Méthode pour apprendre facilement à jouer du pardessus de viole à 5 et à 6 cordes avec des leçons à I et II parties. Paris, [1748].

Corrette, Michel. *Method for easily learning to play the pardessus de viole with five or six strings, including lessons of one and two parts*, translated and edited by Jane-Anne Koch. Boston: New Boston Edition, 1990.

Crum, Alison. "Improve Your Consort Playing: a practical study of John Jenkins, Fantasy à 6 in A minor, VdGS No. 8," *Chelys* 13 (1984), 39-46.

Crum, Alison. *Play the Viol: The Complete Guide to Playing the Treble, Tenor and Bass Viol*. Oxford: Oxford University Press, 1989. Rev. in *RCM* 87/1 (1990), 59. Rev. in *Mus T* 131 (March 1990), 146. Rev. in *Tijdschrift voor Oude Muziek* 5/1 (1990), 25. Rev. in *EM* 18/1 (1990), 133. Rev. by M. Alexandra Eddy in *JAMIS* 17 (1991), 149-152. Rev. in *Historical Performance* 4/1 (1991), 64-66. Rev. in *Music and Letters* 72/2 (1991), 272-73. Rev. in *R Mus Ital* 26/1 (1992), 105-6. Rev. in *R de Mus* 78/2 (1992), 335-6.

Cyr, Mary. "Early music in the schools: some personal

reflections," McGill University Symposium (?), 87-94.

Dalla Casa, Girolamo. *Il vero modo di diminuir, con tutte le sorti di stromenti . . .* Venice, 1584.

Dalla Casa, Girolamo. *Vero modo di diminuir. Selections. Canzoni da sonar con la viola bastarda: for bass viol (gamba) and continuo.* [London], London Pro Musica Editions, 1983.

Danoville, Salomon de. *L'art de toucher le dessus et basse de violle, con tenant tout ce qu'il y a de necessaire, d'utile et de curieux dans cette science. Avec des principes, des règles et observations . . .* Paris: Ballard, 1687. Reprint: Geneva: Minkoff, 1972.

Danoville, Salomon de. *L'art de toucher le dessus et basses de violle, . . .* = "Danoville's Treatise on Viol Playing," translated by Gordon J. Kinney, JVdGSA, 12 (1975), 45-73.

Davidoff, Judith. "Tuning a consort." JVdGSA News 16/1 (March 1979), 4-6.

Davidoff, Judith. "The New York Pro Musica and the Soviet Union: Personal Observations of a Viol Player," JVdGSA 2 (1965), 30- .

DeRungs, Maria. *Regola Rubertina (1542-1543) by Silvestro di (Gana) Ganassi: commentary and transcription.* [s.l.: s.n., 1900 (?)]. 23 leaves.

De Machy, Le Sieur. *Avertissement to Pièces de Viole.* Paris, 1685. Reprinted in an appendix in Hans Bol, *Le Basse de viole....*

De Machy, Le Sieur. *Avertissement to Pièces de Viole.* Paris, 1685. Translated by Gordon J. Kinney, in "Writings on the Viol by Dubuisson, De Machy, Roland Marais, and Etienne Loulié," JVdGSA 13 (1976), 17-55.

Denk, Alberta E. "The application of viols and their music to modern music education." Thesis (M.M.), Arthur Jordan Conservatory of Music, 1947.

Dodd, Gordon. "Tablature without tears?" Chelys 12 (1983), 43-46.

Döbereiner, Christian. *Schule für die Viola da Gamba (Bassgambe, Basse de viole).* Mainz: B. Schott, 1936. Rev. by Walter Schulz in Die Musik-Woche 5/26, (1936 or 37), p. 5.

Döbereiner, Christian. "Ueber die Bünde bei der Viola da Gamba," in: Zur Renaissance Alter Musik. Tutzing: Schneider, 1960.

Dolmetsch, Nathalie. "The first essentials of viola da gamba

technique," *The Strad* 68 (Nov., 1957), 240-244.

Drew, Lucas. 77 baroque bass lines: for double bass (cello or viola da gamba), compiled and edited by Lucas Drew. Coral Gables: University of Miami Music Publications, [1974].

Dupuit, Jean-Baptiste. *Principes pour toucher de la viele avec six sonates pour cet instrument . . .* Paris, 1741.

Eitner, Robert. "Schulwerke von 1535 ab... [Silvestro Ganassi]," MfMg 20/2 (1888).

Eggers, Wolfgang. *Gamben-Studium: ein Lehrgang von 90 Übungsstücken und Etuden für Diskant- und Bass-Gambe (oder -Fidel in Quart-Terz-Stimmung)*. Wolfenbüttel: Möseler Verlag, 1973. 50 pp.

Eggers, Wolfgang. *Neues Gamben-Studium: ein Lehrgang von 111 Uebungsstücken und Etüden für Diskant- und Bass-Gambe = New tutor for the viol*. Wolfenbüttel: Moeseler, 1992. 78 pp.

Eggers, Wolfgang. *Die Stimmungs- und Intonationsprobleme auf der Gambe*. Wolfenbüttel: Moeseler, 1986. 31 pp.

Farrell, Peter. "Diego Ortiz' *Tratado de Glosas*," JVdGSA 4 (1967), 5- .

Feldman, Grace. *The Golden Viol [Method for the Bass Viola da Gamba]*, Vol. I. New Haven: Grace Note Press, 1994. Vol. II: Half Position and Shifting. 1995. Vol. III: Sightreading. 1996. Vol. IV: Alto & Tenor Clefs. 1997. Reviews: I and II rev. by Roland Hutchinson in JVdGSA 32 (1995), 65-76; III and IV rev. by Alice Robbins in JVdGSA 34 (1997), 89-93.

Gammie, Ian. "Ganassi: *Regola Rubertina* (1542), *Lettione Seconda* (1543). A Synopsis of the Text Relating to the Viol," Chelys 8 (1978-79), 23-30.

Ganassi, Silvestro. *Regola Rubertina I* (*Regola che insegnna sonar de viola darcho tastada*), Venice, 1542; *II (Lettione seconda pur della prattica di sonare il violone d'arco da tasti . . . e ancora il modo di sonar a piu parte con il violone unite con la voce)*, Venice, 1543. Facsimile reprint edited by Max Schneider, Leipzig: Kistner & Siegel, 1924. Facsimile reprint, Bologna: Forni (*Bibliotheca Musica Bononiensis*), 1970.

Ganassi, Silvestro. *Regola Rubertina. Lehrbuch des Spiels auf der Viola da gamba und der Laute. Parts I & II*. Translated and edited by Hildemarie Peter, Berlin: R. Lienau, 1972.

Ganassi, Silvestro. *Die Regola Rubertina des Silvestro Ganassi*. Venedig 1542/43: eine Gambenschule des 16. Jahrhunderts. Vol. I:

Vollständige Übersetzung. Vol. II: Kommentar und musikwissenschaftliche Auswertung [by Wolfgang Eggers]. Kassel: Bärenreiter, 1974.

Ganassi, Silvestro. *Regola Rubertina*. Translated by Richard D. Bodig. JVdGSA 18 (1981), 13-66; 19 (1982), 99-163.

Ganassi, Silvestro. *Regola Rubertina*, First and Second Part. A Manual of Playing the Viola da Gamba and of Playing the Lute. Ed. by Hildemarie Peter; translated (into English) by Daphne and Stephen Silvester. Berlin: R. Lienau, 1972, 1977.

Gerle, Hans. *Musica Teutsch/auf die Instrument der grossen unnd kleinen Geygen, auch Lauten* [tablature and transcriptions]. Nuremberg: Formschneyder, 1532. Reprint: Geneva: Minkoff, 1977.

Gerle, Hans. *Musica Teutsch...* Translation in Jane Illingworth Pierce, "Hans Gerle: Sixteenth-Century Lutenist and Pedagogue." Dissertation, University of North Carolina, 1973.

Gerle, Hans. *Musica Teutsch...* Translated by Gordon J. Kinney, unpublished typescript on microfilm, University of Kentucky Library, Lexington, Kentucky.

Goy, François-Pierre. "The Norwegian Viol Tablatures," Chelys 23 (1994), 55-72.

Grümmer, Viola da Gamba-Schule für Violoncellisten und Freunde der Viola da Gamba/Viola da Gamba, a school for Violoncellists and Lovers of the Viola da Gamba. London: Benjamins, 1928.

Hayes, Gerald. "The technique of gamba playing." The Strad 35 (1924-25), 136-138.

Hely, Benjamin. *The compleat violist: or an introduction to ye art of playing on ye bass viol: wherein the necessary rules & directions are laid down in a plain & familiar method: with a collection of the psalm tunes set to e viol as they are now in use in the churches where there are organs: to which are added some select aires & tunes set according to ye divers manners of aying by the G sol re ut cliff, the C sol fa ut cliff & ye fa ut cliff: also several lessons, viz. Almans, sarabands, courants & Iiggs &c. composed for that instrument by ye late famous master Mr. Benjamin Hely.* London: Hare, [1699].

Hely, Benjamin. *The Compleat violist....* Edited by Grace Feldman. [S.l.], Grace Note Press, 1988. 57 pp.

Hirsh, Oliver Rigby. *Gambobogen/A viol tutor/ Ein Gamenbuch.* Copenhagen: W. Hansen, 1968. Danish translation by Ase Bergstrom; German translation by Gustav Engel. 66 pp.

Holyoke, Samuel. *The instrumental assistant. Containing instructions for the violin, German flute, clarionett, bass viol*

and hautboy. Compiled from late European publications. Exeter (Newhampshire): H. Ranlet, 1800.

Hsu, John. A Course on French Baroque viol playing Cornell summer viol program. [videocassette]. N.Y., N.Y.: Indigo Productions, 1992. Rev. by Penny Schwarze, "Master Strokes: John Hsu in a Course in French Baroque Viol Playing," Historical Perf. 6/2 (1993), 107-9.

Hsu, John. A Handbook of French Baroque Viol Technique. New York: Broude, 1981. Rev. by Adrian P. Rose, Chelys 13 (1984), 98-101. Rev. by Julie Anne Sadie, Early Music 11/1 (Jan. 1983), 102-104. Hsu, John. Use of the Bow, Early Music 6 (1978), 526-9.

Jaquier, Pierre and Carbonnier, Jean Louis. L'Art de jouer la basse de viole. Paris: Heugel, 1987.

Judenkunig, Hans. Utilis et compendiaria introduction, qua ut fundamento iacto quam facilimi musicum exercitium instrumentorum et Lutine et quod vulgo nominant Geygen. Vienna, 1515-1519.

Judenkünig, Hans. Schone kunstliche underweisung. (Selections from Ain schone kunstliche underweisung auff der Lautten und Geygen (1523). Hofheim am Taunus, F. Hofmeister, [196?]) 72 p.

Judenkünig, Hans. Ain schone kunstliche underweisung in disem Büechlein leychtlich zu Begreyffen den rechten gr~ud zu lernen auff der Lautten und Geygen. Vienna: Hans Singryener, 1523. [91] p.

Kinkeldey, O. "Thomas Robinson's 'School of Musick'." [summary of a lecture] Bulletin of the American Musicological Society, No. 1, 1936.

Kinney, Gordon J. A Method for Viola da Gamba. Wichita: Kinney, 1979.

Kinney, Gordon J. "Danoville's Treatise on Viol Playing," JVdGSA 12 (1975), 45- .

Kottick, Edward L. The collegium: a handbook. Box 454, Stonington, CT: October House Inc., 1977. 128 pp.

Lever, Rhona. "Learning the viol in New Zealand: A Guide to the Resources," Early Music New Zealand 2/4 (Dec., 1986), 25-30.

Loulié, Etienne. Méthode pour apprendre à jouer de la viole. Paris, Bibliothèque national, fonds fr. n. s. 6355, ms. fol. 210r-222r. Reprinted in Hans Bol's La basse de viole, Appendix B, pp. 282-291.

Loulié, Etienne. Méthode pour apprendre à jouer de la viole. Translated by Gordon J. Kinney in "Writings on the Viol by Dubuisson, De Machy, Roland Marais, and Etienne Loulié," JVdGSA 13 (1976), 17-26.

Mace, Thomas. Musick's Monument (London, 1676).

Mace, Thomas. Musick's Monument. Facsimile reprint with translation and commentary by Jean Jacquot, Paris: Editions du Centre National de la Recherche Scientifique, 1958-1966.

Mace, Thomas. Musick's Monument. Facsimile reprint, New York: Broude Brothers, 1966.

Majer, Joseph Friedrich Bernhard Caspar. Museum musicum theoretico practicum das ist/Neu-eröffneter theoretisch- und practischer MusicSaal . . . Schwäbisch Hall, 1732. Facsimile reprint, edited by Heinz Becker, Kassel: Bärenreiter, 1954.

Majer, Marianne and Wenzinger, August. Gamenfibel für den Anfangs-Unterricht, insbesondere mit Kinderen. Kassel: Bärenreiter, 1967.

Marais, Marin. Avertissements to Pièces de Viole. Paris, 1686, 1701, 1711, 1725. Reprinted in an appendix to Hans Bol, La basse de viole ...

Marais, Marin. Avertissements to Pièces de Viole. Paris, 1686, 1701, 1711, 1725. Translated by Gordon J. Kinney in "Marin Marais as Editor of His Own Compositions," JVdGSA 3 (1966), 5-16.

Marais, Roland. Règles d'accompagnement pour la basse de viole [ca. 1740]. Ms. in the Musee Municipal de la Haye. Reprinted in Hans Bol, La basse de viole, Appendix C, pp. 292-295.

Marais, Roland. Règles d'accompagnement pour la basse de viole [ca. 1740]. Translated by Gordon J. Kinney in "Writings on the Viol by Dubuisson, De Machy, Roland Marais, and Etienne Loulié," JVdGSA 13 (1976), 17-26.

Mareschall, Samuel. Porta musices: Das ist Eynführung zu der Edlen kunst Musica: Mit einem kurtzen Bericht und Anleitung zu den Violen. Basel: Sebastian Henricpetri, 1589. 34 pp.

Margrave, Wendell. "Review of Modern Methods for the Viola da Gamba," JVdGSA 1 (1964), 39-.

Marshall, Sheila. "Strings in schools, a new approach." Music in Education 41 (no. 384), 1977, p. 79, 81-82.

Marshall, Sheila. "Strings in schools," Chelys 9 (1980), 10-13.

Marshall, Sheila. "The Viol in Music Education," Music Teacher

61 (1982), 18-.

Marshall, Sheila. "Tuning a consort." VdGSA News 15/4 (December, 1978), 3-4.

Marshall, Sheila. "Viols in Schools," Chelys 9 (1980), 10-13.

Maurette, Caroline. "Petite chronique de la viole de gambe," in: Meslanges pour le Xe anniversaire du Centre de Musique Ancienne Genève, 1975-1985. Geneva: Conservatoire populaire de musique Genève, 1988.

McCoy, Stewart. "Tale of Clefs," Chelys 9 (1980), 28-30.

Meints, Catherina. The art of the viol--a video method for viola da gamba. [Oberlin: s.n. 1987?].

Merck, Daniel. Compendium musicae instrumentalis chelicae, Das ist: Kurtzer Begriff, welcher Gestalten die Instrumental-Music auf der Violin, Pratschen/Viola da Gamba und Bass, grundlich und leicht zu erlernen seye . . . Part 1. Augsburg, 1695.

Meyer, Ramon E. "John Playford's An Introduction to the Skill of Musick." (Includes a facsimile reprint of the 1667 ed. and of Henry Purcell's revision of The art of discant.) Diss. Florida State University, 1961.

Möller, Richard. Laute, Viola da Gamba, Viola da Braccio: die alten Instrumente und ihre Bedeutung für unsere heutige Hausmusik. Wolfenbüttel: Julius Zwisslers Verlag, 1918. (=Bd. I of Der Lautenspiegel, Beihefte zur Monatsschrift: "Die Laute," 66 pp.

Mönkemeyer, Helmut. Der Gambenchor. Hrsg. von der deutschen Arbeitsfront, N. S.-Gemeinschaft "Kraft durch Freude." Berlin-Lichterfelde: Vieweg, [1938].

Morley, Thomas, 1557-1603. A plain and easy introduction to practical music, set down in form of a dialogue, divided into three parts, the first teacheth to sing, the second treateth of descant, the third threateth of composition, by Thomas Morley ... As printed in the year 1597. London: P. Short, 1597. London: W. Randall, 1771.

Morley, Thomas. Plaine and easie introduction to practicall musicke. Edited by R. Alec Harman, with a foreward by Thurston Dart. London: Dent, [1952]. New York: W. W. Norton, 1963.

Morley, Thomas. A plaine and easie introduction to practicall musicke, by Thomas Morley; with an introduction by Edmund H. Fellowes. [London]: Pub. for the Shakespeare Association by H. Milford, Oxford university press, 1937.

Morley, Thomas. A plaine and easie introduction to practicall musicke. Amsterdam, Theatrum Orbis Terrarum, New York, Da Capo Press, 1969. Westmead, Farnborough, Hants., England: Gregg, 1971.

Mönkemeyer, Helmut. Schule für Alt-Tenor-Gambe: oder 6-saitige Alt-Tenorfidel in Quart-Terz-Stimmung mit 108 Übungen und Spielstücken zu 1-3 Stimmen. Celle: Moeck, 1952.

Mönkemeyer, Helmut. Schule für Tenor-Bass-Gambe Schule für Tenor-Bass-Gambe oder 6-saitige Tenor-Bass-Fidel in Quart-Terz-Stimmung = Method for the bass viol or six-stringed bass vielle tuned in fourths (sic) and third; mit 108 Übungen und Spielstücken zu 1-3 Stimmen; with 108 exercises and pieces in 1-3 parts. Celle: Moeck, [1959] 34 p.

Mönkemeyer, Helmut. Schule für Soprangambe: oder 6-saitige Sopranfidel in Quart-Terz-Stimmen mit 110 Übungen und Spielstücken zu 1-3 Stimmen. Celle: Moeck, 1952. 32 p.

Ortiz, Diego. Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones, Roma, 1553, ed. by Max Schneider. Berlin: Kommissionsverlag L. Liepmannssohn, 1913.

Oliver, R. "A Viol Tutor Reconsidered," Early Music 9 (1981), 341-342.

Ortiz, Diego, 16th cent. Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones: Roma 1553 translated by Max Schneider. Kassel: Bärenreiter, c1936. 3rd revised printing Kassel, New York: Bärenreiter, 1961.

[Ortiz. exact title lost]. Rev. by Y. Rokseth in Revue de Musicologie 21, [need date] p. 62.

Otterstedt, Annette. "Le Sieur de Sainte Colombe. Ein Stück Pädagogik aus dem 17. Jahrhundert," Musica 46 (1992), 13-18.

Panofsky, Margaret. Bass Viol Technique. Albany, California: PRB Productions, 1991. Rev. by Wendy Gillespie in VdGSA NEWS (March 1992), p. 5.

Payne, Ian. "The Provision of Teaching on Viols at some English Cathedral Churches, c. 1594-c. 1645: Archival Evidence," Chelys 19 (1990), 3-15.

Payne, Ian. The Privision and Practice of Sacred Music at Cambridge Colleges and Selected Cathedrals c. 1547-c. 1646: A Comparative Study of the Archival Evidence. New York and London: Garland, 1993.

Playford, John, 1623-1686? An introduction to the skill of

musick: in two books: first, a brief & plain introduction to musick both for singing and for playing on the violl, by J.P.: second, The art of setting or composing of musick in parts by a most familiar and easie rule of counterpoint: formerly published by Dr. Tho. Campion, but now reprinted with large annotations by Mr. Christoph. Sympson, and other ad London: Printed for John Playford & are sold at his shop ..., London, 1655.

Playford, John, 1623-1686? An introduction to the skill of musick. In two books. The first: The grounds and rules of mvsick, according to the gam-vt, and other principles thereof. The second: Instruction & lessons for the bass-viol: and instructions & lessons for the treble-violin. By John Playford. To which is added, The art of descant, or composing mvsick in parts. By Dr. Tho. Campion. With annotations thereon, by Mr. Christoph. Sympson.... The sixt ed. cor. and enl. London, Printed by W. Godbid for J. Playford, 1672; 7th edition London: W. Godbid, 1674; 8th edition London, 1679; 10th edition, corrected and enlarged. London: Printed by William Godbid for John Playford, and ... sold at his shop ..., 1683; 13th edition London: Printed by E. Jones for Henry Playford, and sold by him at his shop ..., 1697.

Playford, John, 1623-1686?. An introduction to the skill of musick... Wilmington, Del.: International Academic Pub., 1979.

Playford, John. An introduction to the skill of musick. Ridgewood, N.J.: Gregg Press, 1966.

Playford, John. Musick's recreation on the viol, lyra-way. (London, 1669, 1682). Facsimile reprint edited with introduction by Nathalie Dolmetsch, London: Hinrichsen, 1965. Reviewed by Reinhold Sietz in *Musikforschung* 22/2 (1969), 251-52. Reviewed by Dale Higbee in *The American Recorder* 13/1 (Feb. 1972), 26-27.

Polk, K. "Vedel and Geige--fiddle and viol: German string traditions in the fifteenth century," AMS 42/3 (1989), 504-46.

Prinner, Johann Jakob. Musicalischer Schlissl, welcher aufspäret das Schreibkästlein des Verstant . . . sowohl das Instrument und Clavir zu verstehen als auch Singen, Geigen, der Violin, Viola da gamba, Violon und anderer Geigen . . . so ich verfasset, Anno 1677.

Rainbow, Edward. "A comparative study of selected seventeenth and eighteenth century string methods published in England." Master's thesis, Iowa State Teachers College, 1956.

Reichenbach, H. Mein Gamenbuch. 1922.

Riley, Maurice Winton. The teaching of bowed instruments from 1511 to 1756. Dissertation, University of Michigan, 1954.

Robinson, Thomas, fl. 1589-1609. *The schoole of musicke: wherein is taught, the perfect method, of true fingering of the lute, pandora, orpharion, and viol de gamba; with most infallible general rules, both easie and delightfull.* Also, a method, how you may be your owne instructor for prick-song, by the help of your lute, without any other teacher: with lessons of all sorts, for your further and better instruction. Newly compos London, Printed by Tho. Este, for Simon Waterson, 1603.

Rousseau, Jean. *Traité de le viole.* Translated into German with facsimile and commentary by Albert Erhard . *Musikwissenschaftliche Schriften* 6. Munich and Salzburg: Katzbichler, 1980. 107 pp.

Rousseau, Jean. *Traité de la viole;* preface by François Lesure. Geneva: Minkoff, 1975.

Schulz, Walter. "Warum sollte sich jeder Cellist mit dem Spielen der Viola da Gamba befassen?" *Musik im Unterricht* 46 (1955), 291-294.

Schumann, Laura Elaine. The Schumann method for viola da gamba. M. A. Thesis, University of California, Santa Barbara, 1987.

Schwamberger, Karl Maria. Forty-two Exercises for the Viola da Gamba. 1965.

Sicard, Michel. "Etude historique sur la pédagogie de la basse de viole." 1970-71 Annual of the Ecole pratique des hautes-études (1971), p. 867-70.

Silbiger, Alexander. "The First Viol Tutor: Hans Gerle's *Musica Teutsch,*" JVdGSA 6 (1969), 34- .

Simpson, Christopher. *The Division-Viol or the art of playing ex tempore upon a ground.* (London, 1639, 1665). Facsimile reprint edited with introduction by Nathalie Dolmetsch, London: J. Curwen, 1955; New York: G. Schirmer, 1955. New York: G. Schirmer, 1965

Simpson, Christopher, d. 1669. *Chelys, minuritionum artificio exornata. The division viol, or, The art of playing ex tempore upon a ground: ein Lehrbuch für die Viola da gamba,* edited by Grete Niggemann. Hofheim am Taunus: F. Hofmeister, 1981.

Simpson, Christopher, d. 1669. *Chelys, minuritionum artificio exornata: sive, Minuritiones ad basin, etiam ex tempore modulandi ratio. In tres partes distributa. The division-viol, or, The art of playing ex tempore upon a ground. Divided into three parts ... / Authore Christophoro Simpson. Editio secunda.* London: Printed by W. Godbid for H. Brome, 1667.

Simpson, Christopher, d. 1669. *The division-viol* (1665).

Facsimile edition translated with commentary by Wolfgang Eggers.  
Munich: E. Katzbichler, 1983.

Simpson, Christopher, d. 1669. *The division-violist: or, An introduction to the playing upon a ground: ...to which, are added some divisions made upon grounds for the practice of learners / by Chr. Simpson.* London: Printed by William Godbid, and sold by J. Playford, 1659.

Sordan, Erich. "Für erwachsene Anfänger noch erreichbar: Die Gambe," *Musik im Unterricht* 52 (1961), 140-144.

Spitzer, John. "Grammar of Improvised Ornamentation: Jean Rousseau's Viol Teatise of 1687," *Journal of Music Theory* 33 (1989), 299-332.

Taylor, Patrick. "Viol without Tears," *Recorder and Music Magazine* 9/3 (1987), 62-5.

Tansur, William. *A new musical grammar, and dictionary: or a general introduction to the whole art of musick. [Book] II. Containing such plain and easy directions as are necessary for tuning, and playing on, the organ, harpsichord, bass-viol . . . with songs and lessons.* London, 1756.

Trendelenburg, Wilhelm. *Die natürlichen Grundlagen der Kunst des Streichinstrumentenspiels.* Berlin: Springer, 1925. Reprint: Kassel,  
Vellekoop, Gerret. "Christopher Simpkins 'The division-viol'." *Mens en melodie* 13 (April 1958), 103-5.

Verband deutscher Musikschulen. *Lehrplan Gambe: Stand September 1991.* Regensburg: Bosse, 1991. 31 p.

Wenzinger, August. *Gambenübung, ein Lehrgang für chorisches Gambenspiel.* Pt 1: *Anfangsgründe*, Pt. 2: *Technische Weiterbildung.* Kassel: Bärenreiter, 193?. Rev. by Josef Bacher in *Hausmusik* 5/2 (1936), pp. 73-74.

Wenzinger, August. *Gambenübung.* Method for the Viola da gamba. Reviewed by Josef Bacher in *Zeitschrift für Hausmusik* 5 (193) 6, 73-74.

Wenzinger, August. *Viol practice, Books 1 and 2. Gambenübung,* translated by Gordon J. Kinney. Lexington: M. I. King Library, University of Kentucky, 1977.

White, Beverly. *Playing the viol: a beginner's manual.* St. Paul, Minnesota, Macalester College, 1979, 19pp. Rev. in *AMIS8/2/2* (1979). Rev. in *Early Music* 7/4 (1979), 541. Reviewed by Wendell Margrave in *VdGSA News* 16/2 (June, 1979), p. 8.

Wodiczka, T. *Methode nouvelle et facile pour apprendre à jouer du*

pardessus de viole. Lyons, 1766.

Zimmerman, R. L. "He makes music." American String Teacher 12/1 (1962), 26-7.

Zimmerman, R. L. "The lively ancients." American String Teacher 11/3 (1961), 21.

Zimmerman, R. L. "String classes of the future [viol for beginning string players]." American String Teacher 11/1 (1961), 30-31.

Zimmerman, R. L. "When the old becomes new." American String Teacher 10/3 (1960).

#### PLAYERS, COMPOSERS, PERFORMERS

[Abel] Busby Anecdote of Abel's partiality to the viol da gamba. The Euterpeiad, or Musical Intelligencer. Boston, Saturday, January 6, 1821 Vol. 1, No. 41 p.164.

Adams, Martin. Henry Purcell: The Origins and Development of his Musical Style. Cambridge: Cambridge University Press, 1995.

Andriessen, Pieter. Carolus Hacquart (1640?-1701). Een biografische bijdrage. Het godsdienstig en instrumentaal werk. Dissertation, University of Louvain, 1969.

Andriessen, Pieter. Carel Hacquart (1640-1701?): een biographische bijdrage: het werk. Brussels: Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, 1974.

Reviewed by I. R. Parker in Early Music 5/4 (Oct. 1977), 565-567.

[anon.] Historic concerts at the Inventions Exhibition [Performances of old music on original instruments by the students and professors of the Brussels Conservatoire: viola da gamba played by Jacobs. Bristol Madrigal Society: English and Italian sacred music of the sixteenth and seventeenth centuries. Performances of ancient music of the Netherlands school by Daniel de Lange's choir of Amsterdam vocalists: Dufay, Obrecht, Josquin, Orlandus Lassus, Sweelinck]. The Musical Times, August 1, 1885 26/510, p.477-79.

[Anon.] Concerti [La pianista Hilda Ballio. Musiche di Gomes e di Gama-Malcher. Societa del quartetto: musiche di Bach, Haendel, Giulio Caccini, Couperin, Legrenzi, Daquin; soprano Warnots, flautista Dumon, organista e clavicembalista Greef, viola d'amore Agnier, viola da gamba Jacobs]. Il Teatro illustrato. (Milano, Giugno 1888) VIII/90, p. 96.

[Anon.] Trinity College concerts [Bach recital; G. and H. Saint-George (viola da gamba players). Student recital]. The Musical Times. (April 1, 1897). 38/650, p. 245.

Antoine, M. "Autour de François Couperin." *Revue de Musicologie* 34 (1952), 113.

Ashbee, Andres. "Groomed for Service: Musicians in the Privy Chamber at the English Court, c. 1495-1558," *Early Music* 25 (1997), 185-97.

Ashbee, Andrew. *Lists of payments to the King's Musick in the reign of Charles II (1660-1685)*. Snodland, Kent: The Author, 1981.

Ashbee, Andrew. *Records of English court music, calendared and edited by Andrew Ashbee*. Snodland, Kent: A. Ashbee, 1986.

Ashbee, Andrew. "A Not Unapt Scholar: Bulstrode Whitelocke (1605-1675)," *Chelys* 11 (1982), 24-31.

Baines, Francis. "The consort music of Orlando Gibbons." *Early Music* 6/4 (Oct., 1978), 540-543.

[Baines, Francis]. "Life with the viol: Francis Baines talks about the Jaye Consort and the revival of a tradition." *Early Music* 6/1 (Jan. 1978), 45-46.

Beecher, Donald. [Andreas Lidl] Three Sonatas for viola da gamba and violoncello. Hannacrois, N.Y.: Loux Music Publishing Co., 1997 (=Dovehouse Editions Baroque Chamber Music Series No. 27). [Contains substantial biography of Lidl.] Rev. by Brent Wissick in JVdGSA 34 (1997), 93-98.

Bennett, John, and Willets, Pamela. "Richard Mico." *Chelys* 7 (1977), 24-46.

Bennett, John. "Byrd and Jacobean Consort Music. A look at Richard Mico," in *Byrd Studies*, ed. by A. Brown and R. Turret. Cambridge, 1992, 129-140.

Bennett, John. "John Oker/Okeover," *Chelys* 16 (1987), 3-11.

Benoit, Marcelle and Norbert Dufourcq. "A propos des Forqueray." *Recherches* 8 (1968), 229-241.

Benoit, Marcelle and Norbert Dufourcq. "Versailles et les musiciens du roi, 1661-1733." Paris, 1971.

Bishop, Martha. "A Tribute to Elizabeth Cowling," JVdGSA 33 (1996), 11-14.

Blakesles, Newton. "Leo M. Traynor: Memories of a friend," JVdGSA 24 (1987), 7-9.

Bouvet, Charles. "Les Du Buisson," *Revue de musicologie* 36 (1930), 241-59.

Boyer, Sarah, and Jonathan Wainwright. "From Barnard to Purcell: The Copying Activities of Stephen Bing," *Early Music* 23 (1995), 621-648.

Bram, Marjorie. "An Interview with August Wenzinger," JVdGSA 12 (1975), 77- .

Chan, Mary and Kassler, Jamie. Roger North's *The Musically Grammatician* 1728. Cambridge: Cambridge University Press, 1990.

Charles, Amy M. "George Herbert: Priest, Poet, Musician," JVDGSA 4 (1967), 27-.

Charteris, Richard. "A Memorial for Alfonso Ferrabosco the Elder," *Musical Times* 129 (1988), 393-396.

Charteris, Richard. "A Memorial for Alfonso Ferrabosco the Elder," *Musical Times* 129 (1988), 393-396.

Charters, Murray. "Abel in London," MT 114 (1973), 1224.

Cheney, Stuart. "Dubuisson: A Study of His Music for Solo Bass Viol." [Includes transcriptions of sixteen tablature pieces.] M. Mus. Dissertation, University of North Texas, 1989.

Cheney, Stuart. "A Summary of Dubuisson's Life and Sources," JVdGSA 27 (1990), 7-21.

Coin, Christophe. "Commentaries on a Portrait of Antoine Forqueray." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Connelly, Patrice. "Where Were the Women Before 1800?" VdGSA 32 (1995), 34-40.

Corneau, Alain. *Tous les matins du monde*. A film about Sainte Colombe and Marais, based on the novel of the same name by Pascal Quignard. Rev. by Jonathan Dunford in VdGSA NEWS (March 1992), p. 9. Rev. by Eleine Waddington in VdGSA NEWS (March 1992), p. 8. Rev. by George Houle in VdGSA NEWS (December 1993), p. 4.

Coxon, Carolyn. "John Jenkins. A Critical Study." Dissertation, University of Edinburgh, 1969.

Crawford, Tim. "Constantijn Huygens and the 'Engelsche Viool'," Chelys 18 (1989), 41-60.

Daehne, Paul. "Paul de Wit's Leben und Wirken," *Zeitschrift für Instrumentenbau* 47/7 (1 January 1926), 321-325.

Davidoff, Judith. "The New York Pro Musica and the Soviet Union:

Personal Observations of a Viol Player,' JVDGSA 2 (1965), 30-.

Davidoff, Judith. "Ann Ford: An Eighteenth-Century Portrait," JVdGSA 30 (1993), 51-66.

Dean-Smith, Margaret. "It depends what you mean by Playford." English Dance & Song 10/1 (Oct.-Nov. 1945), 6-11.

Dodd, Gordon. "The Viola da Gamba Society of Great Britain: the first thirty years." Early Music 6/1 (Jan. 1978), 135-137.

Dunford, Jonathan. "Ditrich Stöeffken." Liner notes to Ditrich Stöeffken: Suites pour viole seule, a music CD. [Paris?], France: Adès, 1994. (about 7 pp.)

Falk, Marguerite. "Marin Marais, Gambiste du Roi Soleil." Schweizerische Musikzeitung 95 (1955).

Field, Christopher D. S. "Steffkin [Steffkins, Steffkins, Steiffkin, Stephkins], Theodore," New Grove, vol. 18, p. 99.

Ford, Robert. "John Ward of Canterbury," JVdGSA 23 (1986), 51-63.

Ford, Robert. "Clement Woodcock's Appointment at Canterbury Cathedral," Chelys 16 (1987), 36-43.

Forqueray, Louis. Les Forqueray et leurs descendants. Paris, 1911.

Fowle, Alison. "Interview with Sydney Beck," JVdGSA 34 (1997), 5-15.

Fromageot, P. Les compositeurs de musique Versaillais. Versailles: Aubert, 1906.

Fuchs, Christian. "'The Man Plays'--A Profile of a Viol Player," Consort 52 (1995), 216-231.

Gammie, Ian. "In Memory of John Jenkins (1592-1678)," Chelys 8 (1978-9), 59-62.

Greening, Anthony. "Amner reconsidered," Musical Times 110/1521 (November 1969), 1131-33.

Griffith, Ll. Wyn. "John Jenkins," The Consort 1 (October 1929), 6-8.

Grümmer, Paul. Begegnungen. Aus dem Leben eines Violoncellisten. Munich: Bong & Co., [1963]

Harding, Rosamond E. M. A thematic catalogue of the works of Matthew Locke, with a calendar of the main events of his life. Oxford: Blackwell, 1971. Reviewed by Christopher D. S.

Field in Chelys 3 (1971), 25-29.

Harris, Collette. "Tobias Hume--a short biography." Chelys 3 (1971), 16-18.

Hellwig, Günther. Joachim Tielke: ein Hamburger Lauten- und Violenmacher der Barockzeit. Frankfurt: Verlag Das Musikinstrument, 1979.

Helms, Sanford M. "Carl Friedrich Abel, symphonist: a biographical, stylistic, and bibliographical study." Dissertation, University of Michigan, 1953.

Hiller, J. A. "[Hesse, Christian Ludwig]," Wöchentliche Nachrichten 2/11 (9 September 1766); cited by E. Noack in Musikgeschichte Darmstadts vom Mittelalter bis zur Goethezeit (Mainz, 1967), 220.

Holman, Peter. Henry Purcell. Oxford: Oxford University Press, 1995.

Huber, Calvin. The life and music of William Brade. Dissertation, University of North Carolina, 1965.

Hulse, Lynn. "John Hingeston," Chelys 12 (1983), 23-42.

Hulse, Lynn. "Christopher, First Baron Hatton as Musical Patron and Collector." Paper given at Fourth Biennial Conference on Baroque Music, Egham, 19-22 July 1990. [published? LC=o]

Hulse, Lynn. "'There is no voice enouch can sing/The praise of our great king': Provincial Royal Entertainment, 1617-34." Paper given at 26th Annual Conference of the Royal Musical Association, London, 5-7 April 1991. [published? LC=o]

Huskinson, John. "Les Ordinaires de la Musique du Roi: Michel de la Barre, Marin Marais et les Hotteterres, d'apres un tableau du début du XVIIIe siècle." Recherches sur la musique française classique 17 (1977), 15-30.

Jaquier, Pierre. "Redécouverte d'un portrait de Jean-Baptiste Forqueray: découverte de certains éléments de la basse de viole représentée," Imago musicae 4 (1987), 315-324.

Jaquier, Pierre. "Rediscovery of a Portrait of Jean-Baptiste Forqueray: Discovery of Some Elements of the Represented 'Basse de viole'," In: Proceedings of the International Viola da Gamba Symposium Utrecht 1991 (Utrecht: STIMU, 1994), 75-84. (Differs "slightly" from the French version.)

Kidson, Frank. "John Playford and 17th Century Music

Publishing," *Musical Quarterly* 4 (1918), 523-524.

Kisby, Fiona. "Royal Minstrels in the City and Suburbs of Early Tudor London: Professional Activities and Private Interests," *Early Music* 25 (1997), 199-219.

Knape, Walter. *Karl Friedrich Abel Leben und Werk eines frühklassischen Komponisten*. Bremen: Schünemann, 1973.

Knape, Walter. "Karl Friedrich Abel, ein zu unrecht vergessener Zeitgenosse Mozarts." *Musik und Gesellschaft* 7/3 (1957), 146-147.

Knape, Walter. *Bibliographisch-thematisches Verzeichnis der Kompositionen von Karl Friedrich Abel (1723-1787)*. Cuxhaven: W. Knape, [1971].

La Laurencie, Lionel de. "Deux violistes célèbres: les Forqueray." *Bulletin français de la Société internationale de musique* 4 (1908), 1251ff and 5 (1909), 48ff.

La Laurencie, Lionel de. "Les De Caix et les De Caix d'Hervelois." *Le Guide Musical*, 1910.

Lefkowitz, Murray. William Lawes. London: Routledge and Kegan, 1960.

Lesure, François. "Marin Marais: sa carrière, sa famille." *Revue belge de musicologie* 7 (1953), 129-136.

Livi, G. "The Ferrabosco family." *The Musical Antiquary* 4 (1912/13).

Loeb, David. "The Lyffe and Times of a Viol Composer (Late 20th c.)," *JVdGSA* 22 (1985), 20-34.

Mackerness, E. D. "Thomas Mace and the fact of reasonableness." *The Monthly Musical Record* (Oct., 1955).

Massip, Catherine. "Les personnages musiciens dans les gravures de mode parisiennes de la fin du XVIIe siècle: Intérêt et limites d'un genre iconographique," *Imago musicae* 4 (1987), 137-50.

Moes, E. W. "Iets over Joan Schenck," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 8 (1905-1908), 21-24.

Moreau, François. "Nicolas Hotman, bourgeois de Paris et musicien." *Recherches sur la musique française classique* 13 (1973), 5-22.

Mueser, Barbara. "A report from the Viola da Gamba Society." *American Recorder* 5/3 (1964), 16.

Neukomm, Edmond. "Londres il y a cent ans" [Les concerts publics des XVIIe et XVIIIe siecles. La basse de viole. Les Musical Glasses. Marianne et Cecilia Davies. Mrs. Chazal]. *L'Art musical* (3 October 1867). 7/44, p.349-50.

Newton, Richard. "Hommage à Marin Marais." *The Consort*, June 1952, 14ff.

Newton, Richard. "More about Marais." *The Consort*, July 1953, 10-17.

Nicholson, Richard. "Jenkins and Musica Britannica XXVI ." *Chelys* 2 (1970), 35-36.

Olson, Phyllis. "A History of the Viola da Gamba Society of America: Background and Founding. Part I: Pastime with Good Company," JVdGSA 30 (1993), 5-14.

Olson, Phyllis. "A History of the Viola da Gamba Society of America: Background and Founding. Part II: From Company to Society," VdGSA 30 (1993), 15-51.

Olson, Phyllis E. "A History of the Viola Da Gamba Society of America, Part III: A Banner Year," JVdGSA 31 (1994), 25-43.

Otterstedt, Annette. "A Sentimental Journey through Germany and England," translated by Hans Reiners, *Chelys* 21 (1992), 39-56.

Pallis, Marco. "Mabel Dolmetsch born 6 August 1874." *Chelys* 5 (1973-74), 51-61.

Pauls, Karl Heinz. "Der kurpfälzische Kammermusikus Johannes Schenck." *Musikforschung* 15/ 2, 1962 .

Pauls, Karl Heinz. "Ergänzungen zur Biographie des kurpfälzischen Kammermusikers Johannes Schenck." *Musikforschung* 19/3, 1966.

[Pearce, Joseph, Jr.] [The viola da gamba (Letter reprinted from the "Yorkshire Orchestra")]. *The Musical Standard*, January 11, 1868 VIII/180, p.16.

Pinto, David. "Thomas Tomkins and a Copyist Associated with Him," *Music and Letters* 72 (1991), 517-18.

Pinto, David. "The Music of the Hattons," *Research Chronicle of the Royal Musical Association* 23 (1990), 79-108.

Prior, Roger. "A Second Jewish Community in Tudor London," *Transactions of the Jewish Historical Society of England* 31

(1988-90, 137-152.

Prodhomme, J. J. "Les Forqueray." *Rivista Musicale Italiana*, 1903, p. 670.

Quignard, Pascal. *All the World's Mornings: a Novel*; translated from the French by James Kirkup. St. Paul, MN: Graywolf Press, 1993.

Rayner, Clare Grill. "A little-known seventeenth-century composer, Christopher Gibbons (1615-1676)." *Dissertation, Indiana University*, 1963.

Robineau, Charles Jean. "Portrait of Karl Friedrich Abel," JVdGSA 10 (1973), 4.

Rose, Adrian. "Rudolph Dolmetsch (1906-1942): the first modern viola da gamba virtuoso," *Chelys* 21 (1992), 57-78.

Rutledge, John. "Paul de Wit, a Reviver of the Viols," JVdGSA 23 (1986), 19-26.

Sadie, Julie Anne Vertrees. "Marin Marais and his contemporaries." *The Musical Times* 119/1626 (Aug. 1978), 672-4.

Sadie, Julie Anne. "Montéclair, the viol player's composer." JVdGSA 15 (1978), 41-50.

Squire, W. Barclay. "John Playford." *Music and Letters* 4/3 (July 1923), 262-65.

Stevens, D. Thomas Tomkins, 1572-1556. London: , 1957. New York: Dover, 1967.

Svendsen, Troels. *Historiske strygeinstrumenter & Biber og Telemann--to komponistportrætter*. Copenhagen: Engstrom & Sodring, 1988.

Tessier, André. "L'Oeuvre de Marin Marais." *Bulletin de la Société de l'Histoire de l'Art Français*, 1924, pp.76-80.

Tessier, André. "La 'Gamme' de Marin Marais," *Bulletin de la société de l'histoire de l'art français*, 1925, 67-70.

Thoinan, Ernest. *Maugars, célèbre joueur de viole . . . Sa biographie suivie de sa réponse faite à un curieux sur le sentiment de la musique d'Italie, écrite à Rome, le premier Octobre 1639*. Paris: Claudin, 1865. London, 1965. \_?

Thompson, Clyde H. *Marin Marais 1656-1728*. *Dissertation, University of Michigan, Ann Arbor*, 1957.

Triplett, William M. "Orlando Gibbons: his life and his music." *Dissertation, University of Southern California*, 1959 or 1960.

Urquhart, Margaret. "Was Christopher Simpson a Jesuit?" *Chelys* 21 (1992), 3-26.

Urquhart, Margaret. "Sir Robert Bolles Bt. of Scampton," *Chelys* 16 (1987), 16-29.

Vanson, Frederic. "Minister of war and viol da gambist Ernst Christian Hesse 1676-1762." *The Strad* 87/1033 (May 1976), 2 25.

Vanson, Frederic. "Some early English composers for the viols." *Strad* 88 (Sept., 1977 ), 453.

Vaught, Raymond. "Mersenne's unknown English viol player." *Galpin Society Journal* 17 (1964), 17-23.

Wainwright, Jonathan. "Christopher, First Baron Hatton (1605-70): Introduction." Paper given at Fourth Biennial Conference on Baroque Music, Egham, 19-22 July 1990. [published?]

Watson, Henry. "Thomas Mace: the Man, the Book, and the Instruments," *Proceedings of the Musical Association*, 35 (1908-1909), 87-103.

Willetts, Pamela. "Sir Nicholas Le Strange and John Jenkins." *Music & Letters* 42 (1961), 30-43.

Willetts, Pamela. "John Lilly: a redating," *Chelys* 21 (1992), 27-38.

Willetts, Pamela. "Stephen Bing: A Forgotten Violist," *Chelys* 18 (1989), 3-17.

Winzap, F. "Marin Marais--violiste à la cour du Roi-Soleil." *Revue musical de la Suisse Romande* 26/1 (1973), 10-12.

Woodfield, Ian. "A Tribute to Howard Mayer Brown (1930-1993)," *VdGSA* 30 (1993), 1-2.

Woodfield, Ian. "The Younger Sainte-Colombe in Edinburgh," *Chelys* 14 (1985), 43-44.

Wynn, Sara Joiner. "Karl Friedrich Abel--Some Contemporary Impressions," *JVdGSA* 10 (1973), 5- .

Zentner, Wilhelm. "Und weil Döbereiner ein Echter ist . . .," *NZfM*, 115/4 (1954), 214-15.

Abbey, Hermione. "Sir Peter Leycester's Book on Music," JVdGSA 21 (1984), 28-44.

Ågren, Carl Hugo. "The Use of Higher Positions on the Treble Viol," Chelys 19 (1990), 44-54.

Ågren, Carl Hugo. "Diatonic fingering on treble and pardessus viols," Chelys 13 (1984), 61-76.

Aldrich, Putnam. The principal agréments of the seventeenth and eighteenth centuries: a study in musical ornamentation. Dissertation, Harvard University, 1942.

Allsop, Peter. "The role of the stringed bass as a continuo instrument in Italian seventeenth-century instrumental music," Chelys 8 (1978-79), 31-37.

Appel, Bernhard Roman. "Christopher Simpkins Systematik der Divisionsverfahren (1667)," Mf 35/3 (1982), 223-34.

Arkwright, G. "Elizabethan Choirboy Plays and their Music," In: Proceedings of the Musical Association 11 (1913-1914), 117-136.

Ashbee, Andrew. "John Jenkins, 1592-1678, and the lyra viol," The Musical Times 119 (1978), 840-843.

B. , W. M. "Baryton trio." Music and Musicians 22 (June 1974), 16f.

Bacher, Joseph. "Der Gambenchor." Collegium musicum no. 1, 1932.

Balfoort, Dirk. "De beteekenis van de snaarbanden (Bünde) op de viola da gamba," Caecilia 91 (1934), 371-373.

Beecher, Donald. "Aesthetics of the French Solo Viol Repertory, 1650-1680," JVdGSA 24 (1987), 10-21.

Begou, Genevieve. "Un autre aspect de l'accompagnement: La réalisation de la basse continue à la viole de gambe et au violoncelle," in Aspects de la musique baroque et classique à Lyon et en France, ed. by Daniel Paquette. Lyon: Univ. de Lyon, 1989. 255 p.

Bishop, Martha. "On Playing Continuo," JVdGSA 30 (1993), 42-48.

Boal, Ellen TeSelle. "Saraband: Speed, Steps, and Stress," JVdGSA 17 (1980), 38-46.

Bonta, Stephen. "The Use of Instruments in Sacred Music in Italy, 1560-1700," EM 18 (November 1990), 519-35.

Bonta, Stephen. "Terminology for the Bass Violin in Seventeenth-

Century Italy," *Journal of the American Musical Instrument Society* 3 (1977), 64-99.

Borgir, Tharald. *The Performance of the Basso Continuo in Italian Baroque Music*. Ann Arbor: UMI Research Press, 1987.

Brookes, Virginia. "The Four-Part In Nomines of John Ward," *Chelys* 16 (1987), 30-35.

Brown, Howard Mayer [with Stanley Sadie]. *Performance practice: music after 1600*. New York, NY: Norton, 1990.

Brown, Howard Mayer [with Stanley Sadie]. *Performance practice: music before 1600*. Basingstoke, Hampshire: Macmillan Press, 1989.

Brown, Howard Mayer and K[athleen] M[oretto] Spencer. "How Alfonso della Viola tuned his viols, and how he transposed," *Early Music* 14/4 (1986), 520-33.

Brown, Howard Mayer. "Notes (and Transposing Notes) on the Viol in the Early Sixteenth Century," in *Music in Medieval and Early Modern Europe: Patronage, Sources and Texts*, ed. by Ian Fenlon (Cambridge University Press, 1981).

Bryce, Stephanie L. "A summary of viola da gamba and modern cello bowing grips and essential bowing style." M.A. Thesis Ball State University, 1988. 19 leaves

Clarkson, Frank A. "The Influence of viol technique on the violin family," *The Strad* 81 (1970/71), pp. 105, 107, 109.

Cunningham, Sarah. "Lessons from an Eighteenth-Century Master of the Viol: Markings in a Copy of Book 2 by Marais." In: *Proceedings of the International Viola da Gamba Symposium Utrecht 1991* (Utrecht: STIMU, 1994), 85-101.

Cyr, Mary. "Traditions of Solo Viol Playing in France and the Music of Morel," *JVdGSA* 10 (1973), 81- .

Cyr, Mary Ellen. "Song accompaniments for lyra viol and lute," *JLuteSocAmer* 4(1971), 43-49.

Brown, Howard Mayer. *Embellishing sixteenth-century music*. Oxford: Oxford University Press, 1976. Reviewed by Bruce Bellingham in the *VdGSA News* 14/1 (March 1977 ), p. 5-7.

Brown, Howard Mayer. *Sixteenth-century instrumentation: the music for the Florentine intermedii* (=Musicological Studies & Documents, v. 30), Rome, 1973.

Card, M. "The consort of viols and early keyboard instruments." *Making Music* 18 (1950), 5-6.

Cohen, Albert. "A study of instrumental ensemble practice in seventeenth-century France." *Galpin Society Journal* 15 (1962), 3ff.

Connelly, Patrice. "The Viola da Gamba: The Development of Its Technique and Pedagogy to the Present." M. Mus. dissertation, University of Sydney, 1995.

"Consort of viols at University of Illinois." *Violins* 11 (Jan. 1950), 25-27.

Coxon, Carolyn. "Some notes on English graces for the viol." *Chelys* 2 (1970), 13-22.

Crawford, Tim. "An unusual consort revealed in an Oxford manuscript." *Chelys* 6 (1975-76), 61-68.

Cunningham, Sarah. "Lessons from an Eighteenth-Century Master of the Viol: Some Markings in a Copy of Marais' Book II,"

Cyr, Mary. "A seventeenth century source of ornamentation for voice and viol: British Museum MS Egerton 2971." *R.M.A. Research Chronicle* 9 (1971), 53-72.

Cyr, Mary. "Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other 'Graces' for the Bow," *JVdGSA* 34 (1997), 48-66.

Dart, Thurston. "Ornamentation signs in Jacobean music for lute and viol." *Galpin Society Journal* 14 (1961), 30-33.

Davidoff, Judith. "The viol is a god," *Historical Performance* 3/2 (1990), 58-9.

Davies, Stephen. "Violins or viols? Reason to fret," *The Journal of Aesthetics and Art Criticism* 48/1 (Spring 1990), 147-151.

Dodd, Gordon. "An Essay on Consort Interpretation," *JVdGSA* 12 (1975), 37- .

Dodd, Gordon. "Grounds for Putting Simpson into Practice," *JVdGSA* 20 (1983), 60-67.

Dodd, Gordon. "Matters Arising from Examination of Lyra-Viol Manuscripts," *Chelys* 9 (1980), 23-27.

Doljesi, R. "Ancient viol tunings." *Violins and Violinists* 10 (Oct. 1949), 270-73. (Nov.-Dec. 1949), 325-29. 11 (Jan. 1950), 32-35. (Feb. 1950), 71-76. (Mar.-April 1950), 102-06.

Dolmetsch, Nathalie. "Bows and bowing." *JVdGSA* 14 (1977), 53-60.

"The Nathalie Dolmetsch Consort of Viols, Fenton House, March 16 and 23." *The Strad* 77 (June 1966), 75.

Dolmetsch, Nathalie. "Ornamentation and interpretation on the viol." *The Strad* 68 (Mar. 1958), 400-406.

Dolmetsch, Nathalie. "The viola da gamba as a solo instrument." *The Strad* 68 (Jan. 1958), 320f.

Dolmetsch, Nathalie. "The viol played 'Iyra way'." *The Strad* 71 (Oct. 1960), 201f.

Donington, Robert. *The Interpretation of Early Music*. New York: St. Martin's Press, 1974. Rev. by Wendell Margrave in JVDGSA 2 (1965), 49-.

Donington, Robert. "String playing in baroque music, I." *Early Music* 5/3 (July 1977), 389-393.

Donington, Robert. "Up with the Trill!" JVDGSA 6 (1969), 49-.

Dräger, Hans-Heinz. *Anwendung in Europa (bis zum Violenbogen des 16. Jahrhunderts)*. Dissertation, Berlin, 1937.

Also, Kassel: Bärenreiter, 1937.

Dreyfus, Laurence. *Bach's Continuo Group. Players and Practices in his Vocal Works*. Cambridge, Mass.: Harvard University Press, 1987.

Edwards, J. Michele. "Schutz's violone : Schutz Violone," In: *Alte Musik als asthetische Gegenwart*, vol. II (Kassel: Bärenreiter, 1987), 388-97. Translated by Hans Koenig and Russell Christensen .

Edwards, J. Michele. "Schütz Violone," in: *Alte Musik als asthetische Gegenwart Vol. II* (Kassel: Bärenreiter, 1987), 388-97.

Edwards, Warwick Anthony. "The performance of ensemble music in Elizabethan England." *Proceedings of the Royal Music Association* 97 (1970-71), 113-23.

Elliott, Mary. "Technique and Style in the Performance of Marais: An Examination of Eighteenth-Century Handwritten Markings in *Livre IIème*." Dissertation, Stanford, 1979.

Eras, Rudolf. *Ueber das Verhaltnis zwischen Stimmung and Spieltechnik bei Streichinstrumenten in da-gamba Haltung: Zur Entwicklung der Padagogik der Gamben, Kniefiedeln und des Violoncellos*. Dissertation, Leipzig, 1958.

Ernst, Fritz. "Zuschrift über Besetzungsfragen." *Zeitschrift für Hausmusik* 5 (1936), 76-77.

Farrell, Peter. "On the use of slurs in English viol music," JVdGSA 16 (1979), 5-21.

Ferand, Ernest T. *Improvisation in nine centuries of western music*. Cologne: Arno Volk, 1961.

Finson, J. W. "The Violone in Bach's Brandenburg Concerti," *Galpin Society Journal* 29 (1976), 105-111.

Fitzgibbon, H. M. "Instruments and Their Music in the Elizabethan Drama," *Musical Quarterly* 17 (1931), 319-329.

Fleming, S. "Bach's violin-and-harpsichord sonatas: what exactly do you play them on?" *High Fidelity/Musical America* 27 (Mar. 1977), 90-91.

Fruchtman, Efrim. "Transcription as an Element in Performance Practice," JVdGSA 1 (1967), 10-.

Furnas, Paul Lindley. "The "Manchester gamba book": a primary source of ornaments for the lyra viol." Dissertation, Stanford, 1978.

Furnas, Paul. "Reverberations on the Use of Vibrato on the Viol," JVdGSA 8 (1971), 18- .

Gable, Frederick K. "Possibilities of mean-tone temperament playing on viols," JVdGSA 16 (1979), 22-39.

Garnault, Paul. *Le temperament, son histoire, son application aux violes de gambe et guitares*. Paris, 1924.

Gillespie, Wendy. Review of Giovanni Bassano Ricercate / Passagi et Cadentie, 1585 (Zurich: Pelikan, 1976) and Antonio Brunelli, Varii Esercitii, 1614 (Zurich: Pelikan, 1976 (= Vols. 1 & 2 of Italienische Diminutionslehren, ed. by Richard Erig.) VdGSA News 16/1 (March 1979), 3-4.

Goy, François Pierre. "Seventeenth-Century Viol Pieces in Settings for Plucked Strings (c. 1625-c. 1700)," *Chelys* 22 (1993), 30-43.

Graham-Jones, Ian. "Some Random Thoughts on Pitch in English Viol Consort Music in the Seventeenth Century," *Chelys* 11 (1982), 20-23.

Green, Robert. "Annotated Translation and Commentary of the Works of Jean Rousseau. A study of Late Seventeenth-Century Musical Thought and Performance Practice." Dissertation,

University of Indiana, 1979.

Green, Robert. "Jean Rousseau and Ornamentation in French Viol Music," JVdGSA 14 (1977), 4-41.

Green, Robert A. "Jean Rousseau and ornamentation in French viol music." JVdGSA 14 (1977), 4-41.

Greulich, Martin. Beiträge zur Geschichte des Streichinstrumentenspiels im 16. Jahrhundert. Saalfeld: Günthers, 1933.

Griffin, Julia Ann. "Diego Ortiz's Principles of Ornamentation for the Viol: ratdao de Glosas. JVDGSA 10 (1973), 88-.

Grüss, Hans. "Praktische und thematische Demonstrationen zu einigen Problemen des Gambenspiels im Consort und als Solo," in Die Saiteninstrumente in der ersten Hälfte des 18. Jahrhunderts, ed. by E. Thom. Blankenburg/Harz: Die Kultur- und Forschungseinrichtung Michaelstein, 1979.

Grüss, Hans. "Über frühe Formen des Streichinstrumenten-Ensembles," in Die Saiteninstrumente in der ersten Hälfte des 18. Jahrhunderts, ed. by E. Thom. Blankenburg/Harz: Die Kultur- und Forschungseinrichtung Michaelstein, 1979.

Gutmann, Veronika. "Die Improvisation auf der Viola da Gamba in England im 17. Jahrhundert und ihre Wurzeln im 16. Jahrhundert." Dissertation, University of Vienna, 1975.

Gutmann, Veronika. "Viola bastarda--Instrument oder Diminutionspraxis?" Archiv für Musikwissenschaft 35 (1978), 178-209.

Haacke, Walter. "Gambenspiel am Hofe August des Jüngeren zu Wolfenbüttel." Zeitschrift für Musikwissenschaft, Nov. 1950, p. 583-586.

Hancock, Wendy. "The frequency and positioning of ornaments in French viol music (1685-89)," Chelys 8 (1978-79), 38-50.

Hancock, Wendy. "General rules for realising an unfigured bass in seventeenth century England." Chelys 7 (1977), 69-72.

Hancock, W. E. "To play or sing? (music for voices and music for viols in sixteenth and early seventeenth century England) Consort 42 (1986), 15-28.

Harwood, Ian. "A case of double standards? Just pitch in England c. 1600," EM 9/4 (Oct. 1981), 470-81.

Herzog, Myrna. "The Viol in Bach's Passions: A Performer's Notes," JVdGSA 33 (1996), 30-46.

Hogwood, Christopher and Wieland Kuijken. "On the viol," Early Music 6/1 (1978), 4-11.

Holman, Peter. "The 'Symphony'." Chelys 6 (1975-76), 10-24.

Houle, George. "'Doulce mémoire.' A Study in Performance Practice, edited by T. Binkley. Bloomington: Indiana University Press, 1990.

Hsu, John. "The use of the bow in French solo viol playing of the 17th and 18th centuries." Early Music 6/4 (Oct., 1978), 526-529.

Jacquot, Jean. "Le 'Musick's Monument' de Thomas Mace (1676) et l'évolution du goût musical en Angleterre." Revue de Musicologie 31 (1952), 21-37.

Johnson, Jane Troy. "How to 'humour' John Jenkins' three-part dances: performance directions in a Newberry Library manuscript." Journal of the American Musicological Society 20/2 (1967), 197-208.

Johnson, Jane T. "Violin versus viol in English fantasia-suites." JVdGSA 15 (1978), 88-101.

Jones, David Wyn. "Vanhal, Dittersdorf, and the violone," EM 10/1 (Jan. 1982), 64-67.

Jones, Edward Huws. "'To sing and play to the base-viol alone': The bass viol in English seventeenth-century song." Lute Society Journal 17 (1975), 17-23.

Kagel, Mauricio. Musik für Renaissance-Instrumente. Rev. by Harry W. Gay in VDGSA 9 (1972), 59-.

Kinney, Gordon J. "A 'tempest in a glass of water' or a conflict of esthetic attitudes." JVdGSA 14 (1977), 42-52.

Kinney, Gordon J. "The Case for the use of Vibrato on the Viol," JVdGSA 7 (1970), 52-.

Kinney, Gordon J. "Problems of Melodic Ornamentation in French Viol Music," JVDGSA 5 (1968), 34-.

Kuijken, Wieland and Christopher Hogwood. "On the viol," Early Music 6/1 (1978), 4-11.

Kuyper, M. C. "Gamba-week in Den Briel." Mens en melodie 10 (May 1955), 150-151.

La Gorce, Jérôme de. "L'orchestre de l'Opéra et son évolution de Campra à Rameau," Revue de musicologie 76/1 (1990), 23-43.

Lambert, C. "New wine for old bottles" [viol consort competition]. The Strad 69 (Nov. 1958), 252.

La Via, Stefano. *Violone e violoncello a Roma al tempo di Corelli: Terminologia, modelli organologici, tecniche esecutive*. Firenze: Olschki, 1990, 165-191

Lejeune, Jérôme. "Alfonso Ferrabosco II et ses œuvres pour lyra-viol." *Revue Belge de Musicologie* 28-30 (1974-76), 128-35.

Lejeune, Jérôme. "The lyra-viol: an instrument or a technique?" *The Consort* 31 (1975), 125-131.

Lesure, François. "Une querelle sur le jeu de la viole en 1688: J. Rousseau contre Demachy." *Revue de Musicologie* 46 (Dec. 1960), 181-199.

Lindley, Mark. *Lutes, Viols and Temperaments*. Cambridge: Cambridge University Press, 1984. Rev. by Linda and John Shortridge in *JVdGSA* 22 (1985), 65-66. Rev. in *Flauto Dolce* 16 (April 1987), 49-50. Rev. in *GSJ* 96 (1993), 178-80. Rev. by Jean Bosquet in *Revue belge de musicologie* 41 (1987), 156-58. Rev. by Penelope Gouk in *Music & letters* 67/3 (July 1986), 313-16. Rev. by Ephraim Segerman in *Early Music* 13/1 (February 1985), 91-93. Rev. by Edward L. Kottick in *AmerLutherie* 1/2 (June 1985), 52-53.

Lindley, Mark. *Lauten, Gamben und Stimmungen* [translation of *Lutes, Viols and Temperaments*]. Wilsingen: Tre Fontane, 1990.

Linfield, Eva. "North and South European influences on Buxtehude's chamber music: despite influences, a unique repertory," *Schütz-Jahrbuch* 10 (1988), 104-25.

Linfield, Eva. "The Viol Consort in Buxtehude's Vocal Music: Historical Context and Affective Meaning," in *Church, Stage, and Studio: Music and Its Contexts in 17th-Century Germany*, ed. Paul Walker (Ann Arbor: UMI Research Press, 1990), 163-192.

Linfield, Eva. Dietrich Buxtehude's sonatas: a historical and analytical study. 1984.

Maertens, Willi. "Zwischen Patriot und Baß-Geige: Zu Georg Philipp Telemanns Kapitänsmusik 1724," *Ars musica*, (?), 46-77.

Malusi, Lauro. "Il violone e il suo impiego nei secoli passati," *Nuova rivista musicale italiana*, 13/3 (July-September 1979), 603-08.

Manthey, Sarah Roose. *The Viola da Gamba and Temperament: A Historical Survey and a Practical Manual*. [Albuquerque, N.M.: S. Manthey], 1994. Originally presented as the author's Hausarbeit, Hochschule für Musik, Hamburg, Germany, 1989.

Markowitz, Ruth Solomon. "An iconographical study of viola da gamba holding positions and bowgrips as seen in selected visual

examples and tutors of the sixteenth and seventeenth centuries." M.A. Thesis, University of Connecticut, 1979.

Marshall, Sheila. "Putting Simpson into Practice," JVDGSA 6 (1969), 5-.

Marshall, Sheila. "The well-fingered viol," JVDGSA 13 (1976), 56-61.

Maunder, Richard. "The Violone in Bach's Brandenburg Concerti," Galpin Society Journal 31 (1978), 147.

Meredith, Margaret. Christopher Simpson and the consort of viols: a dissertation and edition of music. 3 vols. Dissertation, University of Wales, 1969.

McClure, Theron. "Bach's bass." American String Teacher 27/1 (1977), 20-22.

Meredith, Margaret. "Christopher Simpson and the Consort of Viols; a dissertation and edition of music." Dissertation, Univerity College, Cardiff, Wales, 1969. 3 vols.

Moeller, Richard. Laute, Viola da Gamba, Viola da Braccio--die alten Instrumente und ihre Bedeutung für unsere heutige Hausmusik. Supplement to Die Laute.) Wolfenbüttel: Zwissler, 1918.

Moens, K. "Authenticiteitsproblemen bij oude strijkinstrumenten," Musica Antiqua 3 (1986), 80-87; 105-111.

Morehen, John. "The English consort and verse anthems," EM 6/3 (July, 1978), 381-85.

Neumann, Karl. "Jean Rousseau on the Mechanics of Viol Playing," JVDGSA 7 (1970), 5-.

Neumann, Frederick. Ornamentation in baroque and post-baroque music; with special emphasis on J. S. Bach. Princeton: Princeton University Press, 1978.

Nicholson, M. "Northumbrian recorder and viol school." Recorder and Music 5/8 (1976), 271.

Nicholas, M. R. "Establishing and expanding an early music consort," Instrument 32 (Mar. 1978), 36-39.

Ohashi, Toshinari. "A Portrait of Friedrich Abel: Iconographical Approach to Another Viola da Gamba Bow Grip." Collected Papers in Honor of the Eighty-fifth Anniversary of Ueno Gakuen. Tokyo, 1989.

Otterstedt, A. "Das stillvergnügte Consort: eine Gambistin sucht das Streichquartett," *Musica* 44/3 (1990), 160-163.

Pallis, Marco. "The instrumentation of English viol consort music." *Chelys* 1 (1969), 27-35. Reprinted in the *Journal of the VdGSA* 9 (1972), 5-15.

Pallis, Marco. "Tenor I or Alto? Some Thoughts on the Instrumentation of the Consort of Viols," *VDGSA* 9 (1972), 5-.

Pallis, Marco. "The Instrumentation of English Viol Consort Music," *Chelys* 1 (1970), 27-35.

Pank, Siegfried. "Die Entwicklung und das Ende des Gambenspiels in Italien," in: *Der Einfluss der italienischen Musik in der ersten Hälfte des 18. Jahrhunderts* (Michaelstein/ Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1988), 60-64.

Pank, Siegfried. "Telemann's Methodische Sonaten as der Sicht des Continuo-Gambisten," *Blankenburger Studien* [17], 55-60.

Pankratz, Lorne D. "An analysis of tunings and temperaments in sixteenth- and seventeenth-century English music." MM thesis, Music theory, Univ. of Alberta, 1992. 127 p.

Payne, Ian. "Instrumental music at Trinity College, Cambridge, c. 1594 - c. 1615: archival and biographical evidence," *Mus & Let* 68/2 (1987), 128-40.

Payne, Ian. "British Library Add. MSS 30826-8: a Set of Part-Books from Trinity College, Cambridge?" *Chelys* 17 (1988), 3-16.

Payne, Ian. *The Almain and Other Measures in England 1540-1675: Their History and Choreography*. Aldershot: Scolar Press, 1995.

Pinto, David. "Music at Court: Remarks on the Performance of William Lawes's Works for Viols," In: *Proceedings of the International Viola da Gamba Symposium Utrecht 1991* (Utrecht: STIMU, 1994), 27-40.

Planyavsky, Alfred. "Der Violone bei Händel und Bach," in *Die Saiteninstrumente in der ersten Hälfte des 18. Jahrhunderts*, ed. by E. Thom. Magdeburg: Rat des Bezirks, 1979.

Pond, Celia. "Ornamental style and the virtuoso: Solo bass viol music in France c. 1680-1740," *Early Music* 6 (Oct. 1978), 512-518.

Pratt, Terry. "The playing technique of the dessus and pardessus de viole," *Chelys* 8 (1978-79), 51-58.

Prinz, Ulrich. "Violoncello, Violoncello Piccolo und Viola da gamba im Werk Johann Sebastian Bachs--historische und aufführungspraktische Aspekte," Bachfest der Neuen Bachgesellschaft. Marburg/Lahn, 1978, 159-163.

Rabson, Carolyn. Lyra-way on the viols and violins. Masters thesis, State University of New York--College at Potsdam, 1972. 85 p.

Rastall, Richard. "Spatial Effects in English Instrumental Consort Music, c. 1560-1605," Early Music 25 (1997), 269-87.

Ravizza, Victor. Das instrumentale Ensemble von 1400-1550 in Italien: Wandel eines Klangbildes. Bern and Stuttgart: Publikationen der Schweizerischen Musikforschenden Gesellschaft, 1970.

Remnant, Mary. "The Use of Frets on Rebecs and Medieval Fiddles," Galpin Society Journal 21 (1968), 146-151.

Robinson, Susannah Lucy. "The Forquerays and the French Viol Tradition." Dissertation, Cambridge, 1981.

Robinson, Lucy. The Forquerays' Pièces de Viole (1747): A Rich Source of Mid-18th-Century French String Technique." Paper given at the 25th Annual Conference of the Royal Musical Association. Cambridge, 6 April 1990.

Robinson, Lucy. "Preface," François Couperin. Pièces de violes. Paris: \_, 1973.

Robledo Estaire, Luis. Vihuelas de arco y violones en la corte de Felipe III. Madrid: Ministerio de Cultura, 1987 Vol. 2 [of what??], 63-76.

Rose, Adrian. "Another Collection of Pieces by Charles Dollé," Chelys 11 (1982), 32-35.

Rose, Adrian. "Some eighteenth-century sources of treble viol technique," Consort 38 (July 1982), 431-440.

Rose, Adrian P. "Marc-Antoine Charpentier's Première Leçon du Vendredi Saint - an important source of music for solo treble viol," Chelys 13 (1984), 47-60.

Rosenberg, Thomas. "Om at spille viola da gamba." Dansk Musiktidskrift 34 (1959), 65-68.

Sadie, Julie Anne. "Charpentier and the early French ensemble sonata," EM 7/3 (July 1979), 330-35.

Sadie, Julie Anne [Vertrees]. The Bass Viol in French Baroque Chamber Music. Ann Arbor: UMI Research Press, 1980. (= Studies

in Musicology, 26) Rev. by James R. Anthony in JVdGSA 18 (1981), 124-27.

Sadie, Julie Anne. The bass viol in French baroque chamber music. Dissertation, Ithaca, Cornell, 1978.

Sadie, Julie Anne. "Bowed Continuo Instruments in French Baroque Chamber Music," Proceedings of the Royal Music Association 105 (1978-1979), 37-49.

Sandford, Gordon. "Percy Grainger and the Viol Consort," Consort 43 (1987), pp. 35-37.

Saint George, Henry. The bow, its history, manufacture and use. London: "The Strad" Office, 1896.

Salvetti, . "A new tuning of the lyra-viol." Philosophical Transact[ions], no. 87, p. 5064 [Source: Beckerl.]

Savall, Jordi. "Contribución al estudio de la obra instrumental de Diego Ortiz," Musica antiqua (Belgium Issue) 2 (?), 17-26.

Savall, Jordi. "Historical Performance Practice: Between Style, Technique and Intuition." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Sawodny, Wolfgang. "Viola da gamba oder da braccio: zur Klärung der Besetzungsproblematik der Streichermittelstimmen im 17. Jahrhundert," in: Jakob Stainer und seine Zeit: Tagungsbericht (Innsbruck: Helbling, 1984), 143-154.

Schmid, manfred Hermann. "Der Violone in der italienischen Instrumentalmusik des 17. Jahrhunderts," in: Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. by Friedemann Hellwig (Tutzing Schneider, 1987), pp. 407-436.

Segerman, Ephraim. "On Praetorius and English Viol Pitches," Chelys 17 (1988), 24-27.

Seifert, Herbert. "Der Violone in Wien im 17. Jahrhundert," in: Kontrabass und Bassfunktion (Innsbruck: Helbling, 1986), 87-96. Skeaping, Kenneth. "The Ancient Bow in Modern Use," The Consort 1949, 12.

Smith, Mark. "The Cello Bow Held the Viol-Way; Once Common, But Now Almost Forgotten," Chelys 24 (1995), 47-61.

Steinhausen, F. Adolf. Die Physiologie der Bogenführung auf den Streichinstrumenten. Fifth edition, edited by Florizel von Reuter. Leipzig, 1928.

Stevens, John. Music and poetry in the early Tudor court. London:

Methuen, 1961.

Teplow, Deborah. A. Performance practice and technique in Marin Marais' *Pièces de viole*. Ann Arbor, MI: UMI Research Press, 1986. Rev. by Frank Traficante in *Perf. Pract. Rev.* 4/1 (Spring 1991), 80-84.

Thompson, Robert. "Amateur Chamber Music in Late 17th-Century England." Paper given at Royal Musical Association Meeting. King's College, London, 25 November, 1989.

Thompson, Robert. "Manuscript Music in Purcell's London," *Early Music* 23 (1995), 605-620.

Thompson, Robert. "A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin," *Chelys* 24 (1995), 3-18.

Traficante, Frank A. "Lyra viol tunings: 'All ways have been tryed to do it'." *Acta Musicologica* 42 (1970), 183-205.

Stoltzfus, Ila H. "The Lyra Viol in Consort: An Example from Uppsala, Universitetsbiblioteket IMhs 4:3," *JVdGSA* 17 (Dec. 1980), 47-59.

Stoltzfus, Ila H. "The lyra viol in consort with other instruments." Dissertation, Louisiana State University, 1982. 248 pp.

Taruskin, Richard. "On Letting the Music Speak for ITself: Some Reflections on Musicology and Performance," *JVdGSA* 20 (1983), 6-23. Also appeared in *Journal of Musicology* 1 (July 1982), 338-349.

Teplow, Deborah. "Lyra Viol Accompaniment in Robert Jones' Second Booke of Songs and Ayres (1601)," *JVdGSA* 23 (1986), 6-18.

Teplow, Deborah. "Rhetoric and Eloquence: Dramatic Expression in Marin Marais' *Pièces de viole*," *JVdGSA* 24 (1987), 22-50. Rev. by Julia A. Griffin in *JVdGSA* 23 (1986), 93-96.

Vaught, Raymond. "Consorts--Whole or Broken," *JVdGSA* 5 (1968), 51- .

Walls, Peter. "Lyra viol song." *Chelys* 5 (1973-74), 68-75.

Wenzinger, August. "Zur Wiederbelebung des Gambenspiels." *Zeitschrift für Hausmusik* 20 (May-June 1956), 69-75.

Willetts, Pamela. "Silvanus Stirrop's book," *RMAResearch Chron* 10 (1972), 101-07.

Woodfield, Ian. "Posture in viol playing." *Early Music* 6/1 (Jan. 1978), 36-40.

Woodfield, Ian. English Musicians in the Age of Exploration. Stuyvesant, New York: Pendragon Press, 1995.

Woodfield, Ian. "Viol playing techniques in the mid-16th century: a survey of Ganassi's fingering instructions." *Early Music* 6/4 (Oct., 1978), 544-549.

#### Treatments of Music for the Viols

Abramowitz, Jonathan. A performance edition of the "Drei Sonaten für Clavier und Viola da Gamba" of J. S. Bach. Dissertation, New York, The Juilliard School, 1973.

Andriessen, Pieter. Carolus Hacquart (1640?-1701). Een biografische bijdrage. Het godsdienstig en instrumentaal werk. Dissertation, University of Louvain, 1969.

Arnold, Cecily and Johnson, Marshall. "The English Fantasy Suite," *Proceedings of the Royal Musical Association* 83 (1956), 1-14.

Ashbee, Andrew. "The Fantasias for Viols by John Jenkins," In: *Proceedings of the International Viola da Gamba Symposium Utrecht 1991* (Utrecht: STIMU, 1994), 41-54.

Ashbee, Andrew. "The four-part consort music of John Jenkins." *Proceedings of the Royal Musical Association* 96 (1969-70), 29-42.

Ashbee, Andrew. "A further look at some of the Le Strange manuscripts." *Chelys* 5 (1973-4). 24-41.

Ashbee, Andrew. *The Harmonious Musick of John Jenkins, Vol. I: The fantasias for viols.* London: Toccata, 1992. Rev. in *TOM* 7:33 n4 1992.

Ashbee, Andrew. "Instrumental music from the library of John Browne (1608-1691), Clerk of the Parliaments." *Music & Letters* 58/1 (Jan. 1977), 43-59.

Ashbee, Andrew. "John Jenkin's fantasia-suites for treble, two basses and organ." Pt. I: *Chelys* 1 (1969), 3-15. Pt. II: *Chelys* 2 (1970), 6-17.

Ashbee, Andrew. "John Jenkins, 1592-1678: the viol consort music in four, five and six parts." *Early Music* 6/4 (Oct., 1978), 492-500.

Ashbee, Andrew. *John Jenkins and His Time: Studies in English Consort Music.* Oxford: Oxford University Press, 1996.

Ashbee, Andrew. "Music for treble, bass and organ by John

Jenkins." Chelys 6 (1975-76), 25-42.

Ashbee, Andrew. *Records of English Court Music*, vol. 3 (1625-1649). Kent: A. Ashbee, 1989. Vol. 4 (1603-1625), 1991. Distributed by A. Ashbee, 214 Malling Road, Snodland, Kent ME6 SEQ England. Vol. 5 (1625-1714) Aldershot: Scolar Press, 1991. Vol. 6 (1558-1603) and vol. 7 (1485-1558) Aldershot: Scolar Press, 1992 and 1993. Vol. 8 Aldershot: Scolar Press, 1995.

Ashbee, Andrew. "The six-part consort music of John Jenkins: an editor's view." Chelys 7 (1977), 54-68.

Ashbee, Andrew. "John Jenkins, 1592-1678," The Consort 34 (1978), 265-273.

Ashbee, Andrew. "John Jenkins (1592-1678)." (=a booklet produced at the tercentenary of his death) London, 1978.

Ashbee, Andrew. "The Society's Indexes: A Way Forward," Chelys 23 (1994), 73-79.

Ashbee, Andrew. "The Viol Fantasias of John Jenkins." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Ashbee, Andrew. "Sources for the Four-Part fantasias of Alfonso Ferrabosco the Younger." Paper given at Fourth Biennial Conference on Baroque Music, Egham, 19-22 July 1990. [published?]

Ashbee, Andrew. "The Four-Part Instrumental Compositions of John Jenkins." Diss. University of London, 1966.

Baines, Francis. "The Consort Music of Orlando Gibbons," Early Music 6/4 (Oct. 1978), 540-43.

Ashbee. Andrew. "Towards the Chronology and Grouping of Some Airs by John Jenkins," ML 55 (1974), 30-44.

Baines, Francis. "The Consort Music of Orlando Gibbons." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Babbin, Edward Thomas. "The fantazias for three bass viols by John Hingston." Thesis (M.M.)--University of Massachusetts at Amherst, 1980.

Baines, Francis. "Fantasias for the great dooble base [Orlando Gibbons]." Chelys 2 (1970), 37-38.

Baker, Joy Anne Kae. "The consort music of Thomas Tomkins." M.A. Dissertation, University of Toronto, 1968. 183 pp.

Baker, David. "The instrumental consort music of Robert Parsons." Chelys 7 (1977), 4-23.

Baker, David and Jennifer Baker. "The Browning [I]," *Chelys* 10 (1981), 4-10.

Baker, Joy Anne Kae. The consort music of Thomas Tomkins. Masters thesis, University of Toronto, 1968.

Beecher, Donald. "Aesthetics of the French Solo Viol Repertory, 1650-1680," *JVdGSA* 24 (1987), 10-21.

Bertenshaw, Derry. "The Influence of the Late Sixteenth-Century Italian Polyphonic Madrigal on the English Viol Consort c. 1600-1645. A Background Study." Dissertation, University of Leicester, 1992.

Bloch, Marie-Françoise. "L'Influence du goût italien sur l'art des Forqueray," *Luth et musique ancienne* 1 (Nov. 1977), 25-34.

Boal, Ellen TeSelle. "Tempo Indications in Purcell's Fantasias and Sonatas: A Performer's Guide to New and Conflicting Signatures," *JVdGSA* 31 (1994), 9-24.

Boal, Ellen TeSelle. "Purcell's Clock Tempos and the Fantasias," *JVdGSA* 20 (1983), 24-39.

Bock, Emil W. The string fantasies of John Hingeston (ca. 1610-1683). Dissertation, University of Iowa, 1956. 2 vols.

Boer, Johannes. "The Viola da Gamba Sonatas of Carl Philipp Emanuel Bach in the Context of Late German Viol Masters and the 'Galant' Style," In: Proceedings of the International Viola da Gamba Symposium (Utrecht: STIMU, 1994), 115-131.

Bonfils, Jean. "Les fantaisies instrumentales d'Eustache du Caurroy." *Recherches* 2 (1961-62), 5-29.

Bott, Jerry D. "Thesis emphasis; a study of selected Baryton Trios of Franz Joseph Haydn." Thesis (M.A.)--Trenton State College, 1983.

Boulay, Laurence. "La musique instrumentale de Marin Marais." *La Revue musicale*, No. 226 (special edition), 1956, pp. 61-75.

Bouvet, Charles. "Les pieces de viole de François Couperin." *Revue de Musicologie* 3 (1922), 62-65.

Bouvet, Charles. "Les pièces de viole de François Couperin." *Bulletin de la Société de l'Art Française* 1925, pp. 70-71.

Bowles, Garrett H. "A computer-produced thematic catalog: the Pièces de violes of Marin Marais," *FontesArtisM* 26/2 (1979), 102-07.

Bowles, Garret. "The computer-produced thematic catalog: an index to the Pièces de violes of Marin Marais, I." Ph.D. diss. Stanford U., 1978.

Boyd, Garrison Comegys. Elizabethan music and musical criticism. Philadelphia: University of Pennsylvania Press, 1940.

Boydell, Barra. "Music in Seventeenth-Century Anglo-Irish Society." Paper given at Irish Chapter Meeting of the Royal Musical Association, Belfast, 11 May 1991. [published?]

Brett, P. "The English Consort Song, 1570-1625," Proceedings of the Royal Society of Music 88 (1961-62), 73-88.

Brown, Howard Mayer. "A Cook's Tour of Florence in 1529," Rivista Italiana di Musicologia 10 (1975), 216-.

Brown, Howard Mayer. Instrumental Music Printed Before 1600: A Bibliography. Cambridge: Harvard University Press, 1967. Rev. by Neal Bozarth in JVDGSA 3 (1966), 60-.

Brown, Howard Mayer. Performance Practice: music after 1600. New York, Norton, 1990.

Bruggaier, Roswitha. "Das Urbild von Johann Sebastian Bachs Choralbearbeitung 'Nun komm, der Heiden Heiland' (BWV 660)--eine Komposition mit Viola da Gamba?" Bach-Jahrbuch 73 (1987), 165-168.

Bruggaier, Roswitha. "The Archetype of Johann Sebastian Bach's Chorale Setting 'Nun Komm, der Heiden Heiland' (BWV 660): A Composition with Viola da Gamba?" JvdGSA 34 (1997), 67-74. (Translated by Roland Hutchinson.)

Burtenshaw, Derry. "Another Five-Part Piece by Thomas Lupo?" Chelys 23 (1994), 17-36.

Cadell, Patrick. "La musique française classique dans la Collection des Comtes de Panmure," Recherches sur la musique française classique 22 (1984), 50-58.

Castanet, Pierre-Albert. "La viole de gambe: Instrument soliste dans l'oeuvre de François Couperin," Recherches sur la musique française classique XXV (1987), 139-86.

Caudle, Mark. "The English repertory for violin, bass viol and continuo." Chelys 6 (1975-76), 69-75.

Chancey, Tina. "Easy solos for viol-playing recorder players." The American Recorder 19/1 (May 1978), 27-30.

Charteris, Richard. Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of His Music with A Biographical Calendar. Thematic Catalogues, no. 11. New York: Pendragon Press, 1984.

Rev. by Robert A. Green in JvdGSA 22 (1985), 59-61.

Charteris, Richard. "English Music in the Library of Moritz, Landgrave of Hessen-Kassel, in 1613," *Chelys* 15 (1986), 33-37.

Charteris, Richard. "Jacobean Musicians at Hatfield House, 1605-1613," *Royal Musical Association Research Chronicle*, xii (1974), 115-136.

Charteris, Richard. "Matthew Hutton (1638-1711) and his Manuscripts in York Minster Library," *Galpin Society Journal*, xxviii (1975), 2-6.

Charteris, Richard, "Autographs of John Coprario," *Music and Letters*, lvi (1975), 41-46.

Charteris, Richard. "John Coprario's Five- and Six-Part Pieces: Instrumental or Vocal?" *Music and Letters*, lvii (1976), 370-378.

Charteris, Richard. "Consort Music Manuscripts in Archbishop Marsh's Library, Dublin," *Royal Musical Association Research Chronicle*, xiii (1976), 27-63.

Charteris, Richard. "A Rediscovered Manuscript Source with Some Previously Unknown Works by John Jenkins, William Lawes and Benjamin Rogers," *Chelys* 22 (1993), 3-4.

Charteris, Richard. "New Information about Some of the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin," *The Consort* 43 (1987), 38-9.

Charteris, Richard. "A Postscript to 'John Coperario: A Thematic Catalogue of his Music with a Biographical Introduction' (New York, 1977)," *Chelys* 11 (1982), 13-19.

Charteris, Richard. "Four Caroline Part-Books," *Music and Letters*, lix (1978), 49-51.

Charteris, Richard. *John Coprario (Cooper), c. 1575-1620: A Study and Complete Critical Edition of his Instrumental Music.* Ph. D. Thesis, University of Canterbury, 1976.

Charteris, Richard. "Consort Music Manuscripts in the Marsh Library, Dublin: A Source and Contents Examination with Editorial Transcription of Pieces selected from Z3. 4. I-6 and Z3 .4 7-12." M. A. Thesis, University of Canterbury, 1972.

Charteris, Richard. "Another Six-Part Fantasia by Martin Peerson?" *Chelys*, 9 (1980), 4-9.

Charteris, Richard. "Manuscript Additions of Music by John Dowland and his Contemporaries in two Sixteenth-Century Prints," *The Consort*, (1981), ....

Charteris, Richard. "Music Manuscripts and Books missing from

Archbishop Marsh's Library, Dublin," *Music and Letters*, (1981),  
....

Charteris, Richard. "The Origin of Alfonso Ferrabosco the Elder's Six-Part Fantasia C 224," *Chelys* 16 (1987), 12-15.

Charteris, Richard. "Some Manuscript Discoveries of Henry Purcell and his Contemporaries in the Newberry Library, Chicago," *Music Library Association Notes*, xxxvii (1980), 7-13.

Charteris, Richard. "A rediscovered source of English consort music." *Chelys* 5 (1973-74), 3-6.

Charteris, Richard. *John Coprario, a thematic catalogue of his music, with a biographical introduction.* New York: Pendragon Press, 1977. Reviewed by Bruce Bellingham in *JVdGSA* 15 (1978), 113-115.

Chazanoff, Daniel. "English Renaissance string writing (1575-1625)." *Music Journal* 25 (May 1967), 35f.

Chazanoff, Daniel. "Early English string chamber music from William Byrd to Henry Purcell. Dissertation, Columbia University, 1964.

Christensen, Jean. "Per Norgård's Works for Early Music Ensemble," *JVdGSA* 22 (1985), 35-41.

Claypool, Richard David. "J. S. Bach's sonatas for melody instrument and cembalo concertato: an evaluation of all related manuscript sources." Ph. D. dissertation, Northwestern University, 1975. 2 vols.

Coates, William. "English two-part viol music, 1590-1640." *Music and Letters* 33 (April 1952), 141-50.

Cohen, Albert. The evolution of the fantasia and works in related styles in the seventeenth-century instrumental ensemble music of France and the Low Countries. Dissertation, New York University, 1958.

Cohen, Albert. "The fantaisie for instrumental ensemble in seventeenth-century France--its origin and significance." *Musical Quarterly* 48 (1962), 234-243.

Collins, Nancy Elaine. "A thematic guide to the works of Ambrose, Joseph, Thomas I, and Theophilus Lupo MA Thesis, San Diego State University, 1982.

Cowling, Elizabeth. "A Manuscript Collection of Viola da Gamba Music," *JVdGSA* 1 (1964), 16-26.

Cowling, Elizabeth. "Were the Early Violoncello Sonatas

Transcriptions of Sonatas Originally Written for the Bass Viola da Gamba?" JVdGSA 5 (1968), 56-.

Crawford, Tim. "Allemande Mr. Zuilekom: Constantijn Huygen's Sole Surviving Instrumental Composition," Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis 35 (1987), 175-81.

Crum, A. and S. Jackson. "French suites for viol," Strings 4/2 (1989), 48-51.

Crum, Margaret. "The consort music from Kirtling, bought for the Oxford Music School from Anthony Wood, 1667." Chelys 4 (1972), 3-10.

Csuka, Béla. "Haydn és a Baryton." In: Zenetudományi tanulmányok, VI Kolály Zoltán 75. születésnapjára, edited by Bence Szaboksci and Dénes Bartha, Budapest: Akadémiai beiado, 1957, pp. 669-728.

Cunningham, Caroline. "John Coprario's 'Rule how to Compose' and His Four-Part Fantasias: Theory and Practice Confronted," Chelys 23 (1994), 37-46.

Cyr, Mary. "Carl Friedrich Abel's Solos: A Musical Offering to Gainsborough?" Musical Times 128 (June, 1987), 317-21.

Cyr, Mary. "Solo Music for the Treble Viol," JVdGSA 12 (1975), 5-.

Dart, Thurston. "Jacobeon consort music." Proceedings of the Royal Musical Association 81 (1954-55), 63-75.

Dart, Thurston. "Ornamental Signs in Jacobean Music for Lute and Viol," Galpin Society Journal 14 (1961), 30-33.

Dart, Thurston. "The Printed Fantasies of Orlando Gibbons," Music & Letters 37 (1956), 342-349.

Dennison, Peter John. "The sacred music of Matthew Locke," Music & Letters, 60/1 (January 1979), 60-75.

De Smet, Robin. Published music for the viola da gamba and other viols. Detroit: Information Coordinators, 1971. Rev. by Dale Higbee, AmerRecorder 12/2 (May 1971), 56. Rev. by Eva Helenius, Svensk tidskrift for musikforskning 54 (1972), 145.

Dimsdale, Verna L. "English sacred music with broken consort," LuteSocJ 16 (1974), 39-64.

Dixon, Graham. "Continuo Scoring in the Early Baroque: The Role of Bowed-Bass Instruments," Chelys 15 (1986), 38-53.

Dodd, Gordon. "Alfonso Ferrabosco II--the art of the fantasy." Chelys 7 (1977), 47-53.

Dodd, Gordon. "The viola da gamba society's index of music for viols," *Fontes Artis Musicae* 25/3 (Oct. 1979), 239-242.

Dodd, Gordon. Thematic Index of Music for Viols. First through 6th Installments. [London]: Viola da Gamba Society, 1980-1993.

Rev. by Kathleen J. Moretto, *Notes* 38/3 (1982), 610-11. Rev. by Ian Harwood in *Early Music* 9/2 (April, 1981), 248-50. Rev. by Gordon Sandford in *JVdGSA* 24 (1987), 68-69.

Dodd, Gordon. "A Summary of Music for Viols," *Early Music* 6 (1978), 262-267.

Dodd, Gordon. "The Coperario-Lupo five-part books at Washington." *Chelys* 1 (1969), 36-40.

Dodd, Gordon. "Provisional index of viol consort and allied music," *Chelys* 2 (1970), 44-54.

Dodd, Gordon. "Provisional index of works by John Jenkins." *Chelys* 1 (1969), 45-54.

Dodd, Gordon. "The Viola da Gamba Society provisional index of viol music. John Jenkins: 3-part airs for two trebles and a bass," *Chelys* 7 (1977), 73-85.

Dodd, Gordon. "A study in consort interpretation. William Lawes: six-part Consort Suite No. 2 in C (Fantasy 1, Fantasy 2, Aire)." *Chelys* 5 (1973-74), 42-50.

Dodd, Gordon. "A Study in Consort Interpretation: William Lawes's Six-Part Consort Set in G Minor," *Chelys* 20 (1991), 52-61.

Dodd, Gordon. "A summary of music for viols." *Early Music* 6/2 (April 1978), 262-267.

Dodd, Gordon. "William Lawes--Royall Consort Suite No. 9 in F." *Chelys* 6 (1975-76), 4-9.

Dodd, Gordon. "William Young. Airs for solo viol," *Chelys* 9 (1980), 33-35.

Döbereiner, Christian. "Über die Viola da Gamba und ihre Verwendung bei Johann Sebastian Bach." *Bach-Jahrbuch*, 8. Jg. (1911), 75-85.

Doktor, Paul. "J. S. Bach's three viola da gamba sonatas: their adaptability for viola." *Journal of the Violin Society of America* 2/3 (1976), 6-10.

Donington, Robert. "James Talbot's manuscript." *Galpin Society Journal* 3 (March 1950), 27-45.

Donington, Robert. "James Talbot's Manuscript: Bowed Strings," *Chelys* 6 (1975-76), 43-60.

Downes, E. "Haydn works for the baryton." *New York Times* 108 (May 31, 1959), Section 2, p. 12 .

Donington, Robert and Thurston Dart. "The Origin of the In Nomine," *Music & Letters* 30 (1949), 101-106.

Dreyfus, Laurence. "J.S. Bach and the status of genre: Problems of style in the G-minor sonata, BWV 1029," *Journal of musicology* 5/1 (1987), 55-78.

Edgerton, S. A. "The bass part in Haydn's early symphonies," [Diss. Abst. 50;1842A Jan. 1990]. "The bass part in Haydn's early symphonies: A Documentary and Analytical Study." D.M.A. dissertation, Cornell University, 1989.

Edler, Arnfried and Krummacher, Friedhelm, eds. Dietrich Buxtehude und die europäische Musik seiner Zeit. Kieler Schriften zur Musikwissenschaft Kassel: Bärenreiter, 1990.

Edmunds, Martin. "Venetian Viols in the Sixteenth Century." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Edwards, W. A. "The Sources of Elizabethan Consort Music." Dissertation, Cambridge University, 1974.

Einstein, Alfred. "German Literature for Viola da Gamba in the 16th and 17th Centuries," Translated by Richard Bodig. [1st installment] JVDGSA 23 (1986), 81-92; [2nd installment] JVDGSA 24 (1987), [third installment] JVDGSA 25 (1988), 29-52; 51-64; [4th installment] 26 (1989), 7-82.

Einstein, Alfred. Zur deutschen Literatur der Viola da Gamba im 16. und 17 Jahrhundert. Leipzig, 1905. Reprint: Wiesbaden: Sändig, 1972.

[Viles, Ann, ed.] Einstein, Alfred. "German Literature for Viola da gamba in the 17th and 17th centuries: Annotations," ed. and translated by Ann Viles. JVDGSA 29 (1992), 27-64.

Eppstein, H. Studien über Johann Sebastian Bachs Sonaten für ein Melodieinstrument und obligates Cembalo. Uppsala: Almqvist & Wiksell, 1966.

Eppstein, Hans. "Drei sonaten fur Viola da gamba und Cembalo: kritischer Bericht." Kassel, New York: Bärenreiter, 1989. In: Neue Ausgabe sämtlicher Werke / Johann Sebastian Bach ; Serie VI.

Erhard, Albert. "Zur Lyra-Viol-Musik." *Musikforschung* 27/1

(1974), 80-86.

Erlebach, R. "William Lawes and his String Music," Proceedings of the Musical Association 59 (1932-1933), 103-119.

Evans, Joan Adeline. "The life and works of Michael East (c. 1580-1648)." Ph.D. dissertation, Boston University, 1984 2v. 392 pp.

Evans, Peter. "Seventeenth-century chamber music manuscripts at Durham." Music and Letters 36/3 (July 1955), 205-223.

Fairley, E. L. "Studies in the Music of Matthew Locke." Dissertation, University of Rochester, 1941.

Fairley, E. L. "The String Fantasias of Matthew Locke," Bulletin of the American Musicological Society 7 (1943), 9.

Feder, Georg. "From the workshop of the Haydn Edition [baryton music]," MTimes 123/1669 (Mar. 1982), 166-169.

Field, Christopher D. S. "The English consort suite in the seventeenth century." Dissertation, University of Oxford, 1970.

Field, Christopher D. C. "Matthew Locke and the consort suite." Music and Letters 51/1 (1970), 15-25.

Finlay, Ian. "Musical instruments in 17th century Dutch paintings," Galpin Society Journal 17 (1964), 28-36.

Fruchtman, Efrim. "The baryton trios of Tomasini, Burgksteiner, and Neumann." Dissertation, University of North Carolina, 1960.

Fry, Elizabeth Celia. "Divisions in seventeenth-century English music for solo viol da gamba: a study of 24 manuscript sources." Master's thesis, University of Hawaii, 1980.

Garden, Greer. "Karl Friedrich Abel and his Six Overtures in Eight Parts Opus 1," StudM 7 (1973), 43-49.

Gerlach, Sonja. "Neues zu Haydns Baryton-Oktett Nr. 5 (Hob. X:1)," Haydn-Studien, 5/2 (November 1983), 125-34.

Green, Robert A. "Charles Dollé's First Work for Pardessus de Viole," JVdGSA 18 (1981), 67-75.

Griffing, Dennis D. "A study of selected in nomines by English composers for consorts of viols." Thesis (M.A.)--University of Wyoming, 1983.

Hagdahl, Kia. "En engelsman i Dubensamlingen: Om John Ward och hans tre fantasior i Uppsala universitetsbibliotek." [An Englishman in the Duben collection: John Ward [II] and his three fantasias in the Uppsala University library.] MA thesis,

Musicology, Uppsala U., 1992. 101 p.

Hamessley, Lydia. "The Tenbury and Ellesmere Partbooks: New finds on Manuscript Compilation and Exchange, and the Reception of the Italian Madrigal in Elizabethan England," *Music and Letters* 73 (1992), 177-221.

Harper, John M. "The distribution of the consort music of Orlando Gibbons in seventeenth-century sources," *Chelys* 12 (1983), 3-18.

Hettrick, William Eugene. Thomas Simpson's Opusculum neuwer Pavanen, Galliarden, Couranten, unnd Volten (1610). Masters thesis, University of Michigan, 1964. 138 p.

Heydon, Julia Jeanne. "Martin Peerson's 'Private Musicke.' A Transcription, Edition, and Study of an Early 17th-Century Collection of English Consort Songs." Dissertation, University of Oregon, 1990.

Heydon, Julia Jeanne. "Martin Peerson's 'Private Musicke,'" JVDGSA 29 (1992), 1-26.

Holman, Peter. "Suites by Jenkins rediscovered." *Early Music*, 6/1 (Jan. 1978), 25-35.

Holman, Peter. "Preliminary checklist of music for one or more bass viols with or without continuo printed before 1800." *Chelys* 5 (1973-74), 62-67.

Hsu, John. "Solo and Duet Viol Music by Charles Dollé," JVDGSA 3 (1966), 24- .

Hughes, Charles W. "Richard Deering's Fancies for Viols," *Musical Quarterly* 27 (1941), 38-46.

Hughes, Charles W. "The music for unaccompanied bass viol." *Music and Letters* 25 (1944), 149-163.

Hughes, Charles. "Richard Deering's fancies for viols." *Musical Quarterly* 27 (1941), 38-46.

Irving, John. *The Instrumental Music of Thomas Tomkins, 1572-1656*. New York and London: Garland, 1989.

Irving, John. "Two consort manuscripts from Oxford and Dublin: Their copying and a possible dating," *Consort* 42 (July 1986), 41-49.

Irving, John. "Oxford, Christ Church MSS 1018-1020: A valuable source of Tomkin's consort music," *The consort* 40 (July 1984), 1-12.

Irving, John. "Consort Playing in Mid-17th-Century Worcester:

Thomas Tomkins and the Bodleian Partbooks Mus.Sch.E.415-18," EM 12 (1984), 337-44.

Irving, John. "A note on British Library Add. MSS 30826-8," Consort 43 (1987), 17-23.

Jennings, J. M. "The viol music of Thomas Lupo." Dissertation, University of Sydney, [1967].

Jennings, John M. "The fantasies of Thomas Lupo." Chelys 3 (1971), 3-15.

Jennings, John M. "Thomas Lupo Revisited--Is Key the Key to his Later Music?" Chelys 12 (1983), 19-22.

Jennings, John M. "The viol music of Thomas Lupo." Masters thesis, University of Sydney, 1969.

Johnson, Jane T. "The English fantasia-suite, ca. 1620-1660." Dissertation, University of California, Berkeley, 1971.

Johnson, Rose Marie. "A Comparison of 'The Cries of London' by Gibbons and Weelkes," JVdGSA 9 (1972), 38- .

Jones, David. Wyn. "Vanhal, Dittersdorf and the Violone," Early Music 10 (1982), 64-67.

Jones, Sterling Scott. "The Use of Motivic and Thematic Materials in the Music of Tobias Hume," JVdGSA 33 (1997), 15-29.

Jung, Hans Rudolf. "Dom-Summissarius Johann Friedrich Ruhe (1699-1776) und seine Gamben-Sonaten," Magdeburger Musikwissenschaftliche Konferenzen I (Magdeburg, 1986) 57-93.

Kämper, Dietrich. "La Gamba. Folia-Bearbeitungen für Instrumentalensemble um die Mitte des 16. Jahrhunderts in Italien." In: Bericht über den internationalen musikwissenschaftlichen Kongress, 1966, p. 190-195. Kassel, 1970.

Karnes, Clifton H. "Structural articulation and processes of growth in the two unaccompanied viola da gamba sonatas, Op. 9 of Johann Schenk." Thesis (M.M)--University of North Carolina at Greensboro, 1977.

Kelley, David Terrence. "The instrumental ensemble fantasias of Adriano Bachieri." Dissertation, Florida State University, 1962.

Kinney, Gordon J. "Telemann's Use of the Viol as a Solo or Concertant Instrument," JVdGSA 17 (Dec. 1980), 5-27.

Koth, Michelle S. "The viola da gamba consort music of John Milton the Elder." Master's thesis, Bowling Green State University, 1987.

[Kühnel, August, 1645-ca. 1700.] The sonatas and partitas of August Kuhnle. A practical edition [in two parts]. Thesis (D.M.A.)--University of Rochester, 1964. need author's name!

Launay, Denise. "La fantaisie en France jusqu'au milieu du xvii<sup>e</sup> siècle." In: La musique instrumentale de la Renaissance, edited by Jean Jacquot, Paris, 1954, p. 327-338.

Leavis, R. "J. S. Bach's Violone Parts," Galpin Society Journal 30 (1977), 155-156.

Lefkowitz, Murray. "The English fantasia for viols. An analysis of its typical style characteristics." Masters thesis, University of Southern California, 1951.

Linde, Hans-Peter. "Dessus und Pardessus de viole - französische Modeinstrumente des 18. Jahrhunderts und ihr Einfluss auf deutsche Komponisten, insbesondere G. Ph. Telemann," Blankenburger Studien, 16 [need full citation].

Linde, Hans-Peter. "Die letzte Blütezeit der Viola-da-Gamba-Kunst: die Kammermusik der zweiten Hälfte des 18. Jahrhunderts in Deutschland," in Studien zur Aufführungspraxis und Interpretation von Musik des 18. Jahrhunderts 29 (1986), 61-69.

Linde, Hans-Peter. "Galante Musik ohne "Sturm und Drang": Werke für Pardessus de Viole aus Pariser Adelssalons um die Mitte des 18. Jahrhunderts," Blankenburg/Harz: Institut für Aufführungspraxis der Musik des 18. Jahrhundert, 1989, 28-35. [must be an anthology]

Linder, Jaap ter. "The Viola da Gamba Sonatas of J. S. Bach." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Linfield, Eva. Zusammenhänge und affektuose Bedeutung des Gamenensembles in der Vokalmusik der Barockzeit. Kassel: Bärenreiter, 1990, 123-145 [must be in an anthology; original language?]

Linsenberg, Judith A. "An Edition of Instrumental Music from Lully's Opera Cadmus: A Trio Setting from Foucault Part-Books at Stanford University." D. M. A. dissertation, Stanford University, 1989.

List of Publications for the Viols. JVDGSA 1 (1964), 70-.

Lusson, Pierre. "Sur un 'recitatif' sans paroles [Telemann]: un cas exemplaire de rapport texte-musique," Analyse musicale 4 (June 1986), 47-49.

Luttmann, Stephen. "The Music of Johann Schenck: Some

*Observations,"* JVdGSA 18 (1981), 94-120.

McCart, Calum. "The Panmure Manuscripts: A New Look at an Old Source of Christopher Simpson's Consort Music," Chelys 18 (1989), 18-29.

McDowell, Bonney. "Marais and Forqueray: a historical and analytical study of their music for solo basse de viole." Dissertation, Columbia University, 1974.

McGuinness, David. "Gibbons's Solo Songs Reconsidered," Chelys 24 (1995), 19-33.

Mack, William G. "Sonata in C major by Karl Friedrich Abel." Thesis (M.A.)--Central Missouri State College, 1965.

Margrave, Wendell. Review of Variations on 'Herr Jesu Christ, du Höchstes Gut,' by August Kühnel, edited by Pierre Vallee (Hänssler Verlag). VdGSA News 14/2 (June 1977), p. 10.

Margrave, Wendell. Review of G. F. Handel's Chamber Trio No. 23 in G minor for violin, cello (viola da gamba) and harpsichord, edited by Max Seiffert, New York: McGinnis & Marx, 1974. VdGSA News 14/4 (Dec. 1977), p. 5.

Marshall, Arthur William. "The chamber music of Godfrey Finger." The Consort 26 (1970), 423-32.

Marshall, Arthur William. "The viola da gamba music of Godfrey Finger." Chelys 1 (1969), 16-26.

Meyer, Ernst H. English chamber music; the history of a great art. London: Lawrence & Wishart, 1946.

Meyer, Ernst H. Die Mehrstimmige Spielmusik des 17. Jahrhunderts in Nord und Mitteleuropa, mit einem Verzeichnis der deutschen Kammer- und ORchestermusikwerke des 17. Jahrhunderts. Kassel: Bärenreiter, 1934.

Meyer, Ernst H. Die Kammermusik Alt-Englands vom Mittelalter bis zum Tode H. Purcells. Leipzig: Breitkopf & Härtel, 1956.

Meyer, Ramon E. "John Playford's An introduction to the skill of music." Dissertation, Florida State University, 1961.

Middleton, Arthur. "Catalogue of Viol Music," JVdGSA 2 (1965), 58- .

Miloradovitch, Hazelle. "Eighteenth-century manuscript transcriptions for viols of music by Corelli and Marais in the Bibliothèque Nationale: sonatas and pièces de viole," Chelys 12 (1983), 47-73.

Monson, Craig Alan. "Voices and viols in England, 1600-1650: the

sources and the music." Dissertation, University of California, Berkeley, 1974.

Monson, Craig Alan. Voices and viols in England, 1600-1650: the sources and the music. Ann Arbor, Michigan: UMI, 1982. Rev. by Andrew Ashbee, MLetters 64/3-4 (July-Oct. 1983), 252-55.

Monson, Craig Alan. "Consort song and verse anthem: a few performance problems," JVdGSA 13 (1976), 4-11.

Morrow, Michael. "Sixteenth-century ensemble viol music." Early Music 2/3 (July 1974), 160-63.

Moser, Beatrice. "Music for viols." M.M. Thesis University of Rochester, 1934.

Müller, H[annelore?]. "Neuausgaben solistischer Literatur für die Instrumente des Violenchors." Hausmusik 25/4-5 (1961), 123-32.

Neighbor, Oliver. "Orlando Gibbons (1583-1625): The Consort Music," Early Music 11 (1983), 351-57.

Neighbor, Oliver. The Consort and Keyboard Music of William Byrd. London Faber, 1978.

Nelson, Everett Franklin. "An introductory study of the English three-part string fancy, with a musical supplement." Dissertation, Cornell University, 1960. 2 vols.

Nelson, Graham. "The Lyra-viol Variation Sets of William Corkine," Chelys 17 (1988), 16-23.

Nelson, Graham. "An Introduction to and Study of the Lyra-Viol Music of William Corkine." Belfast, 1982.

Nery, Rui Vieira. "New Sources for the Study of the Portuguese Seventeenth-Century Consort Music," JVdGSA 22 (1985), 9-28.

Neumann, Karl. "The Slur Marks in Bach's Cello Suites," JVdGSA 3 (1966), 34- .

Neumann, Karl. "Captain Hume's 'Invention for Two to Play upon One Viole,'" JVdGSA 7 (1970), 102- . Also in JAMS 22/1 (Spring 1969), 101-06.

Neumann, Karl. "On Captain Hume's 'Wrong' Notes," JVDGSA 4 (1967), 21-.

NEWLIN, Dika. "The Schoenberg-Nachod Collection: a preliminary report," MQ 54/1 (January 1968), 31-46.

Nicholson, Richard. "Jenkins and Musica Britannica XXVI." Chelys 2 (1970), 34ff.

Noble, J. "Le répertoire instrumental anglais 1550-1585," in: *La musique instrumentale de la Renaissance*, ed. by J. Jaquot. Paris: \_, 1955.

Nordstrom, Lyle Elmer. "An edition and performance study of Joseph Bodin de Boismortier's Suite in A, mi, la." D.M.A. term project, Department of Music, Stanford University, 1968.

Nordstrom, Lyle. "The Cambridge consort books," *JLuteSocAmer* 5 (1972), 70-103.

Pank, Siegfried. "Telemann und die viola da gamba -- einige skizzenhafte Bemerkungen zu seinen Werken und ihre Interpretation," *Blankenburger Studies* [17], 31/34.

Paras, Jason. *The Music for Viola Bastarda*. Bloomington: Indiana University Press, 1986. Rev. by Ian Woodfield in *Music and Letters* 68 (1987), pp. 366-67.

Parsons, Pleasants A. "Dissonances in the fantasias and sonatas of Henry Purcell." Dissertation, Northwestern University, 1953.

Payne, Ian. "British Library Add. MSS 30826-8: A Set of Part-Books from Trinity College, Cambridge?" *Chelys* 17 (1988), 3-16.

Payne, Ian. "George Kirbye (c. 1565-1634): Two Important Repertoires of English Secular Vocal Music Surviving only in Manuscript," *MQ* 73/3 (1989), 401-16.

Payne, Ian. "John Ward (c. 1589-1638): The Case for One Composer of the Madrigals, Sacred Music and Five- and Six-part Consorts," *Chelys* 23 (1994), 1-16.

Phillips, Elizabeth. "Henry Butler and the Early Viol Sonata," *JVdGSA* 21 (1984), 45-52.

Phillips, Elizabeth Van Vorst. "The divisions and sonatas of Henry Butler." Ph. D, dissertation, Washington University, 1982. 293 pp.

Pauls, Karl Heinz. "Ein beachtenswertes anonymes Gamben-Manuskript." *Musikforschung* 16/2 (1963), 158-63.

Pinto, David. "For ye viols: The Consort and Dance Music of William Lawes. Richmond, Surrey: Fretwork Editions, 1995. Rev. in: *VdGSA* 33 (1996), 89-93.

Pinto, David. "William Lawes' consort suites for the viols, and the autograph sources." *Chelys* 4 (1972), 11-16.

Pinto, David. "William Lawes' Music for Viol Consort," *Early Music* 6/1 (Jan. 1978), 12-24.

Pinto, David. "The Fantasy Manner: the seventeenth-century context," *Chelys* 10 (1981), 17-28.

Pinto, David. "Music at Court: The Performance of Works for Viols by William Lawes." Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Pinto, David. "Musical Settings in Civil War Oxford." Paper given at Fourth Biennial Conference on Baroque Music, Egham, 19-22 July 1990. [published?]

Piperno, Franco. "Le viole divise in due chori: Policoralità e "concerto" nella musica di Alessandro Stradella" [Viols divided into two choirs: Polychorality and "concerto" features in Alessandro Stradella's music], *Chigiana: Rassegna annuale di studi musicologici* 39/19:2 (1982), 399-423.

Polk, Keith. German Instrumental Music of the Late Middle Ages: Players, Patrons, and Performance Practice. Cambridge, Engl.: Cambridge University Press, 1992.

Polk, K. "Instrumental Music in the Urban Centres of Renaissance Germany," *Early Music History* 7 (1988), 159-186.

Polk, Keith. "Vedel und Geige--Fiddle and viol: German string traditions in the fifteenth century," *Journal of the American Musicological Society* 42/3 (?), 504-546.

Polk, K. "Voices and Instruments. Soloists and Ensembles in the 15th Century," *Early Music* 18 (1990), 179-198.

Polk, Keith. "Civic patronage and instrumental ensembles in Renaissance Florence," *Augsburger Jahrbuch für Musikwissenschaft* III (1986), 51-68.

Pond, Celia. "Ornamental style and the virtuoso: solo bass viol music in France ca. 1680-1740." *Early Music* 6/4 (Oct., 1978), 512-518.

Poulton, Diana. "Dowland's songs and their instrumental fictions." *The Monthly Musical Record* 81 (1951), 175-180.

Prautzsch, Ludwig. "Die Bedeutung der Instrumente in der Mattäuspassion von Johann Sebastian Bach," *MKirche* XLIV/5 (1974), 209-22.

Pullen, Ginger Lee. "Five collections of lyra viol music published by John Playford." Ottawa: National Library of Canada, 1980. 4 microfiches. Canadian theses on microfiche = Theses canadiennes sur microfiche, 42719 0227-3845.

Rae, Jeanette Nichols. "Christopher Simpson--months and

seasons." Masters thesis, University of Cincinnati, 1972. 114 p.

Rasch, Rudolf. "Seventeenth-Century Dutch Editions of English Instrumental Music," *Music & Letters* 53 (1972), 270-273.

Rasch, Rudolf. "The 'Koninklycke Fantasiën' Printed in Amsterdam in 1648: English Viol Consort Music in an Anglo-Spanish-Dutch Political Context," In: *Proceedings of the International Viola da Gamba Symposium Utrecht 1991* (Utrecht: STIMU, 1994), 55-73.

Reese, Gustave. "The repertoire of Book II of Ortiz's Tratado." In: *The commonwealth of music, in honor of Curt Sachs*, edited by Gustave Reese and Rose Brandel, Glencoe: The Free Press, 1965, p. 201-207.

Retzer, Lesley. "Music for lyra viol: the first eight decades of printed tablature music for viola da gamba, 1532-1615." Thesis (M.F.A.)--Sarah Lawrence College, 1981.

Richards, J. M. A study of music for bass viol written in England in the seventeenth century. Dissertation, University of Oxford, 1960-61.

Robinson, Lucy. "Notes on Editing the Bach Gamba Sonatas (BWV 1027-1029)," *Chelys* 14 (1985), 25-39.

Ros, Pere. "Réflexions musicales sur les tombeaux au XVIIe siècle," in: *Meslanges pour le Xe anniversaire du Centre de Musique Ancienne Genève, 1975-1985*. Geneva: Conservatoire populaire de musique Genève, 1988.

Rose, Adrian. "Another collection of Pièces by Charles Dollé," *Chelys* 11 (1982), 32/35.

Rose, Adrian. "Music for the dessus and pardessus de violes, published in France, ca. 1650-1770. JVdGSA 16 (1979), . 40-46.

Rose, Adrian. "The solo repertoire for dessus and pardessus de viole," *Chelys* 9 (1980), 14-22.

Sadie, Julie Anne. "Handel: In Pursuit of the Viol," *Chelys* 14 (1985), 3-24.

Sandford, Gordon. "Coprario's Cadence: Some Thoughts on Coprario's 4-part Fantasia C21," *Chelys* XXII (1993), 44-58.

Sandford, Gordon. "Thomas Morley's Fantasia 'Il Doloroso': An Analysis," JVdGSA 31 (1994), 74-80.

Sandford, Gordon. "A Composer Index for Gordon Dodd's Thematic Index," JVdGSA 23 (1986), 72-80.

Sankey, L. T. "The transcription for double bass of two French

suites for viola da gamba by Roland Marias and Joseph de Boismortier," *Dissertations Abstracts* 54:3926A May, 1994.

Sawyer, John Evan. "An anthology of lyra viol music in Oxford, Bodleian Library, Manuscripts Music School d245-7." *Dissertation*, University of Toronto, 1972. 2 vols.

Sawyer, J. "Music for Two and Three Lyra Viols," *Journal of the Canadian Association of University Schools of Music* 1 (1971), 71-

.

Schuetz, S. *Eine Einführung in die Zeitgenössische Gamenliteratur*. Nuremberg: \_?, 1990.

Schulz, Walter. "Betrachtungen über das Gambenspiel," *Die Musik* 26 (1934), 433-435.

Schwendowius, Barbara. *Die solistische Gamenmusik in Frankreich von 1650 bis 1740*. Regensburg: Gustav Bosse, 1970. Reviewed in *Musikforschung* 25/3 (1972), 353-54. Reviewed by Veronika Gutmann in *Musikforschung* 26/3 (1973), 395-6. \_? two reviews in same periodical?

Schwendowius, Barbara. [A synopsis of *Die solistische Gamenmusik...*]. *Musikforschung* 25 (1972), 353-354.

Sicard, Michel. "Ecole Française de viole de gambe de Maugars à Marin Marais." *Doctorat*, Paris, 1979.

Sicard, Michel. "The French Viol School Before 1650," *JVdGSA* 18 (1981), 76-93.

Sicard, Michel. "The French Viol School: The Repertory from 1650 to Sainte-Colombe (about 1680)," *JVdGSA* 22 (1985), 42-55.

Sisman, Elaine R. "Haydn's baryton pieces and his serious genres," in *Joseph Haydn* (Munich: Henle, 1986), 426-35.

Sleeper, Helen Joy. "John Jenkins and the English fantasia-suite." *Bulletin of the American Musicological Society* 4 (1938-41), 34ff.

Sleeper, William Allen. "Harmonic style of four-part viol music of Jenkins, Locke, and Purcell." *Dissertation*, University of Rochester, Eastman School of Music, 1964. Ann Arbor: UMI ???\_?, 1968.

Smith, Douglas Alton. "The Ebenthal lute and viol tablatures: thirteen new manuscripts of Baroque instrumental music," *EM* 10/4 (1982), 462-67.

Smith, Kathryn Ellen. "Music for Voices and Viols: A Contextual Study and Critical Performing Edition of Verse Anthems in Christ Church [Oxford] MSS 56-60." *D.M.A. thesis*, University of

Illinois, 1988.

Stephan, Rudolf. Bearbeitungen I/II: Kritischer Bericht:  
Fragmente. Sämtliche Werke of Arnold Schonberg; Abt. VII,  
Bearbeitungen. Mainz : Wien: B. Schott's Söhne, 1988. Appendix.  
Sketches or fragments of Schoenberg arrangements of Johann  
Sebastian Bach's Sonata fur Viola da gamba und Klavier G-dur.

Stevenson, Emily. "The viol music of William Byrd." MM  
dissertation, Florida State University, 1972.

Stoltzfus, Ila. "Christopher Simpson's 'Little Consort,'" JVdGSA  
21 (1981), 53-63.

Straeten, Edmund van der. "The literature of the viols." The  
Strad 42 (Aug. 1931), 212f.

Strahle, Graham. "Fantasy and Music in Sixteenth- and  
Seventeenth Century England," Chelys 17 (1988), 28-32.

Strahle, Graham. "Morley's La fantasia: For voices no viols,"  
Studies in music Australia 25 (1991), 19-31.

Studeny, B. Beiträge zur Geschichte der Violinsonate im  
achtzehnten Jahrhundert. Munich, 1911.

Strunk, W. O. "Haydn's divertimenti for baryton, viola,  
and bass." Musical Quarterly 18 (1932), 216-255.

Sullivan, William V. "Tobias Hume's First Part of Ayres (1605),"  
Chapter I JVdGSA 5 (1968), 5-; II, 6 (1969), 13-; III, 7 (1970),  
92-; III (continued), 8 (1971), 64-; IV: Summary and Conclusion,  
9 (1972), 16-.

Thompson, Clyde H. "Instrumental Style in Marin Marais's Pièces  
de violes." Recherches sur la musique française classique 3  
(1963), 73-89.

Thompson, Clyde H. "Marin Marais's Pieces de violes." Musical  
Quarterly 46 (1960), 482-99.

Thompson, Robert. "The Sources of Locke's Consort 'for seaveral  
freinds'," Chelys 19 (1990), 16-43.

Thompson, Robert. "'Francis Withie of Oxon' and His Commonplace  
Book, Christ CHurch, Oxford, MS 335," Chelys 20 (1991), 3-27.

Traficante, Frank Anthony. "The Mansell Iyra viol tablature,  
pts. I & II." Dissertation, University of Pittsburgh, 1965.

Traficante, Frank Anthony. "Music for the lyra viol: the printed  
sources." Lute Society Journal 8 (1966), 14-20.

Traficante, Frank Anthony. "Music for the lyra viol: manuscript sources," *Chelys* 8 (1978-79), 9-22.

Traficante, Frank Anthony. "The Manchester Lyra Viol Tablature (Further Information)," *JVDGSA* 3 (1965), 52-.

Turbet, Richard Beaumet. "Writings about Byrd's consort music: A bibliographical note," *The consort* 41 (July 1985), 74-75.

Unverricht, Hubert. *Geschichte des Streichtrios*. Tutzing: H. Schneider, 1969.

Urquhart, Margaret. "Style and technique in the Pièces de violes of Marin Marais." Dissertation, University of Edinburgh, 1970. 2 vols.

Urquhart, Margaret. "Prebendary Philip Falle (1656-1742) and the Durham bass viol manuscript A.27," *Chelys* 5 (1973-4), 7-20.

Van der Meet, J. H. et al. "Vivaldi's esoteric instruments," *Early Music* 7 (1979), 135-.

Vaught, Raymond. "The fancies of Alfonso Ferrabosco II." Dissertation, Stanford University, 1959. 2 vols.

Vendrix, Philippe. "Le tombeau en musique en France a l'epoque baroque," *Recherches sur la musique française classique XXV* (1987), 105-38.

Venn, Lyn. "The 'chest of viols' and its music." *The Strad* 31 (Oct. 1920), 195f & 213f.

Vertrees, Julie Anne. "The bass viol in French baroque chamber music." Dissertation, Cornell University, 197[ ].

Viola da Gamba Society. "Provisional index of viol music [of Orlando Gibbons, John Jenkins]." *Chelys* 3 (1971), 3~-38.

Viola da Gamba Society of America. Catalog of the microfilm collection of the Viola da Gamba Society of America. Atlanta, Ga.: Viola da Gamba Society of America, 1985.

Viola da Gamba Society. "Provisional index of viol music [of John Jenkins, 2 & 3 part airs]. *Chelys* 8 (1978-79), 71-85.

Viola da Gamba Society. "Provisional index of viol music [of Simon Ives, Christopher Simpson]." *Chelys* 4 (1972), 43-48.

Viola da Gamba Society. "Provisional index of viol music -- William Lawes, The Royall Consort," *Chelys* 6 (1975-76), 80-83.

Viola da Gamba Society. "Provisional Index of Viol Music. Works by John Jenkins," *Chelys* 1 (1970), 45-53.

Viola da Gamba Society. "Provisional index of viol music [of William White, Richard Deering, Richard Mico, Alphonso Ferrabosco I I, Giovanni Coperario]." *Chelys* 2 (1970), 44-54.

Viola da Gamba Society. "Provisional index of viol music--John Jenkins; Thomas Ravenscroft; Christopher Simpson; Indexer's Diversion," *Chelys* 5 (1973-74), 86-.

Viola da Gamba Society. "Provisional Index of Viol Music--Orlando Gibbons; John Jenkins, works for bass viols," *Chelys* 3 (1971), 32-38.

Wainwright, Jonathan P. "George Jeffreys' Copies of Italian Music," *Research Chronicle of the Royal Musical Association* 23 (1990), 109-124.

Warner, Robert A. "The fantasia in the works of John Jenkins." Dissertation, University of Michigan, 1951. 2 vols.

Warner, Robert A. "John Jenkins' four-part fancy (Meyer, no. 14) in C minor, an enharmonic modulation around the key circle." *The Music Review* 28/1 (Feb. 1967), 1-20.

Warner, Robert A. Review of John Jenkins' three-part fancy and ayre divisions, for two trebles and a bass to the organ.

Wellesley, Massachusetts: Wellesley College, 1966. *The Consort* 25 (1968-69), 407.

Watkin, David. "Corelli's Op. 5 Sonatas: 'Violino e Violone o Cimbalo?'" *Early Music* 24 (1996), 645-664.

Weidner, Robert W. "Change and tradition in the early In Nomine." *JVdGSA* 15 (1978), 102-112.

Weidner, Robert W. Christopher Tye: the instrumental music. New Haven: A-R Editions, 1967. 110 pp. = Recent Researches in the Renaissance, 3.

Weidner, Robert W. "The early In Nomine: a genesis of chamber music." Rochester: University of Rochester Press, 1961.

Weidner, Robert W. "New insights on the early In Nomine." *Revue Belge de Musicologie* 15 (1961), 29-46.

Wenzinger, August. "Die Viola da gamba in Händels Oratorium La Resurrezione," *Österreichische Musikzeitschrift* 42 (Feb.-Mar., 1987), 80-83.

Wess, Joan. "Music Transalpina, Parody, and the Emerging Jacobean Viol Frantasia," *Chelys* 15 (1986), 3-25.

Willetts, Pamela Joan. "Silvanus Stirrop's book [of Iyra-viol music]." *R.M.A. Research Chronicle* 10 (1972), 101-107.

Willetts, Pamela. "John Barnard's Collections of Viol and Vocal Music," *Chelys* 20 (1991), 28-42.

Williams, Peter. "Bach's G minor Sonata for Viola da Gamba and Harpsichord BWV 1029: A Seventh Brandenburg Concerto?" *EM* 12/3 (1984), 345-54.

Wollenberg, Susan. "Haydn's baryton trios and the *Gradus*," *Music & Letters* 54 (1973), 170-178.

Wolff, C. "Bach's Leipzig Chamber Music," *EM* 13/2 (1985), 165-75.

Wollenbert, Susan. "Haydn's baryton trios and the *Gradus*," *Music & letters*, 54/2 (April 1973). 170-78.

Wood, Thomas George. "The consort music of Thomas Baltzar." MM thesis: University of Cincinnati, 1985. 317 pp.

Woodford, Anthony. "Music for viol in tablature: manuscript sources in the British Museum." *Chelys* 2 (1970), 23-33.

Yendole, Janet M. Richards. "A study of music for bass viol written in England in the seventeenth century." Thesis (B. Litt.), Oxford University, 1961. 3 vols. Vol. 2 = Transcription of some seventeenth century English music for one, two and three bass viols; v. 3 = A thematic catalogue of the sources of seventeenth century English music for one, two and three bass viols.

Zur Aufführungspraxis und Interpretation der Instrumentalmusik von G. Ph. Telemann: ein Beitrag zum 300. Geburtstag Konferenzbericht der IX. wissenschaftlichen Arbeitstagung, Blankenburg/Harz, 26. Juni bis 28. Juni 1981 / [herausgegeben im Auftrage des Rates des Bezirkes Magdeburg, Abt. Kultur, Kultur- und Forschungsstatte Michaelstein bei Blankenburg/Harz durch Eitelfriedrich Thom ; Veranstalter, Rat des Bezirkes Magdeburg, Abt. Kultur, Kultur- und Forschungsstatte Michaelstein ... [et al.]] [Blankenburg/Harz: Die Kultur- und Forschungsstatte, 1982]

#### Builders, Design and Construction

Abbas, Esmat. "Klangliche Eigenschaften des Kontrabasses: Spektralanalytische und historische Untersuchungen zum Bau und zum Klang." Ph.D. diss., Musikwissenschaft, Univ. Köln, 1989. And Regensburg: Bosse, 1989. 212 p.

Abbott, Djilda and Segerman, Ephraim "Catline strings." *Divisions* 1/1 (Sept., 1978), 14-18.

Abbott, Djilda and Segerman, Ephraim. "Gut strings." *Early Music* 4/4 (Oct. 1976), 430-437.

Abbott, Djilda and Segerman, Ephraim. "Strings in the sixteenth and seventeenth centuries." *Galpin Society Journal* 27 (April 1974), 48-73.

Adams, Peter H. Willis M. Gault, Washington D. C. Violin Maker. College Park, MD: Author, 1985.

Ågren, Carl Hugo. "Experimental findings concerning cavity-assisted resonances in stringed instruments with a soundpost." *Physica Scripta* 14 (1976), 179-186.

Ågren, Carl Hugo. [Letter on design and construction.] *Dolmetsch Bulletin* 13 (April, 1968), 11.

Ågren, Carl Hugo. "A second look at the viol family." *The Catgut Acoustical Society Newsletter*, no. 10.

Ågren, Carl Hugo. "Optical contouring of violin and viol plates." *The Catgut Acoustical Society Newsletter* 14 (Nov. 1970), 17-18.

Ågren, Carl Hugo. "Research on viol acoustics." *Dolmetsch Bulletin* 15 (June 1969), 12.

Ågren, Carl Hugo. "Some observations and measurements on the acoustical properties of the viol family." *The Consort* 25 (1968-69), 384-89.

Ågren, Carl Hugo. "The sound of viols." *Chelys* 4, (1972), 22-34.

Ågren, Carl Hugo and Rutledge, John. "The sweet sound of the viol," *EM* 8/1 (Jan. 1980), 72-77.

Ågren, Carl Hugo and Stetson, K. A. "Measuring the resonances of treble viol plates by hologram interferometry and designing an improved instrument." *Journal of the Acoustical Society of America* 51 (1972), 1971-83.

"L'Art du faiseur d'instruments de musique et lutherie." In: *L'Encycloédie méthodique. Arts et métiers mécaniques*. Paris, 1785. Reprint: Geneva: Minkoff, 1972.

B. , M. "As good as a Strad? [a baryton by Colin Irving]" *Music and Musicians* 22 (Oct. 1973), 6.

Babitz, Sol. How to restore the viols and violins of the Renaissance and Baroque eras: first correct guide. Los Angeles: Early Music Laboratory, 1979. 32 pp.

Baines, Francis and Kessler, Dietrich. "Francis Baines talks to Dietrich Kessler." *Early Music* 6/4 (Oct., 1978), 551-553.

Becker, Luthfi. *La viole de gambe*. Paris: Dessain et Tolra, 1982. 112 pp.

Benforado, Kathy. "Donald Warnock: Interviews and Reminiscences," VdGSA 32 (1995), 9-26.

Berner, Alfred, John Henry van der Meer, and Geneviève Thibault with the collaboration of Norman Brommelle. *Preservation and restoration of musical instruments: provisional recommendations*. London: The International Council of Museums, 1967.

Bishop, Martha. "On making strings." VdGSA News 12/2 (June 1975), P. [3].

Bottenberg, Wolfgang. *Building a treble viola da gamba: a detailed step-by-step guide*. Montreal, Canada: Concordia University, 1980.

Bram, Marjorie. "An interview with Carl Hugo Ågren [on the Magnum viol]." *The Catgut Acoustical Society Newsletter* 14 (Nov. 1970), p.\_ ?

Bran-Ricci, Josiane. "Un aspect de la lutherie française: Ouvrard, Salomon et leur entourage dans les collections du Musée Instrumental du Conservatoire de Paris," # 33-44.

Bonta, Stephen. "Catline Strings Revisited," *Journal of the American Musical Instrument Society*, 14 (1988), 38-60.

Bonta, Stephen. "From Violone to Violoncello: a Question of Strings?" *AMIS J* 3, (1977), 64-99.

Charlton, Jennifer. *Viols, violins, and virginals: A catalogue of the Hill Collection at the Ashmolean Museum, Oxford*. Oxford: Asholean Museum], 1985. 32 p.

Cantrell, David. "Arnault's lute, the modulus of elasticity of Mersenne's gut, and the downbearing ratio [downbearing ratio of viols]," *GSJ* 34 (Mar. 1981), 147-48.

Cryseul, Géoffrion de. *Moyens de diviser les touches des instruments à cordes le plus correctement possible....* Paris, 1780.

Coates, Kevin. *Geometry, Proportion and the Art of Lutherie: A Study of the Use and Aesthetic Significance of Geometry and Numerical Proportion in the Design of European Bowed and Plucked String Instruments in the Sixteenth, Seventeenth, and Eighteenth Centuries*. Oxford: Oxford University Press, 1985.

Rev. by Peter Tourin in JVdGSA 22 (1985), 67-68.

Coutagne, Henry. *Gaspard Duiffoproucart et les luthiers lyonnais du XVIe siècle*. Paris, 1893.

Dolmetsch, Natalie. "Of bridges and fingerboards." *Chelys* 5 (1973-74), 21-23.

Domenjoud, Jean-Baptiste. *De la préférence des vis [screws] aux chevilles [pegs] pour les instrumens de musique.* Paris: Thiboust, 1757.

Ekwall, A. "Geometri i fiolen." *Sloejd och Ton; tidskrift foer straenginstrumentmakare* 42/6 (1972), 65-7.

Eras, Rudolf. "Von Fiedeln, Geigen und Violen." *Zeitschrift für Instrumentenbau* 5 (1951).

Eyler, F. "Segerman and Ropes," *Newsletter of the Lute Society of America* 22 (1987), 13-17.

[Foa, Arturo.] *Esposizione internazionale di musica in Milano -- (Disegni del signor Arturo Foa)* [strumenti: viola d'amore; rebecca; rebab dei poeti; tromba marina (monocordo); darabukka; ghironda; arciviola; violino sordino; taiko; ravanastron; viola da gamba].  
Il Teatro illustrato. Milano, Agosto 1881 I/8 p.[1].

Federhofer, H. "Grazer Geigen- und Lautemnacher des 17. und 18. Jahrhunderts." *Blätter der Heimatkunde* 25 (1951).

Fleming, Michael. "Viol Drawings," *Chelys* 18 (1989), 30-40.

Ford, Charles. *Making musical instruments: strings and keyboard.* London: Faber, 1979.

Fuchs, Albert. *Taxe der Streich-Instrumente. Anleitung und Einschätzung der Geigen, Violen, Violoncelli, Kontrabässe, usw. nach Herkunft und Wert.* 10th revised edition. Hofheim am Taunus: Hofmeister, 1978.

Gerard, Yves. "Notes on the making of the viola da gamba and the manner of playing it according to an unpublished correspondance from Jean-Baptiste Forqueray to Friedrich Wilhelm, Crown Prince of Prussia: including five of the letters," *Recherches sur la musique française classique*, II (1961-62), 165-171.

Goater, Michael. "The Maker's viol," *Chelys* 10 (1981), 11-16.

Godt, Irving. "Frescobaldi's viol? An unsolved minor mystery," *Consort* 46 (1990), 10-15.

Grünert, Horst. "Erfahrungen beim Kopieren alter Violoneninstrumente," in: *Kontrabass und Bassfunktion* (Innsbruck: Helbling, 1986), 67-70.

Hadaway, Robert. "Another look at the viol." *Early Music* 6/4, 530-539.

Heale, Michael. "Viol Soundposts," *Early Music* 9 (1981), 521.

James, Margaret. *The Pipers' Guild handbook: the origin and history of the pipe movement, with full instructions how to make a bamboo pipe and viols.* Boston: E. C. Schirmer Music Co., 1932. 48 p.

Karp, Cary. "Lute, viols, and temperament(review). *The Galpin Society Journal* 46 (1993), 178-180.

Martius, Klaus and Schulze, Kathrin. "Ernst Busch and Paul Hilz: zwei Nürnberger Lauten- und Violenmacher der Barockzeit. Untersuchen zum Streichinstrumenten in Nürnberg." Nürnberg: Germanisches Nationalmuseum, 1991. (Oct., 1978), 530-539.

Harders, Nikolaus. *Die Viola da Gamba und Besonderheiten ihrer Bauweise.* Frankfurt: Verlag das Musikinstrument, 1977. Reviewed by John Rutledge in JVdGSA, 15 (Dec. 1978), 115-117.

Harwood, Ian. "Instrument makers and restorers, 2." In: *The Future of Early Music in Britain.* London, 1978, pp. 27-33.

Harwood, Ian and Edmunds, Martin. "Reconstructing 16th-century Venetian viols." *Early Music* 6/4 (Oct., 1978), 519-525.

Heale, Michael. "The Proportions of bass viols," *Galpin Society Journal* 39 (Sept. 1986), 131-32.

Heckscher, J. "Joachim Tielke und seine Familie." *Mittheilungen des Vereins für Hamburgische Geschichte* 20 (1900), 408-19.

Hellwig, Günther. "Gedanken eines Gambenbauers," *Hausmusik* 8/2 (1939), pp. 72-74.

Hellwig, Günther. Joachim Tielke: Ein Hamburger Lauten- und Violenmacher der Barockzeit. Frankfurt: Verlag das Musikinstrument, 1980. Rev. by Robert Donington in Chelys 9 (1980), 50-51. Rev. by John Rutledge in JVdGSA 17 (1980), 74-78. Rev. by Giancarlo Rostirolla, NuovaRMItaliana 14/4 (Oct.-Dec. 1980), 638-39.

Hellwig, Günther. "Joachim Tielke [location of his instruments]." *Galpin Society Journal* 17 (Feb. 1964), 28-38.

Herzog, Myrna. "Finding the True Identity of the Castagneri Viol: A Detective Story," JVdGSA 31 (1994), 60-73.

Hill, Keith Richard. "The Dynamics of viol making," *Early Music* 8/1 (Jan. 1980), 77.

Hoover, Edgar M. "Building a Viol--Project of Pipe Dream,"

JVdGSA 1 (1964), 63- .

Hoover, Edgar M. A manual of viol care. Saratoga, CA: E. M. Hoover 1977. Reviewed by Martha Bishop in VdGSA News 14/2 (June 1977), p. 9.

Huntley, Christina; Ed. by Starling, Katharine; Intro. by Ashley-Smith, Jonathan. Restoration of early musical instruments. London, 1983. United Kingdom Institute for Conservation occasional papers no. 6., 1987. 24 pp.

Hutchins, Carlene M. "Founding a family of fiddles." Physics Today 20 (Feb. 1967), 23-28.

Jalovec, Karel. Enzyklopädie des Geigenbaues. Prague: Artia, 1965. 2 vols.

Joseph, J. "Fretwork," Strad 101 (October 1990), 824-5.

Kessler, Dietrich. "A seven-String Bass Viol by Michel Colichon," Chelys 19 (1990), 55-62.

LaBarre, Frederick E. The treble viol, or, A dissertation on the construction of the treble viol da gamba for professional luthiers, or amateur tinkerers like myself. Bristol, Vt.: F.E. LaBarre, 1981.

Laird, Paul R. "John Pringle, Luthier," Continuo (June 1990), pp. 6-8 and (August 1990), pp. 11-13.

Lesure, François. "La facture instrumentale à Paris au seizième siècle." Galpin Society Journal 7 (1954), 11-52.

Kessler, Dietrich M. "Viol Construction in 17th-Century England: An Alternative Way of Making Fronts," Early Music 10 (1982), 340-45.

Kinney, Gordon J. "Fray Juan Bermudo's Methods of Measuring Frets," JVdGSA 11 (1974), 90- .

König, A. H. Die Viola da Gamba. Frankfurt: Bochinsky, 1985 (Fachbuchreihe das Muskinstrument; 43). Rev. by John Rutledge in JVdGSA 23 (1986), 102-105. Rev. in Neue MZ 39 (February/March 1990), 78. Rev. in GSJ 43 (1990), 186-87.

Lütgendorff, Willibald Leo von. Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart. Cologne: Keller, 1913. Frankfurt: Schneider, 1922. Ergänzungsband, 1990. Reprint: Nendeln, Liechtenstein: Kraus, 1968. Tutzing: Hans Schneider, 1990.

Martius, Klaus. "Von denen Violn," Concerto no. 3 (1987), 11-16.

Martius, Klaus. "Von denen Violn (Vielfalt und Wandel der

Konstruktion der Viola da gamba,)" Concerto no. 2 (1987), 11-14.

McClure, Theron. "The early and the 'modern' viol." In the Arts (November, 1978), pp. 15-17.

Miller, Burritt. "The Making of an Amati Viol," JVdGSA 31 (1994), 44-59.

Miller, David. "Diderot, viols, and false tables. A speculation on viol construction methods," FMRHI. Bulletin and Communication 16 (1979), 22-25.

Milliot, Sylvette. Documents inédits sur les luthiers parisiens du XVIII<sup>e</sup> siècle. Dissertation, University of Paris, 1970.

Milliot, Sylvette. Luthiers parisiens du XVIII<sup>e</sup> siècle. Paris: Heugel, 1970.

Möller, Max. "Kaspar Tieffenbrucker." Violins 19 (Mar.-April 1958), 61-65.

"A modern viola da gamba [by Dietrich Kessler]." The Strad 65 (June 1953), 38-39.

Moens, Karel. "Der frühe Geigenbau in Süddeutschland," In: Studia Organologica: Festschrift für John Henry van der Meer zu seinem fünfundsechzigsten Geburtstag, ed. by Friedemann Hellwig (Tutzing Schneider, 1987), pp. 349-388.

Monical, William L. A Checklist of viole da gamba (viols). New York Metropolitan Museum of Art, 1979. Rev. by Dale Higbee, JAmerMInstrument Soc 7 (1981), 116-18.

Monical, William. Shapes of the Baroque: The Historical Development of Bowed string Musical Instruments. Philadelphia: American Federation of Violin and Bow Makers. Exhibition Catalogue.

Moonen, Toon. "The Art of the Viol Maker: Toon Moonen Recreates a Renaissance Viol Based on a Painting by Raphael," The Strad 106 (1995), 506-510.

Nirrnheim, H. "Hamburgische Instrumentenbauer, insbesondere Geigen und Lautenmacher." Mittheilungen des Vereins für Hamburgische Geschichte 19 (1898/99), 129-141.

Nirrnheim, H. "Zusammenstellung noch vorhandener Tielkescher Instrumente." Mittheilungen des Vereins für Hamburgische Geschichte 21 (1901), 449-59.

Ogden, Samuel R. "Abraham Prescott and his Bass Viols," JVdGSA 12 (1975), 73-.

Ongaro, Giulio M. "New Documents on a Sixteenth-Century Venetian Viol Maker," JVDGSA 27 (1990), 22-28.

Otterstedt, Annette. "Gregorius Karpp -- Ein ostpreußischer Instrumentenbauer des 17. Jahrhunderts," Concerto 2 (April 1986), 39-45.

Payn, Robert. "A Midlands Viol Maker," Chelys 11 (1982), 37.

Pierre, Constant. Les facteurs d'instruments de musique. Paris, 1893. Reprint: Geneva: Minkoff, 1971.

Pilipczuk, Alexander. "Der Hamburger Instrumentenbauer Joachim Tielke. Künstlerisch-historische Aspekte," Weltkunst 51/8 (1981), 1134-37.

Pollard, Carol. "Statements from Some of Donald Warnock's Friends," VdGSA 32 (1995), 27-32.

Pringle, John Robert Scott. "John Rose, the founder of English viol-making." Early Music 6/4 (Oct., 1978), 501-511; 7 (1979), 235.

"Provisional index of present-day makers of historic musical instruments (non-keyboard)." Galpin Society Journal 13 (July 1960), 70-97.

Puu, Tönu. "Bygg din egen gamba," Tidskrift för tidig musik 2 (?), 13-16; .

[J.-M. Raoul]. Exposition des produits de l'industrie : Notice sur l'heptacorde ou basse de viole perfectionnée, par J.-M. Raoul [violoncelliste]. Revue musicale, 1827 II/2, p.56-61.

Rovighi, Luigi. "Teoria del restauro e rapporti con gli strumenti da gamba del Museo Civico di Modena," in: Restauro conservazione e recupero di antichi strumenti musicali (Firenze: Olschki, 1986), 41-45.

Savart, Felix. Mémoire sur la construction des instruments à cordes et à archet. Paris, 1819. Reprint: Geneva: Minkoff, 1972.

Schmidt, Harro. "Rekonstruktion einer Stradivari-Gambe: die Viola da gamba der Violinfamilie," Musik International-Instrumentenbau-Zeitschrift 41 (Oct. 1987), 594-596.

Schmidt, Harro. "Die Viola da gamba der Violinfamilie: Ein vergessener Gambentyp des Barock," in: Alte Musik als ästhetische Gegenwart Vol. II (Kassel: Bärenreiter, 1987), 422-26.

Segerman, E. "Eyler and Catlines," Newsletter of the Lute Society of America 22 (1987), 10-13.

Segerman, E. "On Chladni-plate tuning of baroque viol soundboards," FMRHI. Bulletin and Communication 15 (1979), 72-75.

Segerman, E. "A note on the belly construction of early English viols," FMRHI. Bulletin and Communication 20 (1980), 25-26.

Segerman, E. and Djilda Abbott. "More on the sizes of English (and other) viols," FMRHI. Bulletin and Communication 14 (1979), 63-67.

Segerman, E. "A 1656 Tabley Ms. On Viol Players, Cittern and Gittern," Fellowship of Makers and Researchers of Historical Instruments Quarterly 46 (1987), 34-35.

Segerman, E. "An Embryonic Bass Bar?" Fellowship of Makers and Researchers of Historical Instruments Quarterly 46 (1987), 30-34.

Segerman. Ephraim. "Viol-bodied Fiddles?" Galpin Society Journal 49 (1996), 204-206.

Senn, Walter. "Eine 'Viola da gamba' von Stephanus de Fantis, 1558." Collectanea Historiae Musicae 2 (1957), 391-99.

Senn, Walter and Karl Roy. Jakob Stainer 1617-1683--Lebenswerk und Lebensgeschichte des Tiroler Meisters--Die Tiroler Schule. Frankfurt: Verlag das Musikinstrument, 1986.

Shimizu, Tetsuo. "Viol no chogen to fret ni tsuite" [Tuning and placing frets on the viol]. Tokaidaiigaku kiyo 1 (1971), 23-29. (In Japanese)

[Soubeyran, Marc]. "Leading Parisian: 1691 Viol: Marc Soubeyran Examines a Rare Instrument by Michel Colichon of Paris," The Strad 109 (1996), 132-133.

Stetson, Karl A. "A holographic examination of a treble viol with a wolf tone." The Catgut Acoustical Society Newsletter 16 (Nov. 1971), 8-10.

Straeten, Edmund van der and Cesar Snoeck. Etude biographique et organographique sur les Willems, luthiers gantois du XVI<sup>e</sup> siècle. Ghent: Impr. C. Annoot-Braeckman, 1896.

Strahle, David. "A jig for use in arching and thicknessing viol front plates," FMRHI. Bulletin and Communication 20 (1980), 34-36.

Tolbecque, August. L'Art du luthier. Niort, 1903.

Topham, J. "Unearthing a Leipzig viol legacy," Strad 104 (Oct. 1993), 960-61.

Vannes, René. Dictionnaire universel des luthiers. Brussels: Dautzenberg, 1951-59.

"A violone by Ernest Lant." *The Strad* 81 (Jan. 1971), 398-99.

Völckers, Jürgen. "Baryton und Arpeggione nachgebaut," *Das Orchester* 26 (1978), 845-846.

Warnock, Donald. Manual of instruction for detail and assembly drawings for bass viola da gamba, division size. Boston: Museum of Fine Arts, 1969. Rev. by George Glenn in JVdGSA 7 (1970), 120.

Warnock, Donald. Detail & assembly [of] division viol. Boston: Museum of Fine Arts, 1968. (Blueprints of viol da gamba, designed by Donald Warnock, 1976, and drawn by Paul Martin.)

Wasielewski, Wilhelm Joseph von. "Gaspard Duiffoprugcar." *Monatshefte für Musikgeschichte* 15, 1883/84.

[ something wrong here ] Wernick, Steven. "Christie's and Sotheby's auctions, or, The tale of seven Guarneris in search of six owners," JVdGSA 3 (1977), 60-63.

Williamson, Narcissa. "Construction of the Viola da Gamba," *American String Teacher* 19 (1969), 12-.

Witten, Laurence. "The Surviving Instruments of Andrea Amati," *Early Music* 10 (1982), 487-494.

Woodfield, Ian. "String-making in 17th-Century Padua: An English Traveller's Description," *Galpin Society Journal* 41 (1988), 109-112.

Woodfield, Ian. "The Basel gross Geigen: An Early German Viol?" Paper given at the International Viola da Gamba Symposium Utrecht. Rijksmuseum Het Catharijneconvent, 30 August - 2 September, 1991.

Ziegert, Max. "Die Gambe." *Zeitschrift für Instrumentenbau* 53/7, pp. 108-111.

Zimmermann, Erich. "Theorbirte Lauten und die Viola di baritone--Frühe Saiteninstrumente von Erich Zimmennann beschrieben." *Instrumentenbau* 31/4 (1977), 366.

#### Some Pertinent Museum Catalogs

Banks, Margaret Downie. "North Italian Viols in the Shrine to Music Museum," JVdGSA 21 (1984), 7-27.

Berner, A. *Die Berliner Instrumentensammlung*. Berlin, 1952.

Boyden, David D. *Catalogue of the Hill Collection of Musical*

Instruments in the Ashmolean Museum, Oxford. London: Oxford University Press, 1969. Rev. by Dale Higbee AmerRecorder 11/1 (Winter 1970), 24. Rev. by Hans Hollander NeueZM 131/4 (1970), 207-08. Rev. by Joan Rimmer Notes 26/4 (June 1970), 741-44.

Bragard, Roger. and Ferdinand J. de Hen. Les instruments de musique dans l'art et l'histoire. Rhode-St.-Genese (Belgium): Compagnie Belge d'Editions SPRL, 1967.

Bricqueville, E. de. Les collections d'instruments de musique au XVIIe, XVIIIe, XIXc siècle. Paris, 1895.

Buchner, Alexander. Musical instruments: an illustrated history. New York: Crown, 1973.

Buchner, Alexander. Musikanstrumenten im Wandel der Zeiten. Prague: Artia, 1956. English ed., London: Artia, 1961.

Buchner, Alexander. Musikanstrumente von den Anfängen bis zur Gegenwart. Hanau, 1972.

Bornemann, G. and E. Buhle. "Verzeichnis der Sammlung alter Musikanstrumente im Bachhaus zu Eisenach" [four violas da gamba]. Bach-Jahrbuch, Jg. 8 (1911), 109-28.

Caldwell, James. "Antique Viols and Related Instruments from the Caldwell Collection," JVdGSA 11 (1974), 60- .

The Carel van Leeuwen Boomkamp Collection of Musical Instruments. Descriptive Catalogue by Carel van Leeuwen Boomkamp and J. H. van der Meer. Amsterdam: Frits Knuf, 1971.

Charlton, Jennifer. Viols, violins, and virginals: A catalogue of the Hill Collection at the Ashmolean Museum, Oxford. [Oxford: Asholean Museum], 1985). 32 p.

Chouquet, Gustave. Le Musée du Conservatoire National de Musique, Catalogue descriptif et raisonné. Paris: Firmin-Didot, 1884.

Closson, H. "La collection des instruments néerlandais au Musée du Conservatoire de Bruxelles." Zeitschrift der Internationalen Musikgesellschaft 11 (1910) .

"The Craft of Sound: Three Centuries of the Viola da Gamba." Exhibition catalog honoring the birthday of August Wenzinger. Washington, D.C.: Smithsonian Institution, 1980.

Dart, Thurston. "The instruments in the Ashmolean Museum." Galpin Society Journal 7 (1954), 4-10.

Dolmetsch, Nathalie. "Antique bowed instruments in the Dolmetsch Collection." Journal of the VdGSA 15 (1978), 51-87.

Drechsel, F. A. "Alte Dresdener Instrumenteninventare."  
Zeitschrift für Musikwissenschaft 10, 1927/28.

Dyson, George. Catalogue of historical musical instruments,  
paintings, sculptures and drawings. London, 1952.

Ecorcheville, Jules. Catalogue du fonds de musique ancienne de  
la Bibliothèque Nationale. Paris, 1910-1914.

Engel, Carl. A descriptive catalogue of the musical instruments  
in the South Kensington Museum. London, 1874.

Epstein, Peter. Historische Museum Frankfurt am Main. Sammlung  
alter Musikanstrumente. Frankfurt, 1927.

Geiringer, Karl. Alte Musikanstrumente im Museum Carolino  
Augsteum. Salzburg, 1932.

Hammerich, Angul. [Das Musikhistorische Museum zu Kopenhagen.]  
Translated by Erna Bobé. Copenhagen, 1911.

Heyde, Herbert. Historische Instrumente im Bachhaus Eisenach.  
Eisenach: Bachhaus, 1976.

Hradecky, Emil. "Die Musikabteilung des Prager Nationalmuseums  
mit besonderer Berücksichtigung der Musikanstrumentensammlung,"  
Glareana (Switzerland), 18/3-4 (December 1969), 2-16.

Jones, David O. "The Berlin instrument collection." The Consort  
Summer, 1964, pp. 311-314.

Kaminski, Włodzimierz. Wiola da gamba: Katalog wystawy.  
Poznań: Muzeum Narodowe, 1992. 20 p.

Kinsky, Georg. Musikhistorisches Museum von W. Heyer, Katalog II:  
Zupf- und Streichinstrumente. Cologne: Kommissionsverlag von  
Breitkopf & Härtel, 1912 .

Leningradskij Institut Teatra, Muzyki i kinematografii: Katalog  
sobranija muzykal'nyx instrumentov. [=Leningrad Institute of  
Theater, Music and Cinematography: Catalogue of the Musical  
Instrument Collection.] Leningrad: Izdatel'stvo 'Muzyka', 1972.  
Reviewed by Richard Taruskin in Early Music 5/1 (Jan.  
1977), 103-104.

Lichtenwanger, W. A survey of musical instrument collections in  
the United States and Canada. Ann Arbor, Mich., 1974.

Ligtvoet, A. W. Exotic and ancient European musical instruments in  
the department of musical history of the Municipal Museum at The  
Hague. 's Gravenhage: Nijgh and van Ditmar, 1964.

Mahillon, Victor-Charles. Catalogue descriptif et analytique du Musée Instrumental du Conservatoire de Musique de Bruxelles. I. Ghent, 1893.

Marcuse, Sibyl. Musical instruments at Yale [exhibition catalog]. New Haven: The Yale University Art Gallery, 1960.

Metropolitan Museum of Art. Handbook Number 13: Catalogue of the Crosby Brown Collection of Musical Instruments of all Nations: Vol. 1: Europe. New York: The Metropolitan Museum of Art, 1904.

Nef, Walter and Peter Heman. Alte Musikanstrumente in Basel; Instruments de musique anciens à Bâle. Basel: Stiftung für das Historische Museum, 1974.

Otto, Inngard. Ausstellungsverzeichnis der Musikanstrumentensammlung Berlin (Stiftung Preussischer Kulturbesitz). Berlin, 1965.

Pollens, Stewart. Forgotten instruments: the Katonah Gallery, November 15, 1980-January 18, 1981. Katonah, N.Y.: The Gallery, 1980. [an exhibition catalog]

Renouf, Nicholas. "Selections from the Yale University Collection of Musical Instruments," Antiques (UK) 117/6 (June 1980), 1333-35.

Richter, J. "Katalog der Musik-Sammlung auf der Universitäts-Bibliothek Basel." Supplement to Monatshefte für Musikgeschichte 24, 1892.

Rubardt, P. Führer durch das Musikanstrumenten-Museum. Leipzig, 1955.

Ruth-Sommer, H. Alte Musikanstrumente. Ein Leitfaden für Sammler. Berlin, 1961.

Sasse, Konrad. Katalog zu den Sammlungen des Handel-Hauses in Halle. Pt. 6: Musikanstrumentensammlungen: Streich- und Zupfinstrumente. Halle, 1972.

Schlosser, Julius von. Die Sammlung alter Musikanstrumente [Vienna. Kunsthistorisches Museum], vol. 3. Vienna: A. Schroll, 1920.

Smith, Douglas Alton. "The musical instrument inventory of Raymund Fugger," GSJ 33 (March 1980), 36-44.

Staatliches Institut für Musikforschung. Katalog der Streichinstrumente, Preussischer Kulturbesitz Musikanstrumenten-Museum Berlin. [includes violones by Weisshaupt and Ernst Busch] Berlin, 1975.

Stanley, Albert A. Catalogue of the Stearns Collection of Musical

Instruments. Ann Arbor: University of Michigan, 1918, 1921.

Thibault, G. (Mme. de Chambure), Jean Jenkins and Josiane Bran-Ricci. Eighteenth-century musical instruments: France and Britain. London: Victoria & Albert Museum, 1973.

Tourin, Peter. Catalogue of Extant Viole da Gamba in Public and Private Collections (continually updated; available from Peter Tourin, P. O. Box 575, Duxbury, Vermont 05676 USA)

Traficante, Frank. "Henry Blakiston Who? or Some Early Instruments at the Library of Congress," JVdGSA 10 (1973), 29- .

Uchino, Nobuko. "Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection," JVdGSA 23 (1986), 27-50.

Uchino, Nobuko. "Catalogue of the European Musical Instruments ... in the Ueno Gakuen Collection," JVdGSA 27 (1990), 29-39.

Victoria and Albert Museum. Musical instruments as works of art. London: Her Majesty's Stationery Office, 1968.

Warner, Robert Austin. "The Stearns Collection of Musical Instruments," JVDGSA 2 (1965), 38-.

Wasielewski, Wilhelm Joseph von. "Die Collection Philidor." Vierteljahrsschrift für Musikwissenschaft 1, 1885.

Williamson, Narcissa. "The Music Instrument Collection at Boston," JVDGSA 3 (1966), 26-.

</BODY>  
</HTML>