

Reading (and Listening) Suggestions for Further Reading

Harmonic Intonation

New York: W. W. Norton, 2007; paperback, 2008. <https://wwnorton.com/books/9780393334203>.

A short, illuminating and, I hope, entertaining introduction to historical tuning.

“Baroque Ensemble Tuning in 1/6 Syntonic Comma meantone.” Online article with multimedia.

Digital Case (2006): <http://casfaculty.case.edu/ross-duffin/baroque-ensemble-tuning/>.

Summary of Harmonic Intonation principles, plus Exercises with several chromatic J. S. Bach chorales, with music-minus-one and individual-part electronic recordings.

“‘Propriety and Justness’: Harmonic Intonation in the Eighteenth Century,” *Historical Performance* 2 (2019), 55–90. <https://doi.org/10.2979/histperf.2.1.03>.

Discusses references to Just Intonation in the eighteenth century and whether they refer to that, or to Harmonic Intonation.

Just Intonation

“Just Intonation in Renaissance Theory and Practice.” Online article with multimedia. *Music Theory Online* 12.3 (2006):

<http://www.mtosmt.org/issues/mto.06.12.3/mto.06.12.3.duffin.html>.

Discussion of the complexities of Just Intonation, with an excerpt from the Hilliard Ensemble *Lamentations*, and Just Tuning Exercises composed for the CWRU Early Music Singers in 2000.

“Cracking a Centuries-Old Tradition.” *Early Music America Magazine* (November 2014), 44–48.

<https://www.earlymusicamerica.org/emag-feature/cracking-a-centuries-old-tradition/>.

How I unexpectedly came to conduct the Choir of St. John’s College, Cambridge, after coaching them in Just Intonation.

“Cipriano de Rore, Giovanni Benedetti, and the Just Tuning Conundrum.” *Journal of the Alamire Foundation* 9 (2017), 57–83. <https://doi.org/10.1484/J.JAF.5.115544>.

Dispels misunderstandings about Just Intonation and provides two annotated Rore scores.

Keyboard Temperament:

“Temper, temper.” *Micrologus: Exploring the World of Early Music*, Episode 84-18. American Archive of Public Broadcasting. <https://americanarchive.org/catalog/cpb-aacip-f2631046ffa>.

Includes a transcript as well as a recording of the radio program, largely based on keyboard tuning from the Middle Ages to the Baroque.

“Why I hate Vallotti (or is it Young?).” Premiere article in *Historical Performance Online* (February 2000): <http://casfaculty.case.edu/ross-duffin/why-i-hate-vallotti-or-is-it-young/>.

Pushes back against the use of the Vallotti keyboard temperament as a kind of “early music ET” and discusses differences among keyboard tunings.

BACH: Journal of the Riemenschneider Bach Institute 53 (2022). Special Issue: J. S. Bach: Tuning and Temperament. Guest editor, including “Introduction,” 143–55.

<https://doi.org/10.1353/bach.2022.0010>

Broadly addresses tuning issues in the music of J. S. Bach; the Introduction surveys so-called “Bach Temperaments” based on his Well-tempered Clavier.

Videos of Quire Cleveland using historical tunings

Haec dicit Dominus, by William Byrd

St. Bernard's Church, Akron, OH, May 21, 2016

Just Intonation: https://youtu.be/6i-i6zlsOYg?si=JFEocCAr_RE8RWT3

Same performance, animated: <https://youtu.be/try3DYoj-sc?si=jXYZCqF6fUjRqCu>

I will sing unto the Lord, by Henry Purcell

St. John's Cathedral, Cleveland OH, October 6, 2017

Extended Quarter-Comma Meantone (with organ):

<https://youtu.be/bulXPa2qlmo?si=EDn0pJ3wtBtvXvol>

Gloria from the *Messe de Minuit pour Noël*, by Marc-Antoine Charpentier

Mary, Queen of Peace Church, Cleveland, OH, Dec. 20, 2014

Extended Sixth-Comma Meantone (with organ and orchestra):

https://youtu.be/wO4UAMb5m5k?si=M6hxVnfh_r2ZH4Zt

I am the Rose of Sharon, by William Billings

Historic St. Peter Church, Cleveland, OH, April 6, 2014

Harmonic Intonation, unaccompanied:

<https://youtu.be/0OFnfWtla10?si=e2Lmssgv09mk3drx>