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## Contributors

ROBERT BATES, Associate University Organist at Stanford University, has prepared articles on modal theory and tuning in *Organ Yearbook*, *Music and Letters*, and *Performance Practice Review*. Also active as a composer, he is developing a compositional system based on computer-generated graphics.

DESMOND HUNTER, Senior Course Tutor and University Organist, University of Ulster, is currently recording the organ sonatas of C.V. Stanford for Priory Records. He recently performed keyboard music by Byrd in the Queen's University Festival of Early Music, and is planning a book on virginalist ornamentation.

DEBORAH KAUFFMAN, a DMA candidate in early-music voice performance at Stanford University, is currently teaching at the University of Richmond.

MARK LINDLEY's books include *Lutes, Viols, and Temperaments* (revised edition in German: *Lauten, Gamben, und Stimmungen*); *Mathematical Models of Musical Scales, a New Approach*, with Ronald Turner-Smith; *Early Keyboard Fingerings, a Comprehensive Guide*, with Maria Boxall; and *Ars Ludendi: Early German Keyboard Fingerings* (*Frühe deutsche Orgel und Klavier Fingersätze*).

KIMBERLY MARSHALL, University Organist at Stanford University, was Visiting Lecturer at Sydney Conservatorium (1991-92). She has contributed to *Organists' Review*, *Organ Yearbook*, *Performance Practice Review*, and *Oesterreichisches Orgelforum*. Her book, *Iconographical Evidence for the Late-Medieval Organ*, was published by Garland in 1989, and she is currently the editor of *Rediscovering the Muse: Women's Musical Traditions* (to appear in 1993).

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