

I've been composing music for most of my life. Around a decade ago, I found it necessary to abandon much of the music theory I'd received and seek an alternative account of musical possibilities. This collection of scores and texts on experimental music and music technology has formed gradually since then, as my interests and goals as a composer-musician mutated, usually leading me to seek out particular books on certain composers, theoretical approaches, and technological possibilities.

Among the most important items have been especially the texts and sheet music by the American composer Ben Johnston, and other works describing the musical tuning practice of extended just intonation. This means tuning frequencies in whole-number ratios to each other, including ratios more complex or subtle than those traditionally implicit in European art music (and consequently much of the music generally available to us). This practice has been profound for me.

Toward a general strategy of bringing musical order to unfamiliar musical materials, I've found most helpful the work *META+HODOS* by James Tenney.

In addition, my experimental approach to tuning has required novel instruments, so many of the other items in this collection present a range of approaches to music instrument creation, from high-tech (software synthesis) to low-tech (homemade acoustic instruments).

Beyond its significance to my compositional practice and any similar one, I hope that this collection helps point toward a somewhat truer, more universal "music theory" than what is generally understood by that term.