

Ashton, Anthony. *Harmonograph: A Visual Guide to the Mathematics of Music*. New York: Walker and Company, 2003.

An interesting little book of visual analogies for harmonic resonance, although the author, not unusually, is prejudiced against extended tuning possibilities.

Austin, Larry, ed. *Source: Music of the Avant Garde* 1, no. 2 (July 1967) and 2, no. 1 (January 1968).

These were a gift from a good friend who is a fantastic musician. Both issues contain many scores of contemporary avant-garde works, including a notable work by each of two composers whose writings are also in my collection, Ben Johnston and Harry Partch, as well as John Cage's infamous "silent piece". It is inspiring to learn of so many experimental approaches and consider which ones seem most promising or successful to me, and importantly as well, which ones do not.

Banek, Reinhold, and Jon Scoville. *Sound Designs: A Handbook of Musical Instrument Building*. Berkeley: Ten Speed Press, 1995.

One of a couple books on the construction of simple acoustic instruments, this one is influenced by Harry Partch and carries an emphasis on unusual percussive sounds.

Bianchini, Riccardo and Alessandro Cipriani. *Virtual Sound: Sound Synthesis and Signal Processing - Theory and Practice with Csound*. Rome: ConTempoNet, 2011.

Csound is an extremely versatile, somewhat esoteric programming language for creating music. I used it a lot for a few years for its ability to accurately perform limitlessly complex tunings and rhythms. This particular book helped me learn its fundamentals.

Boulanger, Richard, ed. *The Csound Book: Perspectives in Software Synthesis, Sound Design, Signal Processing, and Programming*. Cambridge: The MIT Press, 2000.

Another work dealing with various larger possibilities of the programming language Csound.

Collins, Nicolas. *Handmade Electronic Music: The Art of Hardware Hacking*. 2nd ed. New York: Routledge, 2009.

A fairly unusual text describing techniques for modifying and creating experimental electronic music hardware using a minimum of theory.

DePaule, Anthony. *Country Instruments: Makin' Your Own*. Willits, CA: Oliver Press, 1976.

This book takes an unpretentious, DIY approach to building American folk instruments.

Gann, Kyle. *The Music of Conlon Nancarrow*. Music in the Twentieth Century. Cambridge: Cambridge University Press, 1995.

I acquired this book first of all these items. Whereas I built most of the collection around experimental numerical approaches to pitch, this book describes somewhat analogous approaches to rhythm, as utilized by an iconic composer of the American avant-garde.

Johnston, Ben. *String Quartet No. 9*. Baltimore: Smith Publications, 1987.

The first full musical score I ever sought out. I still vividly remember first hearing this piece in 2007 as one of my most important musical experiences. I had already researched alternate tunings and listened to certain relevant works, but this was worlds more sophisticated than anything previously encountered. It was unlike any harmony I'd heard before, yet it instantly made sense—in fact more so than most other music.

Johnston, Ben. *"Maximum Clarity" and Other Writings on Music*. Edited by Bob Gilmore. Urbana, IL: University of Illinois Press, 2006.

There is little music I value as highly as American composer Ben Johnston's. This volume is fascinating enough for the technical information about Johnston's approach, but even better for his philosophical reflections on music, tuning and more.

Knudsen, Vern O. and Cyril M. Harris. *Acoustical Designing in Architecture*. New York: John Wiley and Sons, 1950.

I'm not sure how up-to-date this information would be considered today, but it has been interesting food for thought for me, providing some insight into an essential and often overlooked aspect of any musical event: the space it occurs in.

Loy, Gareth. *Musimathics: The Mathematical Foundations of Music*. 2 vols. Cambridge: The MIT Press, 2011.

A great general reference. Interesting in its structural choice to focus on digital electronic sound and computation in the second volume, and the seemingly more miscellaneous selection of physics, psychoacoustics, and musical form in the first.

Partch, Harry. *Genesis of a Music: An Account of a Creative Work, Its Roots and Its Fulfillments*. 2nd ed. N.p.: Da Capo Press, 1974.

American composer Harry Partch presents an idiosyncratic music history, fascinating compositional philosophy, and extensive information about the construction of experimental acoustic instruments. Partch was a teacher of Ben Johnston.

Roads, Curtis, John Strawn, Curtis Abbott, John Gordon, and Philip Greenspun. *The Computer Music Tutorial*. Cambridge: The MIT Press, 1996.

A huge reference work on music creation with computers, this volume is in some ways out-of-date, but still fairly useful, as it addresses fundamentals of the topic.

Sethares, William A. *Tuning, Timbre, Spectrum, Scale*. 2nd ed. London: Springer, 2005.

Like Partch's *Genesis of a Music*, this is a text dealing with the relationship of sound materials to formal possibilities. It is also an actually unprejudiced and I believe largely successful attempt to discover underlying principles of the diverse tuning practices of the world, traditional and experimental.

Stockhausen, Karlheinz. *Stockhausen on Music*. Compiled by Robin Maconie. London: Marion Boyars, 2000.

Stockhausen's music hasn't impacted me as much as others' of the 20th-century avant-garde, but this disorganized and sometimes egotistical text still documents some brilliantly imaginative approaches to composition, embracing a seemingly limitless field of possible sound material.

Tenney, James. *META+HODOS and META Meta+Hodos: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form*. 2nd ed. N.p.: Frog Peak Music, 1988.

This is my favorite book I've read about composition. It's also the most abstract, and thereby the most generally applicable to potentially any music whatsoever. Every theory is limited, but the elegance of this account of musical perception and form is highly inspiring.

Von Gunden, Heidi. *The Music of Ben Johnston*. Metuchen, NJ: The Scarecrow Press, 1986.

Essential for me, as the most complete available analysis of one of my favorite composers.