

Genesis Of A Music Harry Partch

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Lou Harrison - Bill Alves 2017-04-10

A biography on the legendary gay American composer of contemporary classical music. American composer Lou Harrison (1917–2003) is perhaps best known for challenging the traditional musical establishment along with his contemporaries and close colleagues: composers John Cage, Aaron Copland, Virgil Thomson, and Leonard Bernstein; Living Theater founder, Judith Malina; and choreographer, Merce Cunningham. Today, musicians from Bang on a Can to Björk are indebted to the cultural hybrids Harrison pioneered half a century ago. His explorations of new tonalities at a time when the rest of the avant-garde considered such interests heretical set the stage for minimalism and musical post-modernism. His propulsive rhythms and ground-breaking use of percussion have inspired choreographers from Merce Cunningham to Mark Morris, and he is considered the godfather of the so-called “world music” phenomenon that has invigorated Western music with global sounds over the past two decades. In this biography, authors Bill Alves and Brett Campbell trace Harrison’s life and career from the diverse streets of San Francisco, where he studied with music experimentalist Henry Cowell and Austrian composer Arnold Schoenberg, and where he discovered his love for all things non-traditional (Beat poetry, parties, and men); to the competitive performance industry in New York, where he subsequently launched his career as a composer, conducted Charles Ives’s Third Symphony at Carnegie Hall (winning the elder composer a Pulitzer Prize), and experienced a devastating mental breakdown; to the experimental arts institution of Black Mountain College where he was involved in the first “happenings” with Cage, Cunningham, and others; and finally, back to California, where he would become a strong voice in human rights and environmental campaigns and compose some of the most eclectic pieces of his career. “Lou Harrison’s avuncular personality and tuneful music coaxed affectionate regard from all who knew him, and that affection is evident on every page of Alves and Campbell’s new biography. Eminently readable, it puts Harrison at the center of American music: he knew everyone important and was in touch with everybody, from mentors like Henry Cowell and Arnold Schoenberg and Charles Ives and Harry Partch and Virgil Thomson to peers like John Cage to students like Janice Giteck and Paul Dresner. He was larger than life in person, and now he is larger than life in history as well.” —Kyle Gann, author of Charles Ives’s *Concord: Essays After a Sonata*

The Music of Ben Johnston - Heidi Von Gunden 1986

Ben Johnston is an American composer internationally known for his work with extended just intonation. This is a critical-analytical study of his early compositions, his studies with Harry Partch and John Cage, and his experiments with just intonation, serialism, indeterminacy, jazz, and finally, extended just intonation. Pieces are analyzed and biographical material is included. The main emphasis of the text, however, is on examining Johnston's research about tuning and scalar theory as it relates to just intonation. For a long time Johnston worked in isolation; few people understood why someone would want to change the standard pitch system. But gradually, as his music began to be heard, especially his string quartets, performers and audiences experienced for themselves the kind of clarity and beauty that is possible with just intonation. This book is written for readers of varying musical backgrounds. Those interested in studying and performing Johnston's music will find the book helpful in understanding his notational system and learning how to listen for just intervals. Many examples and figures document the musical analyses, which explain his compositional techniques. With a foreword by John Cage, a catalog and discography of Johnston's music, and a bibliography of the composer's writings.

California Polyphony - Mina Yang 2010-10-01

What does it mean to be “Californian”? *California Polyphony: Ethnic Voices, Musical Crossroads* suggests an answer that lies at the intersection of musicology, cultural history, and politics. Consisting of a series of musical case studies of major ethnic groups in California, this

book approaches the notion of Californian identity from diverse perspectives, each nuanced by class, gender, and sexuality. In the early twentieth century, the concept of the Pacific Rim and an orientalist fascination with Asian music and culture dominated the popular imagination of white Californians, influencing their interactions with the Asian Other. Several decades later, as tensions rose between the Los Angeles Police Department and the African American community, the once-thriving jazz and blues nightclub scene of 1940s Central Avenue became a primary target for law enforcement's anti-vice crusade. The reactionary nature of the musical scores for Hollywood's noir films of the World War II and postwar eras negotiated the perceived demise of white female sexuality in the face of black culture and urban corruption. Mina Yang also considers Mexican Americans' conflicted assimilation into the white American mainstream from the early 1900s through the 1970s, as well as contemporary Korean Americans' struggles to express their cultural and national identities through hip-hop, a genre usually associated with African Americans. According to Yang, there has never been a straightforward definition of “Californian.” This most populous and most affluent state in the Union has been setting musical and cultural trends for decades, and Yang's study thoughtfully illuminates the multicultural nature of its musics.

Reader's Guide to Music - Murray Steib 2013-12-02

The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from aesthetics to gay/lesbian musicology).

Microtonality and the Tuning Systems of Erv Wilson - Terumi Narushima 2017-11-22

This book explores the emerging area of microtonality through an examination of the tuning theories of Erv Wilson. It is the first publication to offer a broad discussion of this influential theorist whose innovations have far-reaching ramifications for microtonal tuning systems. This study addresses the breadth and complexity of Wilson’s work by focusing on his microtonal keyboard designs as a means to investigate his tuning concepts and their practical applications. Narushima examines materials ranging from historical and experimental tunings to instrument design, as well as musical applications of mathematical theories and multidimensional geometry. The volume provides an analysis of some of Wilson’s most significant theoretical ideas, including the Scale Tree, Moments of Symmetry, Constant Structures, and Combination-Product Sets. These theories offer ways to conceptualize musical scales as patterns with structural integrity and whose shapes can be altered to produce infinitely varying forms. The book shows how these structural properties can be used to map scales onto a microtonal keyboard by providing step-by-step guidelines and clearly illustrated examples. Most importantly, it brings together theoretical and practical methods of tuning to enable composers, performers, and instrument designers to explore previously uncharted areas of microtonality, making a significant contribution to the fields of music theory, composition and music technology.

The Music of Conlon Nancarrow - Kyle Gann 2006-11-02

The expatriate American experimentalist composer Conlon Nancarrow is increasingly recognised as having one of the most innovative musical minds of this century. His music, almost all written for player piano, is the most rhythmically complex ever written, couched in intricate contrapuntal systems using up to twelve different tempos at the same time. Yet despite its complexity, Nancarrow's music drew its early

influences from the jazz pianism of Art Tatum and Earl Hines and from the rhythms of Indian music; Nancarrow's whirlwinds of notes are joyously physical in their energy. Composed in almost complete isolation from 1940, this music has achieved international fame only in the last few years. Born in 1912, the son of the mayor of Texarkana, Nancarrow fought in the Lincoln Brigade, then fled America to Mexico City to avoid being hounded for his former Communist affiliations. The author travelled to Mexico City to research Nancarrow's music and to discuss it with him. He analyses sixty-five works, virtually the composer's complete output, and includes a biographical chapter containing much information never before published.

The Rest Is Noise - Alex Ross 2007-10-16

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

Checklist of Writings on American Music, 1640-1992 - Guy A. Marco 1996

Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections.

The Music of John Cage - James Pritchett 1996-03-14

The first book to examine fully the work of John Cage, leading figure of the post-war musical avant-garde.

Harry Partch, Hobo Composer - S. Andrew Granade 2014

Examines the impact of Harry Partch's hobo years from a variety of perspectives, exploring how the composer both engaged and frustrated popular conceptions of the hobo.

Mavericks and Other Traditions in American Music - Michael Broyles 2008-10-01

From colonial times to the present, American composers have lived on the fringes of society and defined themselves in large part as outsiders. In this stimulating book Michael Broyles considers the tradition of maverick composers and explores what these mavericks reveal about American attitudes toward the arts and about American society itself. Broyles starts by examining the careers of three notably unconventional composers: William Billings in the eighteenth century, Anthony Philip Heinrich in the nineteenth, and Charles Ives in the twentieth. All three had unusual lives, wrote music that many considered incomprehensible, and are now recognized as key figures in the development of American music. Broyles goes on to investigate the proliferation of eccentric individualism in all types of American music—classical, popular, and jazz—and how it has come to dominate the image of diverse creative artists from John Cage to Frank Zappa. The history of the maverick tradition, Broyles shows, has much to tell us about the role of music in American culture and the tension between individualism and community in the American consciousness.

The Farthest Place - Bernd Herzogenrath 2012

The first critical anthology of an important and singular contemporary composer

Give My Regards to Eighth Street - Morton Feldman 2000

Afterword by Frank O'Hara Morton Feldman (1926-1987) is among the most influential American composers of the 20th Century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets and composers that coalesced in the 1950s, including his friends Jackson Pollack, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O Hara, and John Cage.

Musical Instrument Design - Bart Hopkin 1996-01-01

This is an encyclopedic, large-format book containing hundreds of illustrations. While not geared toward making conventional instruments, Musical Instrument Design provides all the information that anyone (amateur or professional) should ever need to construct an amazingly wide variety of percussion, string, and wind instruments. Includes many designs along with parts lists and detailed construction instructions.

The Contemporary Guitar - John Schneider 2015-08-20

The Contemporary Guitar traces the extraordinary rise of the instrument

in concert music over the past century. Though recognized worldwide as a popular music icon, the all-to-recent time when the guitar was looked down upon as a second-class citizen in the world of "serious" music is finally past, and it can now be found in the scores of the most important composers. The guitar's rightful place in chamber music, orchestral music, or as a solo instrument is now without question, whether in the classic acoustic form or the more recent electric version. While the guitar has stood in the vanguard of musical experimentation, its many new techniques and notations remain a mystery for many composers and players. In *The Contemporary Guitar*, musician and scholar, John Schneider explains each class of technique and illustrates them with examples. Moreover, because the guitar is easily refretted, it has also become a leading instrument in the exploration of the relatively new musical language of microtonality. In this revised and enlarged edition from the original work of three decades ago, Schneider adds a broad-ranging, entirely new chapter on the instruments, notation and repertoire with insights into the interpretation of historical works through the application of accurate contemporary tunings and temperaments. The guitar's unique timbre—its tone color—is one of the most versatile among modern instruments, both acoustic and electric. Most players who intuitively explore the subtleties of tone color will find outlined in *The Contemporary Guitar* the specific principles of physics that determine these subtleties which, once mastered, permit guitarists to control more completely the expressive palette of their instrument. Designated the Rational Method of Tone Production by its author, Schneider defines in great detail the timbral characteristics of acoustic and electric instruments from theoretical, physical, and musical viewpoints. Players in search of new repertoire will find an historical survey of the literature, an exhaustive list of new music, and a multitude of techniques for bringing such music to life. *The Contemporary Guitar* provides audio examples online for those seeking to discover new sounds and includes the notation to perform them.

Orfeo - Richard Powers 2014-01-21

The author of the National Book Award winner and Pulitzer Prize finalist *The Echo Maker*, Richard Powers "may well be one of the smartest novelists now writing" (LOS ANGELES TIMES BOOK REVIEW) Seventy-year-old avant-garde composer Peter Els opens the door one evening to find the police on his doorstep. His home DIY microbiology lab--the latest experiment in his lifelong attempt to extract music from rich patterns beyond the ear's ability to hear--has come to the attention of Homeland Security. Panicked by the raid on his house, Els turns fugitive, waiting for the evidence to clear him and for the alarm surrounding his activities to blow over. His days in hiding provoke memories of a turbulent century of musical turf wars and cause Els to reflect on a life spent chasing after transcendent sounds to the bewilderment of an indifferent public. As the national hysteria for safety erupts again in the face of this latest threat, Els--the "Bioterrorist Bach"--feeling the noose around him tighten, embarks on a cross-country trip to visit the people in his past who have most shaped his failed musical journey. Through the help of these people--his ex-wife, his daughter and his long-time artistic collaborator--Els comes up with a plan to turn this disastrous collision with the security state into one last, resonant artwork that might reach an audience beyond his wildest dreams. Inspired by Steve Kurtz, the bio-artist wrongly arrested for terrorism by the FBI, Orfeo probes the boundary between stifling safety and reckless, releasing danger. It explores the varieties of human hunger, in particular the desire to hear more and to make meaning where there is none. Finally, the book is a meditation on that most endangered and priceless of human resources: attention.

Barstow - Ben Johnston 2000-01-01

Revealing Masks - W. Anthony Sheppard 2001-02-01

W. Anthony Sheppard considers a wide-ranging constellation of important musical works in this fascinating exploration of ritualized performance in twentieth-century music. *Revealing Masks* uncovers the range of political, didactic, and aesthetic intents that inspired the creators of modernist music theater. Sheppard is especially interested in the use of the "exotic" in techniques of masking and stylization, identifying Japanese Noh, medieval Christian drama, and ancient Greek theater as the most prominent exotic models for the creation of "total theater." Drawing on an extraordinarily diverse—and in some instances, little-known—range of music theater pieces, Sheppard cites the work of Igor Stravinsky, Benjamin Britten, Arthur Honegger, Peter Maxwell Davies, Harry Partch, and Leonard Bernstein, as well as Andrew Lloyd Webber and Madonna. Artists in literature, theater, and dance—such as

William Butler Yeats, Paul Claudel, Bertolt Brecht, Isadora Duncan, Ida Rubenstein, and Edward Gordon Craig--also play a significant role in this study. Sheppard poses challenging questions that will interest readers beyond those in the field of music scholarship. For example, what is the effect on the audience and the performers of depersonalizing ritual elements? Does borrowing from foreign cultures inevitably amount to a kind of predatory appropriation? *Revealing Masks* shows that compositional concerns and cultural themes manifested in music theater are central to the history of twentieth-century Euro-American music, drama, and dance.

Dave Brubeck - Philip Clark 2020-02-18

THE DEFINITIVE, INVESTIGATIVE BIOGRAPHY OF JAZZ LEGEND DAVE BRUBECK ("TAKE FIVE") In 2003, music journalist Philip Clark was granted unparalleled access to jazz legend Dave Brubeck. Over the course of ten days, he shadowed the Dave Brubeck Quartet during their extended British tour, recording an epic interview with the bandleader. Brubeck opened up as never before, disclosing his unique approach to jazz; the heady days of his "classic" quartet in the 1950s-60s; hanging out with Duke Ellington, Charlie Parker, Louis Armstrong, and Miles Davis; and the many controversies that had dogged his 66-yearlong career. Alongside beloved figures like Ella Fitzgerald and Frank Sinatra, Brubeck has achieved name recognition beyond jazz. But finding a convincing fit for Brubeck's legacy, one that reconciles his mass popularity with his advanced musical technique, has proved largely elusive. In *Dave Brubeck: A Life in Time*, Clark provides us with a thoughtful, thorough, and long-overdue biography of an extraordinary man whose influence continues to inform and inspire musicians today. Structured around Clark's extended interview and intensive new research, this book recounts one of the last untold stories of jazz, unearthing the secret history of "Take Five" and many hitherto unknown aspects of Brubeck's early career--and sharing details about his creative relationship with his star saxophonist, Paul Desmond. Woven throughout are cameo appearances from a host of unlikely figures, from Sting, Ray Manzarek of The Doors, and Keith Emerson to John Cage, Leonard Bernstein, Harry Partch, and Edgard Varèse. Each chapter explores a different theme or aspect of Brubeck's life and music, illuminating the core of his artistry and genius. To quote President Obama, as he awarded the musician with a Kennedy Center Honor: "You can't understand America without understanding jazz, and you can't understand jazz without understanding Dave Brubeck."

On the Sensations of Tone as a Physiological Basis for the Theory of Music - Hermann von Helmholtz 1885

Where the Heart Beats - Kay Larson 2013-07-30

A "heroic" biography of John Cage and his "awakening through Zen Buddhism"—"a kind of love story" about a brilliant American pioneer of the creative arts who transformed himself and his culture (The New York Times) Composer John Cage sought the silence of a mind at peace with itself—and found it in Zen Buddhism, a spiritual path that changed both his music and his view of the universe. "Remarkably researched, exquisitely written," *Where the Heart Beats* weaves together "a great many threads of cultural history" (Maria Popova, Brain Pickings) to illuminate Cage's struggle to accept himself and his relationship with choreographer Merce Cunningham. Freed to be his own man, Cage originated exciting experiments that set him at the epicenter of a new avant-garde forming in the 1950s. Robert Rauschenberg, Jasper Johns, Andy Warhol, Yoko Ono, Allan Kaprow, Morton Feldman, and Leo Castelli were among those influenced by his 'teaching' and 'preaching.' *Where the Heart Beats* shows the blossoming of Zen in the very heart of American culture.

Genesis of a Music - Harry Partch 1949

Artful Noise - Thomas Siwe 2020-07-27

Twentieth-century composers created thousands of original works for solo percussion and percussion ensemble. Concise and ideal for the classroom, *Artful Noise* offers an essential and much-needed survey of this unique literature. Percussionist Thomas Siwe organizes and analyzes the groundbreaking musical literature that arose during the twentieth century. Focusing on innovations in style and the evolution of the percussion ensemble, Siwe offers a historical overview that connects the music to scoring techniques, new instrumentation and evolving technologies as well as world events. Discussions of representative pieces by seminal composers examines the resources a work requires, its construction, and how it relates to other styles that developed during the same period. In addition, Siwe details the form and purpose of many of

the compositions while providing background information on noteworthy artists. Each chapter is supported with musical examples and concludes with a short list of related works specifically designed to steer musicians and instructors alike toward profitable explorations of composers, styles, and eras.

Harry Partch - Bob Gilmore 1998-01-01

Visionary composer, theorist, and creator of musical instruments, Harry Partch (1901-1974) was a leading figure in the development of an indigenously American contemporary music. A pioneer in his explorations of new instruments and new tunings, Partch created multimedia theater works that combine sight and sound in a compelling synthesis. He is acknowledged as a major inspiration to postwar experimental composers as diverse as György Ligeti, Lou Harrison, Philip Glass, and Laurie Anderson, and his book *Genesis of a Music*, first published in 1949, is now considered a classic. This book is the first to tell the complete story of Partch's life and work. Drawing on interviews with many of Partch's associates and on the complete archives of the Harry Partch Estate, Bob Gilmore provides a full and sympathetic portrait of this extraordinary creative artist. He describes Partch's complicated relationships with friends, patrons, the musical establishment, and the world at large. He traces Partch's upbringing in the remote desert towns of the Southwest, his explosive encounter with formal music education in Los Angeles, and his revolutionary course as a composer that began with an interest in the musicality of speech patterns. After immersing himself in hobo subculture during the Depression, Partch came to occupy a lonely and uncompromising position as a cultural outsider. Richly fascinating in themselves, Partch's compositions, writings, and life also have much to reveal about American society and the creative impulses of the artistic avant-garde.

"MAXIMUM CLARITY" AND OTHER WRITINGS ON MUSIC - Ben Johnston 2010-10-01

Described by New York Times critic John Rockwell as "one of the best non-famous composers this country has to offer," Ben Johnston reconceives familiar idioms--ranging from jazz to Southern hymns--using just intonation. Johnston studied with Darius Milhaud, Harry Partch, and John Cage, and is best known for his String Quartet No. 4, a complex series of variations on *Amazing Grace*. This volume reveals he is also a truly literate composer, who writes and speaks about music with eloquence and charm. "Maximum Clarity" and *Other Writings on Music* spans forty years and brings together forty-one of Johnston's most important writings, including many rare and several previously unpublished selections. They include position papers, theoretical treatises, program notes, historical reflections, lectures, excerpts from interviews, and letters, and they cover a broad spectrum of concerns--from the technical exegesis of microtonality to the personal and the broadly humanistic. The volume concludes with a discography of all commercially available recordings of Johnston's music.

Harry Partch - David Dunn 2000

First Published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Modernism and Music - Daniel Albright 2004-02-03

If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. *Modernism and Music* provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others--all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

Music of the Twentieth-century Avant-garde - Larry Sitsky 2002

Guides the reader or researcher, in language suitable for the layperson, through the history and musicianship of the avant-garde composers of the 20th century.

How Equal Temperament Ruined Harmony (and Why You Should Care) - Ross W. Duffin 2008-10-17

"A fascinating and genuinely accessible guide....Educating, enjoyable, and delightfully unscary."—Classical Music What if Bach and Mozart heard richer, more dramatic chords than we hear in music today? What sonorities and moods have we lost in playing music in "equal temperament"—the equal division of the octave into twelve notes that has become our standard tuning method? Thanks to *How Equal Temperament Ruined Harmony*, "we may soon be able to hear for ourselves what Beethoven really meant when he called B minor 'black'" (Wall Street Journal). In this "comprehensive plea for more variety in

tuning methods" (Kirkus Reviews), Ross W. Duffin presents "a serious and well-argued case" (Goldberg Magazine) that "should make any contemporary musician think differently about tuning" (Saturday Guardian). Some images in the ebook are not displayed owing to permissions issues.

Industry - William Robin 2021

Amidst the heated fray of the Culture Wars emerged a scrappy festival in downtown New York City called Bang on a Can. Presenting eclectic, irreverent marathons of experimental music in crumbling venues on the Lower East Side, Bang on a Can sold out concerts for a genre that had been long considered box office poison. Through the 1980s and 1990s, three young, visionary composers--David Lang, Michael Gordon, and Julia Wolfe--nurtured Bang on a Can into a multifaceted organization with a major record deal, a virtuosic in-house ensemble, and a seat at the table at Lincoln Center, and in the process changed the landscape of avant-garde music in the United States. Bang on a Can captured a new public for new music. But they did not do so alone. As the twentieth century came to a close, the world of American composition pivoted away from the insular academy and towards the broader marketplace. In the wake of the unexpected popularity of Steve Reich and Philip Glass, classical presenters looked to contemporary music for relevance and record labels scrambled to reap its potential profits, all while government funding was imperilled by the evangelical right. Other institutions faltered amidst the vagaries of late capitalism, but the renegade Bang on a Can survived--and thrived--in a tumultuous and idealistic moment that made new music what it is today.

Bitter Music - Harry Partch 2000

Now in paper for the first time, *Bitter Music* is a generous volume of writings by one of the twentieth century's great musical iconoclasts. Rejecting the equal temperament and concert traditions that have dominated western music, Harry Partch adopted the pure intervals of just intonation and devised a 43-tone-to-the-octave scale, which in turn forced him into inventing numerous musical instruments. His compositions realize his ideal of a corporeal music that unites music, dance, and theater. Winner of the ASCAP-Deems Taylor Award, *Bitter Music* includes two journals kept by Partch, one while wandering the West Coast during the Depression and the other while hiking the rugged northern California coastline. It also includes essays and discussions by Partch of his own compositions, as well as librettos and scenarios for six major narrative/dramatic compositions.

The Voice of New Music - Tom Johnson 1989

An anthology of articles on the evolution of minimal music in New York in 1972-1982, which originally appeared in the *Village Voice* (New York).

Microtones and Microtonalities - Christopher Fox 2003

The Arithmetic of Listening - Kyle Gann 2019-09-16

Tuning is the secret lens through which the history of music falls into focus, says Kyle Gann. Yet in Western circles, no other musical issue is so ignored, so taken for granted, so shoved into the corners of musical discourse. A classroom essential and an invaluable reference, *The Arithmetic of Listening* offers beginners the grounding in music theory necessary to find their own way into microtonality and the places it may take them. Moving from ancient Greece to the present, Kyle Gann delves into the infinite tunings available to any musician who feels straitjacketed by obedience to standardized Western European tuning.

He introduces the concept of the harmonic series and demonstrates its relationship to equal-tempered and well-tempered tuning. He also explores recent experimental tuning models that exploit smaller intervals between pitches to create new sounds and harmonies. Systematic and accessible, *The Arithmetic of Music* provides a much-needed primer for the wide range of tuning systems that have informed Western music.

Musical Mathematics - Cris Forster 2010-07-14

Musical Mathematics is the definitive tome for the adventurous musician. Integrating mathematics, music history, and hands-on experience, this volume serves as a comprehensive guide to the tunings and scales of acoustic instruments from around the world. Author, composer, and builder Cris Forster illuminates the mathematical principles of acoustic music, offering practical information and new discoveries about both traditional and innovative instruments. With this knowledge readers can improve, or begin to build, their own instruments inspired by Forster's creations shown in 16 color plates. For those ready to step outside musical conventions and those whose curiosity about the science of sound is never satisfied, *Musical Mathematics* is the map to a new musical world.

Songs in the Key of Z - Irwin Chusid 2000

Irwin Chusid profiles a number of "outsider" musicians - those who started as "outside" and eventually came "in" when the listening public caught up with their radical ideas. Included are The Shaggs, Tiny Tim, Syd Barrett, Joe Meek, Captain Beefheart, The Cherry Sisters, Daniel Johnston, Harry Partch, Wesley Willis, and others.

Out of Time - Julian Johnson 2015

"In *Out of Time*, author Julian Johnson begins from the idea that it can, arguing that music renders an account of modernity from the inside, a history not of events but of sensibility, an archaeology of experience. If music is better understood from this broad perspective, our idea of modernity itself is also enriched by the specific insights of music. The result is a rehearing of modernity and a rethinking of music - an account that challenges ideas of linear progress and reconsiders the common concerns of music, old and new." -- Publisher's description

Genesis Of A Music - Harry Partch 1974-06-21

Partch explains the philosophy of composition that underlies the forty-three tone works and instruments he has created.

Tuning and Temperament - J. Murray Barbour 2013-07-04

This classic chronicle of the longstanding challenges of tuning and temperament devotes a chapter to each principal theory, features a glossary and numerous tables, and requires only minimal background in music theory.

Talking Music - William Duckworth 1999-05-07

Talking Music is comprised of substantial original conversations with seventeen American experimental composers and musicians—including Milton Babbitt, Pauline Oliveros, Steve Reich, Meredith Monk, and John Zorn—many of whom rarely grant interviews. The author skillfully elicits candid dialogues that encompass technical explorations; questions of method, style, and influence; their personal lives and struggles to create; and their aesthetic goals and artistic declarations. Herein, John Cage recalls the turning point in his career; Ben Johnston criticizes the operas of his teacher Harry Partch; La Monte Young attributes his creative discipline to a Mormon childhood; and much more. The results are revelatory conversations with some of America's most radical musical innovators.