

Department of Music

Important Writings by Composers and Music Theorists

Ames and Rosemont (trans.), *The Analects of Confucius: A Philosophical Translation*, Books 3, 7, 8, 15, 17 (479 B. C.) (Ballantine Books, 1999)

Plato, *The Republic*, Books III and X (375 B. C.) (Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory*, Cambridge University Press, 1989). Also in Edith Hamilton and Huntington Cairns (eds.), *Plato: The Collected Dialogues* (Princeton University Press, 1989)

Plato, *The Laws*, Books 653 – 812 (360 – 347 B. C.) (Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory*, Cambridge University Press, 1989). Also in Edith Hamilton and Huntington Cairns (eds.), *Plato: The Collected Dialogues* (Princeton University Press, 1989)

Aristotle, *Politics*, Book VIII (ca. 335 B. C.) (Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory*, Cambridge University Press, 1989). Also in Jonathan Barnes, *The Complete Works of Aristotle: The Revised Oxford Translation, in Two Volumes* (Princeton University Press, 1984)

Aristotle, *Problems*, Books XI and XIX (ca. 335 B. C.) (Andrew Barker, *Greek Musical Writings I and II*, Cambridge University Press, 1989). Also in Jonathan Barnes, *The Complete Works of Aristotle: The Revised Oxford Translation, in Two Volumes* (Princeton University Press, 1984)

Aristoxenus, *Elementa Harmonica (Harmonic Elements)* (335 B. C.) (Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory*, Cambridge University Press, 1989)

Aristoxenus, *Elementa Rhythmica (Rhythmic Elements) (The Fragment of Book II)* (ca. 350 – 335 B. C.) (Oxford University Press, 1990)

Euclid, *The Division of the Canon* (ca. 3rd or 4th Century B.C.) (University of Nebraska Press, 1991) Also, in Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory* (Cambridge University Press, 1989)

Lü Buwei, *The Annals of Lü Buwei* (239 B. C.), Book 5 (Stanford University Press, 2001)

Anonymous, *Yue Ji Record of Music* (206 B. C. – 8 A. D.) (Asian Music, Volume XXVI – 2, Spring/Summer 1995, pg. 1 – 96)

Nicomachus the Pythagorean, *Enchiridion: The Manual of Harmonics* (ca. 100 – 150 A. D.) (Phanes Press, 1994) Also, in Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory* (Cambridge University Press, 1989)

Sextus Empiricus, *Against the Musicians* (Ca. 100 – 200 A. D.) (University of Nebraska Press, 1986). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998. Also in Sextus Empiricus, *Against Professors* (Loeb Classical Library, Harvard University Press, 1949)

Ptolemy, *Harmonics* (ca. 125 – 161 A. D.) (Brill, 2000) Also, in Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory* (Cambridge University Press, 1989)

Cleonides, *Harmonica introductio* (200 A. D.) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Plutarch, *On Music* (200 A. D.) (Andrew Barker, *Greek Musical Writings: I, The Musician and his Art*, Cambridge University Press, 1984). Also in Plutarch, *Moralia*, Volume XIV (Loeb Classical Library, Harvard University Press, 1967)

Athenaeus of Naucratis, *Deipnosophistae* (*The Sophists at Dinner*) (200 A. D.), Book 4 (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998). Also in Athenaeus, *The Learned Banqueters*, Books III.106e – V (Loeb Classical Library, Harvard University Press, 2006)

Gaudentius, *Harmonica introductio* (300 or 400 A. D.) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Ji Kang (Hsi K'ang), *Qin Fu (Poetical Essay on the Lute)* (262 A. D.) (Monumenta Nipponica, 1968)

Aristides Quintilianus, *On Music (late 3rd to early 4th century)* (Yale University Press, 1983). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Porphry, *Commentary on Ptolemy's Harmonics (ca. 290 – 305 A. D.)* (Cambridge University Press, 2015). Also, in Andrew Barker, *Greek Musical Writings: II, Harmonic and Acoustic Theory*

Aurelius Augustinus (St. Augustine), *De musica liber VI (A Book on Music VI)* (ca. 388 – 391 A. D.) (Almqvist & Wiksell International, 2002)

Gaudentius, *Harmonic Introduction* (300 – 400 A. D.) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Otto Steinmayer, "Bacchius Geron's 'Introduction to the Art of Music'" (400 A. D.) (*Journal of Music Theory*, Autumn, 1985, Vol. 29, No. 2, 1985)

Macrobius, *Commentary on the Dream of Scipio* (430 A.D.), Book II (Columbia University Press, 1990)

Boethius, *Fundamentals of Music* (510 – 523 A. D.) (Yale University Press, 1989). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Cassiodorus, *Institutiones Book II, Chapter V* (562 A.D.) (Colorado College Music Press, 1980). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998 and James W. Halporn and Mark Vessey (trans.), *Cassiodorus: "Institutions of Divine and Secular Learning" and "On the Soul"* (Liverpool University Press, 2004)

Isidore of Seville, *Etymologies Book III, Chapter 15 – 23* (636 A.D.) (Colorado College Music Press, 1980). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998 and Stephen A. Barney (ed.), *The Etymologies of Isidore of Seville* (Cambridge University Press, 2010)

Aurelian of Reóme, *The Discipline of Music* (843 A. D.) (Colorado College Music Press, 1968)

Anonymous, *Musica enchiriadis* (*Music Handbook*) (ca. 850 – 900) (Yale University Press, 1995). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998 and Leonie Rosenstiel (trans.), *Music Handbook* (Colorado College Music Press, 1976)

Anonymous, *Scolica enchiriadis* (*Commentary on the Music Handbook*) (ca. 860 – 900) (Yale University Press, 1995)

Hucbald, *Melodic Instruction* (900 A. D.) (Yale University Press, 1978)

Odo of Cluny, *Dialogus de musica* (*Dialogue on Music*) (ca. 1000 A. D.) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Guido d' Arezzo, *Micrologus* (1025 – 1026) (Yale University Press, 1978)

Guido d' Arezzo, *Regulae rhythmicae* (*Rhythmic Rules*) (1025 – 1027) (Institute of Mediaeval Music, 1999)

Guido d' Arezzo, *Prologus in antiphonarium* (*Prolog to the Antiphoner*) (1030) (Institute of Mediaeval Music, 1999)

Guido d' Arezzo, *Epistola ad Michahelem* (*Letter to Michael*) (1028 – 1032) (Institute of Mediaeval Music, 1999)

Hermannus Contractus, *Musica* (ca. 1050) (Eastman Studies in Music 128, University of Rochester Press, 2015)

Johannes Cotto ("John"), *On Music* (1100) (Yale University Press, 1978)

Theinred of Dover, *De legitimis ordinibus pentachordorum et tetrachordorum* (*On the Legitimate Arrangement of Pentachords and Tetrachords*) (ca. 1150) (Institute of Mediaeval Music, 2006)

Anonymous VII, *De musica libellus* (1220 – 1275) (Janet Knapp, "Two xiii Century Treatises on Modal Rhythm and the Discant: Discantus positio vulgaris De musica libellus (Anonymous VII)," *Journal of Music Theory*, Winter, 1962, Vol. 6, No. 2 (Winter, 1962)

Anonymous, *Discantus positio vulgaris* (1230–1240) (Janet Knapp, "Two xiii Century Treatises on Modal Rhythm and the Discant: Discantus positio vulgaris De musica libellus (Anonymous VII)," *Journal of Music Theory*, Winter, 1962, Vol. 6, No. 2 (Winter, 1962)

Johannes de Garlandia, *Concerning Measured Music* (1240 – 1260) (Colorado College Music Press, 1978). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Juan Gil de Zamora, *Ars musicae* (*The Art of Music*) (ca. 1250) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Franco of Cologne, *Ars cantus mensurabilis: The Art of Measurable Song* (1260 A. D.) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Magister Lambertus, *Ars musica* (*The Art of Music*) (1270) (Ashgate Publishing, 2015)

Anonymous of St. Emmeram, *De Musica Mensurata* (*On Measured Music*) (1279) (Indiana University Press, 1990)

Walter of Odington, *De speculatione musicae (On the Theory of Music)* (1280 – 1316) (American Institute of Musicology, 1973)

Johannes de Grocheo, *De Musica* (1300) (Colorado College Music Press, 1974)

Anonymous, *Ars cantus mensurabilis mensurata per modos iuris (The Art of Mensurable Song Measured by the Modes of Law)* (ca. early 14th century) (University of Nebraska Press, 1994)

Marchetto of Padua, *Lucidarium* (1317–18) (University of Chicago Press, 1985)

Marchetto of Padua, *Pomerium in arte musicae mensuratae (the ‘Pomerium’ in the Art of Measured Music)* (1318 – 1319) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Jehan des Murs, *Notitia artis musicae (An Introduction to the Art of Music)* (1319 – 1321) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Philippe de Vitry, *Ars Nova* (1320 – 1322) (Journal of Music Theory, Vol. 5, No. 2, Winter 1961)

Jacobus of Liège (Jacobus de Ispania), *Speculum musicae: The Mirror of Music (Book VII)* (ca. 1320 – 1330) (Lamotte, 2017). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Robert de Handlo, *The Rules* (1326) (University of Nebraska Press, 1991)

Johannes Hanboys, *The Summa (The Summary)* (1375) (University of Nebraska Press, 1991)

Johannes Hollandrinus, *Opusculum de musica (A Short Treatise on Music)* (late 14th century) (Institute for Mediaeval Music 1997)

Philippus de Caserta, *Treatise on Noteshapes* (1375) (University of Nebraska Press, 1989)

Jean Vaillant/Goscalcus, *The Berkeley Manuscript (Five Treatises)* (1375) (University of Nebraska Press, 1984)

Johannes Ciconia, *Nova Musica (New Music)* (1400 – 1410) (University of Nebraska Press, 1993)

Johannes Ciconia, *De Proportionibus (On Proportions)* (1411) (University of Nebraska Press, 1993)

Prosdocimo de' Beldomandi, *Brief Treatise on Ratios that Pertain to Music* (1409) (University of Nebraska Press, 1987)

Prosdocimo de' Beldomandi, *Contrapunctus (Counterpoint)* (1412) (University of Nebraska Press, 1984)

Prosdocimo de' Beldomandi, *Plana musica (Plain Music)* (1412) (University of Illinois Press, 2008)

Prosdocimo de' Beldomandi, *A Treatise on the Practice of Mensural Music in the Italian Manner* (1412) (American Institute of Musicology, 1972)

Prosdocimo de' Beldomandi, *A Little Treatise on the Method of Dividing the Monochord* (1413) (University of Nebraska Press, 1987)

Prosdocimo de' Beldomandi, *Musica speculative (Speculative Music)* (1425) (University of Illinois Press, 2008)

Johannes Tinctoris, *Proportions in Music* (1472–73) (Colorado College Music Press, 1979). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Albert Seay, "The Proportionale Musices of Johannes Tinctoris (1472 – 73)" (*Journal of Music Theory*, Vol. 1, No. 1, March 1957)

Johannes Tinctoris, *Dictionary of Musical Terms* (1474 – 76) (The Free Press, 1963)

Johannes Tinctoris, *Concerning the Nature and Propriety of Tones* (1476) (Colorado College Music Press, 1976)

Jeffrey J. Dean, "Tinctoris's Reading Practice: *De inventione et usu musice* (On the Invention and Use of Music) and his Greek Authorities" (Early Music Theory, 2020)

Johannes Tinctoris, *The Art of Counterpoint* (1477) (American Institute of Musicology, 1961). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Johannes Tinctoris, *A Compendium of Music's Effects* (ca. 1477 – 78) (Institute of Advanced Musical Studies, King's College London, 1996)

Bartolomé Ramis de Pareja (Ramos de Pareja), *Musica practica* (1492) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Florentius de Faxolis, *Book on Music* (1485 – 1492) (Harvard University Press, 2010)

Nicolaus Burtius, *Musices Opusculum* (A Short Treatise on Music) (1487) (American Institute of Musicology, 1983)

Franchinus Gaffurius (Francino Gafori), *The Theory of Music* (1492) (Yale University Press, 1993)

Franchinus Gaffurius, *Practica Musicae* (Practical Music) (1496) (American Institute of Musicology, 1968)

Franchinus Gaffurius, *Practica Musicae* (1496) (The University of Wisconsin Press, 1969)

Franchinus Gaffurius, *De Harmonia Musicorum Instrumentorum Opus* (A Work on the Harmony of Musical Instruments) (1518) (American Institute of Musicology, 1969). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Bonaventura da Brescia, *Rules of Plain Music* (1497) (Colorado College Music Press, 1979)

Johannes Cochlaeus, *Tetrachordum Musices* (Four-Stringed Instruments of Music) (1510) (American Institute of Musicology, 1970)

Raffaele Brandolini, *On Music and Poetry* (1513) (Arizona Center for Medieval and Renaissance Studies, 2001)

Johannes Aventinu, *Rudiments of Music* (1516) (Institute of Mediaeval Music, 1971)

Giovanni Spataro, Marc' Antonio Cavazzoni, Giovanni del Lago, Pietro Aaron, *A Correspondence of Renaissance Musicians* (1517 – 1541) (Oxford University Press, 1991). The correspondence includes Spataro's missives (e.g., Letter no. 11), letters exchanged between Spataro and Giovanni del Lago regarding the *cartella* (an erasable abacus tablet), Spataro to Marc'Antonio Cavazzoni (dated November 10, 1524) on musical riddles and enigmas.

Johannes Galliculus, *The Introduction to Song Composition* (1520) (The Institute of Mediaeval Music, 1992)

Pietro Aaron, *Toscanello in Music* (1523), 2 volumes (Colorado College Music Society, 1970)

Pietro Aaron, *Treatise on the Nature and Recognition of All the Tones of Figured Song* (1525) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Heinrich Glarean, *Dodecachordon* (1547), 2 vols. (American Institute of Musicology, 1998). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Hieronymus Cardanus, *Writings on Music* (1530 – 1576) (American Institute of Musicology, 1973)

Sebald Heyden, *De arte canendi* (*On the Art of Singing*) (1532 – 1540) American Institute of Musicology, 1972)

Stephano Vanneo, *Recanetum de musica aurea: On Proportions* (1533) (Colorado College Music Press, 1979)

Marcin Kromer, *De Musica Figurata* (*Of Figurative Music*) (1534) (Colorado College Music Press, 1980)

Nicolaus Listenius, *Musica* (1537) (Colorado College Music Press, 1975)

Louis Bourgeois, *The Direct Path to Music* (1550) (The Institute of Mediaeval Music, 2008)

Adrian Petit Coclico, *Musical Compendium* (1552) (Colorado College Music Press, 1973)

Nicola Vicentino, *Ancient Music Adapted to Modern Practice* (1555) (Yale University Press, 1996)

Gioseffo Zerlino, *On the Modes* (1558) (Yale University Press, 1983). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Gioseffo Zerlino, *The Art of Counterpoint* (1558) (W. W. Norton & Company, Inc., 1968)

Gallus Dressler, *Praecepta musicae poeticae (Principles of Musical Poetics)* (1563) (University of Illinois Press, 2007)

Gaspar Stoquerus, *De musica verballi Libri Duo (Two Books on Verbal Music)* (1570) (University of Nebraska Press, 1988)

Girolamo Mei, *Letters on Ancient and Modern Music* (1571 – 1578) (American Institute of Musicology, 1977). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Camerata de' Bardi (Giulio Caccini, Pietro Strozzi, Vincenzo Galilei), *The Florentine Camerata* (1577 – 1582) Yale University Press, 1989)

Vincenzo Galilei, *Dialogue on Ancient and Modern Music* (1581) (Yale University Press, 2003). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Chu Tsai-yü (Zhu Zaiyu), *Yuelü Quanshu (Comprehensive Writing on the Laws of Music)*, *Lülü Jingyi (The Essential Meaning of Musical Tuning)*, *Suanxue Xinshuo (New Treatise on the Doctrine of Calculation)* (1584) (summarized in *A Critical Study of Chu Tsai-yü's Contribution to the Theory of Equal Temperament in Chinese Music* by Kenneth Robinson, Franz Steiner Verlag GmbH, 1980)

John Case, *The Praise of Musicke* (1586) (Routledge, 2018)

Pietro Pontio, *Ragionamento di musica (A Discourse on Music)* (1588) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

William Bathe, *A Briefe Introduction to the Skill of Song* (1596) (Ashgate Publishing, 2005)

Thomas Morley, *A Plain and Easy Introduction to Practical Music* (1597) (W. W. Norton & Company, 1972). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Giovanni Maria Artusi, *Artusi, or, Of the Imperfections of Modern Music* (1600) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Giulio Caccini, *Preface to Le Nuove musiche* (1602) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Claudio and Giulio Cesare Monteverdi, *Explanation of the Letter Printed in the Fifth book of Madrigals* (1605) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Claudio Monteverdi, *The Monteverdi Companion* (1567 – 1643) (W. W. Norton & Company, 1972)

Joachim Burmeister, *Musical Poetics* (1606) (Yale University Press, 1993). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Agostino Agazzari, *Of Playing upon a Bass with All Instruments and of Their Use in a Consort* (1607) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Thomas Ravenscroft, *Treatise of Practicall Musicke* (1607) (Ashgate Publishing, 2014)

Thomas Ravenscroft, *A Briefe Discourse* (1614) (Ashgate Publishing, 2014)

Adriano Banchieri, *Conclusions for Playing the Organ* (1609) (Colorado College Music Press, 1982)

Thomas Campion, *A New Way of Making Fowre Parts in Counterpoint* (1610 – 1613) (Ashgate Publishing, 2003)

Giovanni Coprario, *Rules How to Compose* (1610 – 1616) (Ashgate Publishing, 2003)

John Taverner, *On the Origin and Progress of the Art of Music* (1611) (Routledge, 2019)

Heinrich Schutz, *A Heinrich Schutz Reader* (1611 – 1672) (Oxford University Press, 2013)

Johannes Lippius, *Synopsis of Mew Music* (1612) (Colorado College Music Press, 1977)

Robert Fludd, *The Temple of Music* (1617 – 1618) (Ashgate Publishing, 2011)

Rene Descartes, *Compendium of Music* (1618) (American Institute of Musicology, 1961)

Nicolaus Gengenbach, *Musica Nova* (1626) (The Institute of Mediaeval Music, 1996)

Grazioso Uberti, *The musical disagreement* (1630) (Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998)

Elway Bevin, *A Briefe and Short Instruction of the Art of Musicke* (1631) (Ashgate Publishing, 2007)

Pietro della Valle, *Of the Music of Our Time* (1640) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Mignot de la Voye, *Treatise on Music* (1656) (Institute of Mediaeval Music, 1972)

Christoph Bernhard, *Tractatus compositionis augmentatus* (*Expanded treatise on Composition*) (1657) (Music Forum Vol. III, Columbia University Press, 1973)

John Birchensha, *Writings on Music* (1660 – 1676) (Ashgate Publishing, 2010)

John Wallis, *Writings on Music* (1660 – 1690) (Ashgate Publishing, 2014)

Thomas Mace, *Musick's Monument* (1671 – 1675) (Éditions du Centre National de la Recherche Scientifique, 1966)

Thomas Salmon, *An Essay to the Advancement of Musick* (1672) (Ashgate Publishing, 2013)

Thomas Salmon, *A Proposal to Perform Music, in Perfect and Mathematical Proportions* (1688) (Ashgate Publishing, 2013)

Isaac Vossius, *On the Music of Poetry and Power of Rhythm* (1673) (Ashgate Publishing, 2023)

Lorenzo Penna, *Musical Daybreaks for Beginners in Measured Music* (1684) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

J. S. Bach, *The New Bach Reader* (1685 – 1750) (W. W. Norton & Company, 1999)

Étienne Loulié, *Elements or Principles of Music* (late 1680's) (Institute of Mediaeval Music, 1965)

Georg Muffat, *Prefaces to Florilegia* (1695) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Sebastien de Brossard, *Dictionary of Music* (1703) (Institute of Mediaeval Music, 1982)

Francesco Gasparini, *The Practical Harmonist at the Harpsichord* (1708) (Yale University Press, 1963)

Jean-Philippe Rameau, *Treatise on Harmony* (1722) (Dover Publications, Inc., 1971). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Johann Joseph Fux, *The Study of Counterpoint* (1725) (W. W. Norton & Company, Inc. 1971)

Johann Mattheson, *The Complete Music Director* (*Der vollkommene Capellmeister*) (1739) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998). Also, translated by Ernest Charles Harriss, PhD dissertation, George Peabody College for Teachers, 1969.

Jean-Jacques Rousseau, *Project Concerning New Symbols for Music* (1742) (Boethius Press, 1982)

Jean-Jacques Rousseau, *Letter on French Music* (1753) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Jean-Jacques Rousseau, *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* (1760) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Joseph Riepel, *Fundamentals of Musical Composition* (1752) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Johann Joachim Quantz, *Essay on a Method for Playing the Transverse Flute* (1752) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Friedrich Wilhelm Marpurg, *Treatise on Fugue* (1753) (The Fryderyk Chopin Institute, 2022)

C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (1753) (W. W. Norton & Company, Inc., 1949). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (1756) (Oxford University Press, 1985)

Denis Diderot, *Rameau's Nephew* (ca. 1760) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Johann Philipp Kirnberger, *The Art of Strict Composition in Music* (1771 – 1779) (Yale University Press, 1982). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Johann Friedrich Daube, *The Musical Dilettante* (1773) (Cambridge University Press, 1992)

Heinrich Christoph Koch, *Introductory Essay on Composition Volume 2* (1787) and *Volume 3* (1793) (Yale University Press, 1983). Also in Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998.

Vincenzo Manfredini, *A Defense of Modern Music and Its Distinguished Practitioners* (1788) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Johann Jakob Engel, *On Painting in Music* (1780) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Michel-Paul-Guy de Chabanon, *On Music Considered in Itself and in Its Relations with Speech, Languages, Poetry, and the Theater* (1785) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Francesco Galeazzi, *Theoretical–Practical Elements of Music* (1796) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Jérôme-Joseph de Momigny, *A Complete Course of Harmony and Composition* (1806) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Anton Reicha, *Treatise on Melody* (1814) (Pendragon Press, 2000)

Luigi Cherubini, *A Course of Counterpoint and Fugue* (2 volumes) (1835) (Windham Press, 2013)

Giuseppe Mazzini, *Philosophy of Music* (1836) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Edgar Allen Poe, "The Rationale of Verse" in *Edgar Allen Poe: Essays and Reviews* (The Library of America, 1984)

Eduard Hanslick, *On the Musically Beautiful* (1854) (Oxford University Press, 2018)

Hermann Helmholtz, *On the Sensations of Tone* (1854 – 1862) (Dover Publications, 1954)

A. B. Marx, "Form in Music" (1856), *Musical Form in the Age of Beethoven* (Cambridge University Press, 1997)

Gerald Manley Hopkins, "Rhythm and Other Structural Parts of Rhetoric—Verse" (1873–1874) in *The Collected Works of Gerard Manley Hopkins: Volume VI: Sketches and Scholarly Studies: Part 1: Academic, Classical, and Lectures on Poetry* (Oxford University Press, 2021)

Gerald Manley Hopkins, "Musical Exercises and Notes on Syncopation" (1886) and "Exercises in Counterpoint" (1883) in *The Collected Works of Gerard Manley Hopkins: Volume VI: Sketches and Scholarly Studies: Part 2: Music and Drawings* (Oxford University Press, 2024)

Hugo Reimann, *History of Music Theory, Books I and II: Polyphonic theory to the sixteenth century* (1898) (University of Nebraska Press, 1962)

Sergei Taneyev, *Convertible Counterpoint in the Strict Style* (1909) (Bruce Humphries, 1962)

Max Weber, *The Rational and Social Foundations of Music* (1911) (Southern Illinois University Press, 1969)

Luigi Russolo, *The Art of Noises* (1913) (Pendragon press, 1987)

Henry Cowell, *New Musical Resources* (1919) (Cambridge University Press, 1996)

Henry Cowell, "Quartet Romantic and Quartet Euphemetric" (1919) in *Henry Cowell: Selected Writings on Music* (McPherson & Company, 2001)

Ezra Pound, *Treatise on Harmony* (1918) in *Ezra Pound and Music: The Complete Criticism* (New Directions, 1977)

Ezra Pound, *Treatise on Meter* (1934) in *ABC of Reading* (New Directions, 2010)

Knud Jeppesen, *Counterpoint: The Polyphonic Vocal Style of the Sixteenth Century* (1925) (Dover Books, 1992)

Alois Hába, *New Theory of Harmony of the Diatonic, the Chromatic, the Quarter-tone, the Third-tone, the Sixth-tone, and. The Twelfth-tone Systems* (1925) (translated into English by Suzette Mary Battan, University of Rochester, 1980)

Charles Seeger, "On dissonant counterpoint (1930)," *Studies in Musicology II*, 1929 – 79 (University of California Press, 1994)

Ivan Wyschnegradsky, *Manual of Quarter-Tone Harmony* (1932) (Underwolf, 2017)

Paul Hindemith, *The Craft of Musical Composition* (1935), 2 volumes (Schott Music GmbH, 1942)

Heinrich Schenker, *Free Composition* (1935) (Pendragon Press, 2001)

Edgar Varèse, "The Liberation of Sound" (1936), *Perspectives of New Music*, Vol. 5, No. 1 (Autumn - Winter, 1966)

Ernst Bloch, *Essays on the Philosophy of Music* (1938–1974) (Cambridge University Press, 1985)

Ernst Krenek, *Music Here and Now* (W. W. Norton & Company, 1939)

Ernst Toch, *The Shaping Forces of Music* (1948) (Dover Publications, 2011)

Harry Partch, *Genesis of a Music* (1949) (Da Capo Press, 1974)

Writings by Specific Composers

Joseph Haydn

Alfred Mann, "Haydn's Elementarbuch: A Document of Classic Counterpoint Instruction" (1789) in *The Music Forum Volume 3* (Felix Salzer and Carl Schachter, eds., Columbia University Press, 1973)

Alfred Mann, *The Great Composer as Teacher and Student: Theory and Practice of Composition* (Dover Publication, 1987) – Counterpoint studies with Haydn, Mozart, Beethoven and Schubert.

Wolfgang Amadeus Mozart

W. A. Mozart, *Practical Elements of Thorough-Bass* (ca. 1780's) (Joseph Patelson Music House, 1976)

W. A. Mozart, *A Life in Letters* (1769 – 1791) (Penguin Classics, 2007). Also in Oliver Strunk, *Source Readings in Music History*, W. W. Norton & Company, 1998.

Ludwig van Beethoven

Ludwig van Beethoven, *Letters, Journals, and Conversations* (1787 – 1827) (Thames & Hudson, 1992)

Theodore Adorno, *Beethoven: The Philosophy of Music* (1934 – 38) (Polity, 2002)

Franz Schubert

Theodore Adorno, "Schubert (1928)," *19th-Century Music*, Vol. 29. No. 1 (Summer 2005)

Hector Berlioz

Hugh MacDonald (Editor), *Berlioz's Orchestration Treatise: A Translation and Commentary* (1843 – 44) (Cambridge University Press, 2002)

Samuel N. Rosenberg and Katherine Kolb (Editors), *Berlioz on Music: Selected Criticism 1824 – 1837* (Oxford University Press, 2015)

Roger Nichols (trans.) and Julian Rushton (ed.), *Berlioz the Critic: Selected Writings from 1837 to 1850* (University of Rochester Press, 2025)

Hector Berlioz, *Evenings with the Orchestra (1850–52)* (University of Chicago Press, 1999)

Hector Berlioz, "On Imitation in Music" (1837) in *Berlioz the Critic*

Frederic Chopin

Janita R. Hall–Swadley (Editor), *The Collected Writings of Franz Liszt Volume 1: F. Chopin* (Scarecrow Press, Inc., 2011)

André Gide, *Notes on Chopin* (Philosophical Library, 1949)

Robert Schumann

Henry Pleasants (Editor), *Schumann on Music: A Selection from the Writings* (Dover Publications, Inc., 1965)

Robert Schumann, "New Paths" (1853) in *Schumann on Music*

Robert Schumann, "An Opus II" (1831) in *Schumann on Music*

Robert Schumann, *Rules for Young Musicians* (1848) (Kessinger Publishing, 2010)

Robert Schumann, *Studien zur Kontrapunktlehre / Studies in Counterpoint Theory* (1845) (Schott Music, 2003). Schumann's notebooks analyzing the counterpoint textbook by Luigi Cherubini. [In German]

Roland Barthes, "The Grain of the Voice" (1972), *The Responsibility of Forms* (Hill and Wang, 1985)

Roland Barthes, "Rasch" (1975), *The Responsibility of Forms* (Hill and Wang, 1985)

Roland Barthes, "Loving Schumann" (1979), *The Responsibility of Forms* (Hill and Wang, 1985)

Franz Liszt

Janita R. Hall-Swadley (Editor), *The Collected Writings of Franz Liszt*, 4 volumes (The Scarecrow Press, Inc., 2011 – 16)

Franz Liszt, "Berlioz and his Harold Symphony" (1855) in *The Collected Writings of Franz Liszt*

Richard Wagner

Richard Wagner, *The Art-Work of the Future and Other Works* (University of Nebraska Press, 1993)

Richard Wagner, *Religion and Art* (University of Nebraska Press, 1994)

Richard Wagner, *Opera and Drama* (University of Nebraska Press, 1995)

Richard Wagner, *Judaism in Music* (University of Nebraska Press, 1995)

Richard Wagner, *Actors and Singers* (University of Nebraska Press, 1995)

Richard Wagner, *Pilgrimage to Beethoven and Other Essays* (University of Nebraska Press, 1994)

Richard Wagner, *Jesus of Nazareth and Other Writings* (University of Nebraska Press, 1995)

Richard Wagner, *Art and Politics* (University of Nebraska Press, 1995)

Robert L. Jacobs (Editor), *Three Wagner Essays* (Eulenburg Books, 1979)

Richard Wagner, "On Conducting" (1869) in *Three Wagner Essays*

Richard Wagner, "Artwork of the Future" (1849) in *The Art-Work of the Future and Other Works*

Richard Wagner, "The Music of the Future" (1860) in *Three Wagner Essays*

Chris Walton (Editor), *Richard's Wagner's Essays on Conducting* (University of Rochester Press, 2021)

Friedrich Nietzsche, "The Case of Wagner: A Musician's Problem (1888)," in *The Anti-Christ, Ecce Homo, Twilight of the Idols*, Aaron Ridley and Judith Norman (Editors) (Cambridge University Press, 2005)

Friedrich Nietzsche, "Nietzsche Contra Wagner: From the Files of a Psychologist (1888)," in *The Anti-Christ, Ecce Homo, Twilight of the Idols*, Aaron Ridley and Judith Norman (Editors) (Cambridge University Press, 2005)

Raymond Geuss and Ronald Speirs (Editors), *Friedrich Nietzsche: The Birth of Tragedy (1871) and Other Writings* (Cambridge University Press, 1999)

Theodor W. Adorno, *In Search of Wagner (1937–38)* (Verso, 2005)

Theodor W. Adorno, "On the Score of Parsifal (1937–38)," in *Night Music* (Seagull Books, 2009)

Theodor W. Adorno, "Wagner's Relevance for Today (1963)," in *Essays on Music* (University of California Press, 2002)

Alain Badiou, *Five Lessons on Wagner* (Verso Books, 2010)

Anton Bruckner

Ernst Kurth, "Bruckner (1925)," *Ernst Kurth: Selected Writings* (Cambridge University Press, 1991)

Johannes Brahms

Paul Mast, "Brahms's Study, Octaven u. Quinten u. A (1863 – 90).," in *The Music Forum Volume 5* (Felix Salzer and Carl Schachter, eds., Columbia University Press, 1980)

Arnold Schoenberg, "Brahms the Progressive" (1933) in *Style and Idea*

Peter Ilyich Tchaikovsky

Peter Ilyich Tchaikovsky, *Guide to the Practical Study of Harmony* (1871) (Dover Publications, Inc., 2005)

Richard Strauss

Hector Berlioz & Richard Strauss, *Treatise on Instrumentation* (1905) (Dover Publications, Inc., 1991)

Theodor W. Adorno, "Richard Strauss: Born June 11, 1864," in *Perspectives of New Music*, Vol. 4., No. 1, 1965

Theodor W. Adorno, "Richard Strauss: Part II," in *Perspectives of New Music*, Vol. 4., No. 2, 1966

Nikolai Rimsky-Korsakov

Maximilian Steinberg (Editor), *Nikolai Rimsky-Korsakov Principles of Orchestration* (1873 – 1908) (Dover Publications, Inc., 1964)

Nicholas Hopkins (Editor), *Nikolai Rimsky-Korsakov Practical Manual of Harmony* (1885) (Carl Fischer, Inc., 1930)

Leos Janáček

Vilem and Margaret Tausky (Editors), *Leos Janáček Leaves from his Life* (Taplinger Publishing Company, 1982)

Mirka Zemanová. (Editor), *Janáček's Uncollected Essays on Music* (Marion Boyers, 1989)

Gustav Mahler

Natalie Bauer–Lechner, *Recollections of Gustav Mahler* (Faber Music, 1980)

Theodor W. Adorno, *Mahler: A Musical Physiognomy* (1960) (University of Chicago Press, 1992)

Theodor W. Adorno, “Mahler Today (1930),” in *Essays on Music* (University of California Press, 2002)

Theodor W. Adorno, “Mahler (1960 – 61),” in *Quasi una Fantasia* (Verso, 1998)

Claude Debussy

Richard Langham Smith (Editor), *Debussy on Music* (Secker & Warburg, 1977)

Claude Debussy, “Monsieur Croche the Dilettante Hater (1901 – 03),” in *Three Classics in the Aesthetic of Music* (Dover Publications, Inc., 1962)

Herbert Eimert, “Debussy's *Jeux*,” in *Die Reihe* 5 (Universal Edition, 1959)

Ferruccio Busoni

Ferruccio Busoni, “Sketch of a New Esthetic of Music (1907),” in *Three Classics in the Aesthetic of Music* (Dover Publications, Inc., 1962)

Ferruccio Busoni, *The Essence of Music and Other Papers* (Hyperion Press, 1979)

Erik Satie

Ornella Volta (Editor), *A Mammal's Notebook: Collected Writings of Erik Satie* (Atlas Press, 1996)

Alexander Scriabin

Simon Nicholls & Michael Pushkin (Editors), *The Notebooks of Alexander Skryabin* (Oxford University Press, 2018)

Max Reger

Max Reger, *Modulation* (1904) (Dover Publications, Inc., 2007)

Christopher Anderson (Editor), *Selected Writings of Max Reger* (Routledge, 2006)

Arnold Schoenberg

Gerald Strang and Leonard Stein (Editors), *Arnold Schoenberg: Fundamentals of Musical Composition* (1937–48) (faber & faber, 1967)

Gordon Root (Editor), *Schoenberg's Models for Beginners in Composition* (1943) (Oxford University Press, 2017)

Roy E. Carter (Editor), *Arnold Schoenberg: Theory of Harmony* (1910) (University of California Press, 1983)

Leonard Stein (Editor), *Arnold Schoenberg: Structural Functions of Harmony* (1948) (W. W. Norton & Company, 1969)

Leonard Stein (Editor), *Arnold Schoenberg: Preliminary Exercises in Counterpoint* (1936–50) (faber & faber, 1963)

Leonard Stein (Editor), *Arnold Schoenberg: Style and Idea, Selected Writings* (University of California Press, 1975)

Leonard Stein, *Arnold Schoenberg Letters* (University of California Press, 1987)

Patricia Carpenter and Severine Neff (Editors), *Arnold Schoenberg: The Musical Idea and the Logic, Technique, and Art of its Presentation* (1923 – 36) (Columbia University Press, 1995)

Severine Neff (Editor), *Arnold Schoenberg: Coherence, Counterpoint, Instrumentation, Instruction in Form (1917/1926)* (University of Nebraska Press, 1994)

Theodor W. Adorno, *The Philosophy of New Music: "Schoenberg and Progress"* (1940–41) (University of Minnesota Press, 2006)

Theodor W. Adorno, "Toward an Understanding of Schoenberg (1955/1967)," in *Essays on Music* (University of California Press, 2002)

Theodor W. Adorno, "Arnold Schoenberg, 1874 – 1951 (1951)," in *Prisms* (The MIT Press, 1967)

Joel Rogers, "Jean-Marie Straub and Daniele Huillet Interviewed: *Moses and Aaron* as an object of Marxist reflection" (*Jump Cut*, no. 12/13, 1976)

Maurice Ravel

Maurice Ravel, "Problems of Modern Music" (1929) in *A Ravel Reader: Correspondence, Articles, Interviews* (Dover Publications, 2003)

Charles Ives

Howard Boatwright (Editor), *Charles Ives: Essays Before a Sonata, The Majority, and Other Writings (1918 – 21)* (W. W. Norton and Company, 1961)

Béla Bartók

Benjamin Suchoff (Editor), *Béla Bartók Essays* (University of Nebraska Press, 1976)

Benjamin Suchoff (Editor), *Bela Bartok Studies in Ethnomusicology* (University of Nebraska Press, 1997)

Igor Stravinsky

Igor Stravinsky, *Poetics of Music in the Form of Six Lessons (1939 – 40)* (Harvard University Press, 1970)

Igor Stravinsky, *An Autobiography (1935)* (W. W. Norton and Company, 1962)

Igor Stravinsky & Robert Craft, *Conversations with Igor Stravinsky (1959)* (University of California Press, 1980)

Igor Stravinsky & Robert Craft, *Memories and Commentaries* (University of California Press, 1960)

Igor Stravinsky & Robert Craft, *Expositions and Developments* (University of California Press, 1962)

Igor Stravinsky & Robert Craft, *Dialogues and a Diary* (University of California Press, 1963)

Igor Stravinsky & Robert Craft, *Themes and Episodess* (University of California Press, 1966)

Igor Stravinsky & Robert Craft, *Retrospectives and Conclusions* (University of California Press, 1969)

Igor Stravinsky & Robert Craft, *Dialogues* (University of California Press, 1982)

Theodor W. Adorno, *The Philosophy of New Music: "Stravinsky and Reaction" (1948)* (University of Minnesota Press, 2006)

Theodor W. Adorno, "Stravinsky: A Dialectical Portrait (1962)," in *Quasi una Fantasia* (Verso, 1998)

Louis Andriessen, *The Apollonian Clockwork: On Stravinsky* (Oxford University Press, 1989)

Anton Webern

Anton Webern, *The Path to the New Music (1933)* (Theodor Presser Co., 1960)

Theodor W. Adorno, "Anton von Webern (1959)," in *Sound Figures* (Stanford University Press, 1999)

Henri Pousseur, "Anton Webern's Organic Chromaticism," in *Die Reihe* 2 (Theodore Presser Co., 1958)

Herbert Eimert and Karlheinz Stockhausen (Eds.), *Die Reihe 2: Anton Webern* (Theodore Presser, 1959)

Alban Berg

Bryan R. Simms (Editor), *Pro Mundo–Pro Domo: The Writings of Alban Berg* (Oxford University Press, 2014)

Theodor W. Adorno, *Alban Berg: Master of the Smallest Link* (1937) (Cambridge University Press, 1991)

Theodor W. Adorno, "Alban Berg (1959)," in *Sound Figures* (Stanford University Press, 1999)

Theodor W. Adorno, "Berg's Discoveries in Compositional Technique (1961)" in *Quasi una Fantasia* (Verso, 1998)

Hanns Eisler

Manfred Grabs, *Hanns Eisler: A Rebel in Music Selected Writings* (Kahn & Averill, 1999)

Sabine Berendse and Paul Clements (Editors), *Brecht, Music and Culture: Hanns Eisler in Conversation with Hans Bunge* (Bloomsbury, 2014)

Oliver Messiaen

Oliver Messiaen, *The Technique of my Musical Language* (1944) (Alphonse Leduc Éditions Musicales, 1966)

Oliver Messiaen, *Twenty Lessons in Harmony* (1939) (Alphonse Leduc Éditions Musicales, 1951)

Oliver Messiaen, *Traité de Rythme, de Couleur et d'Ornithologie* (1949 – 92), 7 volumes (volume 5 in two parts) (Alphonse Leduc Éditions Musicales, 2014). Volume 1 translated into English by Melody Baggech, University of Oklahoma, 1998.

Claude Samuel, *Oliver Messiaen Music and Color: Conversations with Claude Samuel* (Amadeus Press, 1986)

Elliott Carter

Nicholas Hopkins and John F. Link (Editors), *Elliott Carter Harmony Book (1940's – 60's)* (Carl Fischer, 2002)

Elliott Carter, *Elliott Carter Speaks: Unpublished Lectures* (University of Illinois Press, 2022)

Elliott Carter, *The Writings of Elliott Carter: An American composer looks at modern music* (Indiana University Press, 1977)

Jonathan W. Bernard (Editor), *Elliott Carter: Collected Essays and Lectures, 1937 – 1995* (University of Rochester Press, 1997)

Elliott Carter, “Music and the Time Screen” (1976) in *Elliott Carter: Collected Essays and Lectures, 1937 – 1995*

Allen Edwards, *Flawed Words and Stubborn Sounds: a conversation with Elliott Carter* (W. W. Norton and Company, 1971)

Pierre Schaeffer

Pierre Schaeffer, *In Search of a Concrete Music* (1952) (University of California Press, 2012)

Pierre Schaeffer, *Treatise on Musical Objects: An Essay across Disciplines* (1966) (University of California Press, 2017)

Bernd Alois Zimmermann

Bernd Alois Zimmermann, "Interval and Time" (1957) in *Intervall und Zeit* (Schott Music, 1974) [in German]

John Cage

John Cage, *Silence* (1952) (Wesleyan University Press, 1961)

John Cage, *A Year from Monday* (1961 – 67) (Wesleyan University Press, 1967)

John Cage, *Notations* (Something Elsa Press, 1969)

John Cage, *M* (Wesleyan University Press, 1973)

John Cage, *Empty Words* (Wesleyan University Press, 1979)

John Cage, *X* (Wesleyan University Press, 1983)

John Cage, *Composition in retrospect* (Exact Change, 1993)

John Cage, *I – IV* (Wesleyan University Press, 1997)

John Cage and Morton Feldman, *Radio Happenings: Conversations* (Edition MusikTexte, 1993)

Richard Kostelanetz (Editor), *John Cage Writer: Selected Texts* (Cooper Square Press, 2000)

Richard Kostelanetz, *Conversing with Cage* (Routledge, 2003)

Joan Retallack (Editor), *Musicage: John Cage in Conversation with Joan Retallack* (Wesleyan University Press, 1993)

Daniel Charles, *For the Birds: John Cage in conversation with Daniel Charles* (Marion Boyars, 1995)

Peter Dickinson (Editor), *CageTalk: Dialogues with & about John Cage* (University of Rochester Press, 2006)

Milton Babbitt

Stephen Dembski and Joseph N. Straus (Editors), *Milton Babbitt: Words about Music* (University of Wisconsin Press, 1987)

Stephen Peles, Stephen Dembski, Andrew Mead, Joseph N. Straus (Editors), *The Collected Essays of Milton Babbitt* (Princeton University Press, 2012)

Milton Babbitt, "Some Aspects of Twelve-Tone Composition" (1955)

Milton Babbitt, "The Composer as Specialist" (1958)

Milton Babbitt, "Set Structure as a Compositional Determinant" (1961)

Milton Babbitt, "Twelve-Tone Rhythmic Structure and the Electronic Medium" (1962)

Iannis Xenakis

Iannis Xenakis, *Formalized Music: Thought and Mathematics in Music* (Pendragon Press, 1992)

Iannis Xenakis, "The Crisis of Serial Music (1955)," in *Formalized Music*

Iannis Xenakis, "Origins of Stochastic Music (1966)," *Tempo*, No. 78 (Autumn 1966)

Iannis Xenakis, *Arts/Sciences: Alloys: The Thesis Defense of Iannis Xenakis* (Pendragon Press, 1985)

Bálint András Varga, *Conversations with Iannis Xenakis* (Faber & Faber, 1996)

Roberta Brown and John Rahn, "Xenakis on Xenakis," in *Perspectives of New Music*, Vol. 25, No. ½ (1987)

Mario Bois, *Iannis Xenakis, the man & his music* (Boosey and Hawkes, 1967)

György Ligeti

György Ligeti, *Ligeti in Conversation* (Eulenburg Books, 1983)

György Ligeti, *Metamorphoses of Musical Form* (1958) (Oliver Strunk, Source Readings in Music History, W. W. Norton & Company, 1998)

Luigi Nono

Angela Ida De Benedictis and Veniero Rizzardi, *Nostalgia for the Future: Luigi Nono's Selected Writings and Interviews* (University of California Press, 2018)

Luigi Nono, "The Historical Reality of Music Today" (1955) in *Nostalgia for the Future*

Luigi Nono, "Music and Resistance" (1963) in *Nostalgia for the Future*

Luigi Nono, "Music and Power" (1969) in *Nostalgia for the Future*

Luciano Berio

Luciano, Berio, *Remembering the Future* (1993 – 94) (Harvard University Press, 2006)

Rossana Dalmonte and Bálint András Varga, *Luciano Berio Two Interviews* (Marion Boyars, 1985)

Pierre Boulez

Pierre Boulez, *Boulez on Music Today* (1963) (Harvard University Press, 1971)

Pierre Boulez, *Stocktakings from an Apprenticeship* (Oxford University Press, 2001)

Jean-Jacques Nattiez (Editor), *Orientations: Collected Writings by Pierre Boulez* (Harvard University Press, 1986)

Pierre Boulez, *Music Lessons: The Collège de France Lectures* (Faber ¶ faber, 2018)

Pierre Boulez, *Conversations with Célestin Deliège* (Eulenburg Boks, 1975)

Jean-Jacques Nattiez (Editor), *The Boulez–Cage Correspondence* (Cambridge University Press, 1993)

Gyorgy Ligeti, *"Pierre Boulez: Decision and Automatism in Structure Ia"* (1958)

Morton Feldman

B. H. Friedman (Editor), *Give My Regards to Eighth Street: Collected Writings of Morton Feldman* (Exact Change, 2000)

Chris Villars (Editor), *Morton Feldman Says: Selected Interviews and Lectures 1964 – 1987* (Hyphen Press, 2006)

Raoul Mörchen (Editor), *Morton Feldman in Middleburg: Words on Music, Lectures and Conversations*, 2 volumes (MusikTexte, 2008)

Gottfried Michael Koenig

Kees Tazelaar (Editor), *Gottfried Michael Koenig Process and Form: Selected Writings on Music* (Wolke Verlag, 2018)

Jean Barraqué

Laurent Feneyrou (Ed.), *Jean Barraqué: Écrits* (Publications de la Sorbonne, 2001) [in French]

Jean Barraqué, "Rhythm and Development (1954)," in *Jean Barraqué: Écrits* [in French]

Paul Griffiths, *The Sea on Fire: Jean Barraqué* (Boydell & Brewer, 2003), Chapter 14 contains translations of Barraqué's monograph on Debussy.

Karlheinz Stockhausen

Karlheinz Stockhausen, *Texte zur Musik Band 1– 6* (Verlag M. DuMont, 1963 – 1989) [in German]

Karlheinz Stockhausen, *Texte zur Musik Band 7– 17* (Stockhausen–Verlag, 1998 – 2014) [in German]

Karlheinz Stockhausen, *Towards a Cosmic Music* (Element Books, 1989)

Karlheinz Stockhausen, “Actualia,” in *Die Reihe 1* (Universal Edition, 1958)

Karlheinz Stockhausen, “Structure and Experiential Time,” in *Die Reihe 2* (Universal Edition, 1958)

Karlheinz Stockhausen, “...how time passes...,” in *Die Reihe 1* (Universal Edition, 1959)

Karlheinz Stockhausen, “Music and Speech,” in *Die Reihe 1* (Universal Edition, 1964)

Karlheinz Stockhausen, “Two Lectures: 1. Electronic and Instrumental Music, 2. Music in Space,” in *Die Reihe: Reports, Analyses* (Universal Edition, 1961)

Karlheinz Stockhausen, “Cadential Rhythm in the Works of Mozart (1961)” in *Texte zur Musik Vol. 2* [in German]

Dieter Schnebel, “Karlheinz Stockhausen” (1958) in *Die Reihe*, Volume 4: Young Composers (Universal Edition, 1960)

Karlheinz Stockhausen, *Stockhausen on Music* (Marion Boyars, 2000)

Jonathan Cott, *Stockhausen: Conversations with the Composer* (Simon and Schuster, 1973)

Maya Tannenbaum, *Conversations with Stockhausen* (Oxford University Press, 1988)

Henri Pousseur

Henri Pousseur, “Formal Elements in a New Compositional Material,” in *Die Reihe 1* (Theodore Presser Co., 1958)

Henri Pousseur, “Outline of a Method,” in *Die Reihe 3* (Theodore Presser Co., 1959)

Henri Pousseur, “Music, Form and Practice (an Attempt to Reconcile Some Contradictions),” in *Die Reihe 6* (Theodore Presser Co., 1964)

Henri Pousseur, "The Question of Order in New Music", *Perspectives of New Music*, Vol. 5, No. 1, Autumn – Winter, 1966.

Mauricio Kagel

Mauricio Kagel, "Tone, Clusters, Attacks, Transitions," in *Die Reihe Reports, Analyses* (Theodore Presser Co., 1961)

Mauricio Kagel, "Translation–Rotation," in *Die Reihe 7* (Theodore Presser Co., 1965)

Alvin Lucier

Alvin Lucier (Editor), *Eight Lectures on Experimental Music* (Wesleyan University Press, 2018)

Alvin Lucier, *Music 109: Notes on Experimental Music* (Wesleyan University Press, 2012)

Christian Wolff

Christian Wolff, *Occasional Pieces: Writings and Interviews 1952 – 2013* (Oxford University Press, 2017)

Christian Wolff, *Cues: Writings and Conversations* (MusikTexte, 1998)

Helmut Lachenmann

Josef Häusler (Editor), *Helmut Lachenmann: Musik als existentielle Erfahrung* (Breitkopf & Härtel, 1996) [in German]

Ulrich Mosch (Editor), *Helmut Lachenmann: Kunst als vom Geist beherrschte Magie* (Breitkopf & Härtel, 2021) [in German]

Helmut Lachenmann, "Sound Types of the New Music" (1966) in *Musik als existentielle Erfahrung*

Helmut Lachenmann, Conditions of the Material (1978)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "Affect and Aspect (1982)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "On Composing (1990)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "Four Fundamental Determinations of Musical Hearing (1979)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "On the Analysis of New Music (1971)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "On the Relationship of Compositional Technique to Social Position (1971 – 72)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "Of lost innocence (1990)," in *Musik als existentielle Erfahrung* [in German]

Helmut Lachenmann, "'East meets West? – West eats Meat' ...or: The Crescendo of the Bolero Materials, Notes and Thought-Games (2008)," in *Helmut Lachenmann: Kunst als vom Geist beherrschte Magie* [in German]

Helmut Lachenmann, "On Structuralism", *Contemporary Music Review*, Vol. 12, Part 1, 1995: 98.

Helmut Lachenmann, "Hearing [Hören] is Defenseless- without Listening [Hören]: On Possibilities and Difficulties (1985)", *Circuit: musiques contemporaines*, Vol. 13, No. 2, 2003: 33, 36.

Abigail Heathcote, "Sound Structures, Transformations, and Broken Magic: An Interview with Helmut Lachenmann" in *Contemporary Music: Theoretical and Philosophical Perspectives* (Ashgate Publishing Limited, 2010).

Lachenmann, Helmut. 2011. "Art and Democracy." In *The reference Century of New Music*, edited by Franklin Cox, Dániel Péter Biró, Alexander Sigman, and Steven Kazuo Takasugi, 238–44. Lewiston, NY: Edwin Mellen Press.

Helmut Lachenmann, "Philosophy of Composition: Is There Such a Thing?" in *Identity and Difference: Essays on Music, Language and Time* (Leuven University Press, 2008)

Helmut Lachenmann, "The 'Beautiful' in Music Today (1976)", *Tempo*, New Series, No. 135, Dec. 1980

Helmut Lachenmann, "On My Second String Quartet ('Reigen seliger Geister')", *Contemporary Music Review*, Volume 23, 2004, Issue 3–4.

Helmut Lachenmann, "Composing in the Shadow of Darmstadt", *Contemporary Music Review*, Volume 23, 2004, Issue 3–4.

Helmut Lachenmann, "Four Questions Regarding New Music", *Contemporary Music Review*, Volume 23, 2004, Issue 3–4.

Helmut Lachenmann, "Music as an Image of Mankind (1984)", *Masthead*, July 1999.

Helmut Lachenmann, "Touched by Nono", *Contemporary Music Review*, 1999, Vol. 18, Part 1

David Ryan and Helmut Lachenmann, "Composer in Interview: Helmut Lachenmann", *Tempo*, New Series, No. 210, Oct. 1999).

Helmut Lachenmann and Jeffrey Stadelman, "Open Letter to Hans Werner Henze" (*Perspectives of New Music* Vol. 35, No. 2 Summer, 1997)

Hans Werner Henze

Hans Werner Henze, *Music and Politics Selected Writings 1953 – 81* (Cornell University Press, 1982)

La Monte Young

La Monte Young and Marian Zazeela, *Selected Writings* (Heiner Friedrich, 1969)

Cornelius Cardew

Edwin Prèvest, *Cornelius Cardew: A Reader* (Copula, 2006)

Cornelius Cardew, *Stockhausen Serves Imperialism and Other Articles* (Latimer New Dimensions, 1974)

Witold Lutoslawski

Zbigniew Skowron, *Lutoslawski on Music* (Scarecrow Press, 2007)

Witold Lutoslawski, "On Beauty, Musical Form, Compositional Technique, and Perception (1967)," in *Lutoslawski on Music*

Tadeusz Kaczynski, *Conversations with Witold Lutoslawski* (Chester Music, 1984)

Irina Nikolska, *Conversations with Witold Lutoslawski: 1987-92* (Melos, 1994)

Brian Ferneyhough

James Boros and Richard Toop, *Brian Ferneyhough: Collected Writings* (Harwood Academic Publishers, 1995)

Brian Ferneyhough, "The Presence of Adorno" (1994) [originally published in French in Peter Szendy (ed.), *Brian Ferneyhough* (L'Harmattan, Ircam, 1999)]

Brian Ferneyhough, "Schoenberg's String Trio" (1995) {unpublished manuscript}

Brian Ferneyhough, "String Trio" (1996) [originally published in French in Peter Szendy (ed.), *Brian Ferneyhough* (L'Harmattan, Ircam, 1999)]

Brian Ferneyhough, "Adorno Presentation" (1998) {unpublished manuscript}

Brian Ferneyhough, "The Concept of Time in Contemporary Music" (1998) {unpublished manuscript]

Brian Ferneyhough, "Damaged order, subjectivity and what remains thereafter. On Opus Contra Naturam" in Mark Delaere (ed.), *Rewriting Recent Music History: The Development of Early Serialism 1947 – 1957* (Peeters, 2011)

Brian Ferneyhough, "Barbarians at the Gates" (2002) {unpublished manuscript]

Brian Ferneyhough, "Shaping Sound" in Patricia Kruth and Henry Stobart (eds.), *Sound* (Cambridge University Press, 2007)

Salvatore Sciarrino

Salvatore Sciarrino, *Le figure della musica: da Beethoven a oggi* (Ricordi, 2001) [in Italian]

Gérard Grisey

Gérard Grisey, *Ecrits Ou L'Invention De La Musique Spectrale* (Editions MF, 2019) [in French]

Gérard Grisey, "Tempus ex Machina: A Composer's Reflections on Musical Time," in *Contemporary Music Review*, Volume 2, Issue 1 (1987)

Gérard Grisey, "Did you say spectral?" in *Contemporary Music Review*, Volume 19, Issue 3 (2000)

Klaus K. Hübler

Klaus K. Hübler, "Expanding String Technique," *Interface*, Vol. 33 (1984)

Klaus K. Hübler, "The Polyphonic Trombone: A suggested notation system," *Brass Bulletin*, Vol. 45 (1984)