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The Graph Music of Morton Feldman

Morton Feldman is widely regarded as one of America's greatest composers. His music is famously idiosyncratic, but, in many cases, the way he presented it is also unusual: in the 1950s and 1960s, he often composed in non-standard musical notations, including a groundbreaking variety on graph paper that facilitated deliberately imprecise specifications of pitch and, at times, other musical parameters. Feldman used this notation, intermittently, over seventeen years, producing numerous graph works that invite analysis as an evolving series. Taking this approach, David Cline marshals a wide range of source materials – many previously unpublished – in clarifying the ideology, organisation and generative history of these graphs and their formative role in the chronicle of post-war music. This assists in pinpointing connections with Feldman's compositions in other formats, with works by other composers, notably John Cage, and with contemporary currents in painting. Performance practice is examined through analysis of Feldman's non-notated preferences and David Tudor's celebrated interpretations.

DAVID CLINE completed his PhD in Music at Goldsmiths, University of London, in 2011 and was a fellow of the Institute of Musical Research at the School of Advanced Study, University of London in 2013–15. His research has appeared in *Perspectives of New Music* and *Twentieth-Century Music*.

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For Helen, Ben, Hannah and Grace

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You left us and you wrote this piece on graph, giving us this freedom of playing in those three ranges – high, middle, and low – and then we went in and played the piece, and it was then that the musical world changed.

John Cage in conversation with Morton Feldman, 9 July 1966

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