

## Index

*Page numbers in italics refer to examples, figures or tables.*

- allover  
 absence of identifiable points of emphasis, 119  
 method of working. *See under* Feldman
- Ames, Paula Kopstick, 235, 240
- analogue/digital forms of proportionality versus time, 94
- Antheil, George  
 association with Feldman. *See under* Feldman  
 lengthy silences and, 114  
 on 'projection', 114  
 on 'time space', 113–15, 117  
 works of  
*Ballet Mécanique*, 113, 114
- Art of Assemblage, The (MoMA, 1961), 231
- Artaud, Antonin, 275
- Atlantis*  
 abnormality in presentation, 219  
 adjacent columns of identical material, 220, 220  
 'alternate' version of, 57  
 premiere of, 57, 61, 283, 286, 288  
 derived from *Atlantis*\*, 219–21  
 distribution of symbols and activity, 144–5, 145, 147–8, 148  
 dynamics of, 26  
 indeterminacy of, 262–3  
 instrumentation of, 45, 59  
*Ixion* for chamber ensemble and, 57–8  
*Last Pieces* and, 255–61  
 low register intermission of, 58, 90, 138  
 notation of, 77, 79, 83, 87, 90, 92, 99–100, 131, 220, 222, 255–6  
 diamond symbols, 188  
 number strings in, 190, 194, 195, 198  
 part-books for, 305, 307, 308  
 passage removed from, 219–20  
 piano part of, 58, 92, 123, 147–8, 255–61, 285  
 silently depressed keys/piano harmonics, 188  
 recording of, 2  
 register in, 58, 305  
 sound of, 57–8, 62, 137–8  
 susceptibility to poor performances, 132–3  
 tempo of, 58, 93, 217, 263  
 title of, 57  
 'vertical' structure of, 131
- Atlantis*\*, 219–22
- atomism, 161
- attack, prominence of, 38, 198
- Babbitt, Milton  
 works of  
*Composition for Four Instruments*, 184
- Balanchine, George, 69–70
- Barab, Seymour, 17, 18
- Berio, Luciano, 318  
 works of  
*Sinfonia*, 232
- Bernstein, Leonard, 64, 65, 66, 199
- Between Categories*, 319
- Bloch, Ernest, 124
- Boulez, Pierre, 34, 49, 81, 186–7, 287, 318, 331  
 works of  
*Deuxième Sonate*, 15, 20, 289  
*Le Marteau sans maître*, 221  
*Structures*, Book I, 135  
*Troisième Sonate*, 50
- Boutwell, Brett, 118, 303
- Braden, John, 70
- Brahms, Johannes  
 Symphony No. 4 in E minor, Op. 98, 290
- Broekman, David, 35
- Broughton, Shirley, 221
- Brown, Carolyn, 33, 56, 207, 215
- Brown, Earle  
 association with Feldman. *See under* Feldman

- influence of Feldman's graphs on, 1, 39–40
- influence of visual arts on, 39
- influence on Feldman's graphs, 41–2
- Intersection for Magnetic Tape* and, 336, 341–3
- notations of, 1, 38–40, 41–2, 49, 63, 94, 230
- on graphic notations, 39
- on indeterminacy, 111
- on 'the liberation of the dissonance', 253
- on Tudor's performances, 276
- role in promoting indeterminacy, 1, 49, 318
- Schillinger's System and, 39
- works of
- Available Forms I*, 63
  - Available Forms II*, 64
  - December 1952* 38–9, 41, 42
  - Folio*, 38–9, 49, 94. *See also under*  
*December 1952*
  - Four Systems*, 49, 94
  - Hodograph I*, 230
  - Octet I*, 336, 343
  - Twenty-Five Pages*, 42, 94
- Burris-Meyer, Harold, 31
- Burroughs, William S., 314
- works of
- Naked Lunch*, 314
- Busoni, Ferruccio, 289
- Bussotti, Sylvano, 276, 287
- works of
- Piano Piece for David Tudor* No. 3, 289
- C. F. Peters Corporation, 63, 64, 322
- Cage, John
- advocacy of Feldman's graphs, 22, 28, 35, 244
- associations with
- C. F. Peters Corporation, 63
  - Feldman. *See under* Feldman
  - Schillinger, 13
- chance operations of, 1, 23, 36, 38, 182–3, 186
- 'Composition as Process' lectures, 3, 49, 318–19
- graphs of, 1, 36–8, 48
- handwriting of, 34, 210, 209
- indeterminate works of, 1, 38, 48–9
- influence of Feldman's graphs on, 1, 7, 23, 36–7, 42–3
- influence on Feldman's graphs, 7, 14, 22, 30, 33, 42–3
- Intersection for Magnetic Tape* and, 336, 341–3
- 'no-continuity' and, 125, 241
- notations of, 1, 14–15
- Notations* project of, 11
- on Feldman's graphs, 1, 10, 11, 19, 22, 28, 56–7, 139, 241, 244–5, 251, 253, 294, 299, 306–7
- on improvisation, 251
- on independence of music and dance, 51
- on Tudor, 290
- pianism of, 20, 282
- processes for producing musical scores, 48–9
- recording of *Ixion* for two pianos, 282–3
- rhythmic structures of, 175–6, 177–8
- role in promoting indeterminacy, 1, 318–19
- time-length works of, 48, 66
- wild rice dinner party of, 9, 10–11, 15, 16, 17, 37, 122, 311, 317
- works of
- 27' 10.554"* 66
  - 59½" for a String Player*, 48
  - Aria*, 235
  - Atlas Eclipticalis*, 64
  - Cheap Imitation*, 51, 321
  - Concert for Piano and Orchestra*, 48, 288–9
  - Concerto for Prepared Piano and Chamber Orchestra*, 14, 23, 175–6, 177–8, 181
  - Credo in US*, 33
  - Fontana Mix*, 49, 235, 289
  - Four*<sup>3</sup>, 289
  - Imaginary Landscape* series, 23, 30, 36, 37, 337
  - Music for Carillon* series, 37–8, 48
  - Music for Piano* series, 38, 48, 49
  - Music of Changes*, 23, 34, 181, 183, 186, 289
  - Music Walk*, 289
  - Quartet*, 14
  - Sixteen Dances*, 14, 18, 23
  - Sounds of Venice*, 235
  - String Quartet in Four Parts*, 20
  - Suite for Toy Piano*, 188–9
  - Theatre Piece*, 235, 289
  - Third Construction*, 30
  - Variations II*, 288
  - Water Music*, 37, 48
  - Water Walk*, 235

- Cage, John (cont.)  
*Williams Mix*, 36–7, 336, 343  
*Winter Music*, 48, 64, 288  
 Zen Buddhism and, 125
- Calder, Alexander, 39
- Cardew, Cornelius, 249, 291, 294, 325, 326  
 works of  
*Treatise*, 326
- Charlip, Remy, 51  
*Chorus and Orchestra (II)*, 240
- Claren, Sebastian, 138, 221, 240, 295, 312–13
- collage, 230–1, 294
- Colleran, William, 322
- completion (of a chromatic field), 352
- contour. *See* register contour
- conventional staff notation, 3, 14, 94–5, 117, 119, 120, 187, 315, 321
- Copland, Aaron, 87, 99, 199, 247
- Cowell, Henry, 4, 34–5, 126, 213–14, 250  
 works of  
*Mosaic Quartet – String Quartet No. 3*, 4  
*Crippled Symmetry*, 231, 314, 315
- Cunningham, Merce, 18, 50–1, 55, 133, 159, 210, 214, 221  
 works of  
*Antic Meet*, 51  
*Second Hand*, 51  
*Sixteen Dances for Soloist and Company of Three*, 18  
*Summerspace*, 50–3, 52, 54, 58, 69–70, 133, 203–4, 206, 213, 214, 216, 218–19, 244, 282, 331  
*Variation*, 232
- Darmstadt International Summer Course for New Music, 3, 49, 318
- Davis, Miles, 247
- De Kooning*, 63, 320
- de Kooning, Willem, 324, 325, 328
- DeLio, Thomas, 257, 259
- Dickinson, Peter, 248, 252, 253
- Duchamp, Marcel, 325
- Durations 1* 257  
*Durations 5* 313  
*Durations* series, 59. *See also* under titles of individual works
- Eighth Street Artists' Club, the, 20, 26, 28, 107
- Eleven Instruments*, 293, 298
- Erdman, Jean, 221
- Erickson, Robert, 85–6
- Experiments in Art and Technology (EAT), 320  
*Extensions 1* 129, 184–6, 293  
*Extensions 3*, 34, 221, 296–7  
*Extensions 4*, 261, 293  
*Extensions 5*, 293  
*Extensions* series, 25. *See also* under titles of individual works
- Falkenberg, Paul, 29  
*False Relationships and the Extended Ending*, 319
- Feldman, Morton. *See also* under titles of individual works and series  
 'against hierarch[ic]al worlds', 156–7  
 allover method of working  
 continuity/'no-continuity' and, 120, 123–5  
 evolution of, 120–3, 331  
 holism and, 140, 143, 163  
 impact on graph notation of, 120–3  
 limitations of, 126  
 novelty of, 125  
 outline of, 119–20  
 Pollock and, 119, 123–4, 330  
 'retrograde of action' and, 119–20  
 strengths of, 119–20, 124, 125, 297
- anonymous instruments/timbres and, 246–8
- associations with  
 Abstract Expressionist painters, 28, 107–8, 251  
 Antheil, 113–14  
 Boulez, 34  
 C. F. Peters Corporation, 63, 322  
 Cage, 9, 33–4, 42–3, 46, 56–7, 107–8, 183, 213–14, 325–6  
 Cowell, 214  
 E. Brown, 33, 38, 46, 63  
 Guston, 29, 328, 330  
 Newman, 234, 330  
 O'Hara, 276–7  
 Pollock, 123–4  
 Rauschenberg, 51  
 Rothko, 330  
 Tudor, 9, 46  
 Varèse, 24  
 Wolff, 9, 33, 46  
 Wolpe, 9

- attack/decay and, 38, 64, 116, 198, 248, 262
- compositional methods of, 119–23, 163–242
- conventionally notated works of, 312, 314–16, 320
- dance and, 50–5, 58, 59, 69–70, 133–5, 203–22, 227–8, 232, 278–83, 299
- Eighth Street Artists' Club and, 20, 24, 26, 28–9, 107, 116
- elastic works for dance, 203–22, 242
- employment of, 9, 297, 323, 325, 327
- fixed pitches and indeterminate durations, 22, 26, 44, 47–8, 53, 56, 63–4, 218, 261–2, 312–13, 314–16, 318, 319, 322
- graph notation of
  - basic components of, 73–5, 77–8, 81
  - evolution of, 75–9, 81–5, 87, 93, 95–103, 120–3, 130–3, 159, 201–2
  - final break with, 320–30, 331
  - giving direct access to sound/sounds, 105, 109–10, 117
  - 'graphic', status as, 39
  - graph-like aspects of, 3
  - grid frames of, 73–81
  - influence of visual arts on, 79–81
  - labels of, 75, 77–9
  - legibility of, 76, 85–7, 94
  - originality of, 3, 125, 333
  - piano harmonics and, 89, 120, 121
  - pitch/register and, 4, 10, 11, 14, 88–9
  - proportionality versus time, 3, 13, 92–8, 109, 117, 158, 315, 316, 330, 332
  - strengths of, 6, 12, 93, 94–5, 104, 105, 108–12, 331
  - symbols of, 73, 75, 81–5, 187–9
    - length, 73, 82, 92–103
    - location, 73, 82, 92–103
    - numbers, 53, 54, 57, 91–2
  - weaknesses of, 6, 85–7, 187, 322, 332–3
- graph paper of, 3, 35, 73
- graphs of
  - 'art of improvisation' and, 44, 130, 252, 287–8, 290, 291
  - break in series, 44–6, 252, 287–8, 292, 332
  - cohesion of series, 3, 4
  - collage in, 230–4, 294
  - distribution of symbols and activity, 140–9
  - dynamics of, 11, 126, 130–1
  - early versus later, 4, 139
  - evolution of, 6, 25–6, 29, 38, 44, 47, 48–50, 53–4, 57, 60, 62, 66, 71–2, 75–9, 81–5, 87, 93, 95–103, 120–3, 130–3, 158, 159, 199–202, 203, 331–2, 333
  - explanations provided with, 6, 20, 30–1, 58–9, 95, 332–3
  - failed experiment, 2
  - final break with, 72, 320–30, 331
  - finished musical works, 3, 14, 37, 331
  - fixity of specified instrumentation, 248–50
  - genesis of, 9–15, 104
  - giving direct access to sound/sounds, 108–9, 187
  - holism in, 140–62
    - allover method of working and, 140, 143, 163
    - atomism and, 161–2, 256
    - image and, 157–8, 159–60
    - molecularity and, 160, 242
    - syntactic/semantic balance and, 154–7, 158, 159–60
    - unifying force, 141–2, 156, 160
  - horizontal thinking in, 163–9, 241, 332
  - indeterminacy of, 2, 3, 4, 14, 26, 298
  - influence of, 1, 7, 8, 23, 34–5, 36–7, 39–40, 42–3, 316, 317–18, 319
  - influences on, 7, 14, 30, 33, 41–3, 73, 108–9, 123–4, 132, 133–4, 160–1, 175–82, 201–2, 213–14, 230–4, 240, 313, 321, 327–30, 331
  - lazy choices and, 253–5
  - listening while performing, 254, 261–3
  - number strings in, 189–202
    - appeal of, 197–8
    - continuity and, 242
    - incidence of, 190, 196–7, 201
    - serialism and, 197
  - 'official' position on performing, 243, 254
  - part-books for, 55, 85, 215, 227, 305–9, 306, 307, 309
  - perfection of tone and, 245–8, 290
  - performer freedom and, 110–11, 287–8, 326, 331
  - piano harmonics in
    - appeal of, 128–9
    - giving sounds a high degree of control, 128–9
    - incidence of, 127, 128, 129
    - intended source of excitation, 127–8

- Feldman, Morton (cont.)
- poor performances of, 44–5, 104, 110–11, 130, 332–3
    - ‘manslaughter’ versus ‘murder’, 244
    - mitigating risk of, 130–3
    - ‘Yankee Doodle’, 45, 243, 244, 291
  - proportional subdivisions of, 169–75, 350–4
  - published, list of, 5
  - reception of, 1, 19, 20, 35, 61, 64, 65, 69, 72, 124–5, 244, 323
  - register and, 269–72
  - rhythmic structure in, 175–82
  - scope for variations between performances, 2
  - self-serving virtuosity and, 44, 105, 130, 245, 252
  - silently depressed keys/piano harmonics. *See* piano harmonics
  - sonic particularity and, 256–61, 263, 285
  - sound of, 133–9, 198–202, 263, 295–8
  - speed of composing, 68, 297–8
  - spontaneity and, 94, 108, 109–10, 250–2, 259, 276–8, 291, 330
  - superimposition in, 234–41
  - susceptibility to poor performances, 130–3
  - tempos of, 18, 93
  - trajectories in, 167–9
  - use of conventionally notated intermediaries in composing, 295, 300–12
    - in composing conventionally notated works, 295, 299–300
  - ‘vertical’ structure of later works in series, 130–3, 332
  - weight and, 157, 159, 198, 200–1
  - ‘wonderful designs’ in, 201–2, 332
  - grids in non-graph works, 1, 295, 312–16
  - influence of Near and Middle Eastern carpets on, 112, 314
  - influence of visual arts on, 6, 7, 28–9, 79–81, 106–9, 112, 115–16, 118, 123–4, 160–1, 201–2, 230–4, 240, 327–30, 331
  - late works of, 2, 161, 296–7, 314
  - mixing notations within works, 60, 64, 68, 77, 79, 230–2, 292, 294, 319, 320
  - mobile works of, 41–2, 214, 293, 343–5
  - mutes and, 247–8
  - non-notated preferences of, 2, 6, 45, 94, 243–63
  - on Antheil, 114–15
  - on authenticity of the creative act, 254–5
  - on chance operations, 36, 56, 182–3
  - on classification, 55
  - on composing ‘by ear’, 7, 108, 163, 256
  - on compositional systems, 108, 111–12, 118, 154
  - on continuity/‘no-continuity’, 44, 115, 120, 125–6, 162, 163–4, 234, 256
  - on conventional notation, 47, 56, 261, 292, 297, 320
  - on dynamics, 112–13, 115–16
  - on errors in performances, 290
  - on image/images, 157–8, 315–16
  - on improvisation, 105, 251–2, 326
  - on memory, 105, 112, 253–4
  - on orchestration, 60, 70–1, 72, 248, 249–50
  - on own compositional methods, 7, 108, 163
  - on ‘permissions’, 42–3
  - on pulse, 26, 29, 47
  - on single-point perspective, 118
  - on sound/sounds, 104–12
    - autonomy of, 104–7, 108–11, 112, 129, 251, 261, 324–5
    - ‘don’t push’, 105, 107
    - emphasis on, 104–7, 111–12, 255, 316, 318, 332
    - freeing, 105–6, 110–11, 161–2
    - immediacy of relationship to, 108–11, 127–9, 252, 330
    - influence of Abstract Expressionism on conception of, 106–9, 110
    - influence of Varèse on conception of, 106–7, 108, 110
    - inherent properties and propensities, 106–9, 110, 112, 118, 261, 324–5, 330
    - material, status as, 106–9, 110, 330
    - plasticity of, 106, 261
    - ‘sound for me is the experience’, 112
  - on space in music, 112–18, 330
  - on timbre, 26, 115, 115, 116–17
  - on ‘time canvases’, 112–18, 115
  - on Tudor’s performances, 252, 276, 287–8, 290–1
  - on vibrato, 246
  - pianism of, 20
  - psychoanalysis and, 24
  - sensitivity to criticism, 325

## Index

383

- superimposition in non-graph works of, 240, 313  
 switching notations between works, 1, 22, 44, 56, 292–4, 331  
 Zen Buddhism and, 126  
*Figure of Memory*, 214  
*First Principles*, 319  
 Fischinger, Oscar, 15  
*Five Pianos*, 320, 325–6  
*Flute and Orchestra*, 240  
*Followe Thy Faire Sunne*, 56  
*For Franz Kline*, 64, 313  
*For Philip Guston*, 314  
*For Samuel Beckett*, 197  
*Four Instruments*, 262  
*Four Songs to e. e. cummings*, 22, 129, 293  
 Frankenthaler, Helen, 324–5  
 Furtwängler, Wilhelm, 290
- Gillespie, Dizzy, 69  
 Globokar, Vinko, 322  
 Gottlieb, Adolph, 81, 116  
 Grainger, Percy  
   works of  
     *Beatless Music*, 14  
     *Free Music 1*, 14  
     *Free Music 2*, 14  
     *Random Round*, 4  
 graphic notations, 1, 39  
 Greenberg, Clement, 29, 118, 160, 294, 323  
 grids, 79–81  
 Grofé, Ferde  
   works of  
     *Grand Canyon Suite*, 69  
 Gruen, John, 319, 320  
 Guston, Philip, 7, 29, 107, 161, 325, 327–30  
   works of  
     *Head – Double View*, 327  
     *Red Painting*, 29  
 Gysin, Brion, 314
- Hiller, Lejaren, 299–300  
 Hinrichsen, Walter, 63  
 Hitchcock, H. Wiley, 61  
 Hofmann, Hans, 330  
 holism, 7, 158, 161  
 Holzaepfel, John, 264–5, 273, 288
- Iddon, Martin, 285, 288–9  
*Illusions*, 221, 312  
*In Search of an Orchestration*  
   composed by page, 153, 313  
   culmination of graph series, 1, 71  
   dating, 70  
   distribution of symbols and activity, 140–1, 143, 146–7, 148, 153  
   dynamics of, 26, 72  
   ending of, 72  
   indeterminacy of, 90, 102  
   notation of, 79, 80, 84–5, 85, 90, 92, 100–2, 236, 237, 238, 239, 255–6, 308  
   ‘Opus 24’, 71  
   ... *Out of ‘Last Pieces’* and, 71–2, 133  
   part-books for, 308, 309  
   percussion part of, 72  
   recording of, 1, 2, 72  
   register in, 90  
   sketch of, 70, 152  
   sound of, 71, 138, 241  
   superimposition in, 234–41, 242  
   susceptibility to poor performances, 133  
   tempo of, 71, 217  
   title of, 70–1  
   Varèse-like aspects of, 72
- indeterminacy  
   concept of, 3  
   examples that pre-date Feldman’s graphs, 3  
   popularity of, 1, 48–50, 317–18, 319, 321–2
- information theory, 318, 341  
*Intermission 3*, 129  
*Intermission 4*, 34  
*Intermission 5*, 29, 34, 296–7  
*Intermission 6*, 42, 293, 345  
*Intermission* series, 25, 221. *See also under titles of individual works*
- Intersection 1*  
   dedication, 26, 177  
   distribution of symbols and activity, 140, 142, 144–5, 145, 179, 181, 182  
   durations in, 27  
   dynamics of, 25, 27, 246  
   instrumentation of, 26–7  
   notation of, 76, 89, 91, 95–8, 180  
   poor performances of, 45, 243  
   recording of, 1  
   sketches of, 176, 300, 303–4, 308–9

- Intersection 1* (cont.)  
 sound of, 27–8, 136, 138, 200  
 structure of, 27–8, 175–82  
 tempo of, 18
- Intersection 2*  
 dedication, 32, 188  
 difficulty of performing, 97, 246, 288  
 distribution of symbols and activity, 144  
 dynamics of, 32–3, 246  
 Feldman's original presentation of, 82, 184, 274  
 indeterminacy of, 89  
 notation of, 77, 78, 82, 82, 91, 95–8, 122, 122  
   diamond symbols, 187–9  
   numbers, 183–4, 184, 185, 281  
 number strings in, 183–4, 185, 189, 190, 197  
 pointillist aspects of, 135, 136  
 premiere of, 34  
 recopied by Cage, 33–4, 82, 96, 209, 313  
 recordings of, 32–3  
 register in, 269–72  
 silently depressed keys/piano harmonics, 187–9  
 sound of, 32–3, 135, 136  
 tempos of, 32, 93, 98, 184–7, 186, 296, 332
- Intersection 3*  
 clusters and, 40  
 dedication, 40  
 difficulty of performing, 40, 97, 246, 278, 288, 291  
 distribution of symbols and activity, 144  
 dynamics of, 246  
 exemplar of indeterminacy in Cage's 1958 Darmstadt lectures, 49  
 indeterminacy of, 89, 262–3  
 Noble on, 350–3  
 notation of, 78, 82, 83, 91, 95–8, 122, 198  
   numbers, 281  
 number strings in, 190, 191, 197–8, 198  
 organ version of, 249, 319  
 pointillist aspects of, 135–6  
 premiere of, 46, 264  
 recordings of, 56, 264, 276–7  
 register in, 269–72  
 sound of, 40–1, 135–6  
 tempo of, 93, 263  
 Zacher and, 249, 319
- Intersection 4*  
 contrabass version of, 249, 319  
 difficulty of performing, 41, 97, 122–3  
 distribution of symbols and activity, 143–4, 144  
 dynamics of, 246  
 notation of, 82–3, 83, 91–2, 95–8, 122–3, 123  
 pointillist aspects of, 135, 136  
 register in, 271–2  
 sketches of, 271  
 sound of, 41, 135, 136  
 structure of, 41  
 tempo of, 41, 93  
 Turetzky and, 249, 319
- Intersection for Magnetic Tape*  
 arithmetical procedures used in composing, 337–9  
 Cage's *Imaginary Landscape No. 4* and, 336–7  
 Cage's *Williams Mix* and, 343  
 difficulty of preparing tapes, 42, 340–1  
 E. Brown's *Octet I* and, 343  
 Feldman's views on, 45–6, 341–2, 348  
 information theory and, 341–2  
 notation of, 4, 42, 334–6, 339–40  
 sketches of, 334, 335  
 tapes assembled by E. Brown and Cage, 42, 336, 341–3  
   Feldman's attitude to, 45–6, 341–3
- Intersection series. See also under titles of individual works*  
 affinities between works, 25  
 durations in, 25  
 dynamics in, 25–6, 117–18, 126, 248  
 entrances in, 25, 26, 37–8, 296  
 proportionality of notation versus time, 98  
 sound of, 200, 295, 296  
 symbols of  
   length, 95–8  
   location, 95–8  
 title of, 25
- Intersection+*  
 absence of explanatory notes, 41  
 difficulty of performing, 347–8  
 Feldman's views on, 348  
 instrumentation of, 345  
 notation of, 4, 41, 343, 345–7  
 sketches of, 343, 344, 347  
 Stockhausen and, 49–50, 343–5

- Intervals*, 313
- Ives, Charles  
 works of  
   *The Unanswered Question*, 3
- Ixion* for chamber ensemble  
*Atlantis* and, 57–8  
 Balanchine and, 69–70  
 Cage and, 54–5, 56–7, 207–11, 215, 217–18  
 clarinet part of, 227–8  
 commissioned by Cunningham, 50, 203  
 costumes and set for *Summerspace* and,  
   51–3, 133–4, 281  
 derived from *Ixion*\*, 203–22  
 distribution of symbols and activity, 147, 148  
 dynamics of, 26, 53, 126  
 ending of, 54, 211  
 get-out clauses in, 216–17  
*Ixion* for two pianos and, 59, 222–30  
 low register intermission of, 54, 90, 138  
 New York State Theatre performance of, 69,  
   244  
 ‘not a characteristic score of mine’,  
   54, 297  
 notation of, 77, 78, 79, 83, 87, 90, 92, 98–9,  
   123, 124, 132, 208, 212, 255  
   numbers, 53, 137  
 number strings in, 190, 192, 193, 198  
 ‘oilcloth’, 211–13, 218  
 paperboard score of, 204, 205–7, 210, 210,  
   215, 227, 229  
 part-books for, 55, 215, 227, 306,  
   305–8  
 passages with ‘1’ in every cell, 54, 211–13,  
   212, 218  
 pointillist aspects of, 52, 54, 135, 136–8  
 premiere of, 54–5, 131–2, 207, 214, 215, 216,  
   227, 228, 243–5, 305–8  
 recording of, 2  
 register in, 54, 305  
 repeated and near-repeated passages, 54,  
   209, 207–10, 218, 242  
 sound of, 53–4, 59, 62, 137–8, 282  
 structure of, 54, 69–70, 209  
 susceptibility to poor performances, 131–2  
 tempo and, 54, 93, 203, 204–5, 207,  
   215–19  
 title of, 55
- Ixion* for two pianos  
 costumes and set for *Summerspace* and,  
   281–2, 290  
 distribution of symbols and activity, 145,  
   146, 229  
 dynamics of, 26  
 explanatory notes with, 58–9, 281,  
   282, 291  
 indeterminacy of, 90  
*Ixion* for chamber ensemble and, 59,  
   222–30  
 low register intermission of, 138, 229  
 notation of, 79, 83, 90, 123, 223  
   numbers, 281  
 premiere of, 58, 285–6, 288  
 recordings of, 282–3  
 register in, 90, 144, 222, 280  
 repeated and near-repeated passages, 229,  
   242  
 sound of, 59, 282  
 tempo and, 93, 204  
 transcription process, 222–30
- Ixion*\*, 211, 210–13, 214, 216, 217–19, 242
- Johns, Jasper, 112, 134–5
- Journey to the End of the Night*, 312
- Joyce, James, 318
- Kagel, Mauricio, 32
- Katz, Alex, 221
- Kern, Jerome  
 works of  
   *All the Things You Are*, 69
- King of Denmark, The*  
 ‘American answer’ to Stockhausen’s  
   *Zyklus*, 66–7  
 ‘capsule’ version of, 250  
 distribution of symbols and activity, 143–4,  
   144  
 dynamics of, 26  
 ending of, 68, 230  
 fingers, hands and arms in, 66, 68–9  
 genesis of, 68–9, 297  
 indeterminacy of, 102  
 insert, on staves, 79, 230, 243, 294  
 instrumentation of, 67, 250  
 notation of, 79, 80, 84, 85, 88, 100–3  
 opening of, 66  
 physicality of performances, 68  
 ‘pocket’ versions of, 67  
 popularity of, 1, 66, 67, 250  
 premiere of, 69  
 register in, 67, 88



- King of Denmark, The* (cont.)  
 sound of, 68  
 tempo of, 67–8, 93  
 title of, 66–7  
 Welsh on, 350  
*Klangfarbenmelodie*, 135, 137  
 Kline, Franz, 327  
 Kluver, Billy, 320  
 Krasner, Lee, 232  
 Kronos Quartet, 291
- Lang, Pearl, 221  
*Last Pieces*, 57, 61, 92, 231–2, 255–61,  
 293  
 Litz, Katherine, 221
- Maderna, Bruno, 318  
 Magnes, Frances, 20, 21  
 Mallarmé, Stéphane, 318  
*Marginal Intersection*  
 distribution of symbols and activity, 144–5,  
 145, 146, 147, 150  
 dynamics of, 25, 27, 246  
 ending of, 32, 241  
 ‘far-out’, 29–30, 31–2  
 inaudible frequencies and, 30–1, 118  
 indeterminacy of, 89  
 instrumentation of, 29–31, 45  
 notation of, 76, 76, 82, 89, 95–8, 121, 303  
 opening of, 31  
 poor performances of, 44–5, 243  
 premiere of, 35, 117, 243  
 recording of, 2  
 sketches of, 29, 30, 35, 96, 149–50, 300–8,  
 302, 310, 311  
 sound of, 31–2, 136, 138, 200, 201  
 tempo of, 31  
*Marginal Intersection 2*, 35–6, 42  
 Marsicano, Merle, 221  
 works of  
*Figure of Memory*, 214  
 Messiaen, Olivier  
 works of  
*Mode de valeurs et d’intensités*, 135  
 Mester, Jorge, 69  
 Meyer-Eppler, Werner, 318  
 Mingus, Charles, 69  
 mobile works, 41–2, 214, 293, 343–5  
 molecularity, 160  
 Mondrian, Piet, 79  
 works of  
*Broadway Boogie-Woogie*, 202  
*Composition avec Plans de Couleur sur  
 Fond Blanc*, 79  
*Victory Boogie-Woogie*, 202  
 Morris, Robert, 257–9  
 Music for the film *Jackson Pollock*, 29,  
 123–4
- Namuth, Hans, 29  
*Nature Pieces*, 129, 214, 295–6  
*Neither*, 240  
 Neuhaus, Max, 68–9  
 New York City Ballet, The, 69  
 New York School of composers, the, 33, 38, 46,  
 126  
 Newman, Barnett, 81, 161, 232–4, 330  
 works of  
*Onement* series, 234  
 Nicholls, David, 295–7  
 Noble, Alistair, 350–4  
 number strings, 189  
 areal, 189  
 counting, 189–90  
 horizontal, 189  
 vertical, 189
- O’Hara, Frank, 276–7  
*On Time and the Instrumental Factor*, 240, 313,  
 320  
*Only*, 320  
 open form works. *See* mobile works  
 optical mixture, 134  
 orienting response, the, 198  
 . . . *Out of ‘Last Pieces’*  
 collage in, 230–4, 294  
 composed by page, 150–3, 313  
 dating, 61  
 discontinuities between adjacent pages,  
 150–1, 232  
 distribution of symbols and activity,  
 144–5, 145, 147–9, 148, 150–2,  
 152, 153  
 dynamics of, 26  
*In Search of an Orchestration* and, 71–2, 133  
 instrumentation of, 45, 59–60  
*Last Pieces* and, 231–2, 256  
 New York Philharmonic’s performances of,  
 64–6, 86–7, 151, 200, 244, 251–2,  
 323, 324

- notation of, 60–1, 77, 78, 79, 83, 84,  
 85–7, 86, 90, 92, 100, 151, 201,  
 255–6  
 diamond symbols, 188  
 grace notes, 60, 99, 232–4  
 number strings in, 190, 198  
 part-books for, 85, 305, 308  
 piano part of, 92, 123, 144, 147–8, 230  
 insert on staves, 60, 77, 79, 230–2, 243,  
 259–60, 260, 294  
 silently depressed keys/piano harmonics,  
 188  
 premiere of, 61, 244  
 recordings of, 65–6  
 register in, 60, 305  
 sketch of, 150, 152, 231  
 sound of, 60, 62, 71, 138, 199–200  
 ‘like noodle soup going down a drain’,  
 200  
 structure of, 60  
 susceptibility to poor performances, 133  
 tempo of, 60, 71, 93, 217  
 title of, 61–2  
*Variations* and, 232–4  
 ‘zip’ in, 232–4
- Parker, Charlie, 69  
 Persson, Mats, 282  
*Piano*, 235, 240  
*Piano Four Hands*, 57, 293  
 piano harmonics, 89  
 primary, secondary and tertiary, 127–8  
*Piano Piece 1952*, 34, 296  
*Piano Piece 1956 A*, 47  
*Piano Piece 1956 B*, 47  
*Piano Piece 1964*, 294  
*Piano (Three Hands)*, 47  
*Pianos and Voices*, 320  
*Piece for Four Pianos*, 27, 47, 48, 56, 89  
*Piece for Seven Instruments*, 56  
*Piece for Violin and Piano*, 15, 16  
 pointillism, 8, 133–9  
 Pollock, Jackson, 7, 28, 29, 39, 107, 109, 119,  
 123–4, 160–1, 200, 232, 293–4, 324,  
 325, 327, 328  
 works of  
*Key, The*, 119  
 Pound, Ezra, 114  
 Powell, Bud, 69  
 Pratt, Daryl, 250
- Pritchett, James, 288  
 Project for Music for Magnetic Tape, 36–7, 42,  
 334–6, 343
- Projection 1*  
 Cage’s wild rice dinner party and, 10–11  
 ‘Composition for Cello (Projection 1)’,  
 17, 311  
 dating, 15–16  
 dedication, 17  
 distribution of symbols and activity, 144  
 dynamics of, 20  
 ending of, 15–18  
 ‘exchange of timbral and registral roles’, 169,  
 349–50  
 Noble on, 353–4  
 notation of, 16, 76, 81, 83, 88, 120, 122–3,  
 170  
 premiere of, 18  
 recordings of, 249  
 register contour of, 164–7, 165,  
 167, 241  
 sketches of, 16–18, 17, 73, 74, 311  
 sound of, 18, 200  
 tempo of, 18, 167  
 trajectories in, 170  
 Welsh on, 349–50
- Projection 2*  
 distribution of symbols and activity, 144–5,  
 145, 147  
 dynamics of, 20  
 ending of, 19  
 instrumentation of, 18–19  
 notation of, 76, 91, 120–1, 129  
 piano part of  
 silently depressed keys/piano harmonics,  
 120, 127, 146  
 premiere of, 18–20, 114, 251  
*Projection 1* and, 108, 109, 120–1, 128  
 public rehearsal (1966) of, 248, 252, 253–5  
 register contour of cello, 164, 166, 241  
 sound of, 19–20, 62  
 structure of, 171–2
- Projection 3*  
 condensation of, 174  
 distribution of symbols and activity, 144–5,  
 145, 146  
 duration of, 21  
 dynamics of, 21  
 instrumentation of, 20  
 notation of, 81

- Projection 3* (cont.)  
 proportional subdivisions of, 169–75  
 recordings of, 21  
 silently depressed keys/piano harmonics, 172  
 sketches of, 310, 309–11  
 sound of, 21, 172–5  
 structure of, 21, 169–75
- Projection 4*  
 abnormality in presentation, 153  
 composed in four units, 153–4, 155, 156  
 contrasts between adjacent materials, 169, 171, 241  
 dedication, 20, 21  
 distribution of symbols and activity, 140, 141, 154, 156, 156  
 notation of, 76, 155, 170, 171  
 piano part of  
   silently depressed keys/piano harmonics, 154  
 premiere of, 20  
 recopied by Cage, 33–4, 313  
 recordings of, 56  
 sketch of, 20, 153, 312  
 sound of, 21–2  
 tempo of, 21  
 trajectories in, 170  
 transmutation in, 169, 171
- Projection 5*  
 dating, 22  
 distribution of symbols and activity, 144–6, 145, 147  
 notation of, 75, 121–2  
 piano parts of  
   silently depressed keys/piano harmonics, 121, 127, 145–6  
 sketches of, 22, 167, 168  
 sound of, 22, 62  
 trajectories in, 167–9, 168
- Projection series. See also under titles of individual works*  
 affinities between works, 15–25  
 dynamics in, 20, 25  
 pointillist aspects of, 136  
 proportionality of notation versus time, 93–4  
 sound of, 21–2, 136, 200, 295  
 tempo of, 18  
 title of, 23–5, 114, 311
- Rabi Akiba*, 313
- Rauschenberg, Robert, 7, 51, 134–5, 221, 231, 240, 290, 293, 320  
 works of  
   *Canyon*, 231  
   *Summerspace*, costumes and set, 51–3, 52, 55, 69, 133–4, 281–2, 290, 331  
   *Talisman*, 231
- register contour, 164
- Reinhardt, Ad, 81, 330
- rhythmic structure, 175–6
- Riegger, Wallingford, 111
- Rilke, Rainer Maria, 320
- Roach, Max, 69
- Rochberg, George, 329–30  
 works of  
   *String Quartet No. 3*, 329
- Rosenberg, Harold, 323–5
- Rothko, Mark, 116, 161, 328, 330
- Rubin, William, 160
- Rzewski, Frederic, 325
- Satie, Erik  
 works of  
   *Socrate*, 321
- Schillinger, Joseph, 3, 13–14, 39
- Scholz, Kristine, 282
- Schonberg, Harold C., 287, 288
- Score for Untitled Film*, 56
- Scratch Orchestra, the, 326
- Seitz, William, 231
- semantic balance, 156
- Seurat, Georges, 133–4, 136, 137
- Shapey, Ralph, 20
- Shively, David, 68, 250
- Slifkin, Robert, 329
- Smith, David, 327
- Sonic Visualiser, 277
- stasis, 296–7
- Stern, Daniel, 18, 124
- Stockhausen, Karlheinz, 49–50, 105, 107, 287, 318, 321, 343–5  
 works of  
   *Aus den sieben Tagen*, 322  
   *Klavierstück XI*, 50, 345  
   *Mantra*, 321  
   *Prozession*, 322  
   *Stimmung*, 322  
   *Zeitmasse*, 50  
   *Zyklus*, 66–7

- Straebel, Volker, 188
- Straits of Magellan, The*  
 composed by page, 152, 313  
 compulsory repetition in, 62, 72, 297, 298  
 distribution of symbols and activity, 140, 142, 152  
 dynamics of, 26, 62  
 ending of, 72  
 indeterminacy of, 62, 90  
 'jazzy', 247  
 notation of, 77, 79, 83, 87, 90, 92, 100–2, 201–2, 255–6, 298  
   complexity of symbol system, 62, 83, 201–2, 332  
   diamond symbols, 188  
   grace notes, 99  
 number strings in, 201–2  
 piano part of, 92  
   silently depressed keys/piano harmonics, 188  
 premiere of, 64  
 recordings of, 247–8  
 register in, 90  
 sketches of, 152  
 sound of, 62–3, 138  
 tempo of, 63, 93, 217  
 title of, 62
- String Quartet II*, 231, 291
- Structures* for orchestra, 56, 63, 93, 199, 294, 320
- Structures* for string quartet, 29, 159, 293, 296–7, 299–300, 368
- superimposition, 234
- Swallows of Salangan, The*, 64
- syntactic balance, 154
- Taylor, Paul, 221  
 works of  
   *Images and Reflections*, 221  
   *Meridian* (re-choreographed), 221, 222
- Thomson, Virgil, 113
- Three Dances*, 214
- Three Pieces for String Quartet*, 47
- timbre, as function of dynamics, 20, 26, 247
- Toscanini, Arturo, 290
- Tudor, David  
 annotated scores/written-out versions of  
   *Atlantis*, 219, 283–7, 284  
   *Intersection 2*, 265–9, 274, 275–6, 285  
   *Intersection 3*, 264–5, 266–8, 272–4, 275–6, 285  
   *Intersection+*, 345–7  
   *Ixion* for two pianos, 278–81, 279, 280–1, 285  
 association with Feldman. *See under* Feldman  
 declining interest in the piano in the 1960s, 326  
 enthusiasm for indeterminacy, 20  
 European tours of, 49, 50  
 inconsistencies with Feldman's non-notated preferences, 8, 264, 288, 290  
 inconsistencies with Feldman's notation, 8, 264–76, 280–3, 288, 289–90, 291  
 independence from composers, 287  
 irregularities in performances of Cage's works, 288–9  
 on *Intersection+*, 343–5  
 on notation, 289  
 performances of  
   *Atlantis*, 57, 61, 286, 288  
   Boulez's *Deuxième Sonate*, 15, 20, 274–5, 289  
   Cage's *Music of Changes*, 34, 274–5, 289  
   E. Brown's *Four Systems*, 276  
   *Five Pianos*, 325, 326  
   *Intermission 6*, 345  
   *Intersection 2*, 34, 265–8, 277  
   *Intersection 3*, 46, 49, 50, 252, 264–5, 276, 277–8  
   *Ixion* for two pianos, 58, 225, 280, 285–6, 288  
   ... *Out of 'Last Pieces'*, 64–6, 86–7, 200, 244  
   *Projection 4*, 20, 312  
 pianism of, 17, 20, 287, 288  
 recordings of, 56, 65–6, 264, 276–7, 282–3  
 role in promoting indeterminacy, 7, 49–50, 318–19  
 works of  
   *Bandoneon !*, 326  
   *Fluorescent Sound*, 326
- Turetzky, Bertram, 249, 319
- Two Instruments*, 293
- Two Pianos*, 47, 48
- Two Pieces for Clarinet and String Quartet*, 313
- Two Pieces for Six Instruments*, 47
- Two Pieces for Two Pianos*, 47, 299
- untitled sketch, possibly from Cage's wild rice dinner party, 11–12, 12, 122

- vagueness, 269–70
- Varèse, Edgard  
 association with Feldman. *See under*  
 Feldman  
 Eighth Street Artists' Club and, 24, 114  
 expanding frequencies available to the  
 composer, 31  
 indeterminacy and, 48  
 on 'projection', 24, 114  
 on orchestration, 248  
 river analogy of, 200  
 on sound, 106–7, 108, 110  
 works of  
*Amériques*, 72  
*Ecuatorial*, 31  
*Ionisation*, 72  
 untitled graphic score, 48
- Variations*, 29, 61, 129, 159, 214, 232–4, 233,  
 296, 299–300
- Vertical Thoughts* series, 63, 64
- Violin and Orchestra*, 197
- Webern, Anton, 125, 135, 137, 253  
 works of  
*Concerto for Nine Instruments*, Opus 24, 71
- Welsh, John, 169, 349–50
- Williams, Jan, 67–8, 250
- Wind*, 56
- Wolff, Christian  
 associations with  
 C. F. Peters Corporation, 63  
 Feldman. *See under* Feldman  
 cueing and, 48  
 indeterminacy and, 15, 48, 111, 326  
 'no-continuity' and, 125  
 on Feldman's graphs, 18, 311  
 works of  
*Burdocks*, 321, 326  
*Duo for Pianists (I)*, 48  
*Duo for Pianists (II)*, 48  
*For Magnetic Tape I*, 336  
*For Prepared Piano*, 125  
*Madrigals*, 15, 16, 317  
*Sonata for three pianos*, 48  
*Trio (I)*, 19
- Wolpe, Irma, 9
- Wolpe, Stefan, 9, 13, 20, 24, 49,  
 111, 331
- Zacher, Gerd, 249, 319