1. Open Score and the Open Work
   a. What is a piece of music?
   b. Stockhausen, *Klavierstück XI*
   c. Umberto Eco, “The Poetics of the Open Work”

2. The New York School: John Cage, (Merce Cunningham), (David Tudor), Morton Feldman, Earle Brown, Christian Wolff
   a. New York School: Most important classical musical contribution (at least before minimalism) by America as considered by much of Europe.
   b. Merce Cunningham (b. 1919) — choreographer and collaborator with Cage; Created a dissociation between dance and music.
   c. David Tudor (1926–1996) — pianist in the Cage circle (also w/ Stockhausen) famed for ability to interpret these open scores. Later, electronic music composer.
   d. Finishing Cage: Graphic Scores
      i. *TV Köln*
   e. Morton Feldman (1926–1987)
      i. Influence of painters: Mark Rothko, Jackson Pollock, Philip Guston.
      ii. Graphic scores giving number of sounds and some idea of timbre and only the slightest inklings of rhythm (organized time, like Cage): *Projection series.*
      iii. *Strait of Magellan:* time box scores
      iv. Composing out the time box scores: works such as *De Kooning*
      v. Focus on gesture or individual sounds rather than a whole work.
      vi. Philosophical duration problems: *The Viola in My Life* has a grace note with a fermata!
      i. Alexander Calder as artistic influence
         My first thoughts about making musical works in what I call a condition of mobility, and what is now called open form, were influenced by the mobiles of the American sculptor Alexander Calder. (Brown 1965).
      ii. “December 1952” from *Folio* (1952–53)
Only “the barest suggestion for improvisation.”
Order, relative pitch, relative duration, dynamics implied.


**g. Christian Wolff (b. 1934)**

i. Professor of Music and Classics at Dartmouth

ii. Introduced choice of number of sounds to make in a certain period, somewhat similar to early Feldman around 1957 (senior thesis recital).

iii. Politics. Writes, music “to stir up … a sense of the political conditions in which we live and of how these might be changed, in the direction of democratic socialism.” Active communist still (? c. 1997)

iv. *Burdocks* for 1 or more orchestras of 5 or more players (1970–71): Indeterminate rules leaving much room to improvise. Allows the “dignity” of the performer.

v. Philosophy of sound, number of pitches.

vi. Music in the 1980s and beyond much less abstract. Sense of disconnect with the working class.

vii. Performance of *Burdocks* sections of time. (“About 511 pitches”; “Flying”)

3. Influence
   a. Black Mountain College (1933–1957): Gropius, de Kooning, Buckminster Fuller
   b. Fluxus and Performance Art: Alison Knowles, Yoko Ono, Nam June Paik
   c. Randomness as aesthetic: Lutosławski, Hovhaness

4. Performance and discussion of compositions (continued onto Thursday?)