



MTO 20.2 Examples: Dora A. Hanninen, Asking Questions

(Note: audio, video, and other interactive examples are only available online)
<http://www.mtosmt.org/issues/mto.14.20.2/mto.14.20.2.hanninen-questions.php>

Slide 1

Asking Questions

“A sound is a sound.

To realize this: one has to put a stop
to studying music.”

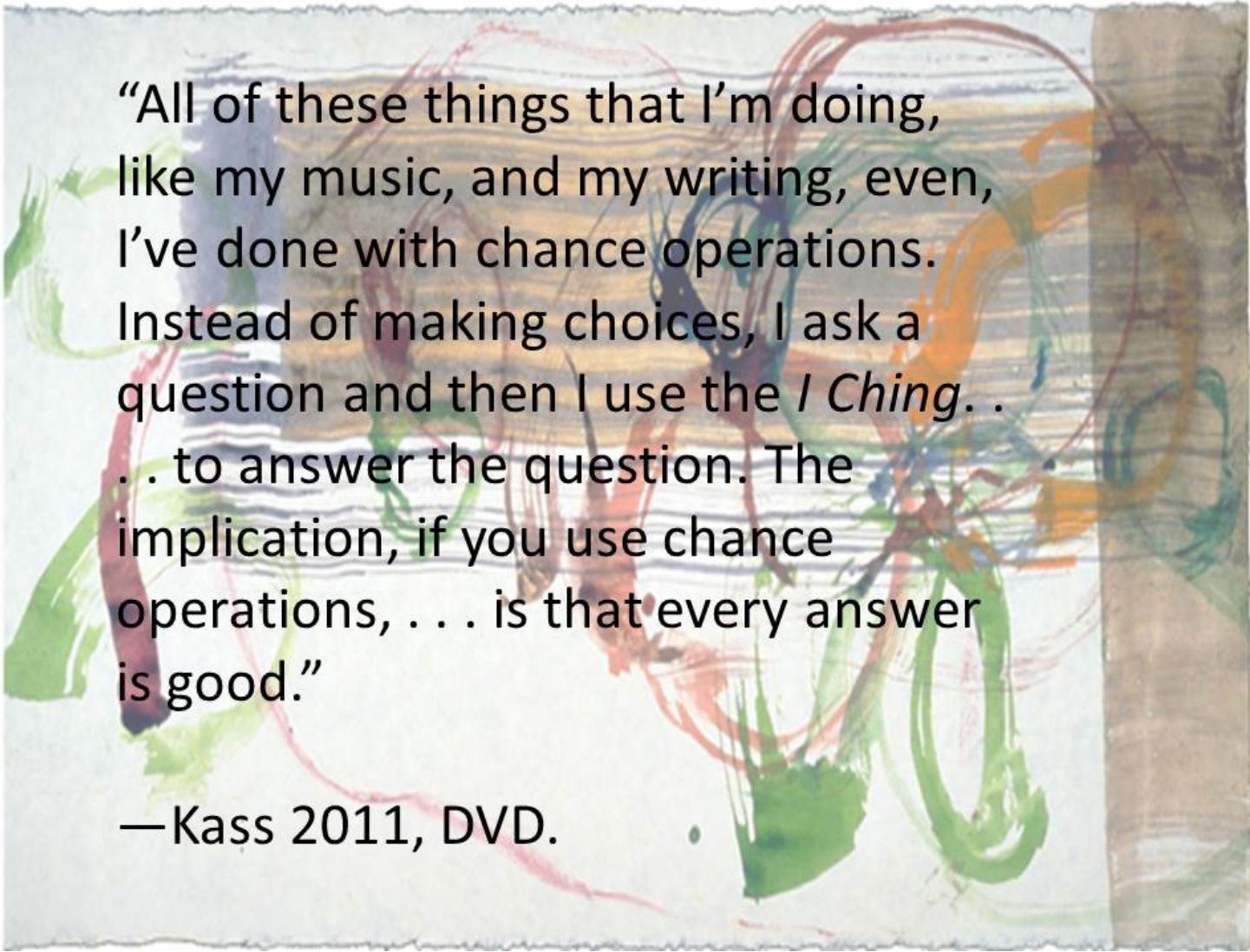
—From “45’ For A Speaker,” Cage 1961, 185

“i shouLd
glve up
makiNg
choicEs

Devote myself
to asking
questions
Chance
determined
answers'll open
my mind to world around
at the same time
changing my music
self-alteration not self-expression"

—“Composition in Retrospect,” Cage 1983, 132





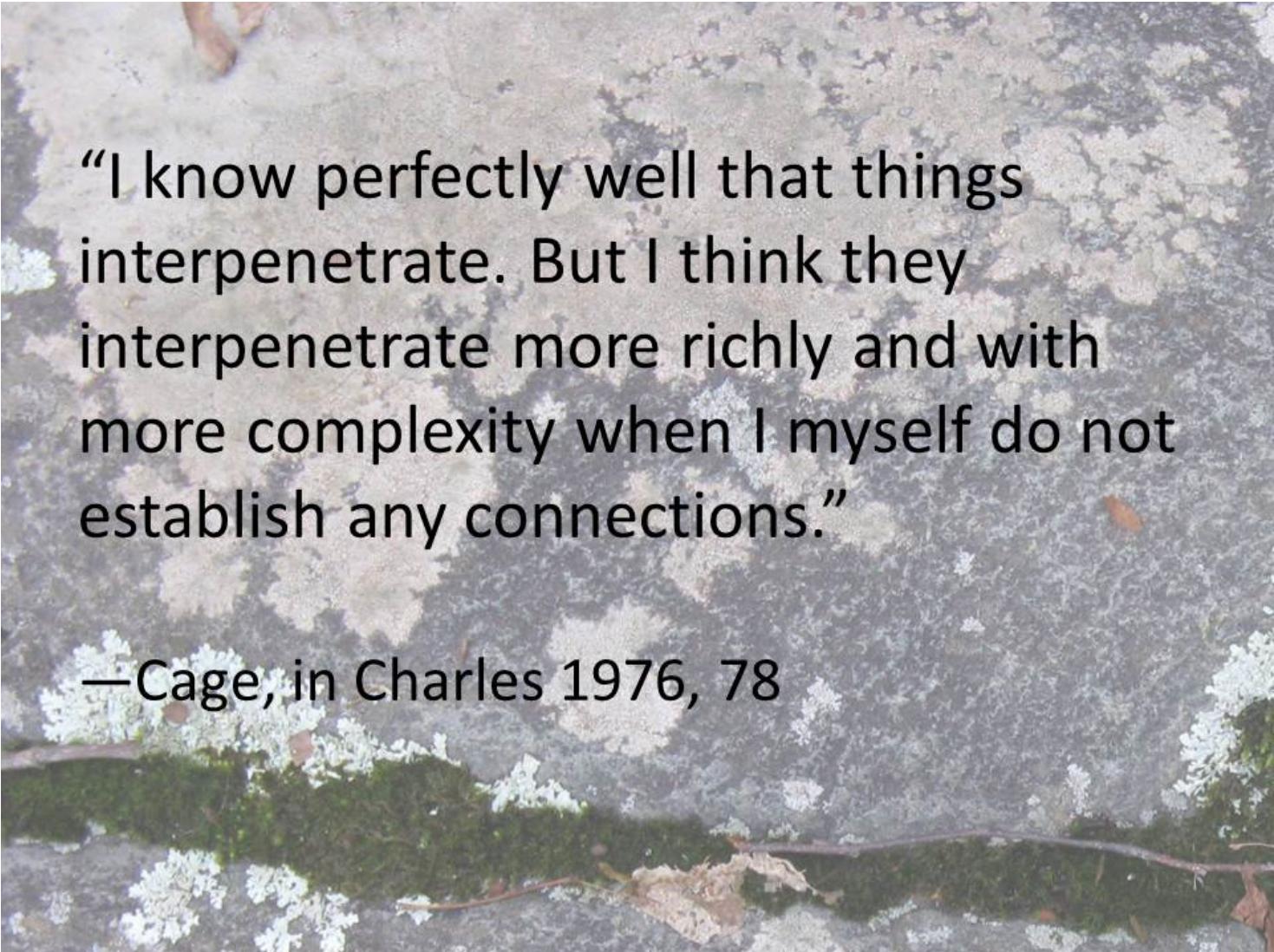
“All of these things that I’m doing, like my music, and my writing, even, I’ve done with chance operations. Instead of making choices, I ask a question and then I use the *I Ching*. . . . to answer the question. The implication, if you use chance operations, . . . is that every answer is good.”

—Kass 2011, DVD.

“two notations on the same
piece of paper
automatically bring
About relationships
my Composing
is actually unnecessary.”

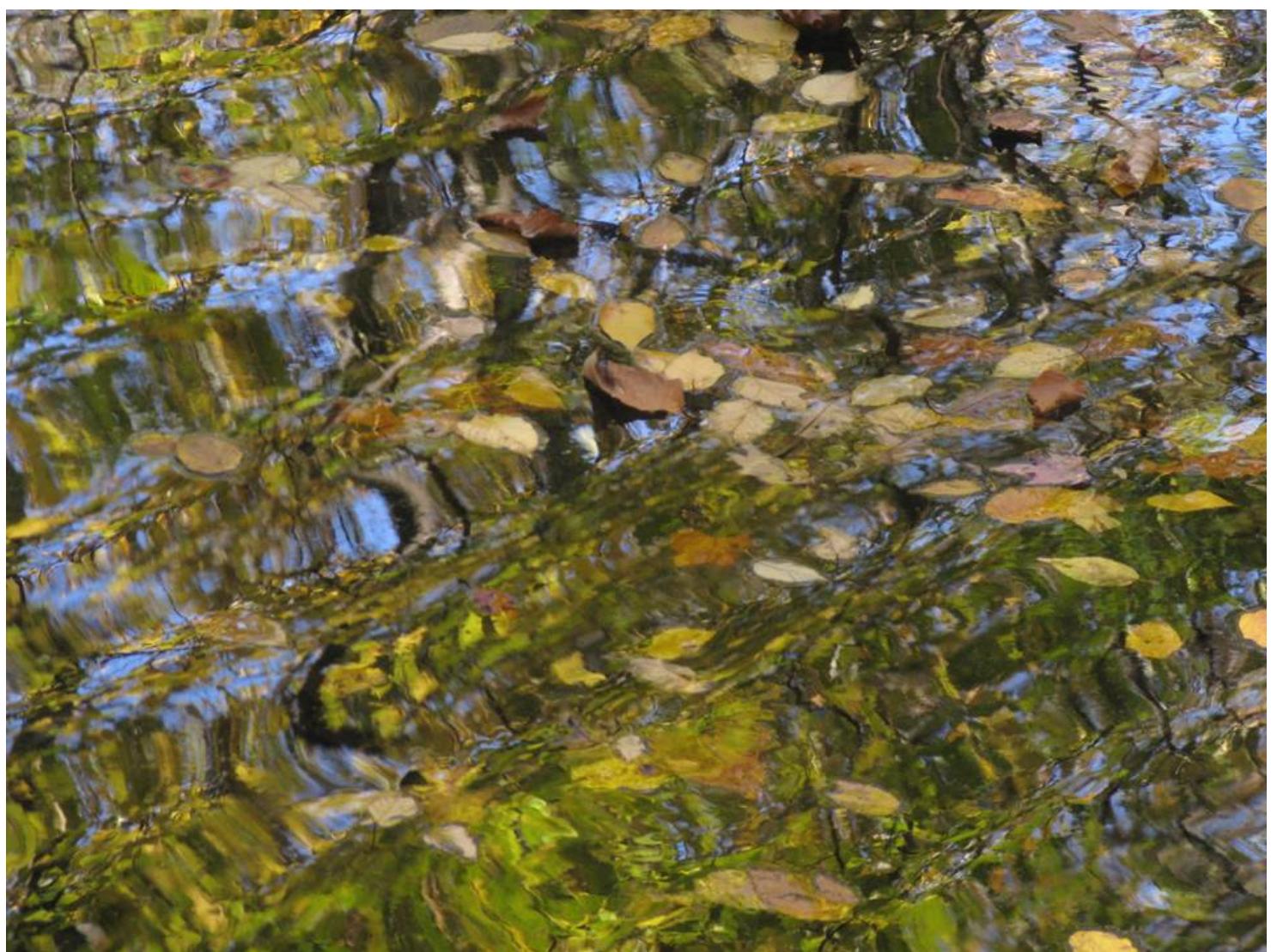


—From “Indeterminacy,” in “Composition in Retrospect,” Cage 1983, 139–40



“I know perfectly well that things interpenetrate. But I think they interpenetrate more richly and with more complexity when I myself do not establish any connections.”

—Cage, in Charles 1976, 78



“A single sound by itself is neither musical nor not musical. It is simply a sound. And no matter what kind of a sound it is, it can become musical by taking its place in a piece of music.”

—From “A Composer’s Confessions,” in Cage 1993, 32

“even though you do not do anything, you are actually doing something. You are expressing yourself. You are expressing your true nature. Your eyes will express; your voice will express; your demeanor will express. The most important thing is to express your true nature in the simplest, most adequate way and to appreciate it in the smallest existence.”

—(Shunryu) Suzuki 1970, 48

“Movement itself is expressive, regardless of intentions of expressivity, beyond intention.”

—Cunningham 1984, 106

i noticeD
hEr hands
conceiVed a duet
fOr
Two hands each alone
then catalogued all the Intervals triads and aggregates
a single hand can play unassisted by the Other
sooN

finisheD
thE first of thirty-two etudes
each haVing
twO pages
showed iT to grete
she was dellighted
that was eight years agO
the first performaNce of all thirty-two will be
given next year

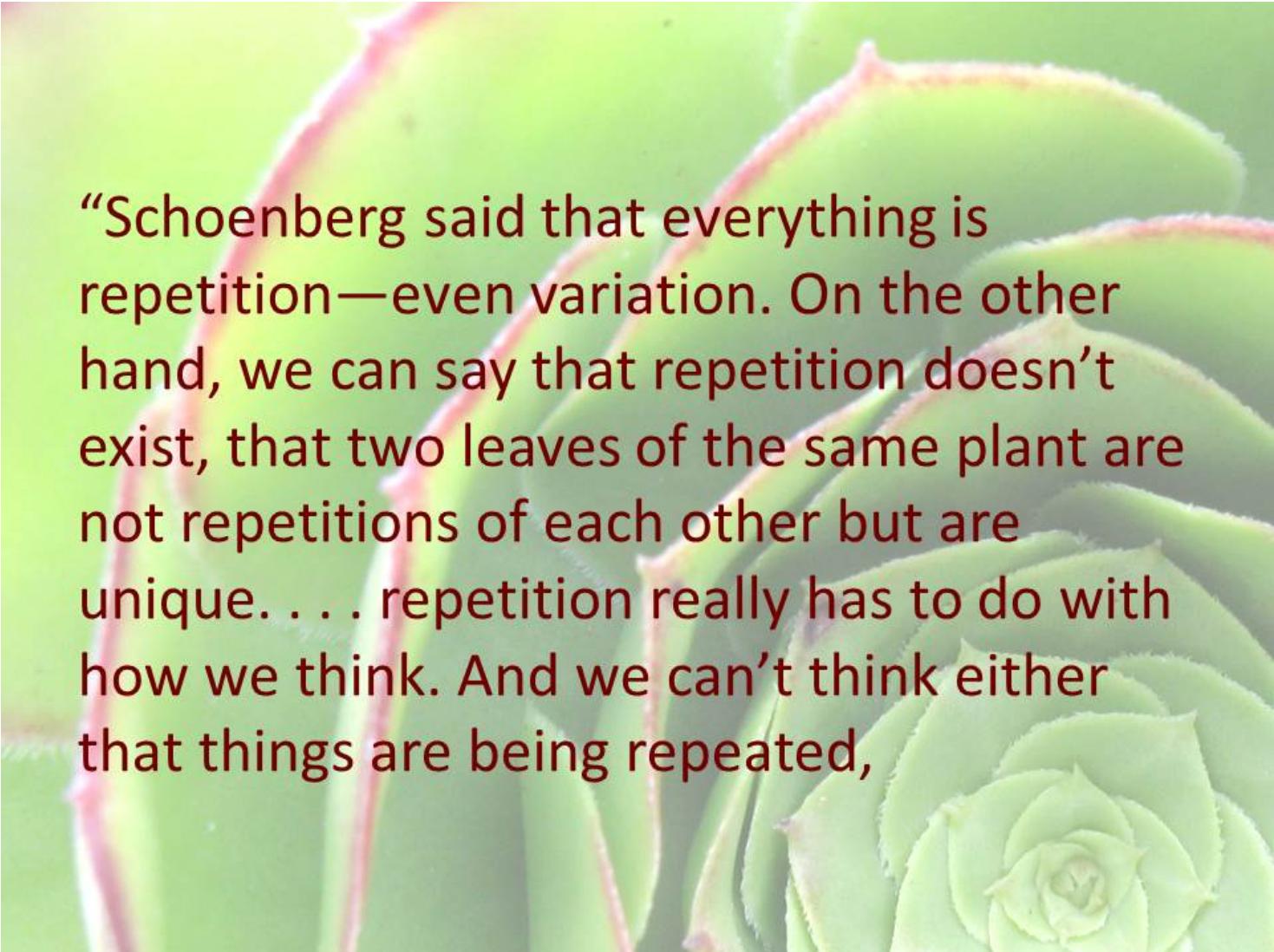
—Mesostics 5 and 6 from "Devotion," in "Composition in Retrospect," Cage 1983, 148

“I write
in order to hear; never do I hear and
then write what I hear.”

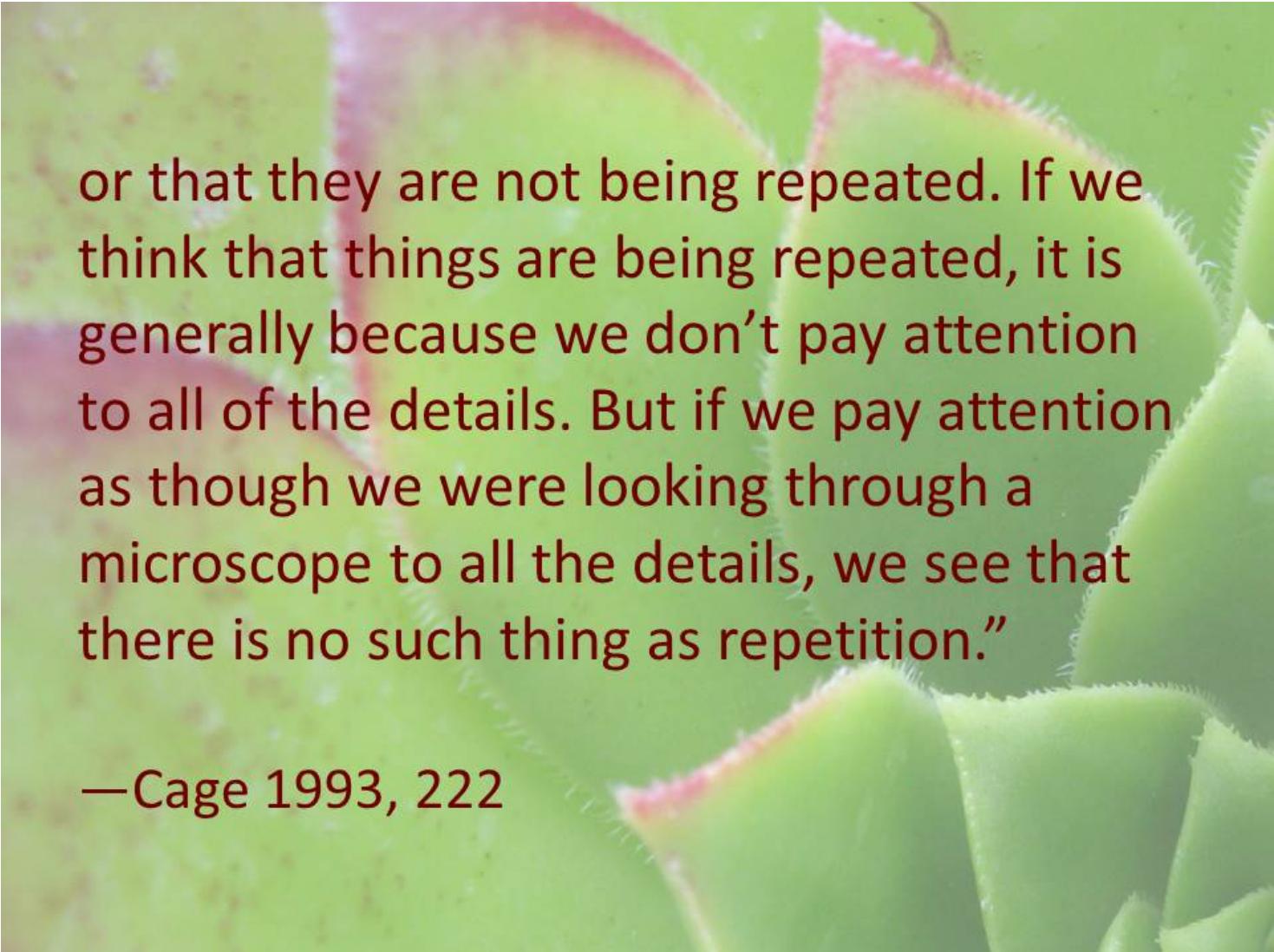
—From “45’ For A Speaker” in Cage 1961, 169

“What is an interval? Is an interval a chord? Is a chord an aggregate? Is an aggregate a constellation? What’s a constellation? How many sounds are there altogether? One million? Ten thousand? Eighty-eight?”

—From “Composition as Process, III, Communication,” in Cage 1961, 49–50

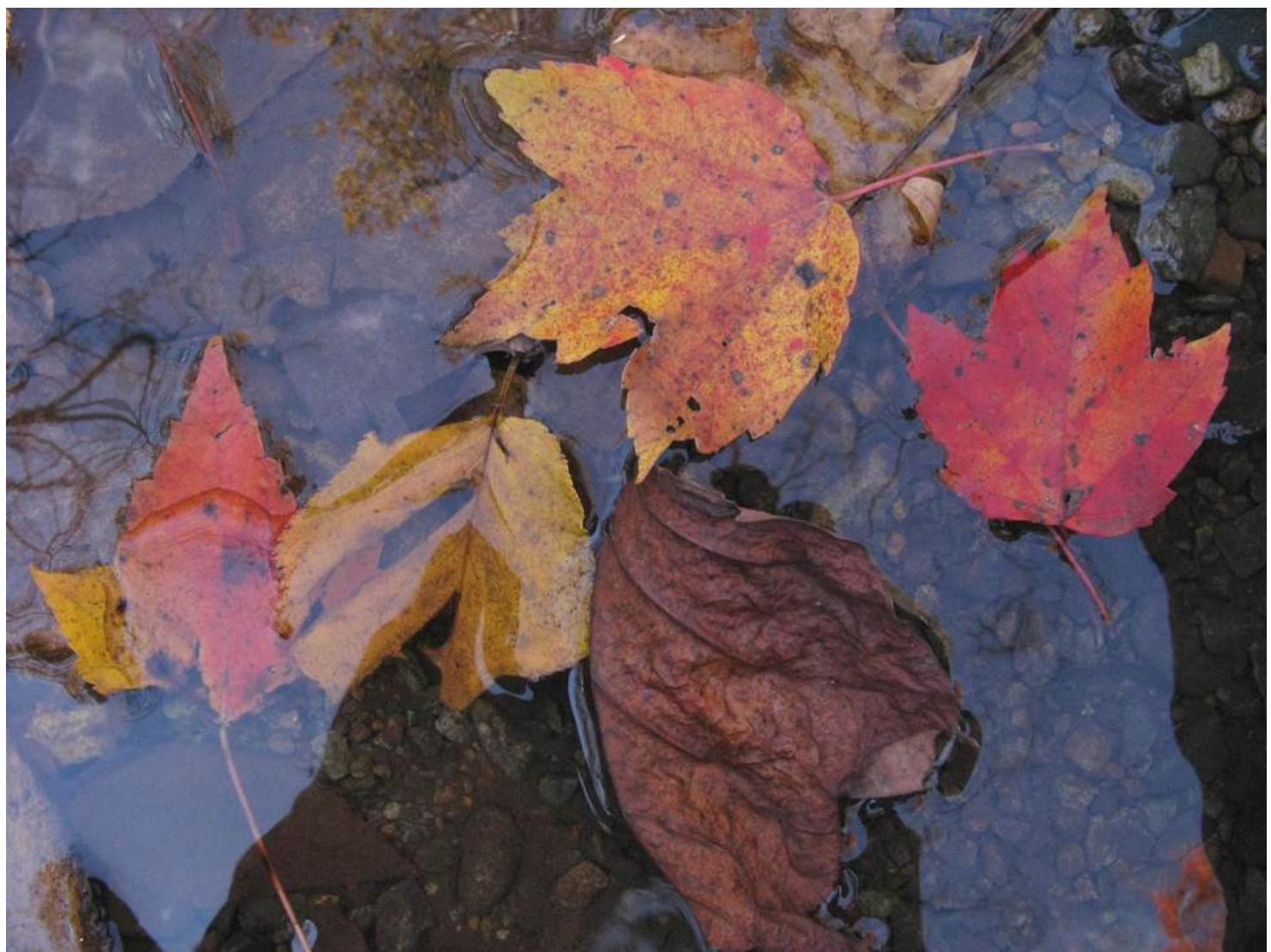


“Schoenberg said that everything is repetition—even variation. On the other hand, we can say that repetition doesn’t exist, that two leaves of the same plant are not repetitions of each other but are unique. . . . repetition really has to do with how we think. And we can’t think either that things are being repeated,



or that they are not being repeated. If we think that things are being repeated, it is generally because we don't pay attention to all of the details. But if we pay attention as though we were looking through a microscope to all the details, we see that there is no such thing as repetition."

—Cage 1993, 222



“The relationship of things happening at the same time is spontaneous and irrepressible.

It is you yourself
in the form you have
that instant taken.

To stop and figure it out
takes
time.”

—From “45’ For A Speaker” in Cage 1961, 155