

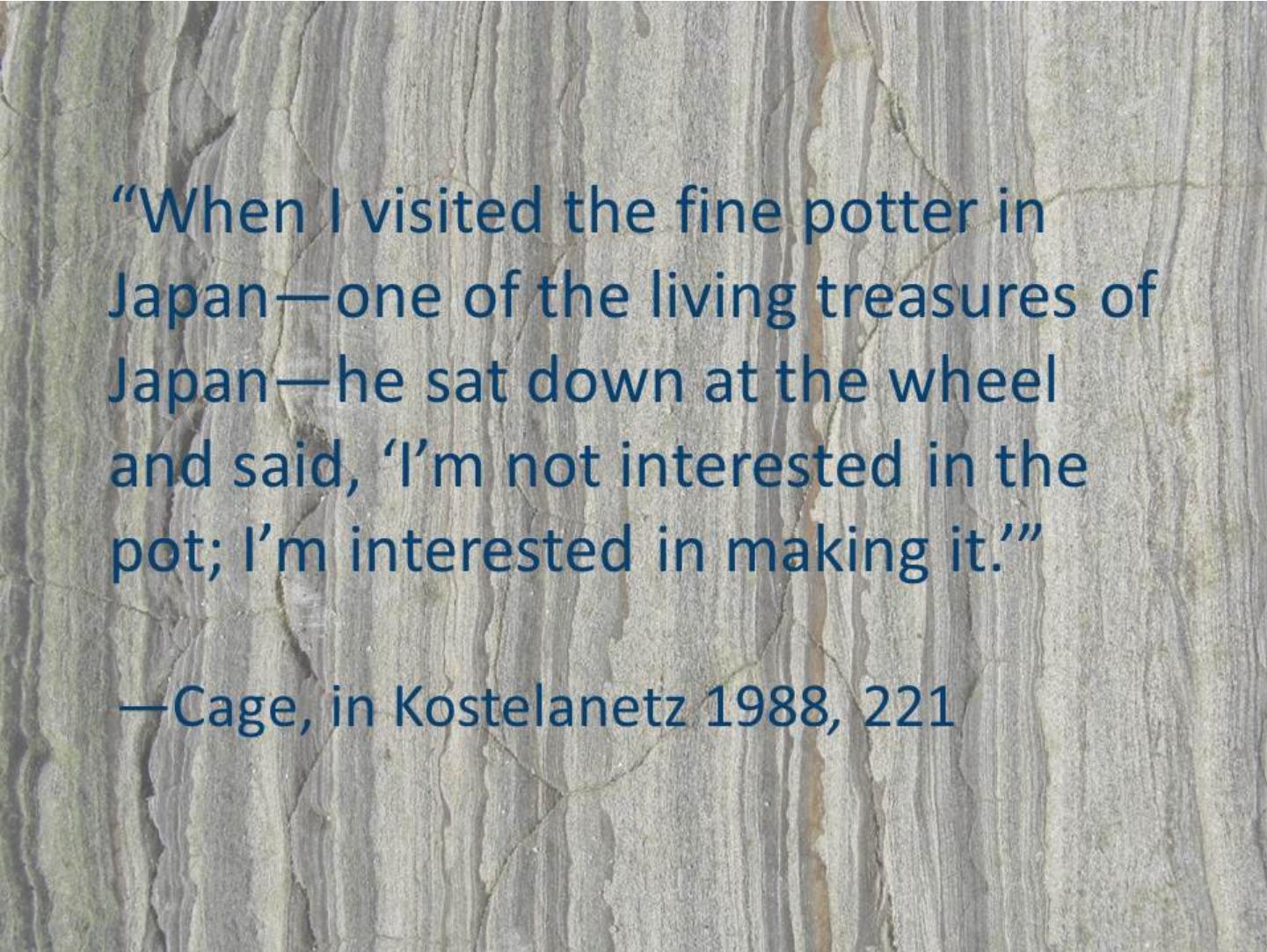


MTO 20.2 Examples: Dora A. Hanninen, Making Music

(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-music.php>

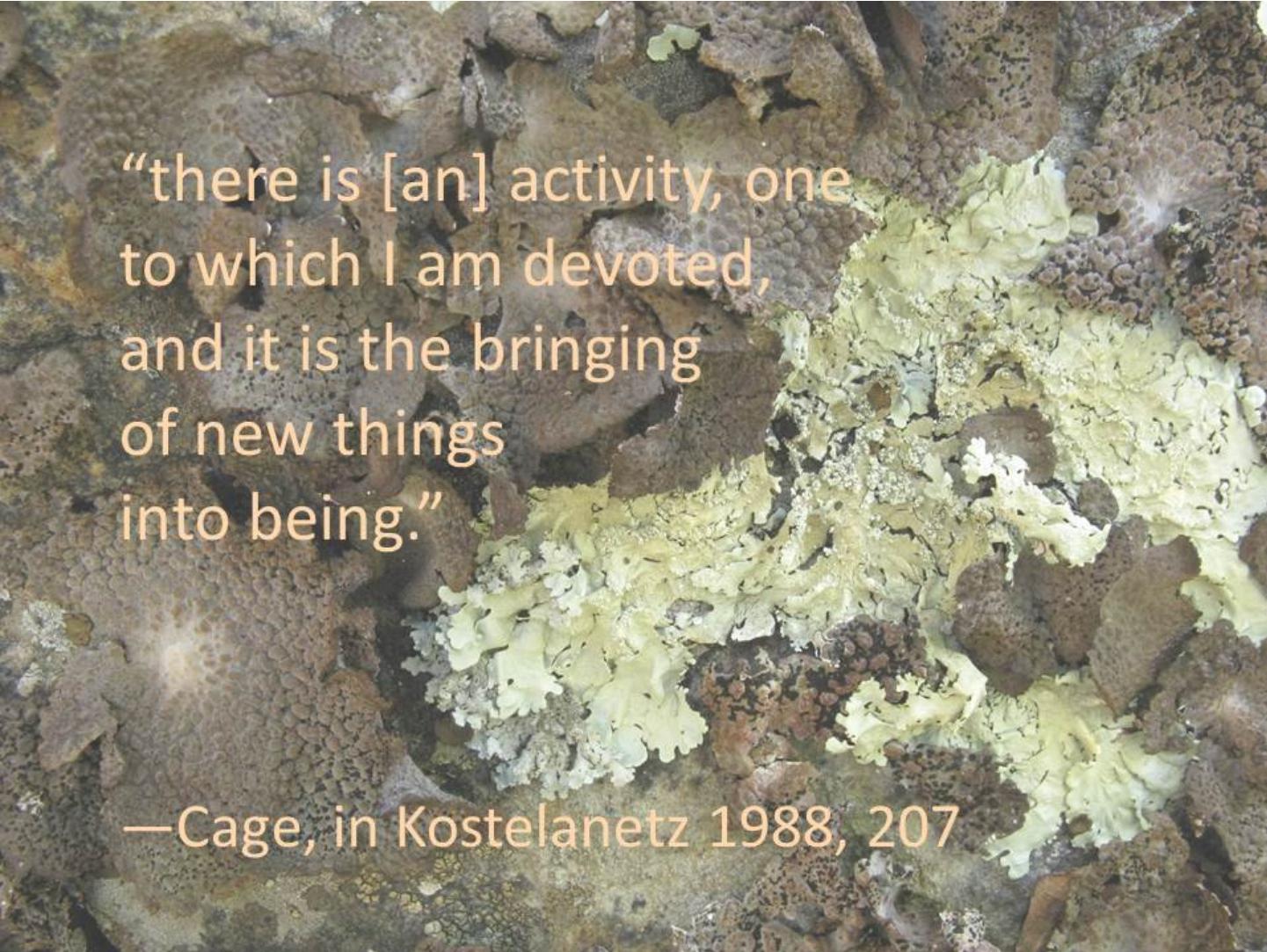
Slide 1

Making Music



“When I visited the fine potter in Japan—one of the living treasures of Japan—he sat down at the wheel and said, ‘I’m not interested in the pot; I’m interested in making it.’”

—Cage, in Kostelanetz 1988, 221



“there is [an] activity, one
to which I am devoted,
and it is the bringing
of new things
into being.”

—Cage, in Kostelanetz 1988, 207



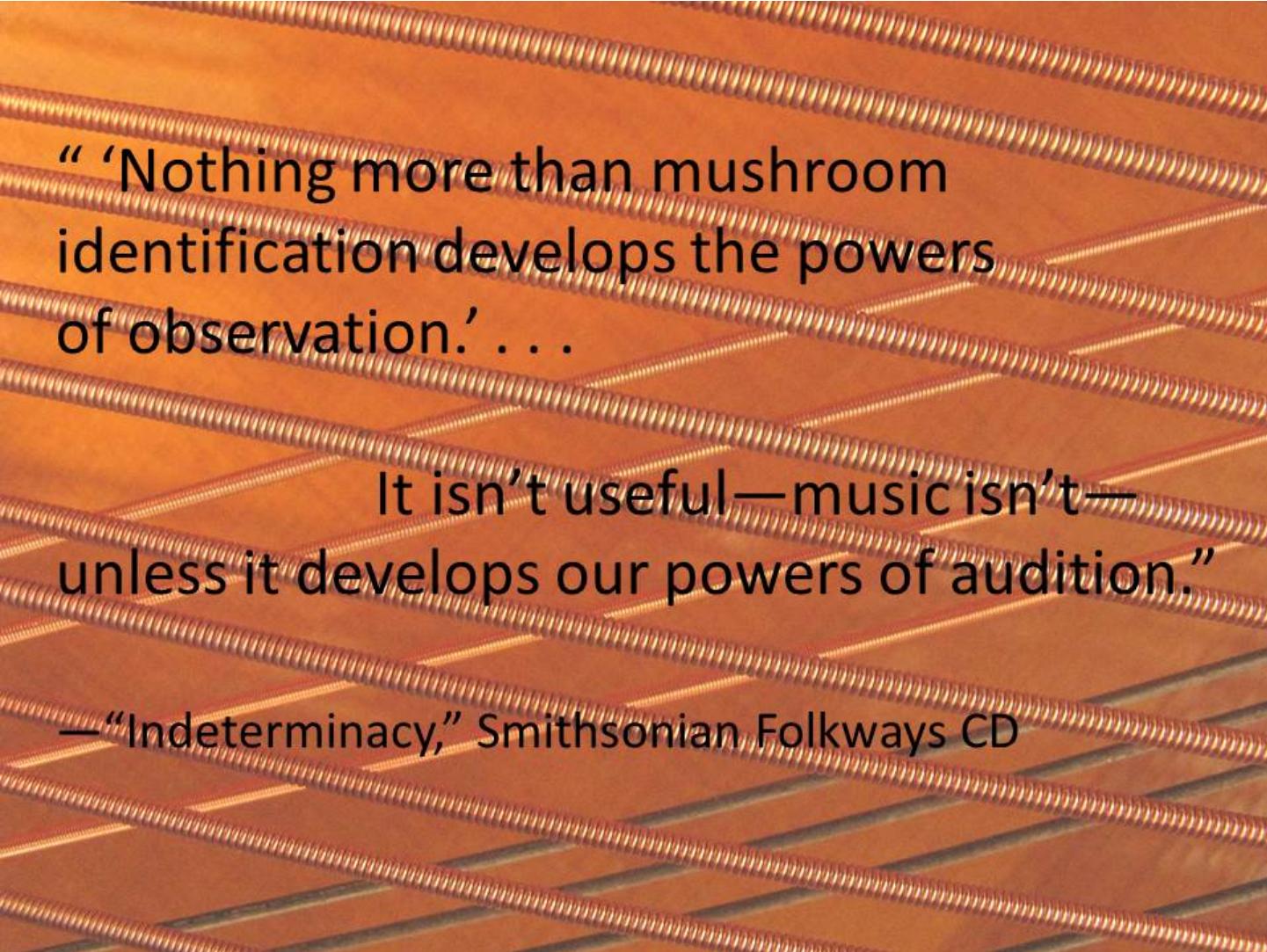


"the chance of contemporary physics,
tables of random numbers, corresponds
to an *equal* distribution of events. The
chance to which I resort, that of chance
operations, is different. It presupposes
an *unequal* distribution of elements.
That is the contribution of . . . the *I Ching*,
or the astronomical maps I used for
Atlas Eclipticalis"

—Cage, in Charles 1976, 79

“I believe that by eliminating purpose, what I call *awareness* increases. Therefore my purpose is to remove purpose.”

—Cage, in Kostelanetz 1988, 216



“ ‘Nothing more than mushroom identification develops the powers of observation.’ . . .

It isn’t useful—music isn’t—unless it develops our powers of audition.”

—“Indeterminacy,” Smithsonian Folkways CD

VI

The musical score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp (F#). The bottom staff uses a bass clef and has a key signature of one flat (B-flat). Both staves are in common time. The music features various note heads (solid black, open circles, open squares, etc.) and rests, with several horizontal bar lines indicating measure boundaries. The notes are primarily on the middle four lines of the staff.

A handwritten musical score page, likely for a string quartet, featuring two systems of music. The top system starts with a dynamic of $\text{f} \times 8$, a key signature of one flat, and a tempo of 12 . It includes markings like VI , ES , $\text{b}(\text{flat})$, less loco , and H . The bottom system begins with a dynamic of G , a key signature of one sharp, and a tempo of 8 . It includes markings like $\text{P}8$, G' , SOS , less over , sf soon , and hold . Both systems feature complex rhythmic patterns with various note heads and stems.

VI *soft* *wait* *less* **26"**

mp **pp** *mf* *mp* *p* **24"**

mp *mf* *mf* *sost.* *less* **1'00"**

sf

mf

The musical score for the VI part consists of two systems of music. The first system starts with a dynamic of *soft*, followed by a measure with a *wait* instruction. The dynamics *pp* and *mf* are indicated, along with *mp* and *p*. The duration is marked as **26"**. The second system begins with *mf*, followed by *sost.* and *mf* again. The duration is marked as **48"**. The score includes various performance instructions such as *wait*, *less*, and *sf*.

mp

Annotations include:

- Measure 1: "project" (red arrow), "wait" (purple arrow), "slink" (blue arrow), "slow unfolding" [paired fifths] (brown arrow).
- Measure 2: "[reflect]" (green arrow), "against" (orange arrow), "elision" (yellow arrow), "spread" (yellow arrow).
- Measure 3: "abrupt" (brown arrow), "rift" (pink arrow), "settle?" (brown arrow), "join" (brown arrow), "odd, crossed" (brown arrow).
- Measure 4: "revive?" (pink arrow), "botched?" (orange arrow), "new anchor" (pink arrow).
- Measure 5: "corrected" (pink arrow).
- Measure 6: "cat leap" (green arrow), {12789} (bracket).
- Measure 7: {12789} = [01267]? (bracket).

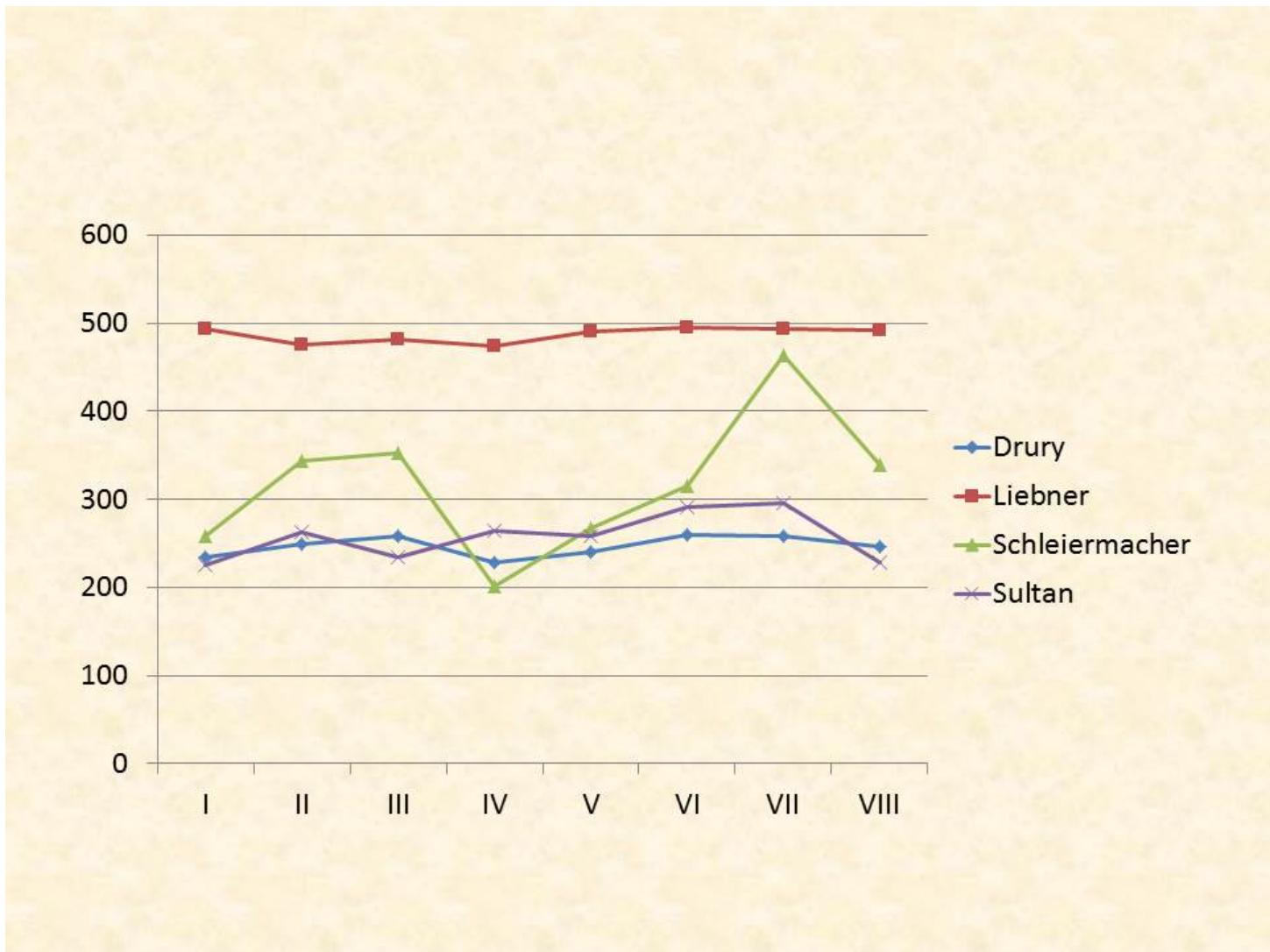
VI

This image shows two staves of musical notation for a string section, identified by the label "VI" at the top left. The notation is written on a standard five-line staff system. Red and blue lines and dots are overlaid on the notes to indicate specific performance techniques or analysis points. The first staff begins with a note marked with a red dot and a blue line, followed by several other notes with various red and blue markings. The second staff continues with similar patterns, including a note marked with a red dot and a blue line. The markings are used to highlight specific pitch intervals and rhythmic patterns across the two measures shown.

VI

Color Legend:

- Green:
- Blue:
- Red:
- Yellow:
- Orange:



VI

1'05"

2'10"

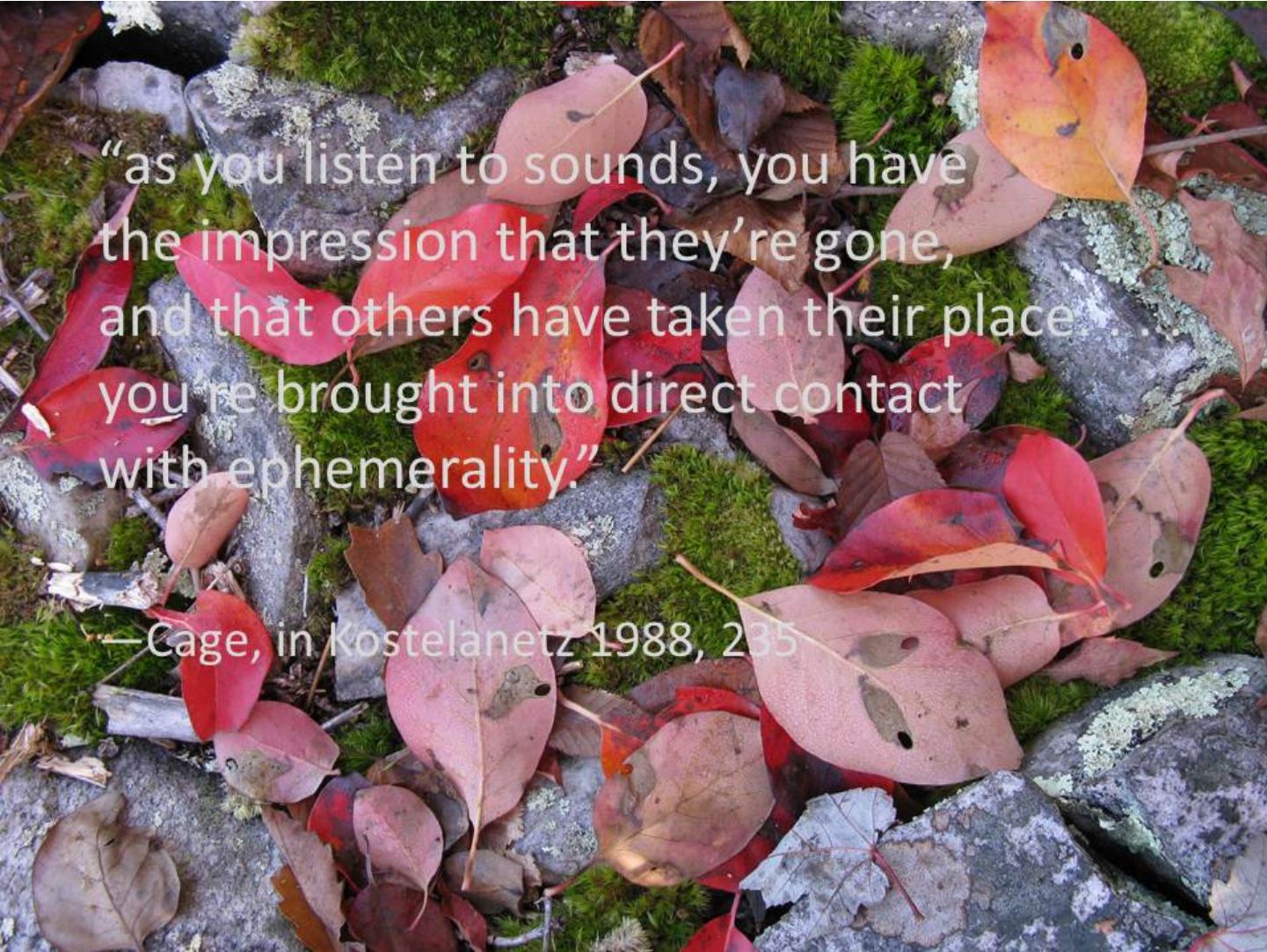
Detailed description: This is a musical score for orchestra, specifically section VI. It consists of four staves of music. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves switch between bass and treble clefs. The key signature changes frequently, indicated by sharp and double sharp symbols. Dynamics are written in red and orange ink, including ff, f, mf, and p. Articulations like accents and slurs are also present. Measure times are marked on the right side of the page: '1'05'' for the first section and '2'10'' for the second. The score is set against a light yellow background.

“strike! . . . fade” “continuation” “hover” X chromatic: [01234]

8va

“deliberate” “alternate; reluctant but imitate” “shot outside” whole tone: [02468] “confirm” “but . . .” “reach” “nestle” diatonic [027] “project” chromatic contrast between two dese 5ths

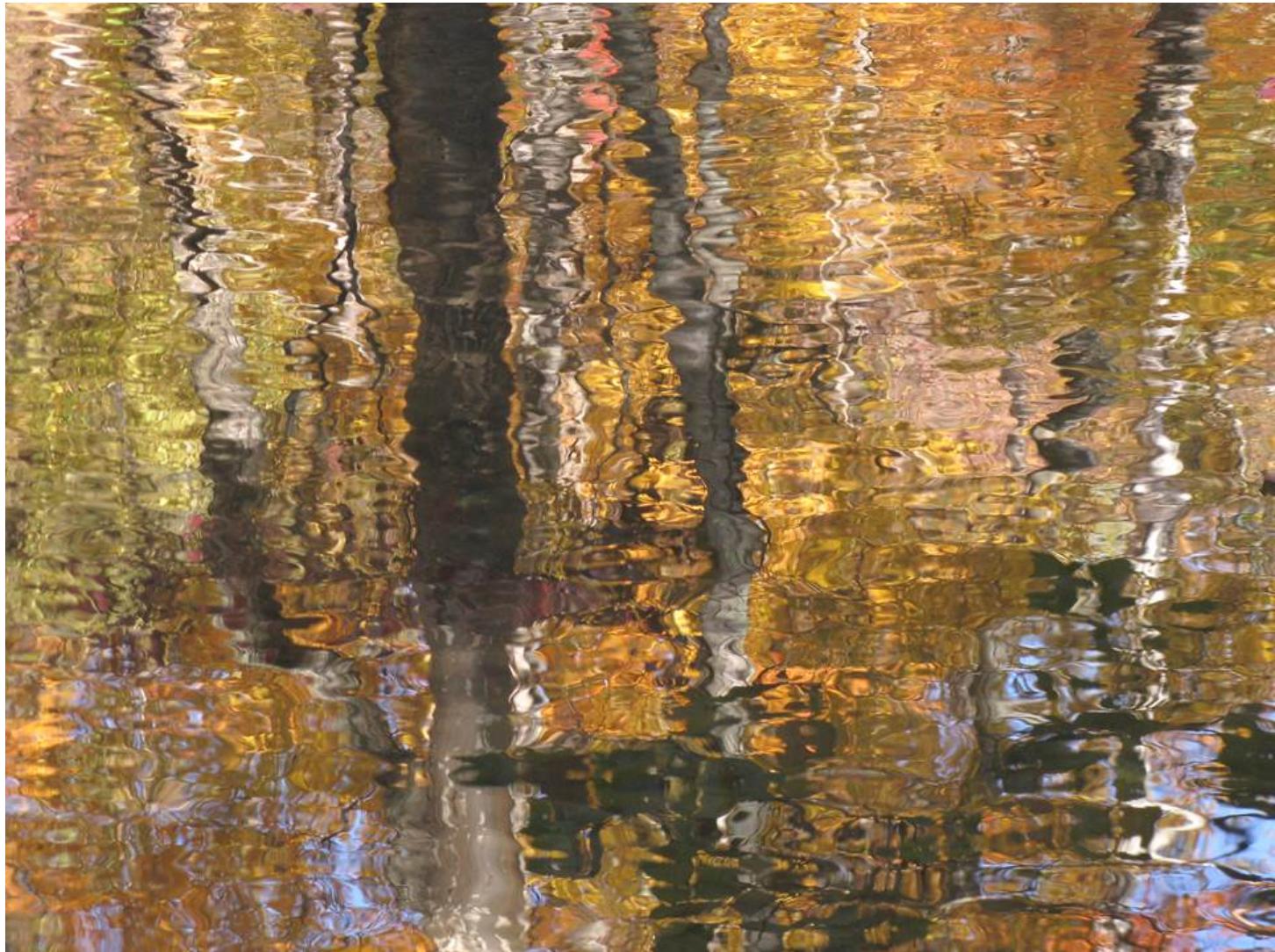
8vb



“as you listen to sounds, you have
the impression that they’re gone,
and that others have taken their place....
you’re brought into direct contact
with ephemerality.”

—Cage, in Kostelanetz 1988, 235





“I would like to emphasize that I am not interested in the relationships between sounds and mushrooms any more than I am in the relationships between sounds and other sounds. . . . It behooves us therefore to see each thing directly as it is, be it the sound of a tin whistle or the elegant *Lepiota procera*.”

—From “Music Lovers’ Field Companion,” Cage 1961, 276

