This paper originated as a pair of text and visual essays inspired by an interest in the analysis of Cage's music. "Asking Questions" opens a contemplative space around some conceptual problems that arise in association with the analysis of music by Cage and others. "Making Music" is an analytic exploration of a passage from the opening of the sixth etude from Book I of Cage's *Etudes Australes*, as performed by Grete Sultan and by Sabine Liebner. Both essays venture somewhat outside the contemporary mainstream in music theory and analysis in that they are works of scholarship with an aesthetic component, a mode of discourse that finds precedent in writings by Benjamin Boretz and J.K. Randall. Rather than serving primarily as illustrations or examples, the slides, which include images and quotes from Cage, are often positioned at an angle to, but in constant dialogue with, the text, as another voice.

Dora A. Hanninen

**KEYWORDS:** John Cage, music analysis, listening, performance, *Etudes Australes*

Received September 2013
Works Cited


Footnotes

* The title block suggests, but does not strictly conform to, Cage's mesostics practice: while it includes pre-existing text (the two subtitles) and vertical alignment spells out a significant word, letters found down the spine do occur in lower case in the intervening series of letters just prior.

1. “Asking Questions” was conceived for, and an earlier version first presented on, the plenary session “Contemplating Cage at 100” at the Society for Music Theory’s 35th annual meeting in New Orleans, Louisiana.

2. Earlier versions of both papers were presented jointly as “Asking Questions / Making Music” in Spring 2013, as part of the Eastman School of Music's Cage Centennial Lecture Series and on the Department of Music's colloquium series at the University of Virginia.

3. For example, Boretz 1979 and Randall 1975.

4. All visual art works by John Cage are reproduced courtesy of the John Cage Trust. A list of image sources appears as an appendix.

Copyright Statement

Copyright © 2014 by the Society for Music Theory. All rights reserved.

[1] Copyrights for individual items published in *Music Theory Online (MTO)* are held by their authors. Items appearing in *MTO* may be saved and stored in electronic or paper form, and may be shared among individuals for purposes of scholarly research or discussion, but may not be republished in any form, electronic or print, without prior, written permission from the author(s), and advance notification of the editors of *MTO*.

[2] Any redistributed form of items published in *MTO* must include the following information in a form appropriate to the medium in which the items are to appear:

    This item appeared in *Music Theory Online* in [VOLUME #, ISSUE #] on [DAY/MONTH/YEAR]. It was authored by [FULL NAME, EMAIL ADDRESS], with whose written permission it is reprinted here.

[3] Libraries may archive issues of *MTO* in electronic or paper form for public access so long as each issue is stored in its entirety, and no access fee is charged. Exceptions to these requirements must be approved in writing by the editors of *MTO*, who will act in accordance with the decisions of the Society for Music Theory.

This document and all portions thereof are protected by U.S. and international copyright laws. Material contained herein may be copied and/or distributed for research purposes only.

*Prepared by Michael McClimon, Editorial assistant*