

Contents

Foreword.....	11
1. Preliminary Thoughts	14
1.1 My Sources	15
1.2 Thesis.....	19
1.3 Methodology: “Performing” the Argument	21
2. The Composer and his World (Historical and Social Context).....	23
2.1 Background	23
2.2 Inside the “New York School”: Reversed Influence.....	24
2.3 Context of the American and European Art Scene in the 1950s	25
3. Compositional Techniques of Christian Wolff: Introduction	32
3.1 Five Main Aspects	32
3.2 Patchwork	36
3.3 Musical Parameters	40
3.4 The Wedge	41
4. Compositional Techniques of Christian Wolff: Network Techniques.....	48
4.1 Inner Structures.....	48
4.1.1 Ensemble Hocket with Indeterminate Duration.....	48
4.1.2 Ensemble Chord Progressions	51
4.1.3 Experiences from the Practical Research of <i>Changing the System</i>	54
4.1.4 Hocket Inside of the Body	58
4.1.5 Communication Between Two Players.....	60
4.1.6 Communication in Orchestral Pieces.....	63
4.2 Heterophony.....	68
4.2.1 Heterophony, <i>Exercises</i>	69
4.2.2 Experiences from the Practical Research of <i>Exercises</i>	78

4.2.3	Displaced Heterophony, <i>For John/Material</i>	79
4.2.4	Experiences from the Practical Research of <i>For John/Material</i>	86
4.2.5	Conceptual Heterophony	87
4.3	Listening and the Audience.....	89
4.4	Conclusion to the Network Techniques	93
5.	Compositional Techniques of Christian Wolff: Activism	96
5.1	Wolff's Political Pieces	96
5.1.1	Portrait of Workers' Songs.....	97
5.1.1.1	<i>Kegama</i>	98
5.1.2	Portrait of Important Political Figures and Events	106
5.1.2.1	<i>Hay Una Mujer Desaparecida</i>	106
5.1.2.2	<i>I Like to Think of Harriet Tubman</i>	111
5.1.2.3	<i>Changing the System</i>	113
5.1.2.4	<i>John Heartfield (Peace March 10)</i>	114
5.2	Commentary on Christian Wolff's Activism	117
6.	Conclusion.....	118
	Literature	121
	Online Resources.....	124
	Interviews, Lectures	126
	Personal Communication.....	127
	Scores	128
	Albums.....	129
	List of Music Scores Examples.....	130
	List of Illustrations.....	132
	List of Tables.....	133
	Appendix	134