

A Chronological Bibliography of Writings by John Cage.

This list of Cage's articles (excluding those of a purely "poetic" character) is by no means complete -- and there are probably some inaccuracies in the dates given -- but I have found it useful in helping to clarify the evolutionary development of his ideas. Items preceded by an asterisk are those quoted in my own article. The titles of books in which these articles are currently to be found (not necessarily where they were first printed) are abbreviated as follows (the page numbers given with these abbreviations are those on which each article begins):

- S: John Cage, Silence, Wesleyan University Press, Middletown, Connecticut, 1961.
- AYM: " A Year From Monday, Wesleyan, 1967 or '68.
- M: " M, Wesleyan, 1973.
- EW: " Empty Words, Wesleyan, 1979.
- FB: " For the Birds ("in conversation with Daniel Charles") Marion Boyars, Salem, N. H., 1981.

D: Robert Dunn (ed.), Document, C. F. Peters Corp., New York, 1962.

JC: Richard Kostelanetz (ed.), John Cage, Praeger, New York, 1971.

- *1, 1937: The Future of Music: Credo (S 3).
- 2, 1939: Goal: New Music, New Dance (S 87).
- *3, 1942: For More New Sounds (JC 64).
- 4, 1944: Grace and Clarity (S 89).
- 5, 1946: The Dreams and Dedications of George Antheil (JC 73).
- *6, 1948: Defense of Satie (JC 77).
- *7, 1949: Forerunners of Modern Music (S 62).
- 8, Lecture on Nothing (S 109).
- 9, Lecture on Something (S 128).
- *10, 1951: Satie Controversy (letters; JC 89).
- *11, 1952: To Describe the Process of Composition Used in Music of Changes and Imaginary Landscape No. 4 (S 57).
- 12, Juilliard Lecture (AYM 95).
- *13, 1954: 45' for a Speaker (S 146).
- 14, 1955: Music Lovers Field Companion (S 274).
- *15, Experimental Music: Doctrine (S 13).
- *16, 1956: In This Day (S 94).
- 17, On Film (JC 115).
- *18, letter to Paul Henry Lang (JC 116).

- *19, 1957: Experimental Music (S 7).
- 20, To Describe the Process of Composition Used in Music for Piano 21-52 (S 60).
- 21, 2 Pages, 122 Words on Music and Dance (S 96).
- *22, 1958: Composition as Process I. Changes (S 18).
- 23, Composition as Process II. Indeterminacy (S 35).
- 24, Composition as Process III. Communication (S 41).
- 25, Erik Satie (S 76).
- *26, Edgard Varèse (S 83).
- 27, notes from 25-Year Retrospective Album (JC 109, 127).
- *28, 1959: Indeterminacy (S 260).
- *29, History of Experimental Music in the United States (S 67).
- 30, 1960: Form is a Language (JC 135).
- 31, 1961: On Robert Rauschenberg, Artist, and His Work (S 98).
- 32, Where Are We Going? and What Are We Doing? (S 194).
- 33, Lecture on Commitment (AYM 112).
- *34, Interview with Roger Reynolds (D 45).
- *35, 1962: Rhythm Etc. (AYM 120).
- *36, 1963: Happy New Ears! (AYM 30).
- 37, 26 Statements Re Duchamp (AYM 70).
- 38, Where Do We Go From Here? (AYM 91).
- 39, A Few Ideas About Music and Films, Film Culture No. 29, 1963.
- 40, 1964: Two Statements on Ives (AYM 36).
- *41, Jasper Johns: Stories and Ideas (AYM 73).
- 42, 1965: How to Pass, Kick, Fall, and Run (AYM 133).
- *43, Diary: How to Improve the World (You Will Only Make Matters Worse) 1965 (AYM 3).
- 44, Mosaic (AYM 43).
- 45, Nam June Paik: A Diary (AYM 89).
- 46, Talk I (AYM 141).
- 47, Diary: Emma Lake Music Workshop (AYM 21).
- *48, 1966: Seriously Comma (AYM 26).
- 49, Diary: Audience 1966 (AYM 50).
- 50, Diary: How to Improve the World...Continued 1966 (AYM 52).
- 51, Miro In The Third Person: 8 Statements (AYM 85).
- *52, 1967: Diary: How to Improve the World...Continued 1967 (AYM 145).
- *53, Afterword (to AYM 163).
- *54, 1968: Diary: How to Improve the World...Continued 1968 (Revised) (M 3).

- 55, 1969: Diary: How to Improve the World...Continued 1969 (M 57).
- 56, 1970: A Dialogue... (FB 31).
- 57, 1971: Interviews (with Daniel Charles, FB 63).
- 58, Diary: How to Improve the World...Continued 1970-71 (M 96).
- *59, 1972: Diary: How to Improve the World...Continued 1971-72 (M 195).
- 60, Mushroom Book (M 117).
- 61, Foreword (to M ix).
- 62, How the Piano Came to be Prepared (EW 7).
- 63, 1973: Series re Morris Graves (EW 99).
- 64, 1974: The Future of Music (EW 177).
- 65, 1975: Preface to "Lecture on the Weather" (EW 3).
- 66, Interview with Walter Zimmermann (in Desert Plants, A.R.C. Publications, Vancouver, 1976, p. 47).
- 67, 1977: Introduction to "Writing for the Second Time through Finnegans Wake" (EW 133).
- 68, 1978: Where Are We Eating? and What Are We Eating? (EW 79).
- 69, 1980: Interview with Cole Gagne and Tracy Caras (in Soundpieces, The Scarecrow Press, Metuchen, N. J., 1982, p. 69).

References:

- 1) Arnold Schoenberg, Theory of Harmony, translated by Roy E. Carter, University of California Press, Berkely, 1978, p. 389.
- 2) Webster's New Collegiate Dictionary, Thomas Allen & Son, Ltd., Toronto, 1979.
- 3) James Tenney, "Form," in Dictionary of Contemporary Music (John Vinton, editor), E. P. Dutton, New York, 1971.
- 4) Arnold Schoenberg, "Composition with Twelve Tones (I)" (1941), in Style and Idea, St. Martin's Press, New York, 1975, pp. 216-217.
- 5) Willi Apel, Harvard Dictionary of Music, Harvard University Press, Cambridge, 1953, p. 322.
- 6) Harry Partch, Genesis of a Music, University of Wisconsin Press, Madison, 1949.
- 7) Hermann Helmholtz, On the Sensations of Tone (1862), translated from the edition of 1877 by Alexander J. Ellis, Dover, New York, 1954.
- 8) Ben Johnston, "Tonality Regained," in Proceedings of the American Society of University Composers, Vol. 6, 1971.
- 9) James Tenney, A History of 'Consonance' and 'Dissonance' (unpublished monograph), 1980.
- 10) Jean-Philippe Rameau, Treatise on Harmony (1722), translated by Philip Gossett, Dover, New York, 1971.