

Morton Feldman: Statement (1952)

The statement below was Feldman's contribution to the article "4 musicians at work" [Statements by Feldman, Boulez, Cage, and Wolff] first published in transformation: arts, communication, environment (Vol 1 No 3, 1952) pp 168-172. This journal was a cross-disciplinary "world review" edited in New York by the artist Harry Holtzman from 1950 to 1952. Feldman's statement is reprinted in The Boulez-Cage Correspondence edited by Jean-Jacques Nattiez (Cambridge University Press, 1993) p104:

What determines the initial conception of my *Projections* and *Intersections* is a weight either reminiscent or discovered. Weight for me does not have its source in the manipulation of dynamics or tensions but rather resulting from a visual-aural response to sound as an image gone inward creating a general synthesis. The notation is presented graphically where each box is a clock-time duration.

Projection: The player is allowed to choose any sound designated for either High, Middle or Low. Duration and pitch are given and entrance is exact. Dynamically it is low throughout.

Intersection: The player is allowed to choose any sound designated either High, Middle or Low. The player may make any entrance within a given clock time duration but must hold until end of given duration. The player is free to choose any dynamic at any entrance but must maintain sameness of volume. What is desired in both the *Projections* and *Intersections* is a pure (non-vibrating) tone.