

Development	1:10	81	<i>a</i> as ostinato transition to Development
	1:14	86	Begins with Theme 1a (<i>c</i> and <i>d</i>)
	1:21	94	Change of key signature to D# Dorian (adds B#s); arpeggios
	1:44	122	Theme 1a (<i>c</i> and <i>d</i> motifs)
	1:51	130	Arpeggios (moves into G# Dorian)
	2:04	145	<i>a</i> motif
	2:09	151	Theme 1a (<i>c</i> and <i>d</i> motifs plus arpeggios)
	2:28	173	Transition based on <i>c</i> and <i>e</i> motifs
Recapitulation	2:34	181	Theme 1a in E Phrygian; <i>c</i> and <i>d</i> motifs; <i>pp</i>
	2:43	191	Theme 1b at <i>p</i> (launches rising sequence and <i>crescendo</i>)
	2:46	195	Theme 1b at higher pitch and <i>mf</i>
	2:50	199	Theme 1b at higher pitch and <i>f</i> (and shortened)
	2:51	201	Theme 1b at higher pitch and “always louder” (and shortened)
	2:53	203	Theme 1b, higher and shortened
	3:05	216	Momentary pause
	3:07	217	Upward sweep
	3:10	221	Theme 2 at <i>ff</i>
Coda	3:30	244	E Major; <i>fff</i>



It was not long after this photo was taken (c. 1913) that composer Henry Cowell began developing less conventional ways of playing the piano.

NEW SOUNDS, OLD TERRORS

If any one feature could be said to characterize the Modern era, it might be a pervasive interest in experimentation. During the twentieth century, the painter [Jackson Pollock](#) (1912–56) would become famous for his “drip” paintings, in which he poured or threw paint over his canvas. In “Experimental” music, composers also try to craft music that is different from any that has gone before. The label is a broad designation since experimentation necessarily takes *many* forms. Some of the composers best known for their Experimental pieces in America were Edgard Varèse (1883–1965), John Cage (1912–1992), and Henry Cowell (1897–1965).

Cowell was a Californian, and he had been interested in new sonic possibilities since his mid-teens. Neither of his parents believed in conventional schooling, so his education was extremely haphazard, although he did take violin lessons from age five to eight. As a composer, though, Cowell was virtually self-taught, and he created over a hundred pieces unsupervised. After he presented some of his works in a recital in 1914, however, his father took him to the University of California, Berkeley, where Cowell began formal