

## **John Cage: Third Construction (1941)**

John Cage represented a new trend in contemporary music - for him any sound whatsoever may become the material of music. Already in his early compositions he uses any odd objects as percussion instruments whose acoustic parameters cannot be fixed in the score accurately.

Of course this is not to say that he pays no attention to carefully choosing the timbre types and arranging the instruments by relative pitches, but the actual sound is always slightly different with every new ensemble of instruments. The structuring principle of music like this cannot be a manoeuvring with relations between pitches. After some theoretical considerations, Cage concluded that the main organizing principle must be duration of time and rhythm.

He offered as a method of composition what he called rhythmic structure: the smaller formal units have the same proportions as the overall form of the work. In the *Third Construction* we find twenty-four sections each twenty-four bars long structured, as Cage put it, by rhythmic cadences, a unique occurrence in his life-work.