

INTRODUCTION

(Partly autobiographical explanation of where the book is coming from.)

1 STOCKHAUSEN'S DEVELOPMENT

- i Early Years (1928-51)
- ii "The Path to the New Music"
- iii Points and Groups (1951-3)
- iv The Earlier 1950s: Groups and Fields
- v The Later 1950s: 'Statistical Form'
- vi The 1960s (1): Moments – World Music – Live Electronics
- vii The 1960s (2): Process Planning – Intuitive Music – Environments
- viii 1970 – 1977: The Birth of the Formula
- ix **LICHT** (1977–2003)
- x **KLANG** (2003–2007) (Projected only.)
- xi Summary

2 INTERLUDE: *Stockhausen Contra Cage*

3 STOCKHAUSEN'S MUSICAL PHILOSOPHY AND CREATIVE PERSONALITY

- i "A Unified Musical Time"
- ii "A New Concord of Material and Form"
- iii "A Hidden Power of Cohesion"
- iv "A New Dimension for Musical Experience"
- v The Composer and the World
- vi Stockhausen's Composing and his Creative Personality
- vii The Stockhausen Problem

4 LISTENING TO STOCKHAUSEN

- i Further Reading and Listening
- ii Scene-by-scene Commentary To **MONTAG AUS LICHT**
- iii Material To Three Orchestra Works:
 - a **MIXTUR** – Detailed Commentary
 - b **STOP** – Material to connect score and recording
 - c **TRANS** – Commentary using Stockhausen's *Zeitplan* of time-strokes