Analysts of Cage’s music face many challenges. The rigorous use of chance procedures, multifaceted and multimodal nature of Cage’s creative work, indeterminacy of the score in relation to performance, and large scale of some of Cage’s works, all raise basic questions of analytic methodology. But even more fundamental is the need to articulate an ethic of music analysis appropriate for Cage’s music: not how one analyzes, but whether one can, or should, analyze it; who analyzes; and why. In “Asking Questions” (the first of two short papers), I focus not on methodology but on these broader questions. Intention (especially the asymmetry of intention among composer, performer, and listener); the ecology of musical sound; and the politics, nature, and purpose of music analysis, are all considerations as I develop an ethic of music analysis as a non-reductive, transformative activity, a process of inquiry and discovery. Proceeding along these lines, in “Making Music” I explore how two pianists and one reflective listener-analyst “make music” of a short excerpt from the sixth piece of Cage’s Etudes Australes (1974). The Etudes is a set of thirty-two pieces for piano solo composed using star charts and chance operations; I will reference two recordings, by Grete Sultan (1978) and Sabine Liebner (2011).