NOTATIONS
by John Cage
PREFACE

This book illustrates a collection of music manuscripts which was made in recent years to benefit the Foundation for Contemporary Performance Arts. The collection was determined by circumstances rather than any process of selection. Thus it shows the many directions in which music notation is now going. The manuscripts are not arranged according to kinds of music, but alphabetically according to the composer's name. No explanatory information is given.

The text for the book is the result of a process employing I-Ching chance operations. These determined how many words regarding his work were to be written by or about which of two hundred and sixty-nine composers. Where these passages (never more than sixty-four words, sometimes only one) have been especially written for this book, they are preceded by a paragraph sign and followed by the author's name. Other remarks were chosen or written by the editors—John Cage and Alison Knowles. Not only the number of words and the author, but the typography too—letter size, intensity, and typeface—were all determined by chance operations. This process was followed in order to lessen the difference between text and illustrations. The composition of the pages is the work of Alison Knowles.

A precedent for the text is the questionnaire. (The composers were asked to write about notation or something relevant to it.) A precedent for the absence of information which characterizes this book is the contemporary aquarium (no longer a dark hallway with each species in its own illuminated tank separated from the others and named in Latin): a large glass house with all the fish in it swimming as in an ocean.

The collection of manuscripts constitutes an archive, the contents of which are listed at the end of this book.

The editors are grateful to the many composers and music publishers who have made this presentation of mid-twentieth century music notation possible.

—John Cage, May 1968
Asked how many it takes to make a group, he said, "Two, at least." Group composition.

Mohammed bought a big lemon and...
razorblades...

half the blades into one side ... rest of the blades into...

other side.

Paul Bowles.
 points. Every sketch and manuscript identified, studied,
GILBERT AMY, *Antiphonies* (1963–64)
... catalogued. Map. No mute (picture of mute's crossed out). ¶ A sensible adjuvant in piano music, the 8va symbol tends to disappear from contemporary notation, thus putting unnecessary demands on the reader. **Instant identification of a note perched atop, or lurking beneath a rake of ledger lines is a challenge to the most exercised pianist.** Theory and practice are not every day good neighbors. Soullima Stravinsky.

**Romance.**
Words that produce a performance without words.

The music paper was pre-printed with bar lines:

four bars to the page, staves numbered, top to bottom,

one through eighteen, each page numbered

at the upper righthand corner in a blank preceded by 'page' in capitals.

Inch and a half pieces of scotch-tape hold two-page sections together.

The manuscript's written in graphite. Additions of green and red pencil.

Just received your letter.
I HAVE CONFIDENCE IN YOU:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
jklnopqrstuvwxyzth,.--!?"'(*)&+1234567890

ERIC ANDERSEN, I Have Confidence in You (1965)
I send you a manuscript.

David Andrew, from *String Music No. 1*
Hendrik Andriessen, *Quatuor à Cordes*

.. Very cordially,
LOUIS ANDRIESSEN, A Flower Song II
New York maker
of
nothing pictures and performances.

Make something of
nothing in

small ways that add up: Your
old letter plus the hat of a poet,

Mother’s hands

and Johnny Weismuller advertising
underwear.

István Anhalt, sketch from Symphony of Modules
John the other day I noted down: the plumber brings poetry to the poet's wife

Robert Filliou.
Robert Ashley, Trios (1963)
This scheme may be performed by any combination of two to four instruments. Each player
changes a different side of the square. He then defines his own given problem from
left to right and on each successive staff in conventional staff arrangement. When
a player encounters intersecting staves, he may use any pitch within that intersection;
one stave is indicated. Octave transposes are permissible when necessary.

Pitches with a horizontal vertical line ( ) signal a regularly pulsating flatter tongue,
trill, trill to an adjacent pitch or roll. Pitches with adjacent vertical bars (  )
signal an irregularly pulsating flatter tongue, trill, trill or roll. Pitches appearing
simultaneously ( — ) may be played as double stops or as rapid trills.

The relative duration and intensity of pitches is determined by their size: large notes
are loud and long, small notes are soft and short. This relationship may at times be
reversed, depending on the musical situation of the moment.

Generally, the closer the proximity of one note to another, the greater the rhythmic
design.

Each player performs ten successive staves. Blank areas are silent spans of time. Areas
on staves where no pitches appear may be silent, or they may be used for free improvisation.
An overall time span of twenty seconds per staff controls the length of the improvisation.
Each player performs his staves according to the overall tempo scheme indicated at the
top of his side of the square. For instance, a tempo scheme of “fast—slow—intermediate” might
be performed as follows: ten seconds for the first ten staves, 150 seconds for the middle
six staves, and forty seconds for the remaining two staves.

Types of timbre, attack, release, etc., are left to the improviser.

Percussionists are free to assign a variety of instruments and/or timbres to the lines
and spaces of the square. If the notation contains indications, it is suggested that
notes above and below the staff be played by these instruments.

Larry Austin, Square
<table>
<thead>
<tr>
<th># 1</th>
<th># 2</th>
<th># 3</th>
<th># 4</th>
<th># 5</th>
<th># 41</th>
<th># 42</th>
<th># 43</th>
<th># 44</th>
<th># 45</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAND</td>
<td>MINK</td>
<td>WATER</td>
<td>PAPER</td>
<td>POLE</td>
<td>PIN</td>
<td>HOT WATER</td>
<td>ICE</td>
<td>OR</td>
<td>RAINBOW</td>
</tr>
<tr>
<td># 6</td>
<td># 7</td>
<td># 8</td>
<td># 9</td>
<td># 10</td>
<td># 46</td>
<td># 47</td>
<td># 48</td>
<td># 49</td>
<td># 50</td>
</tr>
<tr>
<td>IRON</td>
<td>NAIL</td>
<td>CLOTH</td>
<td>STONE</td>
<td>FORM</td>
<td>RUBBER</td>
<td>ORANGE</td>
<td>YELLOW</td>
<td>GREEN</td>
<td>BLUE</td>
</tr>
<tr>
<td># 11</td>
<td># 12</td>
<td># 13</td>
<td># 14</td>
<td># 15</td>
<td># 51</td>
<td># 52</td>
<td># 53</td>
<td># 54</td>
<td># 55</td>
</tr>
<tr>
<td>CONCRETE</td>
<td>RICE</td>
<td>GLASS</td>
<td>COTTON</td>
<td>SILK</td>
<td>WHITE</td>
<td>BLACK</td>
<td>EYE</td>
<td>NOSE</td>
<td>MOUTH</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># 16</th>
<th># 17</th>
<th># 18</th>
<th># 19</th>
<th># 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>LEATHER</td>
<td>WIRE</td>
<td>SPONGE</td>
<td>HAIR</td>
<td>FAR</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># 21</th>
<th># 22</th>
<th># 23</th>
<th># 24</th>
<th># 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>PLASTER</td>
<td>ANIMAL</td>
<td>WOOD</td>
<td>GRASS</td>
<td>POWDER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># 26</th>
<th># 27</th>
<th># 28</th>
<th># 29</th>
<th># 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>INSECT</td>
<td>NOODLE</td>
<td>PAINT</td>
<td>STOCKING</td>
<td>EXCELSIOR</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># 31</th>
<th># 32</th>
<th># 33</th>
<th># 34</th>
<th># 35</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAWDUST</td>
<td>DUST</td>
<td>RUBBER</td>
<td>ROPE</td>
<td>FEATHER</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th># 36</th>
<th># 37</th>
<th># 38</th>
<th># 39</th>
<th># 40</th>
</tr>
</thead>
<tbody>
<tr>
<td>COIN</td>
<td>BEARING</td>
<td>PING PONG</td>
<td>CLAY</td>
<td>BRUCH</td>
</tr>
<tr>
<td>BALL</td>
<td>BALL</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ay-o, Tactile List (1966)
Milton Babbitt, Correspondences (1966–67)
To a direction I once asked, "What do you mean?"
The sargeant replied, "What do you mean 'what do you mean'?"

— Relevant notation is the only answer.

Kenneth Gaburo.

François Bayle, Points Critiques (1960)
... this takes time, ... Please be assured that as soon as we are in such a position I shall be in touch with you.

THE BEATLES, The Word
JOHN BECKWITH, The Line Up and Down
Process of unnecessary of mathematic thinking is beginning. And in the moment of total automatic will be useless.

David Bedford, Scientific American Piece for John Tilbury
completely. Cool logic and machine speed of oneself improving automats will be without competition. The man will be constrained to find other territory to judge parameters.

Milan Knížák.

DAVID BEHRMAN, Fixed Attacks
Gunnar Berg: Éclatements V

Gunnar Berg, Éclatements V (1958)
"They'll tell you I'm not a musician. They're quite right.

I'm a phonometricist." After weighing an average-sized tenor's F sharp,
he said that music is a dirty business.

Practice makes perfect:

repeated gestures.

ARTHUR BERGER, fragment from a work in progress (1965)
LUCIANO BERIO,

Finale from *Quaderni per Orchestra I* (1959)
Leonard Bernstein, Psalm XXIII (Chichester Psalms)
One crosses floors, one crosses words, one crosses streets, one crosses looks, one crosses weapons (irons, metals), why shouldn't one also cross colors? Henri Pousseur.

"Musical ideas" and "notation" are separated as a matter of convenience. They are actually interdependent — inseparable. Since my musical ideas are always changing, so does my notation. "Musical ideas" and "notation" are separated as a matter of convenience. They are actually interdependent — inseparable. Since my musical ideas are always changing. Jōji Yuasa. Composition does not terminate with the construction of the graph but continues orally through the dramaturgic transmutation of the visual into sound. Sydney Wallace Stegall.

Two sentences on notation. Notation is simply the drafting of a contract to be entered into by composer and performer for the benefit of listener.

Notation fails in proportion to the single-mindedness with which it fails to enhance the social act of music. Alan Thomas.

To give these sounds to people in a form that has the constant availability and listening privacy of a recording, and yet is not a past event preserved but something which is continuing. Max Neuhaus.
SIR ARTHUR BLISS, Swallows (1963)

A Prelude for the Lute

Suzanne Bloch
Vice-versa. Improvisation. The 'opposites' are thought of not as different things but as opposites. So, notations permitting various realizations are inside square, rectangular, or circular areas. Where there is no choice, everything follows conventions. ⏰

Karl B. Blomdahl, Så Börjar Livet
Pakh: "When you compose, do you think notation first, or sound first? May I ask?"

Cage: "Yes, you may ask... Both constitute inseparable unity... I cannot separate them..."

(1958. Ongaku Geijutsu)
Grodek
Paik. “How about—destroying all notations, tapes, before you die, and leave to music-history only one line—‘there lived a man called John Cage’—?” Cage. “It’s too dramatic—” (1960, ibid)

Nam June Paik. ¶

dashes — hooks — curves — dots — strokes

punctus — virga — clivus

short sound — long sound — double

minim

Netty Simons.
PIERRE BOULEZ, 2ème Sonate pour Piano
PAUL BOWLES, unidentified sketch
CARL BOWMAN, Triptych Symphony (Finale)
... am tired from this European perfume. ... I worked very hard all the time.

May was a creation-month: ... It is quite impossible for me to describe you the pieces
(for the critics it is easy, they have a professional vocabulary for that).

Virtuoso. Calligraphy. Additions to conventional notation: four symbols for quarter-tones (higher, lower). Dec. 20 '66 What is the title? (In English) It's Greek to me, but some letters are written differently than I write (Greek!).

HENRY BRANT, excerpt from Consort for True Violins (1965)
3 seed events

DANCE
Dressed in black.
Holding a white animal.

DANCE
• At least one person.

DANCE
• At least one stone.

DANCE
• At least one plant.

mushrooms
moss

Dec. 22'66 Eksi Stikhia. 6 Sticheia Six Elements (cf. Euclid, N. Bourbaki; in succession) for Four Violins composed 1965 in Berlin Greek to everybody modern

handwritten letters used Yuji Takahashi. Approximations.

George Brecht, 3 Seed Events
John
the other day
I noted down:

the plumber
(the mechanic, the postman,
the doctor, the pilot,
the gravedigger, the sailor,
the bricklayer, the electrician,
the pimp, the garbage collector,
the scientist, the cook,
the bank clerk, etc.

brings poetry
(music, color, volume, movement, form)
to the poet’s (the musician’s, the painter’s,
the sculptor’s, the architect’s, the cineast’s, the dancer’s)
wife.

Robert Filliou.
Richard Gavin Bryars, Visions
1966 vivissimi

All'igiurì al carissimo

via K

Sylvano Bussotti, New Year's greeting
JOSEPH BYRD, The Defense of the American Continent From the Viet-Cong Invasion
Opera. 1 All pedagogy is problematical. The more one is doing it, especially for me now, because I have to write a book about my teaching new music. I like always to do it and to think about how...
The best is, to work with children. They are wonderful, open, and creative.

Students are already fixed, the teacher's hopeless and the music-schools are old-fashioned, dead museum-machines.

Gertrud Meyer-Denckman.

Gentle adjustments.

George Cacioppo, Cassiopeia
JOHN CAGE, *Music of Changes*
JACQUES CALONNE, Tome
Graciela Castillo, *El Pozo*
He erased his own music but it remains visible, paler than what he later superimposed.

Suggestion: the concert of his various decisions.

In this case, greater carelessness would automatically produce a music of greater complexity.

Carlos Chávez, Soli III
Despite its undeniable shortcomings, I am not for scrapping notation in favour of

Eseguiere questo disegno

scrivere sotto questo disegno.

\[ n^2 = 1 + 2 + \ldots + (n-1) + (n) + (n-1) + \ldots + 2 + 1 \]

\[ 4 = 2 \cdot 2 = 1 + 2 + 1 \]
\[ 9 = 3 \cdot 3 = 1 + 2 + 3 + 2 + 1 \]
\[ 16 = 4 \cdot 4 = 1 + 2 + 3 + 4 + 3 + 2 + 1 \]

cancellare il disegno precedente e eseguire questo

indì con nove cubi - che costituiscono un gioco per bambini
per comporre figure di animali o figure simili -
comporre le seguenti figure, costruendo e distruggendo successivamente.

GIUSEPPE CHIARI, Don't Trade Here (1965)
diagrams, doodlings or musikalische Graphik: substitutes obviously designed to overcome that remarkable contemporary malaise which we might call ‘pitch fatigue’. Since it never affected me, I naturally give pitch pride of place among materia musica’s prime constituents.

Roberto Gerhard.

When Gita used to remark that she had improvised for 45’, with the air of one who has “achieved”, I used to be mystified, but Henry’s idea and your observation . . . explain . . . I realize now that I’ve never taken improvisation seriously and so, knowing that E. Indians do, couldn’t imagine what length had to do with Gita’s evident artistic satisfaction. Now I do.

I - Vibes, 6 cowbells, high bass drum, timburrine
2 - Celeste, 6 bongos, mid bass drum, maracas
3 - Marimba, 6 bongos, low bass drum, A
4 - Xylophone, snare 2 Susp. Cymb., high gong, gourd
5 - Snare I, splash cymbal, splash, crash, whip, flute
6 - 4 tamtoms, mid gong, chimes & symbols
7 - 8 tuned drums, snare 2 Susp. Cymb., chimes, straight-bells
8 - 3 thumps, 5 temple blocks, low gong, B2
9 - 6 small bells, 3 thumps, wood blocks, plate symbols Z

† The notation is provocation-memory of sonorous occurrences, commemorative stone, gravestone of the musical thoughts themselves. Franco Evangelisti. A work (I worked nearly four years.)
CHOU WEN-CHUNG, Willows Are New
INCOMPATIBILITY

version A : for an excellent audience

Performers : 1. "A" : reading
             2. "B", "C" etc. : making noise, actions etc.

1. Tell the audience to centre on :
   either : the reading by "A"
   or       : the noise, actions etc. by "B", "C" etc.

2. Tell the audience that if it becomes impossible for one of them
to centre on only that thing he has chosen, he must get on his
feet and say : "Start from the beginning, please ".

3. "A" read something for the audience and each time a person says :
   "Start from the beginning, please ". "A" reads from the beginning
   once again.
   "B", "C" etc. interfere in the reading with noise, actions etc.

4. The composition is finished, when "A" has finished the reading.

The audience has to be placed sitting.

Henning Christiansen.

Incompatibility (1964)
The rules are remembered but they've lost their hold.

Vision unseen but heard.

WILSON COKER, *Recitative and Canzona* (1965)
Whole notes and one
whole note rest signifying not one

but many lengths of time,

not measurable time but the
time of sound itself.

Michael Colgrass, Rhapsodic Fantasy
Aria.

A. CONRAD

Anthony Conrad, Three Loops for Performers and Tape Recorders (1961)
PHILIP CORNER, Mississippi River South of Memphis
Con esta portitura puede usted interpretar KK.

Para esto basta simplemente que llimpie, con ella, el culo de su vecino, de su amiga, de su novia, de su esposa, su esposo, su novio, sus parientes.

"Should be played softly" "until it fades." Short vertical marks produce separation. Symbols don't work. Expression takes the form of words. What's thought is there's a treble clef where time wasn't taken to write one. Stems without notes are repetitions. Termes premiers: O arrêt-origine, n un arrêt, n' l'arrêt issu du déplacement élémentaire de n, D l'ensemble des valeurs de la caractéristique sonore envisagée...

Following the untimely Death of God, Thē Board of Directors of Universe/Incorporated elected Dr. Jesus H. Christ as Acting Lord, pending the Millenial Stockholders' Meeting. The "H" in Dr. Christ's name stands for "Hallmark."

God thought to send His Very Best.

José E. Cortés, KK.
Blip.

Ken Friedman.

Manuel Cortés, Sonata—Manifesto
Concerto for Violin and String Orchestra

I.

Poco Lento

Ramiro Cortés

Ramiro Cortés, Concerto for Violin and String Orchestra (1964)
HENRY COWELL, The Train Finale
The color of words, the color of sounds, the color of chords and that of instruments, the color of brasses, of woods or of strings, the color of metals, and the color of skins? Henri Pousseur.

Notation can be nice.

Lou Harrison.

Lowell Cross, *0.8 Century* (1962)
five pieces for piano

I.

Quasi improvisato

\[ J = 60 \]

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)

\( \text{modo ord.} \)

\( \text{PPP} \)

\( \text{pizz.} \)
LUIGI DALLAPICCOLA, Ulysses: Act I, Scene 3
The natural materials of our age: in counterpoint — the seconds; in syntax — the chromatic scale; in rhythm — cross-metre and grupetto; in melody — the wide, non-stepwise intervals.

Stop tape number three. The marches . . . of Spontini’s operas are forgotten; . . .

those composed by Mendelssohn for the wedding in A Midsummer Night’s Dream,

by Meyerbeer for the coronation in The Prophet,

by Gounod for the soldiers in Faust,

by Verdi for the . . . Egyptian army in Aida,

by Wagner for the guests in Tannhauser, the bridal procession in Lohengrin, . . .

the parade of the Meistersinger are universally known.
Sonata for Trumpet and Piano

MATT DORAN, Sonata for Trumpet and Piano
Our system of notation is incapable of representing any except the most primary divisions.

James Drew, The Lute in the Attic (1963)
of the whole-note.

Henry Cowell.

Pedro Echarte, *Ritual*
Thank you so much and my apologies for being tardy in answering. We have just returned from several weeks in the west which accounts for the delay. Conventional scores are an insufficient ... way of describing sound sequence to computers. ... Procedure ... described for drawing scores as graphical functions of time, using ... light pen on ... cathode ray tube attached to ... small computer. ... Information is transmitted digitally to ... larger computer, which synthesizes ... sound ... reproduces ... immediately with ... loudspeaker. ... the relation of signs to designata, and, through these, to denotata.

The pragmatic dimension deals with the relation of signs to interpreters ... the formal relations of signs to one another: ... 'unitary character of semiosis.' ¶

My commentary (an aphorism by T. W. Adorno) to the piece on the record-cover reads: When one hears a musical tone nowadays, it's hard to suppress a faint smile. The notation demonstrates two methods: first, phonetic symbols
to be realized on the organ; second, action-notation with no regard to the timbre.

The time-frequency coordinates are conventional. Jan W. Morthensen. I carry a portable tape recorder wherever I go, so that if a friend of mine says something funny, or something touching happens, I'll have it in my collection. Sometimes you run out of tape, and that's disappointing. I like to capture my fondest memories, so that I can play them again and again. Michael Fleisher. ¶
...the difficulty is to see the situation clearly.

Cornelius Cardew.

Orchestral Sketches

E4
Hoch
Mittel
Tief
PPP

B
Mittel
Tief
ff

S
Mittel
Tief
PPP

Sch. Mittel

Hoch f

Tief f

S = Streicher (strings)
B = Blechblasin (brass)
H = Holzblasin (woodwinds)
Sch. = Schlagzeug (percussion)

Tom Ehrlich, Orchestral Sketches
MERRILL ELLIS, Ostinato Rhythm
FRANCO EVANGELISTI, Incontri di Fasce Sonore (1956–57)
Morton Feldman,
The King of Denmark
I welcome the introduction of any astounding, unprecedented new sounds into general musical use,
but the sounds themselves must be extraordinary — I find meaningless the representation

MEASURED-UP MUSIC

1- Measuring-up an area, a room, a stage, a person, a musical instrument, etc..., in terms of sounds can lead to interesting musical compositions. The sounds can be obtained by running a microphone directly over the area, room (floor and/or walls and ceiling), stage, person, musical instrument, etc... The duration of the piece depends of course upon the speed at which the microphone is run over the object. Typical performances might be: 4 WALLS 12 MINUTES OF SOUND LONG or A PIANO 3 SECONDS OF SOUND HIGH.

In all cases the choice is left to the performer(s).

A variation has to do with weighing: a- all the musical instruments to be used in a performance can be weighed and the weights announced to the audience. b- a performer can be placed on a scale and his weight in, say, violins, determined. Or the number of wind and brass instruments needed to balance the weight of the piano can be arrived at on stage. Once more the choice belongs to the performer(s).

2- Take any musical composition, past, present and future.

Then take any definition in the dictionary.

Perform the musical composition, the length of the performance being measured up in terms of the definition found in the dictionary.

For instance: performers decide to play Earl Brown's Available Forms, while looking up the dictionary at random they fall on the word "matches". So they play the piece: as long as someone on stage with them keeps lighting the matches out of a matchbox.

- or as long as the measuring-up of the stage or the concert hall with matches is not done with.

- or as long as whatever they choose to do with matches is going on.

3- This leads to a possible solution to the problem of audience participation in music, ballet and other performances: the length of any performer's performing will be measured-up in terms of any chosen action engaged in by a spectator situated at his side. This action can be deliberate (willing participation), for instance, jumping up and down, the first violinist (star dancer, etc...) until exhausted, or attempting to fall asleep, or eating an apple, etc... Or this action can be non-deliberate (unwilling participation). In this case each performer stops performing when a spectator of his choice does something like shuffle his feet, or blow his nose, etc... Dick Higgins, come to think of it, has done work in this last direction.

on paper of effects which cannot reach

the ear in an actual performance.

Henry Brant.

Bridge-playing. Ink. Bright colored letters with exponents ... the calligraphic stamp on a Japanese print ... distinguish the page.

Score: dotted vertical lines clarify the relation of two orchestras, "two orchestras facing each other."

Sound takes place in space.

Where will the flute player sit? Behind Percussion V.

Signature like a rubber-stamp. Four icti, six, nine, twelve (gradual acceleration). Dutch East India.

He wrote to say

ROBERT FILLIOU, Measured-Up Music
he didn't know what it was.

Several looked at it carefully.

One of them thought it was a transcription

from organ (replacement at the octave of passages crossed out).

Later someone else said:

Albert M. Fine, Song for George Brecht
Probably Bach
(The Art of the Fugue).

"una sola cosa"
NEW WHATS(.) REQUIRE(.) HOWS(.) POSSIBILITIES(.) (?) ENDLESSLY(.) DEMAND(.)(:) EXPLANATION(.) PROCESS(.) REPLACES(.) LISTENING(.) ISNT(.) ENOUGH(.) (!) (...)

Roger Reynolds.

---

Channel Chart For "Sharon — A Portrait For Magnetic Tape"

<table>
<thead>
<tr>
<th>Tape Deck #1</th>
<th>Tape Deck #2</th>
<th>Tape Deck #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Channel 1</td>
<td>Channel 1</td>
<td>Channel 1</td>
</tr>
<tr>
<td>Channel 2</td>
<td>Channel 2</td>
<td>Channel 2</td>
</tr>
</tbody>
</table>

- Sharon at home of artist (n/1/66)
  - Run: 90 min.
- Sharon at home of artist (n/2/66)
  - Run: 75 min.

- Sharon talking with artist at unison (n/1/66)
  - Run: 70 min.

- Sharon singing (30 min.)
  - Run: 30 min.

- Sharon at party at her house (n/1/66)
  - Run: 75 min.

- Sharon at lunch with sculptor at Cavaleri's Art Inst. (n/1/66)
  - Run: 60 min.

---

† Die Notation ist keine rein graphische; die Abweichung von der normalen Notation haben hier den Zweck, die kleinen Veränderungen dieser oder anderer Details zu ermöglichen. Es ist also eine Notation, die Mehr- oder Viel-Deutigkeit des musikalischen Geschehens nicht nur zuletzt sondern geradezu schafft. Roman Haubenstock-Ramati.

Michael Fleisher, Sharon — A Portrait for Magnetic Tape
DUO FOR VIOLIN AND PIANO

FURIOUSLY; \( \text{\textit{F\textsuperscript{\texttimes}}} \) \( \text{\textit{\texttimes}} \text{\textsuperscript{\texttimes}} \) \( \text{\textit{\texttimes}} \text{\textsuperscript{\texttimes}} \) \( \text{\textit{\texttimes}} \text{\textsuperscript{\texttimes}} \)

TACT.

VIOLIN

PIANO

LIBERAL PEDAL

A BIT QUIETER

MORE AND MORE

(MORE)

 Quieter

FURIOUSLY (A TEMPO)

GEORGE W. FLynn, Duo for Violin and Piano (1964)
LUKAS FOSS, Fragments of Archilochos
HARRY FREEDMAN, The Tokaido
When I think of my notation and the music it creates, I think of Francine.

David Bedford.

Almost everything's clear. We know what to do if this were what we were going to do. Even the lines between notes (glissandi, surely, or their simulation).

Some leeway's given in tempi. Otherwise there's no problem. Symmetrical plan. Any time for headaches?

---

FRENCH HORN  1  TOTAL 1:57 sound

Piece for 6 Instruments in 5 Minutes
IV

GERARDO GANDINI,
Mutantes I
It hit Mustafa in the neck, under his ear.

He put up his hand to pull the lemon away,

... it slashed his fingers.
When he ran off he was holding his hand to his neck, over the lemon.

Mohammed had to buy another lemon and...

razorblades to use on Ali.

Paul Bowles.

ROBERTO GERHARD,
Concerto for Orchestra (1965)
A mallet on bass strings

Pia S. Gilbert

Piano

Violin

Cello

CB

Bassoon

Percussion

* General 'rumble' on bass keys

Pia S. Gilbert, Orders (1966)
ALBERTO GINASTERA, Bomarzo
The gift is already closed. . . . I am not sure if you can be delighted with 'Antithése'. The piece has no 'anti' and no 'thèse', which characterizes the music written to wide-awake antithesis. But I love anticlimax and to hear things which do not happen, which I (you, he, she) can imagine. ¶

Composing is notating.

Charles Wuorinen

. . . then on to India . . . how cheaply can one travel from Wiesbaden to India (don't tell me of some strange army plane)? why didn't you answer my letters? with all the stuff for Fluxus? for months you write then when I send loads you don't answer —

are you still thinking of publishing my book? ¶

Aylmer Gladdys, *Elixir* 8 (1952–61)
Since the problems arise from construction, not freedom, why not begin with the notion that anything will do visually as long as you get the sound? George W. Flynn.

Peggy Glanville-Hicks, Obeisance to a Lucite Spectrum
Just as, ordinarily, there is no thought without words, there is no composition without notation; and just as the words that frame the thought affect and sometimes destroy it, so with the notation of musical ideas. People who do not understand this cannot expect to make their compositions clear to others. Charles Wuorinen. Lost pages.

Jack Glick, Mandolinear for Stanley J. Silverman
An abandoned sketch. Though pencil was used, the writing resembles that done with a music-pen when the nib is held at right-angle to the lines of the staves: verticals thin, horizontals thicker. (The way notes should look is the way they look when)

Malcolm Goldstein, Illuminations from Fantastick Gardens
they're printed.) The notation is not a parameter. It's relative to the principal matter: sounds are first of all written in the air with an exquisitely acoustical ink.

Aldo Clementi.

“Hiroshima,” in “The Condemned Playground,” means impingement of the sinister on Life itself. Miriam Gideon. Clearly one is in the street here, a good place for art. The air, the sound, the whole situation is in a state of perpetual traffic.


Weather changes. The familiar landscape (music, poetry) is seen through painting’s atmosphere.

What shall I do now? Whatever’s suggested. (Do you give attention? or Do things of themselves engage your interest?) Seems, however, there’s a tendency to go from left to right. Europe. Corresponding.

Tashkent has absorbed all the achievements of past architectural endeavor . . .

but building the new, architects continuously face historically-shaped planning.

In this respect it is far easier building up new towns on empty lots.

Alison Knowles.

L’unico segno esteriore dell’interiorità e la mancanza d’espressione — usando grafie il cui numero è illimitate — non solo nell’insolito, ma anche in ciò che si cela nel consueto, l’inespresso trova la sua dimora abituale.

Franco Donatoni.
Notation of sound in time and space must give its information as clearly, as precisely and

Pelle Gudmundsen-Holmgreen,
Skitse Til No. 3
as beautifully as possible. While it is primarily a chart for ears, it must play provocatively and irresistibly on the eye.

A painting appeals to inner senses through the eye. A score of sound must reach these senses through the ear through the eye.

Noël Llinois.

If in history we knew music through notation, it's because we worshipped images.

Images are not dead: they live and speak. Image-worship permeates our lives.

Notation becomes superfluous when images are put away.

Only then will people know what to do without having to be told.

Frederic Rzewski.
It was very good to hear from you. . . . Should we consider co-sponsoring an evening of the music of —— ——?

I am the one . . . who from the beginning has worked anarchically. Al Hansen.

If the primary stuff of music is sound, which I believe, then notation, no matter how ordinary or idiosyncratic, is no more than a symbolic representation of the real thing.

Furthermore, a description of notation such as this is a symbolic representation of a symbolic representation — twice removed from reality.

Lejaren A. Hiller, Jr.

Letter. The pencil moves across the page representing something else than what is written. (The music, too, though it was
being played — prematurely pro-Hollywood —, produced things to see: she danced like Cleopatra on a barge,
surrounded by her court, flowing down the Nile.)

OZMA over Glinda.

Good!

With musical stares,
her psycho-sexulographs were

STAKEDI

As Mambi;

previously her
PLOT was discovered! Hysterically finding the tampering

HER THEATRE-PIECE

into magical things at

Witch had lamented: “OPERA had!”

Robert Moran.

CHARLES HAMM, Round
CAR BIBBE

CAR THREE
(LIGHTS OFF)

1. ENTER CAR
2. COUNT TO TWELVE
3. TOOT HORN 5X
4. COUNT TO TEN
5. TOOT HORN 2X
6. COUNT TO SEVEN
7. SLAM DOOR 2X
8. OPEN AND CLOSE GLOVE COMPARTMENT
9. TOOT HORN 1X
10. COUNT TO TEN
11. SLAM DOOR 1X
12. TOOT HORN 3X
13. COUNT TO FIVE
14. TOOT HORN 1X
15. OPEN AND CLOSE GLOVE COMPARTMENT
16. COUNT TO TEN
17. SLAM DOOR 1X
18. BLINK LIGHTS 3X
19. RAISE AND LOWER WINDOWS (OR REVERSE)
20. COUNT TO TEN
21. BLINK LIGHTS 2X
22. TOOT HORN 1X
23. BLINK LIGHTS 1X
24. LONG HORN TOOT
25. BLINK LIGHTS 3X
26. START MOTOR
27. MOTOR OFF

CAR BIBBE

CAR FOUR
(LIGHTS OFF)

1. ENTER CAR
2. TOOT HORN 1X
3. SLAM DOOR 1X
4. TOOT HORN 2X
5. RAISE AND LOWER WINDOW (OR REVERSE)
6. COUNT TO TWENTY
7. SLAM DOOR 2X
8. OPEN AND CLOSE GLOVE COMPARTMENT
9. COUNT TO TWENTY
10. TOOT HORN 3X
11. SLAM DOOR 1X
12. COUNT TO THIRTY
13. BLINK INTERIOR LIGHTS ON AND OFF SEVERAL TIMES
14. TOOT HORN 1X
15. FLUTTER LIGHTS
16. TOOT HORN 1X
17. OPEN AND CLOSE GLOVE COMPARTMENT
18. BLINK LIGHTS 3X
19. COUNT TO TWELVE
20. RAISE AND LOWER WINDOW (OR REVERSE)
21. BLINK LIGHTS 2X
22. COUNT TO NINE
23. SLAM DOOR 1X
24. LIGHTS ON LONG 2X
25. SLAM DOOR 2X

AL HANSEN, Car Bibbe
PRAISES FOR THE BEAUTY OF HUMMINGBIRDS

MODERATO (12 CIRCA 120)

LOU HARRISON, Praises for the Beauty of Hummingbirds (1952)
The writing down of a musical thought is in every way as personal and revealing as the writing down of any thought. Examining a music manuscript, inevitably I sense the man behind the notes. The fascination of a composer’s notation is the fascination of human personality. Aaron Copland.
dear moran-no grant for such score send traditional music to be considered—sincerely Robert Moran. La liberté

JOSEF MATTHIAS HAUER, untitled composition (1952)
Playing Card Event:

Find a playing card on sidewalk
(or in gutter).
If wet, dry.
If it is a jack, sandpaper it.
Mount. [In space provided, opposite]
Ingen Pant • Ingen Returo

October the twelfth is better
than July the fourth.

Does skepticism take over at the point
at which a person's capacity
for wonder becomes blunted?

Can you imagine that?

implique douze sons. Ceux-ci encouragent des préoccupations formelles neues, rejetant l'amorphisme comme le canevas.

Claude Ballif.

Bici Hendricks, The Friday Book of White Noise
DUMP A BUSHEL OF LEMONS
IN A NORTHERN FOREST
IN WINTER.

DUMP A CARLOAD OF ARTIFICIAL FLOWERS
IN A WOODS
IN WINTER. (OR LATE AUTUMN)

Geoff - Fly sky kite (?)
- Wade into water + dump
flowers from garbage pail
into center of pond

GEOFF HENDRICKS, The Friday Book of White Noise
This notation appears as seen from an airplane, suggesting how music surrounds us and rises up. In the scale of the images, one would be listening a hundred feet above — the staves become roadways, with pianos and strings marking blocks and intersections. My activity.

The easiest way to notate an action: describe it simply. No symbols are necessary since Happenings generally have different actions. Those for Self-Service were culled from lists of situations observed, imagined or derived by chance methods from the “Yellow Pages” directory. The final program was arranged partly by preference, chance, and practical limitations.

Allan Kaprow.

Je croix aux bonheurs d’expression. Je ne les provoque jamais artificiellement. Mais je sais que
touce que j'ai pu apprendre sur mon art aide beaucoup cette rencontre heureuse de la grâce.

DICK HIGGINS, Graphis #21
Je crois que la musique,
Karel Husa, Mosaïques pour Orchestre
Scott Huston, Penta-Tholos
ANDREW IMBRIE, Psalm 42
CHARLES IVES, blank song paper
Piano

Each chord should be held until it fades, or 15 seconds or longer. The piece should be played with the pedal on. At each bar line there can be a pause longer than between chords inside the measure. Should be played softly.

Bar 2 and 9, the 2nd group should be a little separate. Bar 6 can be separate by 1 or 2 seconds or shorter or as a 3 note chord. Measure 7 should be silent 15 seconds or longer.

Measure 8 may last over 15 seconds but must be very soft.

Terry Jennings, Piano (1960)
Bloop. Blip.
Bloop. Zeep.

Kossow is a friend of mine,
Who resembles Eisenstein:
Has a Beard,
Looks real fine,
That is why I wrote this rhyme.

Boop, bip bip
Boop, bip bip.

Yeah!
Ken Friedman. ⬔

Ray Johnson, Upim Labo (1964)
Jaques—Las, j'ay perdu

mon espincel—Vide disappeared from the records leaving the contratenor parts blank.

Vide (F.), Vide (L.), vi—de connote differently. Conjecture freely, but Notation is symbolism no matter what.

Kenneth Gaburo.

I was very glad to hear that New York is getting to be more and more busy place. I hope you have recovered from exhausting
ANDRÉ JOLIVET, Aria II from Suite Rhapsodique

schedules of trip after trip.

Chance operation is getting more popular here after you left.
To Sally

CONCERTO
for
Four Violins and Orchestra

Allegro ma non troppo \( \text{I} = 98 \)

Flute
Clarinet in B♭
Bass Clarinet
Horn
Four Solo
Violins
Snare Drum
VI
VII
VIII
Viola
Cello
Bass

If I'm not in position to give you any example of my work at all,

CHARLES JONES, Concerto for Four Violins and Orchestra (1963) for, to be exact, the spirit in which I work
implies systematic rejection of all notation of all crirythmes (improvisation of phonetic poetry). I want to point out, moreover, that notation could not come about except a posteriori and, because of this fact, loses in my eyes all significance.

François Dufrêne.

¶ I'm interested in gradations between speech and song and... the things folk and jazz singers do.

Wilfrid Mellers.

From grapes to grass?

Joe Jones, Five Pieces for Piano
Question of taste.

accelerando  immer ruhiger werden  non accelerare  a Tempo  poco più molto  rallentando  non rallentare  poco meno (attacca) .............
Notes:

"Self Service" will be performed without spectators. Participation in at least one part is necessary, although many (or all) would be preferable. Parts remaining will then constitute a mental problem.

The Happening is planned for three cities over a period of four months, and its activities will take place amongst those of the participants' normal life. None of these activities is necessarily coordinated. It was by chance that certain actions turned out to be similar in two of the cities, but their times and places might be quite distinct. The participant, therefore, is free to draw his own patterns from the works, if he wishes. (I have done none.) Parallel to that may also be found between the Happening and certain daily events during the summer.

Persons interested in participating should attend a preliminary meeting in their city, where the Happening will be discussed and the parts distributed. (In N.Y.C. it will be at...). There will be no rehearsals, and the works will conclude on September 30th.

The graph below indicates how many actions are to be performed out of the total given for each city.

<table>
<thead>
<tr>
<th></th>
<th>June</th>
<th>July</th>
<th>August</th>
<th>September</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>8</td>
<td>6</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>New York City</td>
<td>9</td>
<td>1</td>
<td>5</td>
<td>3</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>24</td>
<td>12</td>
<td>18</td>
<td>21</td>
</tr>
</tbody>
</table>

These are selected by the performers and are subject to the limitations of practicality. That is, if initially or during the Happening, it is clear that an action cannot be carried out, it is simply exchanged for another in the given material, or eliminated entirely; or some action already chosen is repeated on another day. Being, however, the decisions should be made at the preliminary meeting and respected thereafter.
Udo Kasemets, *Timepiece for a Solo Performer* (1964)
Composed

I Teil  Dovremenien 1967
für zwei Klaviere und zwei Orchester

Kurt Kannew 1966

etc.
JACK FREDERICK KILPATRICK, Overture to The Bell and the Plow (1953)
optimal playing of Brendan's taped voice to be played here. II movement start on his last note.

GEORGE KLEINSINGER, Lament and Jig for Brendan Behan
Bengt af Klintberg
Orangerimusik 1963

III SPIRALISK

Resitativ

detta är en musik mellan vatten och sten, mellan vatten och regn, mellan fingrar och regn, mellan fingrar och sten, mellan årnor och luft, mellan årnor och regn, mellan vågor och sand, mellan vågor och löv, mellan årnor och äld, mellan skorstenar och löv, mellan borstar och sand, mellan sniglar och hus, mellan vågor och hus, mellan ända och äld, mellan tarmar och träd, mellan grovar och moln, mellan grovar och mysk, mellan grytor och mössa, mellan stora och små, mellan tarmar och träd, mellan påsar och prång, mellan luvor och lin, mellan lyktor och lås, mellan 65cm och moln, mellan sniglar och moln, mellan årnor och löv, mellan vågor och lås, mellan näsor och hus, mellan munor och jord, mellan munor och ljus, mellan muror och sjö, mellan fingrar och sten, mellan fingrar och regn, mellan vatten och sten.

Tenoralexikon

Holokasten

Kopfsealat

Kohleakure- schleusteube

Niser

BENGTF AF KLINTBERG, Orangerimusik (1963)
CELÁ MĚSTA, OBLASTI, DĚJISTEM OBRAZU

/ obraz - dění, obraz v čase a prostoru, obraz v akci. Neodmyslitelnou součástí je člověk a jeho prostředí /.

Pomocí novodobých technických prostředků (letadla, světlozetů, radarů, výbušnin, barevných plyňů, umělého zvuku a mnoha dalších, ke konkrétním dějům se vztahujících, věcí) bude zaktivován prostor v, pod, nad celými městy a oblastmi.

Tyto obrovské OBRAZY nebude mít jen jednoznačně, bude samozřejmě obohaceny o specifiku místa části, kde se to děje. Nejedná se jen o využití k zvýhodnění či nahrazení lokálního "obrazu", také vlastní něco v násobce obrazů - dějů, nesených společností. Ide o vytvoření, ale ojednacích o lokální prostředí a tím o bližší částí.

MILAN KNÍŽÁK, Aktuální Umění

UMĚLE NÍSCENOVÁNÉ PŘÍRODNÍ UKAZY
Alison Knowles, Blue Ram (1967)
Entiendo la creación musical como un acto lúdico. La exageración de nuestro valor, el concepto equivocado que nos formamos de la trascendencia de nuestra obra, nos lleva a considerarla como algo adornado de una seriedad que, en última instancia, considero absolutamente ficticia.

Virgilio F. H. Tosco.

Arthur Kopcke, Cigarette Piece — First Version (1962)
Tender Music

1. Tip over some object
2. Tip back some object
3. Slant some object
4. Slant back some object
5. Tip over the slanted object
6. Slant the tipped object

Eighty years ago

Janaček notated not only calls of birds

but different intonations in the speech of

Moravian people and he was laughed at.

Laughed since ceased.

Aug. 1965

Takehisa Kosugi

Takehisa Kosugi, Tender Music

Karel Husa.
THIS IS A PART OF COMPOSITION "5^2-1 FOR MERCE" BY PETR KOTÍK. IT WAS COMPOSED IN THE YEARS 1964-1966. THIS PART IS TIME BETWEEN 13'-13'40".

Wien, 9. I. 66 Petr Kotík

PETER KOTÍK, 5^2—1 FOR MERCE
The writing is obviously beautiful, but one isn’t sure off-hand what notes were written.

Printed by permission of the composer.

PHILIP KRUMM, Sax/Piano/Tape
The art of reading becomes science of reducing the number of possibilities. I have just been appointed professor of composition at the ___ School.

Fredric Lieberman, *Ternary Systems* (1965)
and so there is great excitement around here

György Ligeti, Volumina (1961)
Piaramis

Noél Llinos 1965

Solo piece in 5 structures or sections for 5 sets of percussion instruments.

Instructions to Composer:

Given 5 clear plastic sheets

Draw on each a pyramidal series of 10 blocks

Center top block on sheet.

Fill in remaining area on sheet with phantom blocks or parts of blocks.

Fill top of each block with a row of 5 notes.

Number top block 1, 2, 3, 4, 5. Use permutations of these numbers for remaining blocks but not phantoms.

Give each instrument a color or other distinction:

1. Temple Blocks
2. Cymbals
3. Drums
4. Chimes
5. Glockenspiel

Now put on a table of random, one sheet. Call this No. 1

Now put on a second sheet, also at random, but so that one block of No. 2 1st accurately on any block of No. 1.

Place remaining sheets in like manner. You can now see placement of patterns of sound in relation to each other.

Doublings will result from unused numbers in blocks and space in blocks, and from use of phantom blocks.

Examples:

Structure 1

Transfer patterns to a score. This may done using notes as above, but all that is really needed are numbers 1, 2, 3, 4, 5 and

permutations written on a line or below using one line for each instrument (performer will select pitches) See bottom of page also:

When all relations from this first structure are written as score, pick up plastic sheets and lay down again in another

random order. Do this 5 times in all to get 5 structures. Alternate sheets each time in a permuted order. Example:

In Structure 1:

In Structure 2:

In Structure 3:

Diary: 1919 polytonal music (1 St. Qt.) performed Berlin — 1919

during Dada Zürich, Café Odéon discussions

Noël Llinos, Piaramis

with packing and finishing up my teaching load etc.
Visual Music to see, not hear; came across Rorschach Zürich, also James Joyce, Chicago 1922 studied Yoga, wrote aleatoric movement for Trio Voice Flute Violin. dasein-bezug, zeit-zitat, aber radikal

transzendierte und jedes element der notation ist kommutativ — jedoch: eine

apposition verdünnt das anstreben einer tautologie, ist: kontradiktion in sich, degeneration.

Arthur Köpecke.
“Primordial importance.” No moment without pain. The music paper

\[\text{\textit{Action Music for Piano, Book I}} (1962)\]

\[\text{\textit{Action Music for Piano, Book I}} 1962\]

\[\text{\textit{Action Music for Piano, Book I}} \quad \text{\textit{Alvin Lucier}}\]

\[\text{\textit{Action Music for Piano, Book I}} \quad \text{\textit{Alvin Lucier}}\]

suffers too. A neat copy. Rewriting an entire Bach fugue from memory after having studied

the fugue, trying to understand it by finding the logic of Bach. He then timed himself...

as a sport: Jan. 5'48 (After study of complete f# min I) 31 min! 3

petits erreurs! at x.
OTTO LUENING,
Rorschach Symphonic Sonata
Jackson Mac Low, Hare Krsna Gatha 3 (In Memoriam: A. J. Muste) (1961)
... another piece, Septet (any players), with a conductor who has a part, like the player's, with cues and coordinations from the players for his conducting.

Christian Wolff. A perfect notation is not one which documents exactly. If it were, today's technology would finally have provided the ideal notation — a tape recording or film of a correct performance. Notation is lively when it calls for a temporal result that can only be hinted at by its spatial symbols,
Madrigale d'Autunno

HO!

esclamazione e piacere o dolore, neanche, ognuno,
piombo, sorreto, compassione, ognun.

Walter Marchetti

Walter Marchetti, Madrigale d'Autunno
Notation is telling time. Signs move forward like numbers, repeating themselves, but information is always new. Noël Ulinos.

Whatever music can be made with notation cannot be made without it, and vice versa.

Richard Winslow.
The souvenirs surely can not be disappeared whole in my life.

I work with all I possess of consciousness and unconsciousness, but I cannot control the outcome. What have I made?

One brief moment, perhaps, but is it incontrovertibly real? If so, struggle is repaid.

Miriam Gideon.

M. Lourdes Martins, untitled composition
Salvatore Martirano, Underworld
do your contribution to this certain theme: choose your text and try to find it again f.i. in optical matters as: pictures, landscapes, photographs, views, still lives — as you take f.i. the first letter of: conditions, situations, colors, objects, of the chosen above

put letters together to the text of your contribution

Arthur Köpcke.

MAX MATHEWS, Pergolesi Development
Dream

"You WILL." (With exceptionally beautiful musical tints and resonances underlying)
(2 sec. pause)
"I am going to mind the rainbow." (In voice like Peggy Lee.)
(2 sec. pause)
"The I." (Frequency limited like small pocket radio, announcer, as if cut off before finishing.)

Richard

PS: An unique copy.

The omission of all that one's familiar with (compare conversation among old friends).

Varying the symbols, the meaning changes. \( \| \) It is tragic to see young talents who have not yet found their own voices seduced by newspaper print and applause. Let them be patient.

Finding oneself in art is a lifetime possession.

Miriam Gideon.

Richard Maxfield, Dream
Actions to stir reactions in the audience... take instrument apart, pull tube out of slide... “vacuum smack” “vokuum schnalzlout.”

Even pulses... peaceful and on to maximum intensity.

An end of opposition between electronic and concrete music!

WALTER MAYS, sketch for sound block one from Music of Mountains (1967)
Electronic music, performed, has a concrete aspect. Furthermore, a purely electronic piece, if it lacks imperfections, is an instance of concrete unreality.

Rainer Riehn.

"The Condemned Playground" refers to Cyril Connolly's concept of Art as Man's attempt to salvage from destruction Imagination — the "unbreakable toys of the mind".

The poems in my song cycle of this title extend this concept of ultimate destruction to Wisdom, Love, life.

Miriam Gideon.

Mistakes for right reasons. Music is perhaps

only that fragile moment when the brain is singing.

George Crumb.

One could perhaps speak of a kind of "variation on a tone."

Now structure is essential and imaginary. It will not be brought into existence other than through the public act. Nor must the ambiguity of his actions deter the actor.

Aylmer Gladdys.

TOSHIRO MAYUZUMI, example of Chinese chess
Everyone is deeply moved

Andante mosso

GEORGE McKay, Marriage on the Eiffel Tower
Contemporary music demands a more graphic system of notation. It is somewhat ludicrous that a quarter note, to be played pianissimo, is exactly the same size and shape as one to be played fortissimo. Harry Freedman. Thank you.

These two are to be announced by the cello or the piano in stretching out a hand to the other partner.

The ultimate in imprecision: to draw a pretty picture and ask for its realization in musical terms — translation from one art to another — an exercise, a skill that has not been invented — like asking someone to jump out of the window and fly, a skill that has not been invented either. Lukas Foss.

Dead spot. Parameters specifying each sound ... are punched on a computer card. At least five numbers — the instrument to be played, the starting time, duration, frequency, and amplitude — are necessary to specify a single note. Max Mathews.
to change the noun "music"

into the verb "music".

Tohru Takemitsu.

Arne Mellnäs, untitled sketches
No key signature. Instead, each repeated note is given an accidental. What's written's a record of a place where he himself was. No special sounds. Nor even a signature. A rubber stamp.

♫ Composers would do well to remember that notation is not the end but rather the significant means to the end.

Gardner Read.

JOSEP MARIA MESTRES-QUADRENY, *Quartet de Catroc* (1962)
Violence. Half-noted decisions,

FRANCIS MIROGLIO, Phases pour un flutiste
thumb-prints, scribblings, erasures, form a painterly page that pleases the eye. No time for deciding which side's up.

Interpretation. Sketch for a skeleton. Crosshatching is discarded bones.
Douglas Moore, sketch for the Bryan scene in Act II of *The Ballad of Baby Doe*
musical notation has nothing to do with the musical sound. All right.

Tomás Marco.

ROBERT MORAN, Sketch for a Tragic One-Act Opera (1965)
communicate not only statistics but shades of meaning expressive intentions from one person to another although, as in love letters,
cannot be completely successful... Ingolf Dahl.

The colors were very important in my Mosaiques, but much more exciting was assembling the small stones of notes into the five pictures.

Karel Husa.

JAN W. MORTHENSON, Some of These (1963)
RICHARD MORYL, sketches from Variables No. 3
Whereas Gagaku completely ignores its ancient written partbooks.

Walter A. Mays.
Past actions. A geometry of influences: three other composers; a page in a book; a question answered by laughter; conventional notations of loudness, changes in loudness:

lines and points within a triangular area; “Pluck string”. No procedure indicated. (Proceed with care if using chart.) Electronic music. Sound-source, described verbally has built-in pitch and timbre, leaves vertical dimension of page free for something else: loudness. “Spatial notation”

(one centimetre equals one second) “Performances by preference not prepared but improvised” A clear kind of longhand like that around the

CONLON NANCARROW, unidentified player-piano-roll composition
ceilings of mosques in Istanbul. Five different ways of playing an oboe.

ISAAC NEMIROFF, Violin Sonata #2
"mix chance and choice somewhat scandalously."
Beat Piece

Listen to a heartbeat.

by Yoko Ono

On a Lantern

Nighttime.
It is not light yet: you still have time.
You can light the lantern if you want.
Illuminate the way before you.
Place your hand in front of the light.
Take your hand away and put it in your pocket.
Wait. Wait.
Extinguish.

--- Erik Satie

This was performed first in 1965 at the East-Evil Theatre, New York, by Nam June Paik, Shigeko Kubota, Tony Cox, Bill and Millie Wanig, and others.

--- George Brecht.

Notation is a primitive guide to music. The unimaginative are slaves to it, others see behind it. Norman Dello Joio.

Yoko Ono, from 9 Concert Pieces for John Cage
One hundred fifty years ago, Western musical writing acquired such flexibility, such precision that Music was permitted to become the only true international language. Moreover, it has such plasticity for an eye.
Creep into the VAGINA of a living WHALE.
Many men (an orchestra divided in three groups) conducted by one or two (according to which version's used), the notes they play written in pencil.

What the director(s) do, producing differences of tempi and loudness, driving from reason to madness, is written in colors: purple, etc.

Notes on a three-dimensional armature.

† Pro.logos. egomena around facts, inasmuch as contributes sosseyes played an active part in the musical scores/not-action. First part: A travel between a conception 'semiological' du monde et l'imagination que 'neant' d(r)al(r)win.ed in flesh-colda language, to unmask its nature and its development.

Gianni-Emilio Simonetti.

Harry Partch, And on the Seventh Day Petals Fell on Petaluma
Instrumentation:

15 sheets of paper per performer, approximate size of double-page newspaper; quality varied—newspaper, tissue paper, light cardboard, colored, printed or plain.

3 paper bags per performer, quality, size, and shape varied.

Duration:

Between 12.5 minutes and 10 minutes.

Procedure:

A general signal from a chairman will begin the piece; within the following 30 seconds each performer enters at will. The piece ends when the paper supply is exhausted.

7 sheets of paper will be performed:

- "Shake" - Opposite edges of the sheet are grasped firmly and sharply
- "Peel" - Each sheet should be reduced to particles less than 1/10 the size of the whole sheet.
- Approx. 1 minute per sheet

5 sheets of paper will be performed:

- "Crumple" - The sheet or paper is bunched together between the hands of the performers.
- Approx. 30 seconds per sheet

3 sheets of paper will be performed:

- "Rub" - The paper is twisted tightly until a squeaking sound is produced.
- Approx. 30 seconds per sheet

3 bags will be performed:

- "Puff" - Inflate with mouth
- "Pop!"

Dynamics should be improvised within the natural borders of the ppp of the "Twist" and the "fff" of the "Pop!"
When you blip look for
a blip, good or bloop
Blat of Notations, keep your
eyes open and blip boop
On whatever bloop blips them.
That is how one becomes
A Very Blip Bleep Bloop
Boppa Zooooopa, and: To you::
Verily, The Truth!

Ken Friedman
Vincent Persichetti, Eleventh Piano Sonata (1965)
Gina Gira, for me performer.

Perform "live" electronic music (any duration) with any old portable record player:

- without use of records or any external object to produce sound,
- without any external amplification,
- removing turntable pad,
- removing styli,
- removing at least one screw, vacuum tube, or resistor,
- making any new internal connections where necessary,
- with maximum attention to theatrical situation.

Roma I. 67, for Allan Bryant.

Jon Phetteplace.
A performer... Evolution of notation indicates a tendency to make creation or... production constantly more complex and important... to make... its performance or reproduction constantly more mechanical. Things to do — Develop ways of notating sound with the least word explanation.

HENRI POUSSER, Trios/Pivots from Répons
Make shapes that speak for themselves. Use numbers, letters, lines, signs, directions, colors, to tell the eye what the ear will hear. Understand space. Use its extents and qualities for communication. Design scores that the audience can see too.

Noel Llinos.
Basic to any musical interpretation which is worthwhile there is respect for the text; thus: scrupulous faithfulness to the rules of ear-training which were presiding when the text was written.

André Jolivet. Generosity.

This is what I mean by "the medium": that incomprehensible physical fact.

Technique ... Morton Feldman.

Wednesday 9 April '84 My dear Henriette, Perhaps it's my good luck — if not Sappho's — that K. was sick and isn't singing tonight; otherwise I'd have had to treat my sore throat at the Opera.

I've no doubt that that was caused ... I live in a much too small country.
I am changed considerably since we met. When did this occur? 1946, '47, '48, or later? . . . (Did you really like that music? I never understood.) . . . I hope. . . . Fixed on paper or retained in the memory, music exists already prior to its actual performance.

. . . the idea of original and retrogression. ¶ BIRD-FOOT IN SNOW
CHIP-SOUND IN BLACK
INTRAVOLATURA

PHANTOM IN MARBLE

Jack Glick.
Don't make images: Create meaningful rituals.

Don't construct time: Interpret the moment.

Don't occupy space: Identify with it.

Don't play possibilities: Do the necessary. Don't command obedience: Welcome the intruder.

Don't wear masks: Rejoice in nakedness. Don't forge ecstasy: Return to zero.

Don't practice magic: Be automatic; Be nothing.

Make music with whatever means are available.

Frederic Rzewski.
Number 2, Male/Female

Loves mysteries in scales do grow,
But not the body in its house. — Donne

David Reck, Number 2, Male/Female
Everywhere these days
the mind
of the poet and the public mind confront each other.
The sun comes cracking down, and the mind of the poet finds meaning in the public mind. The wind blows, and the public mind finds structure in the mind of the poet. Snow is all over the place. Both are wrong. The mud is greener than the grass.

Aylmer Gladdys. A plan for the distribution of time-values. Nine against eight against seven. Continuous activity up and over, down under.
One pianist starts and the other joins him in unison, as shown at 1. The second pianist increases his tempo very slightly and begins to move ahead of the first until (say in 30 to 60 seconds) he is one sixteenth ahead, as shown at 2. The dotted lines indicate this gradual movement at the second pianist and the consequent shift of phase relation between himself and the first pianist. This process is continued, with the second pianist gradually becoming an eighth (3), a dotted eighth (4), a quater (5), etc. ahead of the first until he finally passes through all twelve relations and comes back into unison at 1 again. The entire process may be repeated as many times as desired.

Either pianist may have the stable or moving role and these may be reversed if the process is played through more than once. A performer may find it easier to gradually decrease his tempo and bring about the change of phase that way. In any case, a gradual movement should be attempted - the "slower the better." The tendency to move directly from one 'intentional' relationship to a sixteenth note difference (e.g., all the unmarked bars above) into the next, should be resisted and performers should attempt to move smoothly and continuously, spending due time in the dotted lines, or "intentional" relationships.

This is a work in progress.

Steve Reich, Piano Phase
Roger Reynolds, from *Quick Are the Months of Earth*

33 WORDS YOU
33 me words
33 be words
33 WORDS forever
33 words now
33 love words
33 love, love, love
33 33 33 33
+ 7

Robert Watts.
Josef Anton Riedl, Komposition Nr.2 (1963–65)

September '67. Just as illegible handwriting means semi-conscious bad manners, so slovenly musical calligraphy signifies a disordered composer. . . . I learned more in 6 months as a professional copyist than during 4 years at the conservatory. Ned Rorem. ¶ . . . was happy to see the barlines go.
—Then I missed them. . . . But when I put them back, . . .

they looked almost self-conscious. Pia S. Gilbert.

Rainer Riehn, sketches from Chants de Maldoror (1966)
Intense continuous attention. Audible organization. Steve Reich. Oct. 12 I've no idea who has Revueltas' manuscripts. Best regards, Feb. 24 Thanks for the sheet of reviews. Best regards, June 14 Sorry you didn't get to Mexico. Regards,

Untitled (1965) is a collection of six graphics that ought to be performed simultaneously.

They establish the plan/plane (in six dimensions)

of a work of theatrical music,

and assist the creation of the result/outcome.

They ambiguously propose/present actions with noise and theatrical actions

(displacements) within a certain combinational order. Music is movement here;

dynamic order between the voice and the visual.

Horacio Vaggione.

TERRY RILEY, "Untitled Organ" from Keyboard Studies
I recognize of the notation as the same sort of phenomenon as the growth of a constellation or a plant. There, important is changes that is not perceived directly visually. Tohru Takemitsu.
Dotted and undotted slurs: notes grouped together differently.

Sounds

Ned Rorem, My Papa's Waltz

Used: 8 U — Square Wave Head Reverb — Time 5 seconds.

8 L — Square Wave Head

Reverb — 1 octave lower than 8 U
DITER ROT, Symphony (No. 1) From the Old World (1966)

Printed by permission of the composer.
Orchestral loops: people imitating machines.

then in these regions
nobody cares for my work, which is
not spectacular and nevertheless —— I think

—— not so "traditional" as some mighty people
belonging to mighty pressure groups like to suppose

... The (work) ... you heard was abandoned long ago to the flames.

I hope to write
you more fully
as soon as I am less hurried.
GARBAGE EVENT

1. Pigs and chickens feed on the grass in an inhabited area until it is bare of grass, becoming hard clay in the sun and half a quagmire if it rains.

2. Garbage is added to the area. Where the environment is tropical, fronds from palms are "planted" indiscriminately throughout it. Putrid coconut shells, rotting bamboo cast aside by housebuilders, all kinds of rubbish too hard for the pigs to eat, lie scattered profusely everywhere.

3. The participants defend the "bandoned beauty" and "town-quality" of it all against all critics.

Sample defense

Critic. This place is dirty.
Answer. It is filthy.
Critic. Why don't you clean it up?
Answer. We like it the way it is.
Critic. Garbage is unhealthy.
Answer. The pigs feed better in it.
Critic. It breeds mosquitoes.
Answer. There are more mosquitoes in a jungle.

Jerome Rothenberg, Garbage Event
Music graphic (less than, more than notation) opened
"purely cerebral" art, which doesn't appeal to any
sensory, emotional organs (ears, eyes, heart, dacryoma) ... fetishism of idea (Duchamp, Cage,
Brecht)
.. ultra-sonic symphony .. philosophical puzzle .. Kaprow's "self-service" happened
mainly in immaterial imagination, like smell-amplifier (Higgins: 1960), moonless science-fiction...
plotless Christie... Stanley Brouwn’s brain-cricket.

Aimez-vous FORTRAN-programming?? Nam June Paik.
TERRY RUSLING, Composition No. 5

If sketches are ambiguous and not yet inhibited by contextual clarity
... rich and endless ... like the first rehearsal,

*before* we all understand

what it is we think we are doing. the real part is right at the beginning
"Erotta" ("The Tennis Court Oath")

Phonemic text

A.

very quietly
of hand.

B.

very
freely

Eric Salzman, Verses and Cantos

... and end ...

it became
necessary
to un-notate

(less is more(?) ... 

trying
to keep the life in ...
to work at, and be in ... good notation is

what works. Earle Brown. \( \uparrow \) Notation's ambiguities are its saving grace.
Fundamentally, notation is a serviceable device for coping with imponderables.

*Precision is never of the essence in creative work.* Subliminal man (the real creative boss) gets along famously with material of such low definition, that any self-respecting computer would have to reject it as unprogrammable.

Roberto Gerhard. ¶ *Creative work defines itself. Therefore*

confront the work.
HENRI SAUGUET, Le Caméléopard
INSTRUMENTS ENTER GRADUALLY

NEXUS

Continue for about six seconds after solo violin has stopped.

Then begin [2]

NB: Accidental apply only to the note they precede.

1. Solo

C. 4o seconds ad libitum

Each string player begins at a different place in the series.

RICHARD SAYLOR, from Music for Chamber Orchestra (1966)
There will always be critics eager to fashion opinions
for the lazy and incapable...

but what has that to do with enchantment? Bici Hendricks. . . by yesterday's horrible rain
which forbade my risking the Concordia soirée and made me regally spiteful...

¶ A sketch is a shorthand that helps the composer to keep in his sights the entirety of his
imagination as he struggles to place details in a proper order. It isn't music until it's made music.

Ross Lee Finney. ¶
what I want to say you here depends on how the poet treats the letter - this is tomas schmit's first postmusic in homage to N J Paik, the inventor of the postmusic, in its second realization -

Tomas Schmit, *Postmusic in Homage to N. J. Paik* (1963)


CAROLEE SCHNEEMANN, Snows, Sequence 4-7 (1967)

Printed by permission of the composer.
KURT SCHWERTSIK, Strenger Engel
CONSTRUCCIÓN

UN HOMBRE PASÓ SU VIDA CONSTRUYENDO UNA MANSIÓN PERFECTA
QUE DEBERÍA SOLUCIONAR TODO LOS PROBLEMAS

DE LA HUMANIDAD SIN VIVIENDA.

LA CASA ELEVÓ SU TORRE POR ENCIMA DE TODO LOS TEJADOS DE LA CIUDAD, PERO

NADIE LA HABITÓ JAMÁS.

CUANDO EL HOMBRE MUÑO, SU HIJO DERRIBÓ EL PRETENCIOSO EDIFICIO Y

CONSTRUYÓ EN EL SOLAR UNAS INSTALACIONES DE “JUKE-BOX”.

PENSARON QUE HABÍA ENLOQUECIDO.

Manuel Cortes.

— ... never dreamed — I'd stay captive at least two or three days

Conrado Silva, Fósiles (1965)
Time Duration for each block indeterminate.
Duration: approx. 3/2 min.

Netty Simons, from Time Groups #2
SYDNEY WALLACE STEGALL, Dappled Fields
In the process all sorts of surprises have turned up
(picture-poems, sound-poems, happenings, African chance-poems, drum-poems, etc.):

marvelous techniques and structures
to catch-the-real
or to be caught by it —

I'm not sure that the distinction matters.

KARLHEINZ STOCKHAUSEN, notes from Tokyo working-book (1967)
SOULIMA STRAVINSKY, from Sonata for Pianoforte (1946)
I've already lived uptown for ten years now. I hear from L. sometimes, answer of course, and then hear nothing.

My mother now lives in Southern California and I keep planning to go out there, without much enthusiasm, but now that I have a grant to live on for awhile, will probably do so, and then hope to see L.

SUMMER NOTES

Richard Swift (1965)

1 A new sense of the ordering of elements:

not to pretend to catch in a work
the whole of the sonorous event, but

to accept the unavoidable percentage
of indetermination
and to propose an order, suitable to

be applied
to the suggested elements.

Graciela Castillo.

Here, the form stands out as twelve parts.
Each part implicitly reveals
the calculated tonal event,
circumscribed in the movement by the context. This context, conceived quite apart from serial operations, is made physical by means of my 'metatonal' gamut. I've written in detail about this in my

"Introduction to Metatonality" (1956). Separate parts

Richard Swift, Summer Notes (1965)
(piano and strings) come together.

Their separateness has changed to ambiguity. A single point will produce two sounds.

Different sizes of notes. Two colors of ink.

As for making an exception to this rule just to be among those you've chosen, you'll understand by definition I cannot Short cuts.

TORU TAKEMITSU, from Sonant (1965)
If it isn't there to see they can't play it. Performers as composers. Performers as *performers*.

Performers as audiences. You can't tell the Process without an Analysis

*(you can't* tell the composer from the performer from the audience

without Perspectives of New Music. *Or without* theatrics. *Wow, look, maw, we're playing* Chance Music! Performers as people with degrees in *electronics*.

*Barney Childs.*

*Simeon Ten Holt, from Kockyn, Een Kermiskroniek*
"I sometimes think: My scores should be written again,

with a different notation nearer to my intentions.

NEW HORIZONS DEMAND NEW DESCRIPTIONS.

I feel fine, delivered, every time I discover new vital symbols.

POSTERITY WILL JUDGE THE MUSIC, NOTATION AND ACHIEVEMENTS.

I revolt at unjustifiable and obscure or complicated new notation.


TV de-college occurrences for millions 1959 happening for a TV station unrealised
orders to participate for
people at home
perform or not perform actions
in context with the set
put earth between you and television set. Wolf Vostell.
Dans la notation musicale tout est permis, même s'en passer complètement d'elle;

On la trouve dans la vie même. José E. Cortes.

My pieces seldom look unusual. I like notation to be transparent. It is how I tell a performer what I want him to do. In converting pitch and rhythm into infinite sets of proportional pitch and duration intervals, I extend the conventions of traditional notation only as far as I have to.

Ben Johnston.

Typescript. Signature. Correct spelling in Schoenberg's sense: each note is preceded by a sign, sharp, flat, or natural. "I need all my manuscript materials for correcting errors."

The usefulness of convention: What's written's understandable. It's absolutely clear. Two in the time of one and one-third. Variations are cliches. "Deliberate collage-music effects."

"Everything from a siren to a set of tuned sheep-bells."
Take the music where the people are — television, playgrounds, supermarkets, street corners. Use their songs. Body of my beloved. Changing metre. Where it's a measure of five, dotted lines used to distinguish 3 + 2 from 2 + 3.
To simultaneously perceive several discontinuous structures as being one total syntactical manifestation is unique to our twentieth century.

Thus, the development of the visual coordinate which is explicit in twentieth century music notation assumes its role in the evolutionary process.

It is again the beginning.

James Drew.

NOTATION: To put down certain thoughts. Thoughtful performers put down certain notations certain historians thoughtfully notate put downs put down composers notate thoughts with certainty noted critics certainly put down thought

but, I am not my brother's B♭ NOTATION: To put down certain thoughts.

Alan Thomas, from Duo Concertante

Kenneth Gaburo.
“peu à peu le chef 2 se décale le tempo du chef 1. Ça gagnent un tempo personnel et indépendent.” “le chef 1 dirige les Boucles 1 et 2.” “de plus en plus vite” “enchoiner” “de plus en plus fort” “Boucle 3 dirigée par assistant chef et …” Dynamic structure in green.

Virgil Thomson, sketch for Blues in The Plow That Broke the Plains (1936)
Rhythmic structure in red.

Any instruments: no clef-signs.

Arrangement of sets, controls & speakers.

Television Sets

Michael Thorpe, from 9. Television Sets
Silence
more than sound

Virgilio F. H. Tosco, Complejo No. 5
expresses sound's parameters (including parameters we've not noticed). Thoreau said sounds are bubbles

DAVID TUDOR, from Solo for Piano (Cage) for Indeterminacy (1958) on Silence's surface.
They burst. It's a question of how many bubbles silence has on it.

Momentum is important in music. Familiar notation facilitates this. Odd notation can inhibit it. Jimmy Giuffre.

56 words: the limitation defining the field of activity: gesture, articulation, relationships unfolding in time.

possibly . . . .

but Ives, my violin playing, out-of-doors on Sheffield Field Day:
horses neighing; cars passing; children dancing in the streets; old fiddler stomping: a performance.
notation as beginnings remembering grasplings intentions

but the music, experienced, much more beyond the written word:

soundings. Malcolm Goldstein.
Dated measures. Situations that pose serious problems: paintings which are too large to go through the door or out the window of the studio; societies in which citizens are controlled from within — habits — and from without — power and profit structures;

Horacio Vaggione, untitled composition (1964)
the discussion of things that one has no way of experiencing ("... a fairly recent work... for everything but the kitchen sink... "). We speak about music as little as possible.

Verbal explanation (Swedish, English) of pictograms. Treating horn, trombone, guitar, piano, metal bucket, and Hammond organ as though they were percussion instruments (wood, marbles, heavy cylinder, bottle, wallpaper brush, weights, glass tubes).

Edgard Varèse, untitled manuscript
I believe in an intonation as just as I am capable of making it, in musical instruments on stage, . . .

visually exciting . . . dramatic lighting, . . .; . . . musicians . . . total constituents of the moment, . . .;

. . . perhaps half naked, . . . in some visual form that will remove them from. . . the pedestrian.

Harry Partch.

Music is unpublished. Notation is verbal: spreads by word-of-mouth. ♫ A unification of the graphic notation to be used is, under these circumstances, unlikely, because the research to which composers are devoted points to a vast world of unknown possibilities. Graciela Castillo. ♫ . . . can structure it — but can not make it comprehensible. And the deeper you go into it the clearer it becomes that our technical tools . . .

Morton Feldman.

♫ Notated music is music only to the degree a blueprint is a building or a screenplay a motion picture.

Ilhan Mimaroğlu. ♫ . . .
can not any longer even structure it. They seem to me like devices belonging to the Stone Age.

Morton Feldman.

WOLF VOSTELL, TV-Décollage — Ereignisse für Millionen (1959)
Event
In Progress
Enlargement

Blank for Outside
Yam Day

Enlargement Event

Snap grid with chalk line
layout (call out) grid such as C-4 to
establish points for drawing in Yams

Tattooing Stamping at Entrance
Stick arm thru hole

Event ends up stairways

ROBERT WATTS, Banner for Outside (Yam Day)
If it stays in your head
nobody'll ever hear it.
This may be
the greatest benefit of our time.

Bad charts, man, bad charts
It all sounds the same; it all sounds.

Sounds is sounds (Pigs is Pigs).

If the score makes a pretty picture,
it's surely . . .
Why, hell, it isn't anything,
it's just

one damn thing after another!

Barney Childs.

Ben Weber, Dolmen
his eyes from the pavement, he collects ten pesetas a day. Performance: most of the time he needs only a chair and a table. A satchel with ten safety-pins, a knife, an apple, a flashlight

— his audience held for more than an hour. Not free to use everything, he puts everything into whatever he uses.

ANTON WEBERN, untitled fragment
Economy. ¶ When I see how sophisticatedly we compose today, by means of calculus, physics, and computer programming, I think how deprived was Mozart. Imagine what he might've accomplished if he'd known all these tricks!

ADOLPH WEISS, from Trio for Clarinet, Viola, Cello
Instead he just wrote music.

Poor soul.

Michael Colgrass.

JOHN H. WHITNEY, Jurnal (sic) Begun July 1st '47
FRANK WIGGLESWORTH, To the Memory of Henry Cowell
WHITE FOR GOVERNOR WALLACE

3 PERFORMERS
3 BOOKS
3 CANDLES

Performers sit down and read silently, in candlelight. When a performer discovers the word "white" he blows out his candle and exits. Performance ends when the stage is in darkness.

Emmett Williams
PARIS 1968

Emmett Williams, White for Governor Wallace
Relationships: groups

of notes imitating other notes. Relationships chosen

are no longer wanted.

Written quickly in ink (the pen went dry: black passed into grey;

pen was refilled: grey followed abruptly by black), pencil was used to cross out passages, shift their position in time, “one tone higher?” etc.
Richard Winslow, Creation Locked...
Charles Wuorinen, Bicinium: Two Oboes (1966)
PROGRAMME XENAKIS  STOCHASTIC MUSIC

READ CONSTANTS AND TABLES
DIMENSION Q(12), S(12), F(I), 12, P(I), S(I), NT(I)
HMIN(I), HMAX(I), HMAX(I), HMAX(I), HMAX(I), HMAX(I)

I = 1
DO 10  I = 1, 12
10  CONTINUE

READ INPUT TAPE 5*114*(1FZA(I) = 1*256)
READ INPUT TAPE 5*114*(2111) = 1*18

READ INPUT TAPE 5*110*DFLTA + A10 + A20 + A17 + A30 + A35 + RF + SWP + FSP + VI
TTi + ALF + ALM
READ INPUT TAPE 5*109*KI + K1 + K2 + K3 + K4 + KT + K5 + GAT + GAT + NT(I)
I = 1*18
READ INPUT TAPE 5*115*KST1 + KST1 + KST1

PRINT 118
K = 1*
A(i) = A1*SOPI
A(i) = A2*SOPI + R
A(i) = A3*SOPI
DO 90  I = 1*18
K = 1*
READ INPUT TAPE 5*117*(HMIN(I) + HMAX(I) + HMAX(I) + HMAX(I) + HMAX(I) + HMAX(I)
1*PSN(I) = PN(I) + J = 1*18
DO 90  J = 1*18
Y = PSN(I) + J
PSN(I) = Y
90  CONTINUE

IF(ARS(F1 + 0) = 18*9 + 0)
92  CONTINUE

DO 92  J = 1*18
READ INPUT TAPE 5*111*(F1 + J) + J = 1*18
92  CONTINUE

DO 88  J = 1*18
Y = 0*
DO 83  I = 1*18
Y = Y + E1 + J
83  CONTINUE

IF(ARS(F1 + 0) = 18*9 + 0)
88  CONTINUE

DO 98  I = 1*18
AUX(I) = AUX(I) + E1 + I
98  CONTINUE

DO 98  J = 1*18
Y = 0*
DO 88  I = 1*18
Y = Y + E1 + J
88  CONTINUE

WRITE 114 OUTPUT TAPE 6*140 + AX
15  TFMAX(I) = AX1 + 3*1 + 3
31  AX = AX
I like old notation. It makes pretty lamp shades and with little trouble I can whistle their tunes;

the new makes pretty lamp shades too, but, well, somehow, whistle? Well I cannot. Frank Wigglesworth.

Notation effects performers. It is good for some, bad for others. Frank Wigglesworth.

Musical notation is one of the most amazing picture-language inventions of the human animal. It didn't come into being of a moment but is the result of centuries of experimentation. It has never been quite satisfactory for the composer's purposes and therefore the experiment continues. Why is this process frowned upon today? Must we alone ignore the future? Ross Lee Finney. Those who can hear music only in the intentional compositions of man forget that aesthetic value lies not in the external object but in the responses of the beholder.

Richard Maxfield.

I am melancholy.
I feel it's important that I keep the pen on the paper throughout each word — the pen sometimes seems to be writing by being pulled by a magnet from underneath the paper. Jackson Mac Low.

When Francine heard my 'Trona' for the first time she said "it seems a bit too long" (she was wearing odd socks at the time). But how long a piece seems depends more on external circumstances than on its clock-length. We wanted to continue with the day out and not waste time listening to music. David Bedford. ¶

(Seven Years Later)

"PAPER PIECE" has had a fortunate existence; countless performances, and so few conforming to the original definition.

What has been traversed in exceeding definition? Only immaturity. The beauty of the original conception, breadth and adaptability, have survived the definition.

BRAVO! Seek experience, not Patterson. Benjamin Patterson. ¶ Chance methods fixed distribution of actions in "Self-Service", by city and month.
Preference and convenience governed

participants' involvement

thereafter. Allan Kaprow.

for the purpose of exacting varying degrees of control over the presence of specific frequencies within the complete complex of generating frequencies and their associated first order combination frequencies, concurrent generating frequencies can be categorized in terms of the specific generating and associated combination frequencies to be excluded.

Generating frequencies are defined to be the prime frequencies from which the first order combination frequencies are derived while combination frequencies are defined to be the sum and difference frequencies of the generating frequencies. Higher order combination frequencies may be considered but loss and loss examples will apply in the second and succeeding generations.

As it is not the intention of the text to treat the characteristics of waveforms as they might exist beyond the abstract
COSMOS HAPTIC

molto lento (Jazz)

JÔJI YUASA

JÔJI YUASA, Cosmos Haptic
Standardized

notation affords the player a measure of time which can be directed toward more complete expression and flow.

It would be regrettable to have these qualities sacrificed for originality or intellectuality.

Jimmy Giuffre.

Gerd Zacher, Methode zur Notierung
All works listed below are original manuscripts. They are part of an archive which also includes a large collection of letters from composers. An asterisk preceding a title indicates the work which is illustrated in this book.

MURRAY ADAKIN
*Rondino for Nine Instruments (1961)
One page, 26cm x 36.3cm
Ink on vellum

SAMUEL ADLER
*Southwestern Sketches (1962)
Fifty pages, 28cm x 38.2cm
Ink on transparent master sheets

HUGH AITKEN
*Sketches for Cantata IV
Two pages 27cm x 33.8cm, pencil on
music paper
Two pages 24cm x 31.4cm, pencil on
music paper
One page 27.9cm x 21.5cm, pencil on
paper

GILDER AMY
*Antiphonies (1963–64)
Four pages 32cm x 44cm
Three pages 37cm x 55.5cm
Ink and colored crayon on music paper

ERIC ANDERSEN
*I Have Confidence in You (1965)
One page, 30.5cm x 9.5cm
Black letters and type on acetate

DAVID ANDREW
*From String Music No. 1
Two pages, 28cm x 35.5cm (overall)
Ink on transparent master sheets

HENDRIK ANDRIESSEN
*Quattuor à Cordes
One page, 28.8cm x 21.2 cm
Pencil on music paper

LOUIS ANDRIESSEN
*A Flower Song II for Oboe Solo
One page, 24.5cm x 32cm
Ink on music paper

ISTVÁN ANHALT
*Sketch from Symphony of Modules
One page, 33cm x 50.5cm
Collage, ink on paper

THEODOR ANTONIOU
*Kinesis
One page, 23cm x 31.2cm
Ink on music paper

ROBERT ASHLEY
*Trios (1963)
Two pages, 21.5cm x 28cm
Pencil on paper
Three pages of instructions

The Wolfman
Four pages, 21.5cm x 28cm
Pencil on paper
Two pages of instructions

Unmarked Interchange (1965)
(By ONCE Group, in Robert Ashley’s
hand)
Nine pages, 21.5cm x 27.9cm
Pencil and ink on paper

Kittyhawk
(By ONCE Group, in Robert Ashley’s
hand)
One page, 12.5cm x 20.4cm
Pencil and red crayon on paper

LARRY AUSTIN
*Square
One page, 28.3cm x 42cm (overall)
Ink and typing on transparent master
sheet

AY-0
*Tactile List (1966)
One page, 21.6cm x 61cm
Typing on graph paper
One page of instructions
MILTON BABBITT
*Correspondences (1966–67)
Six pages, 21.5cm x 28cm
Ink on paper

Relata I (1965)
One page, 35.5cm x 48.5cm
Pencil on music paper

CLAUDE BALLIF
*Bloc-Notes
Two pages, 82.3cm x 30.5cm
Ink and pencil on music paper
One page of instructions

FRANÇOIS BAYLE
*Points Critiques (1960)
Two pages, 67.5cm x 26.3 cm
Black and purple ink on paper

THE BEATLES
*The Word
One page, 25.2cm x 35.5cm
Watercolor and ink on paper

Eleanor Rigby
One page, 12.7cm x 20cm
Ink on ruled notebook paper

Good Day Sunshine
Two pages, 25.2cm x 35cm
Ink on paper

I'm Only Sleeping
One page, 17.5cm x 25.3cm
Ink on manila envelope

Why Did It Die
One page, 25.3cm x 33cm
Pencil and ink on manila envelope

Yellow Submarine
One page 15cm x 14cm
One page 25.2cm x 35.2cm
Ink on paper

You Don't Get Me
One page, 12.7cm x 20cm
Ink on ruled notebook paper

JOHN BECKWITH
*The Line Up and Down
Forty pages, 27.5cm x 37cm
Pencil and ink on music paper

DAVID BEDFORD
*Scientific American Piece for John Tilbury
Three pages, 42.7cm x 31.4cm
Collage, ink on paper

Untitled composition
Eleven pages, 36cm x 27.5cm
Ink on paper

DAVID BEHRMAN
*Fixed Attacks
One page, 25.2cm x 20.2cm
Ink on transparent master sheet

Wave Train (Circuit diagram)
One page, 21.4cm x 27.3cm
Two pages of instructions

GUNNAR BERG
*Eclatements V
Three pages, 27cm x 35cm
Ink on music paper

ARTHUR BERGER
*Fragment from a work in progress
(1965)
Two pages, 23cm x 31.5cm
Pencil and red crayon on music paper

LUCIANO BERO
*Finale from Quaderni per Orchestra I
(1959)
Twenty-four pages, 32cm x 45.5cm
Pencil and crayon on music paper

LEONARD BERNSTEIN
*Psalm XXIII ("Chichester Psalms")
Two pages, 23cm x 30cm
Pencil and ink on music paper

SIR ARTHUR BLISS
*Swallows, piano reduction from A Knot of Riddles (1963)
Four pages, 26.5cm x 35.8cm
Blue pencil and ink on music paper
ERNST BLOCH
*Fugue Studies
Three pages, 24cm x 31.5cm
Ink and red crayon on music paper
With note from Suzanne Bloch

Untitled manuscript
One page, 25.5cm x 20.3cm
Pencil on music paper

Suzanne Bloch
*A Prelude for the Lute
One page, 28cm x 21.5cm
Ink on music paper

KARL B. BLOMDAHL
*Så Börjar Livet
Thirteen pages, 24.3cm x 36.5cm
Pencil and colored crayon on music paper

LARS-GUNNAR BODIN
*Semikolon; Dag Knutson In Memoriam
Four pages, 27.5cm x 35cm
Ink on music paper

BENJAMIN BORETZ
*Group Variations No. 1
Two pages, 34cm x 26.5cm
Pencil on music paper

ANDRÉ BOUCOURECHLIEV
*Grodek
One page 24.5cm x 33.4cm
One page 16.8cm x 12cm
Pencil and red ink on music paper

PIERRE BOULEZ
*2ème Sonate pour Piano (Movements 2 and 3)
Thirty-two pages 26.3cm x 35cm
Ink and pencil on music paper
Eight pages 26cm x 18cm (overall)
Ink and pencil on paper and music paper fragments

PAUL BOWLES
*Unidentified sketch
One page, 22cm x 32cm
Pencil on music paper

CARL BOWMAN
*Triptych Symphony (Finale)
Three pages, 26.5cm x 34.2cm
Ink on music paper

HENRY BRANT
*Excerpt from Consort for True Violins (1965)
One page, 58.6cm x 26.5cm
Ink on music paper

GEORGE BRECHT
*3 Seed Events
One page, 6.5cm x 12.5cm
Ink on paper

Chapter XI of The Book of the Tumbler On Fire
(Includes letter to John Cage on piano roll)
One page, 26.6cm x 65.5cm (overall)
Typing on paper

Symphony #3
Two pages, 21.2cm x 27.5cm
Pencil on paper

Piano Piece
One page, 8cm x 18.5cm (overall)
Pencil and colored crayon on paper

Three compositions on postcards

STANLEY BROWN
*This Way Brown
Four pages, 31.7cm x 24.5cm
Ink on paper

EARLE BROWN
*Sketches for Available Forms II
Three pages, 27cm x 35cm
Pencil and ink on music paper

HERBERT BRÜN
*Trio for Trumpet (Bb), Trombone, Percussion (1966)
One page, 35.5cm x 21.5cm
Pencil on music paper
RICHARD GAVIN BRYARS  
*Visions  
Two pages, 26cm x 35.5cm  
Pencil and ink on music paper  

Höyä Spoke No Words  
One page, 76cm x 40cm  
Collage, pencil and inks on graph paper  

SYLVANO BUSSOTTI  
*New Year's greeting  
One page, 7.5cm x 10.5 cm  
Black and red ink on music paper  

Two fragments  
One page 14.5cm x 4.3cm  
One page 10.8cm x 7cm  
Ink on music paper  

JOSEPH BYRD  
*The Defense of the American Continent  
From the Viet-Cong Invasion  
One page, 61.5cm x 91.3cm  
Ink on paper  
One page of instructions  

GEORGE CACIOPPO  
*Cassiopeia  
One page, 40.7cm x 28cm  
Ink on vellum  

JOHN CAGE  
*Music of Changes  
Eighty-six pages, 24cm x 35.5cm  
(overall)  
Ink on music paper  

JACQUES CALONNE  
*Tome, sketches of pages 17, 18 and 19  
Two pages 26.5cm x 16.7cm  
Pencil on music paper  
Two pages 14.7cm x 21cm  
Pencil and colored ink on paper  

CORNELIUS CARDEW  
*Treatise, sketches  
Nine pages, 33cm x 20.3cm  
Pencil on reverse side of xeroxed scores  

Solo With Accompaniment (1964)  
Eight pages, 20.5cm x 33cm  
Typing, pencil and ink on paper  

February Pieces and Octet '61 for Jasper Johns  
Two pages, 26.3cm x 33cm (overall)  
Cover collage, printing paste-ups  

Elliott Carter  
*Piano Concerto, fragment  
One page, 33cm x 51cm  
Pencil and purple crayon on music paper  

NICCOLO CASTIGLIONE  
*Figure, excerpts  
Four pages, 26.7cm x 35.8cm  
Pencil and colored inks on music paper  

GRACIELA CASTILLO  
*El Pozo  
One page 94.5cm x 64.8cm  
One page 28cm x 31.5cm  
Yellow, red and black ink on paper  

CARLOS CHÁVEZ  
*Soli III  
Two pages, 26cm x 33.5cm  
Pencil on paper  

GIUSEPPE CHIARI  
*Don't Trade Here (1965)  
One page, 22cm x 28cm  
Typing and ink on paper  

Teatrino (1963)  
One page 14cm x 22.3cm  
One page 22.8cm x 28cm  
One page 33cm x 47cm  
Typing, ink, colored crayon on paper  

Maracas (1961)  
Two pages, 48.2cm x 33cm  
Ink on paper  

Gesti (1961)  
One page, 48.3cm x 64cm  
Ink on paper
Studio Su December 52 di Brown
One page, 37.2cm x 49.6cm
Colored crayon on paper

Le Corde (1962)
One page, 48cm x 32.5cm
Colored inks on paper

Barney Childs
*Welcome to Whipperginnny (1961)
One sheet, 130cm x 5.7cm
Pencil and colored inks on adding-machine paper

Chou Wen-chung
*Willows Are New
Six pages, 26.5cm x 34.3cm
Pencil on music paper

Henning Christiansen
*Incompatibility (1964)
One page, 21cm x 34cm
Typing and black ink on paper

Aldo Clementi
*From Informel 2 (1961–62)
One page, 42.7cm x 32.6cm
Ink on paper

Wilson Coker
*Recitative and Canzona (1965)
One page 31.7cm x 45.7cm
Ink on transparent master sheet
One page 21cm x 17.5cm
Pencil sketch on music paper

Michael Colgrass
*Rhapsodie Fantasy
Four pages, 26.9cm x 34cm (overall)
Pencil on music paper

Edward T. Cone
*Silent Noon (1960)
Nine pages, 21.5cm x 28cm
Pencil on music paper

Anthony Conrad
*Three Loops for Performers and Tape Recorders (Aria) (1961)
Nine pages 21.5cm x 35.5cm
Blue ink on paper
Two pages 21.5cm x 38cm
Black ink on music paper

Aaron Copland
*Overture for School Performance (1938); subsequent title: An Outdoor Overture
Three pages, 26.5cm x 33.5cm
Ink on music paper

Philip Corner
*Mississippi River South of Memphis
71cm x 18.5cm
Map with ink-on-tissue overlay, with three acetate overlays and sheet of directions

José E. Cortés
*KK.
One page, 11cm x 69cm
Ink on paper

Manuel Cortés
*Sonata—Manifiesto
Three pages, 23.5cm x 33.5cm
Ink on folded paper

Ramiro Cortés
*Concerto for Violin and String Orchestra (1964)
Nine pages, 28cm x 35.5cm
Ink on music paper

Henry Cowell
*The Train Finale (percussion score)
Two pages, 27.4cm x 34.3cm
Ink on music paper

Hilarious Curtain Opener (sketch)
One page, 27.4cm x 34cm
Ink on music paper

Ritournelle
Two pages 27.4cm x 34cm
Two pages 21.5cm x 28cm
Ink on music paper, sketches on paper
**Angels** ("by Carl Ruggles" in Cowell's hand)
Five pages, 22.7cm x 31cm
One page, 26.8cm x 34.3cm
Ink on music paper

**Lilacs** ("by Carl Ruggles" in Cowell's hand)
Three pages, 27.4cm x 34.4cm
Ink on music paper

**Untitled piano piece**
One page, 22.8cm x 30cm
Ink on music paper

**Blank sheet with marginal notations**
One page, 27.4cm x 34cm
Pencil on music paper

**Lowell Cross**
*0.8 Century* (1962)
One page, 43.5cm x 12.5cm
Ink on photostat of oscillograph

**George Crumb**
*Five Pieces for Piano* (1962)
One page, 34cm x 26.5cm
Ink on music paper

**Sketches for Night Music I** (1963)
Two pages, 34cm x 26.5cm
Pencil and crayon on music paper

**Eleven Echoes of Autumn** (1962),
*Echoes 5, 6 and 7*
Two pages, 27.8cm x 36.6cm
Pencil and ink on green paper

**Ingolf Dahl**
*From Aria Sinfonica*
One page, 35cm x 28cm
Colored pencil and ink sketches on music paper
One page, 30.4cm x 41.7cm
Ink on transparent master sheet

**Luigi Dallapiccola**
*From Ulysses, Act I, Scene 3*
One page, 58cm x 25cm
Black and colored inks on music paper

**Ton de Leeuw**
*The Dream*
Two pages, 42cm x 29.8cm
Pencil and ink on graph paper

**The Four Seasons**
One page, 25.2cm x 36cm
One page, 37cm x 27cm
Ink and pencil on music paper

**Norman Dello Joio**
*From Colloques*
One page, 24cm x 31.7cm
Ink on music paper

**Luis de Pablo**
*Modulos I* (1964–65)
Four pages, 27.3cm x 42cm
Twenty-eight pages, 24.7cm x 34.7cm
Colored inks on music paper

**Iniciativas**
Two pages, 49cm x 87cm
Colored inks on music paper
Nine pages, 16.3cm x 10.5cm
Colored inks on cards

**Franco Donatoni**
*Babii* (1963)
Eight pages, 28cm x 22.2cm
Pencil on paper

**Matt Doran**
*Sonata for Trumpet and Piano*
Two pages, 24cm x 31.5cm
Pencil on music paper

**James Drew**
*The Lute in the Attic* (1963)
One page, 30.5cm x 45cm
Ink on paper

**10'33" for Several Players** (1963)
One page, 7.5cm x 12.5cm
Typing on card

**Pedro Echarte**
*Ritual*
One page, 32.5cm x 21.5cm
Ink on paper

**Tom Ehrlich**
*Orchestral Sketches*
Ten pages, 29.5cm x 21cm
Pencil and ink on music paper
Sextett No. 1
Eight pages, 26.5cm x 34.2cm
Ink on music paper

MERRILL ELLIS
*Ostinato Rhythm
Three pages, 23cm x 32cm
Pencil on music paper, with foldout

RUDOLF ESCHER
*Fragments from Summer Rites at Noon (1962–65)
One page, 53cm x 42cm
One page, 30cm x 42cm
Ink on music paper

Wind Quintet fragment (1966)
Two pages, 29cm x 37cm
Ink on music paper

From Symphony #2 (1958—revision 1964)
One page, 29.8cm x 42cm
Ink on music paper

FRANCO EVANGELISTI
*Incontri di Fascia Sonore (1956–57)
Twenty-eight pages, 29.5cm x 21cm
Pencil and ink on red graph paper in booklet

MORTON FELDMAN
*The King of Denmark
One page, 25.5cm x 38.5cm
Ink on graph paper

Last Pieces
Two pages, 27.8cm x 35.5cm
Ink on transparent master sheets

Sketch pages
Ten pages, 24cm x 31.5cm
Pencil and ink on music paper

Piano piece fragment (1964)
Two pages, 24cm x 20.5cm
Pencil on music paper

The Straits of Magellan
Two pages, 31.5cm x 24cm
Ink on transparent master sheets

Untitled “tune” for Merce Cunningham
One page, 19.5cm x 17.7cm
Red ink on music paper

CARL FERNBACH-FLARSHEIM
*Portfolio with mixed contents
35.5cm x 29cm x 7.5cm
Typing, pencil, ink on varied papers

Objects from Clouds
Wooden construction, 87cm x 9cm x 120cm (overall)

LUC FERRARI
*Symphonie Inachevée (1965)
One page, 48.7cm x 68cm
Pencil and colored inks on paper

ROBERT FILLIOU
*Measured-Up Music
One page, 22.5cm x 28cm
Typing and ink on paper

2 x Yam = 3,000,000,000
One page, 27cm x 19cm (overall)
Ink on paper

ALBERT M. FINE
*Song for George Brecht
One page, 15cm x 23cm
Ink on paper

Supermarket Song for George Brecht
One page, 15cm x 22.8cm
Collage, ink on paper

Scale Piece for John Cage
17cm x 14cm x 2.5cm
Box with scale and weight

Drawing for Eric Andersen
One page, 19cm x 28cm
Ink on cardboard

Experiment for John Cage
One page, 14cm x 8cm
Ink on white card

Two untitled compositions
Each 14cm x 8cm
Ink on white cards
ROSS LEE FINNEY
*Concerto for Percussion and Orchestra
(sketch)
Four pages, 24cm x 31cm
Pencil and ink on music paper

MICHAEL FLEISHER
*Channel chart for Sharon—a Portrait
for Magnetic Tape
Three pages, 35.5cm x 21.5cm
Ink on paper

GEORGE W. FLYNN
*Duo for Violin and Piano (1964)
One page, 27.4cm x 34.3cm
Ink on music paper

LUKAS FOSS
*Fragments of Archilochos, Page 11
One page, 28cm x 43cm
Ink on music paper

HARRY FREEDMAN
*The Tokaido
Eighty pages, 24cm x 31.8cm
Pencil, colored ink and crayon on music paper

KEN FRIEDMAN
*Piece for 6 Instruments in 5 Minutes
Seven pages, 21.5cm x 28cm
Ink on paper

One-and-Twenty (1966)
One page, 21.5cm x 28cm
Ink on paper

Untitled series of compositions (1966)
Seven pages, 21.5cm x 28cm
Ink on paper

Three sealed envelopes containing improvisations and eleven scores
Two scores collaged on plastic
One untitled score, ink on vellum

KENNETH GABURO
*Never
One page, 45.7cm x 62cm
Black and blue ink on transparent master sheets

GERARDO GANDINI
*Mutantes I (1966)
Nine pages, 36cm x 26.7cm
Pencil and colored inks on music paper

ROBERTO GERHARD
*Concerto for Orchestra (1965)
One page, 32.7cm x 47cm
Black and colored inks on music paper

Claustrophilia
One page, 32.7cm x 47cm
Black and colored inks on music paper
(On reverse side of Concerto for Orchestra)

MIRIAM GIDEON
*The Condemned Playground (Hiroshima)
Four pages, 24cm x 32cm
Pencil on music paper

PIA S. GILBERT
*Orders (“Of the Sea” section) (1966)
Twenty-five pages, 28cm x 35cm
Pencil on transparent master sheets

ALBERTO GINASTERA
*From Bomarzo
One page, 27.9cm x 35.5cm
Colored inks on transparent master sheet

JIMMY GIUFFRE
*Syncopate
Two pages, 24cm x 31.8cm
Ink on music paper

AYLMER GLADDYS
*Elixir 8 (1952–61)
One page, 28cm x 43cm
Colored inks on paper, mounted
One page, 28cm x 43cm
Map-flag collage, mounted

PEGGY GLANVILLE-HICKS
*Obeisance to a Lucite Spectrum
Three pages, 17cm x 27.2cm
Red ink on music paper
JACK GLICK
*Mandolinear for Stanley J. Silverman
Two pages, 28cm x 21.5cm
Pencil on graph paper
One sheet of instructions

VINKO GLOBOKAR
*Voile
One page, 32cm x 44.3cm
Pencil, black and red ink on paper

Plan
One page, 72cm x 90.5cm
Black and red ink on paper, double page with cut-out

MALCOLM GOLDSTEIN
*Page 9 from Illuminations from Fantastic Gardens
One page, 28cm x 20.5cm
Ink on paper
One sheet of instructions

PALLE GUDMUNDSEN-HOLMGREEN
*Skitse Til No. 3
One page, 25.3cm x 34.4cm
Pencil on paper

ALOIS HÁBA
*“Concentration”—Beginning of first movement of String Quartet No. 16 (in 1/5-tone system)
2 pages, 22cm x 31.3cm
Ink on music paper

CRISTOBAL HALFITER
*Diferencias Sobre Líneas y Puntos
One page, 34.4cm x 49cm
Black and colored inks on paper

BENGST HAMBRÆUS
*Transit #2
Ten pages, 27.2cm x 35cm
Ink on transparent master sheet

CHARLES HAMM
*Round
254cm x 4.5cm
Green and black ink on paper scroll

AL HANSEN
*Car Bibbe
Three pages, 21.5cm x 35.5cm
Ink on paper

Two (by Al Hansen and Bill Meyer) (1964)
One page, 21.5cm x 27cm
Ink on paper

A Dance for Carolyn Brown
One page, 21.5cm x 28cm
Ink on paper

LOU HARRISON
*Praises for the Beauty of Hummingbirds (1952)
Three pages, 29cm x 34cm
Pencil on music paper

ROMAN HAUBENSTOCK-RAMATI
*Mobile for Shakespeare/Sonnets 53 & 54
One page, 47.6cm x 34.5cm
Ink on paper

JOSEF MATTHIAS HAUSER
*Untitled composition (1952)
Two pages, 28cm x 34cm
Ink on music paper

Printed statement on 12-tone music, with signature

BICI HENDRICKS
*The Friday Book of White Noise (Volumes 2, 4)
18.5cm x 24.7cm
Two composition books

GEOFF HENDRICKS
*The Friday Book of White Noise (Volumes 2, 4)
18.5cm x 24.7cm
Two composition books

JUAN HIDALGO
*El Recorrido Japonés
One page, 14.5cm x 22cm
Ink on paper
DICK HIGGINS
*Graphis #21 (from Act 3 of St. Joan at Beaurevoir)
One page, 35cm x 35cm
Colored inks on graph paper

*Graphis #20 (from Act 2 of St. Joan at Beaurevoir)
One page, 35cm x 35cm
Colored inks on graph paper

*Graphis #140 (1967)
One page (original sketch) 53.5cm x 41cm
Ink on graph paper
Five acetates and final photograph

Journal From Turkey
17.5cm x 22.5cm
Ruled ledger book

LEJAREN A. HILLER
*From A Triptych for Hieronymus
(1965–66)
One page, 28cm x 38cm
Pencil and colored ink on music paper

Illic Suite for String Quartet (with L. Isaacson)
One page, 22.5cm x 35cm
Computer printout

Study No. 1
Study No. 2
Single pages, each 43.2cm x 28cm
Ink on vellum

ALAN HOVHANESS
*Orbit No. 3
Two pages, 28cm x 43cm
Ink on transparent master sheets

JERRY E. HUNT
*Surr John Dee
One page 35.3cm x 28cm
Ink and typing on transparent master sheet
One page 15.8cm x 30cm
Ink on transparent master sheet

Preparallel (1965)
One page, 35.3cm x 28cm
Ink on transparent master sheet

Intrasolo 2 (1965)
One page, 35.3cm x 28cm
Ink on transparent master sheet

Axis II
One page, 35.3cm x 28cm
Ink on transparent master sheet

KAREL HUSA
*Sketches to 5th Mosaic from Mosaïques
Pour Orchestre
Four pages, 28cm x 34.2cm
Pencil and ink on music paper

SCOTT HUSTON
From Penta-Tholos
Two pages, 23cm x 30.5cm
Pencil and ink on music paper
With explanatory note

TOSHI ICHIYANAGI
*The Field (1966)
Two pages, 44.3cm x 31.5cm
Embossed paper
With instruction card

ANDREW IMBRIE
*Psalm 42
Eighteen pages, 27.7cm x 34.3cm
Ink on transparent master sheets

Sketches for organ registration of Psalm 42
Eleven pages, 26.4cm x 33.7cm
Pencil and ink on music paper

CHARLES IVES
*Blank song paper signed by Ives
One page, 26.1cm x 34cm
Three unsigned sheets, 27cm by 35cm
(overall), with presence of the composer's hand on them
Explanatory letter by John Kirkpatrick

TERRY JENNINGS
*Piano (1960)
Two pages, 24.2cm x 31.5cm
Ink on music paper
RAY JOHNSON
*Upim Labo (1964)
One page, 9cm x 13cm
Typing on colored card

BEN JOHNSTON
*Knocking Piece
Two pages, 8.5cm x 11cm
Pencil on music paper

Sea Dirge
Six pages, 22.7cm x 30.3cm
Pencil on music paper

Sonata for Microtonal Piano
Ten pages, 10cm x 15.2cm
Two pages, 14cm x 21.5cm
Thirty-eight pages, 22.8cm x 30.3cm
Pencil on music paper

BETSY JOLAS
*Motet II (1965)
One page, 30.7cm x 43.5cm
Colored inks on music paper

ANDRÉ JOLIVET
*Aria II from Suite Rhapsodique (1965)
One page, 27cm x 34.9cm
Ink on music paper

CHARLES JONES
*Concerto for Four Violins and Orchestra (1963)
One page, 28cm x 34.2cm
Pencil on transparent master sheet
One page, 32cm x 44cm
Pencil and colored inks on transparent master sheet

JOE JONES
*Five Pieces for Piano
169cm x 15cm
Ink on vellum accordion-folded scroll

MAURICIO KAGEL
*Alle Rechte Vorbehalten (1965)
One page, 65cm x 70.3cm
Collage on paper
With explanatory letter

ALLAN KAPROW
*Self-Service (1966)
Four pages, 44cm x 45cm (overall)
Colored inks on yellow ruled paper collaged onto cardboard
With printed directions

UDO KASEMETS
*Timepiece for a Solo Performer (1964)
One page, 21.5cm x 28cm
Pencil on graph paper
Two pages of instructions
Two sketches of piece

MILKO KLELEK
*Composé, Part I (1966)
One page, 29.7cm x 21cm
Ink on paper

JACK FREDERICK KILPATRICK
*Overture to The Bell and the Plow (1953)
Twenty pages, 27.3cm x 34.2cm
Ink on music paper

LEON KIRCHNER
*Sketch for Piano Concerto #2 (1961–62)
One page, 23.5cm x 31.6cm
Pencil and colored inks on transparent master sheet

GEORGE KLEINSINGER
*Lament and Jig for Brendan Behan
Fifty-two pages, 28cm x 35.7cm
Ink on transparent master sheets

BENGTE AF KLINTBERG
*Orangerimusik (1963)
Three pages, 42.3cm x 30.5cm
Collage, ink on paper

MILAN KNÍŽÁK
*Aktuální Umění
22.5cm x 30.5cm
Portfolio of writings, photographs, performance pieces (in Czech, with English translations)
ALISON KNOWLES
"Blue Ram"
Six pages, 48cm x 72cm
Six silkscreen prints on cardboard

Salad: Proposition No. 1
Eight pages, 13cm x 20.5cm
Ink on paper

GOTTFRIED MICHAEL KOENIG
"Wind Quintet" (Sketch page)
One page, 27cm x 34.5cm
Ink on music paper

RUDOLF KOMOROUS
"Chanson"
One page, 22.5cm x 22.5cm
Ink on paper
(Instructions on reverse side)

ARTHUR KÖPSKE
"Cigarette Piece—First Version" (1962)
One page, 7.3cm x 10.7cm
Pencil on back of cigarette-package wrapper

TAKEHISA KOSUGI
"Tender Music"
One page, 21.5cm x 28cm
Ink on paper

Untitled
23.5cm x 3.7cm
Collage, magnetic tape on card, with instructions

PETER KOTÍK
"S — 1 for Merce"
One page, 40.8cm x 45cm
Ink on paper

Sketch for "S — 1 for Merce"
One page, 42cm x 30cm
Pencil and colored inks on graph paper

ERNST KRENKE
"The Flea" (1960)
One page 24cm x 31.7cm
Pencil on music paper
Three pages 15.3cm x 22.7cm
Pencil on paper

Nach Wie Vor Der Reihe Nach
Nine pages 24.1cm x 31.7cm
Pencil on music paper
Two pages 21cm x 29.5cm
Pencil on paper
Two pages 14.7cm x 21cm (overall)
Pencil on paper

PHILIP KRUMM
"Sax/Piano/Tape"
Two pages, 75cm x 53cm
Colored ink on paper

FREDERICK LIEBERMAN
"Ternary Systems" (1965)
Four pages, 13.6cm x 8.9cm
Typing, ink on cards

GYÖRGY LIGETI
"From Volumina" (1961)
Nine pages 29.7cm x 29.5cm
Pencil, red and black ink on paper
Two pages 41.3cm x 29.5cm
Pencil on paper

NOËL LINOS
"Piramis"
Five pages 28cm x 21.5cm
Black and colored crayon on paper
Twelve pages 57.5cm x 39cm
Ink and colored pencil on paper

ANESTIS LOGOTHETIS
"Technologia"
One page, 45.5cm x 35.5cm
Pencil and ink on graph paper

Orbitals
One page, 45.5cm x 30.6cm
Pencil on paper

ALVIN LUCIER
"Action Music for Piano, Book I" (1962)
One page, 32.7cm x 23.7cm
Pencil and ink on paper
Song for Soprano (1962)
Two pages, 32.7cm x 23.7cm
Pencil on paper, one page with cut-outs

Otto Luening
*Rorschach Symphonic Sonata
Four pages, 32.5cm x 46.5cm
Pencil, ink and red crayon on paper

Witold Lutoslawski
*Jeux Vénitiens
Fifty-five pages, 35cm x 45.8cm
Pencil and colored crayons on music paper, in portfolio

Jackson Mac Low
*Hare Krishna Gatha 3 (In Memoriam: A. J. Muste) (1967)
One page, 31.6cm x 24cm
Ink on paper

An Asymmetry for John Cage (1961)
2nd Asymmetry for John Cage (1961)
3rd Asymmetry for John Cage (1961)
Each one page, 14cm x 21.5cm
Typing on paper

7th Light Poem for John Cage (1962)
Six pages, 20.2cm x 31.2cm
Ink on ledger paper

William R. Maginnis Jr.
*Extension No. 1
One page, 43cm x 27.5cm
Ink on paper

Walter Marchetti
*Madrigale d'Autunno
One page, 22cm x 13cm
Ink on card

Tomas Marco
*Sui
One page, 18.5cm x 23.5cm
Ink on paper

M. Lourdes Martins
*Untitled composition
Two pages, 20.5cm x 29.6cm
Pencil and ink on music paper

Salvatore Martirano
*Underworld
One page 41.5cm x 27.7cm
Pencil and colored crayon on graph paper
One page 28cm x 21.5cm
Pencil on graph paper

Max Mathews
*Pergolesi Development
Computer notation with pencil sketches

Richard Maxfield
*Dream
One page, 21cm x 28cm
Typing on onionskin paper

Walter Mays
*Sketch for sound block one from Music of Mountains (1967)
One page, 30.5cm x 23cm
Ink on paper

Toshio Mayuzumi
*Example of Chinese Chess
One page, 21.5cm x 28cm
Ink on paper

George McKay
*Marriage on the Eiffel Tower (excerpts)
Ten pages, 27.3cm x 34.4cm
Pencil and ink on music paper

Colin McPhee
*Worksheet
Two pages, 26.6cm x 12.2cm
Pencil and ink on music paper

Miscellaneous sketches from the collection of Sidney Cowell
Seven pages, 27cm x 35cm (overall)
Pencil on music paper

Wilfrid Mellers
*Love Story sketches
Twelve pages, 26.5cm x 36cm
Pencil on music paper
**Arne Mellnäs**  
*Untitled sketches*  
One page 21cm x 29.7cm  
Two pages 22.5cm x 36cm  
Two pages 23.5cm x 36cm  
Pencil and colored crayon on paper

**Josep Maria Mestres-Quadreny**  
*Quartet de Catroc* (1962)  
Four pages, 50cm x 32.5cm  
Ink on paper

**Gertrud Meyer-Denckman**  
*Aktionen-Reaktionen* (1966)  
Two pages 39.5cm x 29.5cm  
Black and colored inks on paper  
Four pages 21cm x 29.7cm  
Typewritten instructions

*Situationen* (1966)  
One page, 29.5cm x 39.5cm  
Ink on paper  
With typewritten, illustrated instructions in German and English

Wiederholungsinsel  
Four pages, 21cm x 29.5cm  
Typing on paper  
(With English translation)

**Darius Milhaud**  
*Vocalise (Air)* (1928)  
Two pages, 27cm x 35.3cm  
Pencil and ink on music paper

**Ilhan Mimaroglu**  
*Toccata I*  
Four pages, 24.3cm x 31.7cm  
Pencil on music paper

*Toccata II*  
Four pages, 24.3cm x 31.7cm  
Pencil on music paper

**Francis Miroglio**  
*Phases pour un flutiste*  
Thirteen pages, 27cm x 34.7cm  
Ink on music paper

**George Montana**  
*4PTPC*  
Five pages, 16.6cm x 12.7cm (overall)  
Ink on vellum  
One page of instructions  
(In folder with thumbprint watermark and broken thumbprint seal in gold)

**Douglas Moore**  
*From The Ballad of Baby Doe, original sketch for the Bryan scene in Act II*  
Four pages, 24.5cm x 31.7cm  
Pencil on music paper

**Robert Moran**  
*Sketch for a Tragic One-Act Opera* (1965)  
One page, 45.6cm x 43.3cm  
Collage, ink on cardboard

*Sketch for a Musical Structure* (1965)  
One page, 43.5cm x 25.8cm  
Ink on white cardboard

**Jan W. Mortensen**  
*Some of These* (1963)  
Seven pages, ink on paper

**Richard Moryl**  
*Sketches from Variables No. 3*  
Six pages 21.5cm x 28cm  
Eighteen pages 27.4cm x 34.3cm  
Pencil on music paper

**Gordon Mumma**  
*Mesa*  
Two pages, 27.5cm x 21.5cm  
Ink on graph paper

**Frederick Myrow**  
*Music II*  
Three pages, 33.5cm x 48.5cm  
Pencil and ink on music paper

**Conlon Nancarrow**  
*Untitled player-piano roll*  
366.5cm x 28.5cm  
Punched roll with crayon markings
ISAAC NEMIROFF
*Violin Sonata #2 (3 movements)
Forty pages, 27.2cm x 34.2cm
Pencil, red and blue crayon on music paper

MAX NEUHAUS
*Max-Feed
One page, 45.5cm x 30.2cm
Transfer symbols on acetate

PAULINE OLIVEROS
*Pieces of Eight
Eight pages, 28cm x 21.4cm
Ink on graph paper
(With three pages of instruction)

YOKO ONO
*9 Concert Pieces for John Cage
Fifteen pages, 20.5cm x 25.5cm
Ink on paper
(There are actually fifteen concert pieces; John Cage was asked to choose the nine he liked best.)

HANS OTTE
*Air: Alpha Omega
One page, 105cm x 50cm
Ink on paper

NAM JUNE PAIK
*Danger Musik for Dick Higgins
Eleven pages, 21cm x 29cm (overall)
Ink on mended tissue
(Ten of these eleven pages are a letter to Dick Higgins)

Danger Musik No. 2 for Dick Higgins
Four pages, 14.7cm x 21cm
Ink on paper
(Three of these four pages are a letter to Dick Higgins)

Gala Music for John Cage's 50th Birthday
One page, 20cm x 18.5cm (overall)
Collage and typing on paper

Half-Time
One page, 20.8cm x 29.5cm
Ink on paper

HARRY PARTCH
*"Verse 12—Spoils of War", discarded instrumental part of And on the Seventh Day Petals Fell on Petaluma
One page, 27.5cm x 32cm
Ink and red crayon on music paper

*Verse 16—Castor and Pollux", discarded instrumental part of And on the Seventh Day Petals Fell on Petaluma
One page, 42cm x 31cm
Ink and red crayon on paper

BENJAMIN PATTERSON
*Paper Piece
Two pages, 33.5cm x 22.4cm
Ink on paper

HANSJÖRG PAULI AND ROLF LIEBERMANN
*Symphonie Les Échanges
Two pages, 59.4cm x 33cm
Pencil and ink on graph paper

VINCENT PERSICHTETTI
*Eleventh Piano Sonata (1965)
Six pages, 27cm x 35cm
Pencil and colored crayons on accordion-folded music paper

JON PHETTEPLACE
*Gina-Gira
One page, 21cm x 29.5cm
Pencil on paper

No. 4 (1967)
One page, 30cm x 24cm
Pencil and ink on vellum

HENRI POUSSEUR
*Trios/Pivots from Répons
One page, 34cm x 28cm
Pencil and colored inks on music paper

From Caractères
One page, 26.5cm x 33.4cm
Pencil on music paper

Sketches for a scene from Voire Faust
Eleven pages 27.2cm x 21.5cm
One page 21.5cm x 27.2 cm
Pencil and colored inks on paper
 Folke Rabe and Jan Bark  
* Sketch for Bolos for 4 Trombones (1963)  
One page, 29.5cm x 21cm  
Pencil on paper  
Four Dynamic Blocks, sketch from 1962  
One page 29.5cm x 21cm  
Pencil on paper  

Gene and Francesca Raskin  
*Linda Bell  
Two pages, 23cm x 32cm  
Black and colored ink on music paper  

Gardner Read  
*Jeux des Timbres, Opus III  
Four pages, 26.5cm x 34.2cm  
Pencil on paper  

David Reck  
*Number 2, Male/Female  
One accordion-pleated sheet, 21.08 meters x 33cm  
Pencil and ink on paper  

Steve Reich  
*Piano Phase  
One page, 27.7cm x 34cm  
Ink on vellum  

Roger Reynolds  
*From Quick Are the Months of Earth  
One page, 35.6cm x 28cm  
Ink and blue pencil on vellum  

Josef Anton Riedl  
*Komposition Nr. 2 (1963–65)  
One page, 21cm x 57.5cm  
Ink on red graph paper  

Wallingford Riegger  
*Concerto for Piano and Woodwind Quintet, Opus 53  
Two pages, 28cm x 35.5cm  
Ink on transparent master sheet  

Rainer Riehn  
*Sketches from Chants de Maldoror (1966)  
Four pages, 29.6cm x 20.9cm  
Colored pencil and ink on graph paper  
Plus note on composition  

Terry Riley  
*Untitled Organ from Keyboard Studies  
One page 21.5cm x 28cm  
Ink on music paper  
One page 21.5cm x 28cm  
Ink on paper  

Frederic Rzewski  
*Piece with Projectors and Photocell-Mixer (1966)  
One page, 43.5cm x 27.9cm  
Ink on graph paper plus two pages with additions (copies of original)  
Selfportraits 1-8  
One page, 21.8cm x 11.1cm  
Ink on graph paper  
Selfportraits 8, 22, 38, 69  
Four pages, 29.5cm x 21cm  
Ink on vellum  
Impersonation (First version, Spring 1966)  
Fourteen pages, 42cm x 29.8cm  
Pencil and ink on graph paper  

George Rochberg  
*Nach Bach (1966)  
Twenty-two pages, 34cm x 36.7cm  
Pencil and red crayon on music paper  

Ned Rorem  
*My Papa's Waltz  
Four pages, 27cm x 33.6cm  
Pencil on music paper  

Diter Rot  
*Symphony (No. 1) from the Old World (1966)  
Bound book, three hundred and seventy-one pages, 14cm x 20.5cm x 10.5cm  

Jerome Rothenberg  
*Garbage Event  
One page, 21.7cm x 27.9cm  
Typing on paper
CARL RUGGLES
*Lay out for Evocation No. 4
Four pages, 13.3 x 18.3 cm
Pencil on personal stationery
(See Cowell listing for Ruggles' work in Cowell's hand)

GERHARD RÜHM
*Berührung, Hörtext (1965)
One page, 30 cm x 21 cm
Ink on graph paper

TERRY RUSLING
*Composition No. 5
Five pages, 27.5cm x 21.2 cm
Blue and red ink on graph paper

MICHAEL SAHL
*Repeats (1963)
Seventeen pages in spiral notebook, 15.5 cm x 21.5 cm
Pencil on music paper

ERIC SALZMAN
*Verses and Cantos (former title: Europe: The Tennis Court Oath)
Five pages, 24 cm x 33 cm
Ink on pencil on music paper

ERIK SATIE
*Carrelage Phonique
One page, 49 cm x 32.5 cm
Ink on paper
*Tapisserie en Fer Forgé
One page, 49.5 cm x 32.5 cm
Ink on paper

HENRI SAUGUET
*Le Caméléopard
Eight pages, 27 cm x 35 cm
Pencil on music paper

RICHARD SAYLOR
*Opening of 2nd Movement of Music for Chamber Orchestra (1966)
Two pages, 26.8 cm x 34 cm
Ink on music paper

PIERRE SCHAEFFER
*L'Étude aux Sons Animés (1958)
One page, 53 cm x 34 cm
Graph collage, ink on music paper

TOMAS SCHMIT
*Postmusic in Homage to N.J. Paik (1963)
Two pages, 15.8 cm x 22.3 cm
Typing and postmarks on paper

DIETER SCHNEEBEL
*Visible Music II
Two pages, 62 cm x 44 cm
Ink on vellum

Réactions
One page, 62 cm x 49 cm
Ink on vellum
Instructions for Réactions
Two pages, 20.5 cm x 30.3 cm
Ink on vellum

Zeitbilder
One page, 62 cm x 44 cm
Ink on vellum

CAROLEE SCHNEEMANN
*Snows (sequence 4-7) (1967)
One page, 43 cm x 31.5 cm
Ink and pencil collage on paper

GUNTHER SCHULLER
*Contrasts
Five pages 27 cm x 34 cm
Forty-three pages 27 cm x 35 cm
Pencil and colored crayon on music paper

KURT SCHWERTSIK
*Strender Engel
One page 29.7 cm x 20.5 cm
One page 30 cm x 26 cm
Black and colored ink on music paper

RALPH SHAPLEY
*Rituals
Forty-nine pages, 23.5 cm x 32 cm
Blue and red pencil on transparent master sheet
CONRADO SILVA
*Fosiles (1965)
One page, 67cm x 12cm
Green, black and blue ink on paper

GIANNI-EMILIO SIMONETTI
*Analyse du virage (1967)
One page, 70cm x 49.8cm
Collage on cardboard

NETTY SIMONS
*Time Groups #2 (Part IV, pages 26-36)
Eleven pages, 28cm x 35.7cm
Ink on transparent master sheets

ROGER J. SMALLEY
*The Leaden Echo and the Golden Echo
(Part III)
Seventeen pages, 26.2cm x 35.5cm
Pencil on music paper

SYDNEY WALLACE STEGALL
*Dappled Fields
One page, 50.7cm x 50cm
Ink on paper

KARLHEINZ STOCKHAUSEN
*Notes from Tokyo working-book
(1967)
Seven pages, 15cm x 21cm
Pencil, black and colored inks on paper

IGOR STRAVINSKY
*Fanfare (1964)
Two pages, 24.2cm x 30cm
Pencil on transparent master sheets

SOULIMA STRAVINSKY
*Sonata for Pianoforte (1946)
Twenty-one pages, 26cm x 33.7cm (overall)
Pencil on music paper in portfolio

RICHARD SWIFT
*Summer Notes (1965)
One page, 24.2cm x 31.7cm
Ink on music paper

YUGI TAKAHASHI
*Six Elements
Seven pages, 24cm x 33cm
Ink on vellum (Greek title page)

TORU TAKEMITSU
*From Sonant (1965)
Eight pages, 30.5cm x 42cm
Ink on music paper, plus note

SIMEON TEN HOLT
*Kockyn, Een Kermiskroniek
Six pages, 39.5cm x 28cm
Colored inks on paper

Intermezzo
Fourteen pages (fold-out), 24cm x 30cm
Ink on paper

JAMES TENNEY
*String Complement
One page, 36cm x 36cm
Ink on graph paper
With instructions

ALAN THOMAS
*Duo Concertante
Three pages, 27.3cm x 34cm
Pencil on music paper

VIRGIL THOMSON
*Original Sketch for Blues ("Speculation") in The Plow That Broke the Plains (1936)
One page, 24cm x 21cm
Pencil and ink on music paper

MICHAEL THORPE
*9. Television Sets
Five pages 20.2cm x 26.5cm
Ink and colored crayon on graph paper
Four pages 21.3cm x 28cm
Ink and colored crayon on paper

Composit Sound (1967)
Four pages 8.2cm x 13.2cm
Ink on paper and cardboard
Two pages 20.2cm x 26.5cm
Colored inks on graph paper
Two pages 21.5cm x 28cm
Ink on paper
WOLF VOSTELL  
*T.V.-Décollage—Ereignisse für Millionen  
(1959)  
One page, 64.2cm x 50cm  
Collage, fluorescent, black and colored  
ink on paper

ROBERT WATTS  
*Banner for Outside (Yam Day)  
One page, 21.5cm x 28cm  
Ink on ruled ledger paper

Notes and sketches  
Nine pages, 21.5cm x 28cm  
Colored inks and crayon on ruled ledger  
paper

Three photographs  
22cm x 27cm (overall)

Two envelopes with balloons

Twenty-two photographs  
14cm x 9cm (overall)

Five index cards with performance pieces

BEN WEBER  
*Dolmen  
Three pages, 30cm x 40cm  
Pencil on music paper

ANTON WEBERN  
*Untitled fragment  
One page, 21cm x 22cm  
Pencil on music paper  
(Probably 1906 Bach transcription)

ADOLPH WEISS  
*Second Movement of A Trio for  
Clarinet, Viola, Cello  
Three pages, 22.5cm x 30cm  
Ink on music paper

JOHN H. WHITNEY  
Journal (sic) Begun July 1st '47  
Seventeen pages 21.5cm x 28cm  
Pencil on ledger paper  
Five film sketches each 15cm x 10cm  
Spray paint on black paper  
(With 16mm film strips)

FRANK WIGGLESWORTH  
*To the Memory of Henry Cowell  
Seven pages, 24cm x 31.7cm

EMMETT WILLIAMS  
*White for Governor Wallace  
One page, 21.5cm x 34cm  
Ink on ruled paper

RICHARD WINSLOW  
*Creation Locked . . .  
One page, 23.4cm x 31cm  
Ink on music paper

CHRISTIAN WOLFF  
*Trio II (Piano 4 Hands and Percussion)  
(1961)  
Three pages 21cm x 15cm  
Four pages 20.4cm x 13.5cm  
Pencil and ink on paper

STEFAN WOLPE  
*Battlepiece (1947)  
One hundred and thirty pages, 26cm x  
32.5cm (overall)  
Pencil on music paper

CHARLES WUORINEN  
*Bicinium: Two Oboes (1966)  
Four pages, 28cm x 38.3cm  
Pencil on music paper

YANNIS XENAKIS  
*Stochastic Music  
Eight pages, 39cm x 28cm  
Typewriter, computer type on accordion- 
folded paper  
(Program of instructions for IBM 7094)

LA MONTE YOUNG  
*From Vertical Hearing or Hearing in  
the Present Tense (1967)  
Six pages, 27.8cm x 35cm  
Ink on paper  
(With undated letter used as cover, and  
errata sheet)
JōJI YUASA
*Cosmos Haptic
One page, 30.5cm x 42.1cm
Ink on music paper

GERD ZACHER
*Methode zur Notierung (1952)
One page, 34cm x 27cm
Ink on music paper