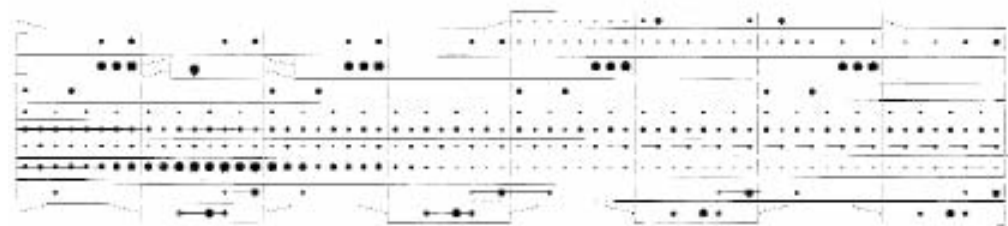
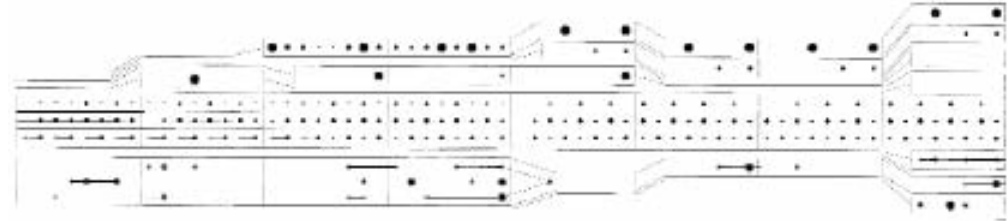
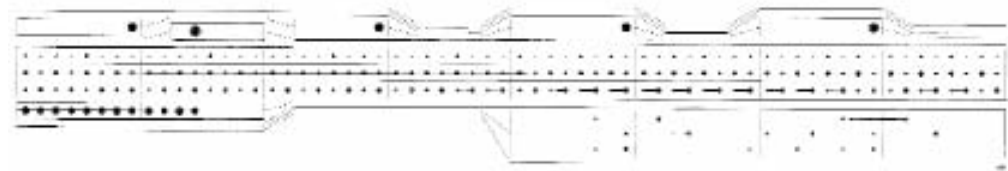
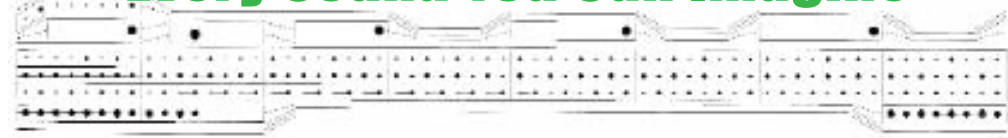


*Perspectives 163*

## Every Sound You Can Imagine



This publication has been prepared in conjunction with *Perspectives 163: Every Sound You Can Imagine*, organized by guest curator Christoph Cox in association with Toby Kamps, senior curator, and Robert Shimshak, guest curator, for the Contemporary Arts Museum Houston, October 3–December 7, 2008.


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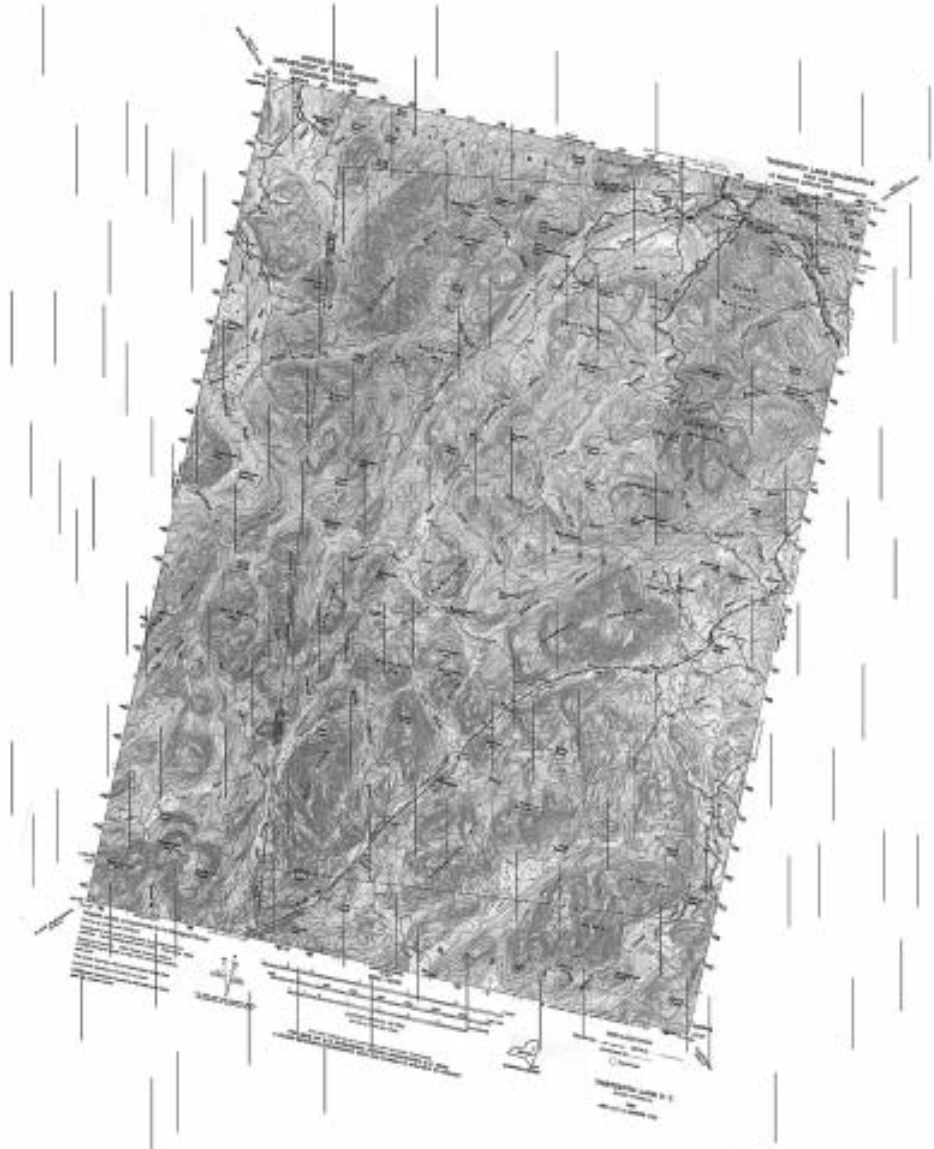
Frontispiece: Wallace Berman, *Untitled (Musical Score)*, 1974.  
Ink and Letraset on music paper, 15 1/4 x 11 3/4 inches  
Collection of Robert Harshorn Shimshak and Marion  
Brenner, Berkeley

*Perspectives 163*

# Every Sound You Can Imagine



Contemporary Arts Museum Houston



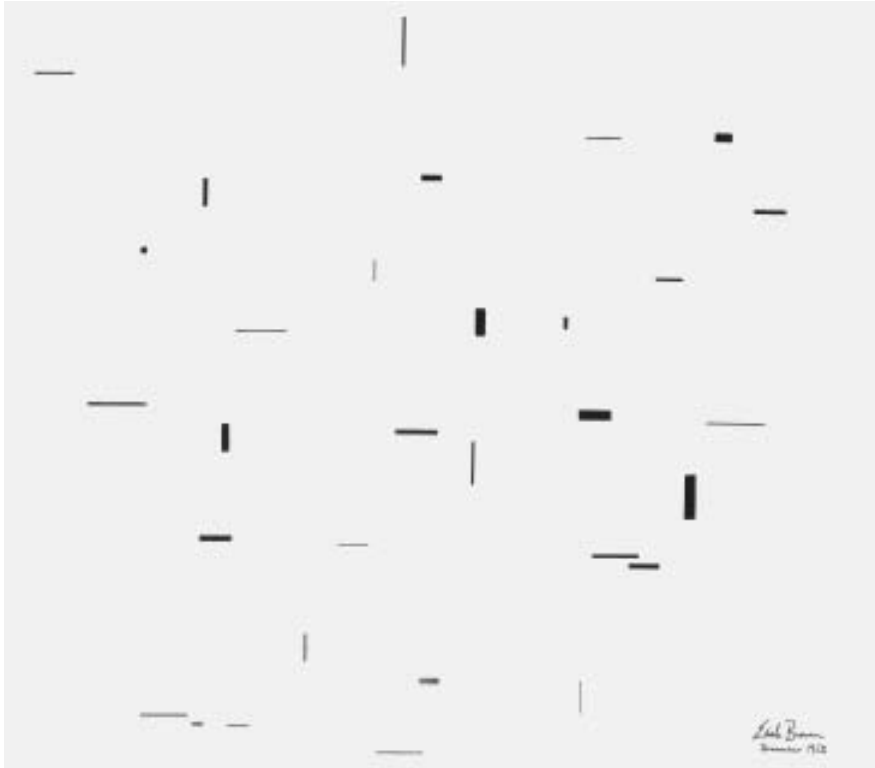
Yasunao Tone, "Geodesy for Piano," 1962

Christoph Cox first suggested the idea of an exhibition of alternative musical scores—new symbol systems and images intended to be performed as music—to me nearly ten years ago. Cox, a professor of philosophy and writer on contemporary music and sound art for *Artforum* and other magazines, had developed a deep interest in the little known and seldom exhibited field of graphical musical notation, which began in the 1950s, when composers started to expand and blur the boundaries of music and art by inventing new languages for representing sound. As a forever-beginning musician long fascinated (and intimidated) by the language of musical notation, I thought this was a terrific idea and started keeping a folder in which I dropped notes and articles relating to the idea, hoping some day I would find the time and place to expand on Christoph's idea.

In 2007, I met Robert Shimshak and his wife, the photographer Marion Brenner, and discovered a treasure trove of contemporary musical scores that I was certain could be the backbone of an exhibition. Shimshak and Brenner have extraordinary collections of original musical manuscripts, featuring works by important vanguard composers in traditional as well as graphical notation, and contemporary art, including works on paper experimenting with forms of music notation. In a series of conference calls, Christoph, Robert, and I conceived of an exhibition pairing the mostly hand-written works from the Shimshak/Brenner collection with a selection of historic and groundbreaking examples in facsimile and original of graphical notation compiled by Cox. Rich in information and intrigue (audio guides and performances by the Houston groups Musiq and David Dove & Guests provide tastes of the sounds contained in some of these scores), *Every Sound You Can Imagine* illustrates how innovative musicians and artists have stretched their fields to incorporate aspects of the audible and visible worlds in all their beauty, complexity, and changeability.

## Every Sound You Can Imagine

CHRISTOPH COX



Earle Brown, "December 1952"

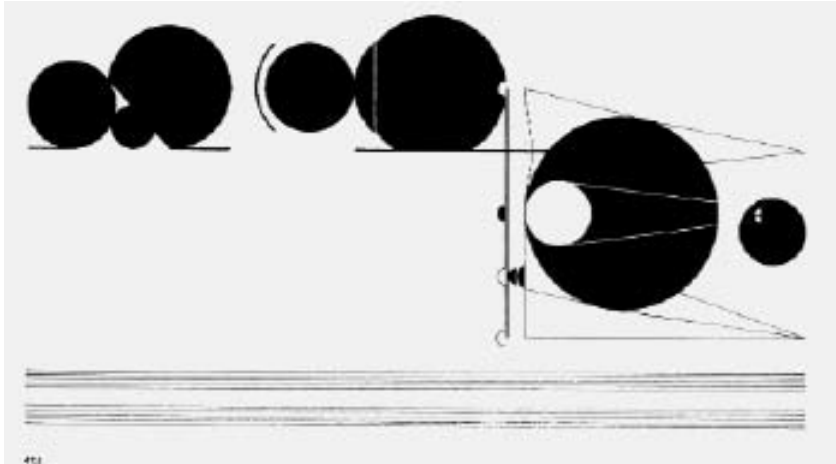
A large white sheet of paper is speckled with a few dozen black lines or bars—some horizontal, some vertical, some fat, some thin. In its geometric asymmetry, it might be mistaken for a sketch by Piet Mondrian or Kasimir Malevich. In fact, it's a musical score: Earle Brown's "December 1952." Graphically, Brown's piece bears only a distant resemblance to a traditional musical score, as though all the notes and most of the staves had been erased, leaving only a fragmentary scaffold. As musical notation, it is thoroughly idiosyncratic, eschewing the standards of conventional sheet music in favor of a symbolic language all its own. So how does one perform this piece? A separate page of instructions offers only a slim bit of guidance. "For one or more instruments and/or sound-producing media," it reads. "The composition may be performed in any direction from any point in the defined space for any length of time and may be performed from any of the four rotational positions in any sequence."<sup>1</sup>

"December 1952" exemplifies a set of new compositional strategies that emerged in the early 1950s and that continue to thrive today. Intersecting with a range of visual art movements and forms—Abstract Expressionism, Pop Art, Fluxus, Minimalism, Conceptualism, Performance Art, Video Art, and others—such strategies envision the production of the score as a branch of visual art parallel to and partly independent from musical performance. As such, they challenge the traditional function of the score and propose a new set of relationships between composer, performer, and audience.

We generally take for granted that music is something composers "write" and musicians "read," and that musical "writing" and "reading" are distinct sorts of activities. Yet notation is a relatively recent invention in the history of music, as is the distinction between composition and performance. For most of human history, music was strictly an aural art, learned through hearing and transmitted and altered by way of performance itself. Within such a folk culture, music was in constant flux, without finished works or individual composers.<sup>2</sup> While oral cultures adhered to traditional forms, improvisation always played a part and, like evolutionary mutation, caused traditional forms to continually drift and change.

Musical notation was introduced in the Middle Ages as a mnemonic aid for accomplished musicians, a crutch that became ever more necessary with the introduction of multiple melodic lines. Yet economic and political pressures made musical literacy a necessity. The transition from feudalism to capitalism meant the collapse of the courtly patronage system that had supported musicians for centuries. Musicians were thrust onto the open market; and the emergent capitalism favored exchangeable objects rather than intangible, ephemeral forms such as music. Musical notation was thus enlisted as a solution to the problem of how to commodify the inherently transitory nature of sound and the fluid matter of music. Copyright regulations eventually assured the legal status of the musical work as the private property of its author, establishing a division between the work and its performance, the composer and the performer. These conditions served to fix music in the form of stable, finished products and led to the waning of real-time improvisation. The score shifted attention from the ear to the eye, as music became





Cornelius Cardew, "Treatise," 1963-1967 (excerpt)

something to see and to read before it was something to hear. What began as a mere supplement to musical performance—the score—became an autonomous entity that governed performances and to which they were held accountable.

Today's system of staff notation first appeared in the 11th century and, over the next three centuries, achieved its familiar form: five parallel lines overlaid with notes and rests, clefs, and time signatures. By the 16th century, staff notation had become the international standard in Western art music; and it continues to function today as the dominant system for notating all kinds of music. Yet in the past half-century, a crisis of musical representation has unsettled not only staff notation but also the whole musical edifice of which it is a part. This crisis was initially precipitated by the invention of the phonograph in the late 19th century and of magnetic tape a few decades later. These technologies challenged the status of written notation as the primary mode of capturing and commodifying music. Written notation could offer a description or set of instructions for musical performance; but electronic recording could preserve musical performances themselves. And while written notation was restricted to discrete pitches and their combinations, electronic recording could capture what John Cage called "the entire field of sound"—not only so-called "musical sounds" but the rush of the wind, the crackling of embers, the wail of sirens, the whirl of machines, the roar of crowds, and the rest of the audible universe.<sup>3</sup> These "non-musical sounds" enthralled artists and composers such as Luigi Russolo, Edgard Varèse, Cage, Pierre Schaeffer, and Iannis Xenakis, who began incorporating them into their compositions, either approximating them via traditional musical instruments or directly incorporating them through the use of phonograph records or magnetic tape. New electronic instruments—theremins, vocoders, synthesizers, and, eventually, computers—contributed to the exploration of this vastly expanded musical field, which traditional notation could not adequately represent. Already in 1936, Edgard

Varèse prophesied the need for a "seismographic" notation to capture electronic sounds; and, within a few decades, composers such as Xenakis, Karlheinz Stockhausen, and György Ligeti were producing just such graphic forms to represent the sonic sheets, waves, and pulses characteristic of their electronic compositions.<sup>4</sup>

These developments coincided with the golden age of jazz, which treated the written score as a mere sketch, a springboard for creative improvisation. Jazz enthusiasts such as Earle Brown turned to indeterminate notational strategies as a way of jump-starting the improvisatory impulse. "I couldn't understand why classical musicians couldn't improvise, and why so many looked down on improvisation," noted Brown. "The whole series [of open-form pieces] 'October,' 'November,' and 'December [1952]'" was progressively trying to get them free of having every bit of information before they had confidence enough to play."<sup>5</sup> From the other side, composers emerging out of the "free jazz" explosion of the 1960s came to see experimental notation as a way of focusing what could otherwise be chaotic improvisatory blowouts. "One of the problems of collective improvisation, as far as I'm concerned," quipped composer and improviser Anthony Braxton, "is that people [. . .] will interpret that to mean 'Now I can kill you'; and I'm saying, wait a minute!"<sup>6</sup> Hence, Braxton, Wadada Leo Smith, Werner Dafeldecker, and others began to use novel notational schemes to create a common point of reference so that improvisation could be genuinely collective rather than individualistic and competitive.

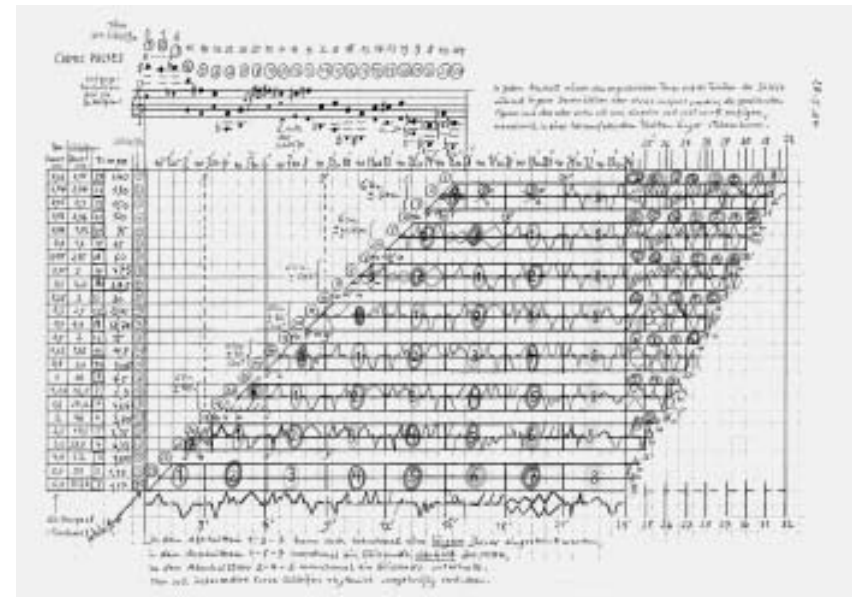


Jennifer Walshe, Turf Boon's "The Sacred Geometries," 2007

Whether used to encourage or to rein in improvisation, the turn toward experimental notational schemes often had political underpinnings. Brown's invitation to performers to become co-creators of his pieces sprang in part from a rejection of the hierarchy in classical music that made performers subservient to the composer and the score, a hierarchy that many experimental composers felt to be unsavory. "[W]hen you get right down to it," remarked John Cage, "a composer is simply someone who tells other people what to do. I find this an unattractive way of getting things done. I'd like our activities to be more social—and anarchistically so."<sup>7</sup> Deeply political composers such as Cornelius Cardew shared Cage's aim and construed musical composition and performance as utopian activities that could foster experiments in radical democracy. Cardew thus envisioned his classic "graphic score" "Treatise," 1963–1967, as a prompt or occasion for a group of musicians (or even non-musicians) to arrive at a consensus about how to perform the piece and then to follow the rules they had set themselves.

The experimental scores of the 1950s, 60s, and 70s, then, were responses to the technological, cultural, and political transformations of the times. After a period of relative dormancy, the 1990s saw a reanimation of notational experiments that coincided with the emergence of new digital art-making technologies and a multi-media aesthetic sensibility. Inexpensive, portable, and ubiquitous computer technology fostered a popularization of electronic music production; and the internet made possible a global exchange of music and musical knowledge that opened a new generation to the history of experimental music. The vitality of video and performance art, and the ready translatability of digital data encouraged artists to ignore the boundaries between media and disciplines. It was no longer unusual for visual artists to incorporate sound into their practices or for audio artists to work with images. The paintings, sound works, and installations of Steve Roden, for example, draw as much inspiration from the canvases of Arthur Dove and Alfred Jensen as they do from the music of Morton Feldman and Brian Eno. Marina Rosenfeld performs improvised music on turntables and produces spellbinding photographs and videos. And Stephen Vitiello collaborates as readily with experimental music pioneer Pauline Oliveros as with painter Julie Mehretu. Not surprisingly, many of these artists have come to substitute the dominant visual formats—video monitors and computer screens—for the ink on paper characteristic of musical scores since the Middle Ages. Michael J. Schumacher's "Grid," 2007, for example, is an algorithmic visual program displayed on a computer monitor, while Rosenfeld's *White Lines*, 2005, and Christian Marclay's *Screen Play*, 2005, unfold in real time on video screens.

For all these artists, the experimental score serves as a nexus that links music with the other arts and acts as a kind of portable program for the endless production of new sounds, actions, forms, and communities. Rather than exemplifying the much-hyped notion of *synaesthesia*—the merging of sensory modalities or artistic media—these scores affirm the aesthetic value of *metaphor* in its original sense—the joy in unpredictable leaps and translations, in this case between sight and sound. As such, the works in this exhibition draw attention to musical notation as a species of graphic art and affirm a future that is conditioned by the past and present but that nevertheless remains fundamentally open.



Karlheinz Stockhausen, "Form Scheme from *Cosmic Pulses*," 2006–2007

#### Notes

1. Earle Brown, "Folio" (1952–1953) and "4 Systems" (1954), (New York: Associated Music Publishers, 1961).
2. For a concise presentation of this history, see Chris Cutler, "Necessity and Choice in Musical Forms," *File Under Popular: Theoretical and Critical Writings on Music* (New York: Autonomedia, 1985), pp. 20–38. See also Jacques Attali, *Noise: The Political Economy of Music*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1985).
3. John Cage, "Future of Music: Credo," Silence: Lectures and Writings by John Cage (Hanover, NH: Wesleyan University Press, 1961), p. 4. This text is reprinted in *Audio Culture: Readings in Modern Music*,

- ed. Christoph Cox and Daniel Warner (New York: Continuum, 2004).
4. See Edgard Varèse, "The Liberation of Sound," *Audio Culture*, p. 18. Also see the texts by Russolo and Schaeffer in this volume.
5. Earle Brown, liner notes to *Earle Brown: Music for Piano(s) 1951–1995*, David Arden, pianist, New Albion NA082.
6. Anthony Braxton, quoted in Graham Lock, *Forces in Motion: Anthony Braxton and the Meta-Reality of Creative Music* (London: Quartet, 1988), p. 240.
7. John Cage, *A Year from Monday* (Hanover, NH: Wesleyan University Press, 1968), pp. ix–x.

## Catalogue of the Exhibition

Dimensions are listed height preceding width.

- John Adams**  
**Study for "I Was Looking at the Ceiling and Then I Saw the Sky,"** 1995  
 Pencil on bound spiral ring composers musical notebook  
 11¾ x 9 inches each  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley
- John Luther Adams**  
**"Solitary and time-breaking waves,"** 1994  
 Pencil on paper  
 10 x 11 inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley
- Robert Ashley**  
**"In Memoriam Crazy Horse,"** 1963 (excerpts)  
 Offset printing on paper  
 11 x 8½ inches  
 Copyright © 1990 by Sonic Art Editions and Smith Publications  
 Courtesy of Sylvia Smith
- Michael Bach**  
**"18-7-92" Aufzeichnungen zu/ Sketches for "Ryoanji" by John Cage,** 1992 (*Version Seefeld* 2004, 1992/2004)  
 Color computer schematic with green ink on paper  
 8¼ x 11¾ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley
- Cathy Berberian**  
**"Stripsody,"** 1966 (excerpt)  
 Offset printing on paper  
 8⅞ x 23½ inches  
 Copyright © 1966 by C.F. Peters Corporation, New York
- Wallace Berman**  
**Untitled (Musical Score),** 1974  
 Ink and Letraset on music paper  
 15¼ x 11¾ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley
- Suzanne Bloom**  
**Danse Macabre (Modern Version),** 2007  
 HD-DVD 1080i
- Enjoy (Gracias Señor Posada),** 2007  
 HD-DVD 1080i
- Have a Nice Day!,** 2007  
 HD-DVD 1080i
- Morse's Question ("first ever" Morse Code message, 1844),** 2008
- Truth Assassinated (for Anna Politkovskya),** 2007  
 HD-DVD 1080i
- War and Peace and Quiet (Tolstoy's Ghost),** 2007  
 HD-DVD 1080i
- World Peace . . . When?,** 2007  
 HD-DVD 1080i
- All courtesy of the artist and Moody Gallery, Houston  
 Plasma screens courtesy of Texas Learning & Computational Center, University of Houston
- Henry Brant**  
**"Trajectory,"** 1994 (pages 88 and 89 with title page)  
 Ink on paper  
 3 sheets, x 14½ x 8½ inches each  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley
- Earle Brown**  
**"December 1952,"** 1952  
 Excerpt from *Folio* (1952-1953) and 4 *Systems* (1954)  
 Offset printing on paper  
 16¾ x 11½ inches  
 Copyright © 1961 by Associated Music Publishers  
 Print courtesy The Earle Brown Foundation
- Herbert Brün**  
**mutatis mutandis,** 1968/1995 (selections)  
 Offset printing on paper  
 10⅞ x 16⅞ inches  
 Copyright © 1995 by Sonic Art Editions and Smith Publications  
 Courtesy of Sylvia Smith

**Allan Bryant**  
**"Pitch Out,"** 1968  
 (From *Source: Music of the Avant Garde* 2, no. 1 (January 1968))  
 Offset printing on paper  
 10⅞ x 52½ inches  
 Copyright © *Source: Music of the Avant Garde*, 1968  
 Courtesy of the artist

**Gavin Bryars**  
**"The Sinking of the Titanic,"** 1969 (drawn 2008)  
 Pencil on Archives S818S-score musical paper  
 11⅞ x 15½ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Sylvano Bussotti**  
**"Coeur,"** 1959  
 Excerpt from *Sette Fogli*  
 Offset printing on paper  
 16¼ x 11¾ inches  
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 With kind permission of the publisher Casa Ricordi, Milan

**"Piano Piece for David Tudor 1,"** 1959  
 Excerpt from *Pieces de Chair II*  
 Offset printing on paper  
 16¼ x 11¾ inches  
 Copyright © 1959 by Universal Edition  
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**"Piano Piece for David Tudor 4,"** 1959  
 (Excerpt from *Pieces de Chair II*)  
 Ink on paper  
 16¼ x 11¾ inches  
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**"Sensitivo,"** 1963  
 (Excerpt from *Sette Fogli*)  
 Ink on paper  
 16¼ x 11¾ inches  
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 With kind permission of the publisher Casa Ricordi, Milan

**John Cage**  
**"4' 33" "** (original version in proportional notation), 1952 (excerpt)  
 Offset printing on paper  
 11 x 17 inches  
 Copyright © 1993 by C.F. Peters Corporation, New York

**"Aria,"** 1958 (excerpt)  
 Offset printing on paper  
 9 x 24 inches  
 Copyright © 1960 by C.F. Peters Corporation, New York

**"Fontana Mix,"** 1958  
 Offset printing on paper with transparencies  
 11 x 8½ inches  
 Copyright © 1960 by C.F. Peters Corporation, New York

**"Haiku,"** 1950  
 Ink on paper  
 8 x 10¾ inches

**Untitled (A of 3 of 3, 7, 2/B of 3 of 372) Manuscript Page,** c. 1952  
 Pencil on paper  
 10⅞ x 8⅞ inches

**"Study for Piano and Orchestra,"** 1956  
 Manuscript page  
 11 x 8½ inches  
 All collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Cornelius Cardew**  
**"Treatise,"** 1963-1967 (excerpts)  
 Offset printing on paper  
 6¾ x 10¾ inches  
 Copyright © 1967 by Gallery Upstairs Press, USA, © 1970 assigned to Hinrichsen Edition, Peters Edition Limited, London

**Henning Christiansen**  
**"Requiem for Art (Fluxorum Organum II),"** 1970 (excerpt)  
 Offset printing on paper  
 12⅞ x 24⅜ inches  
 Copyright © 1970 Galerie Bernd Klüser, Edition Schellmann, Munich  
 Courtesy of the artist

**Bruce Conner**  
**Untitled (music),** 1961  
 Typewriting on paper  
 16 x 11¾ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**George Crumb**  
**Agnus Dei "Makrokosmos, Volume II,"** 1973  
 Offset printing on paper  
 10¾ x 14 inches  
 Copyright © 1973 by C.F. Peters Corporation, New York

**Alvin Curran**  
**"Sketch for Schtyx, One Step Too and Why is this Night Different from all Other Nights,"** 1991-1992  
 Pen on Scomegna A 24.60 musical paper  
 12½ x 9 inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Werner Dafeldecker**  
**"Hyogo,"** 1997  
 offset printing on paper  
 11¾ x 16⅝ inches  
 Courtesy of the artist

**Paul Dresher**  
**Complete score of "This Same Temple (Elastic Music),"** 1976  
 Pencil on musical paper  
 Multiple pages, 11 x 8½ inches each  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Morton Feldman**  
**"Intersection 2,"** 1951 (excerpt)  
 Offset printing on paper  
 6 x 22¼ inches  
 Copyright © 1962 by C.F. Peters Corporation, New York  
 Courtesy W.E.B. Du Bois Library, University of Massachusetts, Amherst

**Ge Gan-Ru**  
**"Four Studies of Peking Opera,"** 2002  
 Ink on paper with photocopied staff lines  
 10¾ x 8 1/4 inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Philip Glass**  
**Einstein on the Beach,** 1976  
 Pencil on Aztec C-24 archival manuscript paper  
 13⅜ x 10¾ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Lou Harrison**  
**Nicomede's Aria from Young Caesar Page,** 2002  
 Pencil on paper  
 17 x 11 inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Roman Haubenstock-Ramati**  
**"Duo,"** 1974  
 Hand water-colored etching  
 26 x 19⅔ inches  
 Courtesy of Galerie Ariadne, Vienna

**Roman Haubenstock-Ramati**  
**"Konstellationen,"** 1971 (selections)  
 Copperplate engraving on handmade paper  
 15 x 29½ inches  
 Courtesy of Galerie Ariadne, Vienna

**Dick Higgins**  
**"Symphony #186: 'The Well-Colored Symphony'"** 1968/1997  
 From *A Thousand Symphonies*, 1968/1997  
 orchestral paper, gunshot holes, spray paint  
 22½ x 17½ inches  
 Courtesy of Hannah B. Higgins

**Jim Hodges**  
**A Line Drawn In the Dark (After Subway Music Box),** 2000  
 Sheet music with adhesive and rice paper  
 12 x 28 inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Sea of Love,** 2000  
 Sheet music with colored paper  
 3 sheets, 12 x 9 inches each  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Toshi Ichiyanagi**  
**"Music for Electric Metronomes,"** 1960  
 Offset printing on paper  
 10¾ x 14 inches  
 Copyright © 1968 by C.F. Peters Corporation, New York

**Joan Jeanrenaud**  
**"Vermont Rules,"** 2002  
 Ink on Archives D-125-12 stave manuscript paper  
 2 sheets, 12½ x 18⅞ inches  
 Collection of Robert Harshorn Shimshak and Marion Brenner, Berkeley

**Elena Kats-Chernin**  
**“Urban Village 1,”** 2007 (for piano)  
 Black ink on Star manuscript paper  
 13½ x 10½ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Leon Kirschner**  
**“Study for “String Quartet No. 3,”**  
 1966  
 Colored felt tip pens and blue ink  
 with ozalid process printed score  
 2 sheets, 16½ x 10½ inches each  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Alison Knowles**  
**“Song #1 of Three Songs:  
 Onion Skin Song,”** 1973  
 Sienna blueprint on sepia vellum  
 Dimensions variable  
 Courtesy of the artist

**Daniel Lentz**  
**“Cafe Desire,”** 2002 (page 90)  
 Ink on paper  
 11 x 14 inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**György Ligeti**  
**“Artikulation,”** 1958/1970 (excerpt)  
 Offset printing on paper in bound  
 volume  
 9¾ x 24¾ inches  
 Copyright © 1970 by B. Schott's  
 Söhne, Mainz, Germany  
 Courtesy of the Morgan Music  
 Library, Amherst College

**Jackson MacLow**  
**“Untitled,”** 1961  
 From La Monte Young & Jackson  
 MacLow, *An Anthology of Chance  
 Operations* (1970)  
 Offset printing on paper  
 8½ x 18¼ inches  
 With the permission of Anne Tardos

**Christian Marclay**  
**“Graffiti Composition,”** 2002  
 (selections)  
 Portfolio of 150 digital images,  
 indigo prints on Cougar stock  
 edition 1 of 25  
 14 x 9½ x 3 inches each  
 Courtesy of the artist and Paula  
 Cooper Gallery, New York

**Screen Play,** 2005  
 DVD  
 Courtesy of the artist and  
 Performa, New York

**Kaffe Matthews**  
**“Three Crosses of Queensbridge  
 Street,”** 2005  
 Inkjet printing on paper  
 Courtesy of the artist

**Barry McGee**  
**Untitled (Figure with Music),** 1995  
 Ink and gouache on paper with  
 artist's frame  
 10½ x 8 inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Gordon Mumma**  
**“Medium Size Mograph,”** 1962–1962  
 Offset printing on paper  
 8½ x 11 inches  
 Copyright © 1962 by BMI Canada  
 Limited  
 Courtesy of the artist

**Conlon Nancarrow**  
**Untitled Musical Manuscript,** 1991  
 Pencil on hand-punched piano roll  
 11 x 26½ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Phill Niblock**  
**“Disseminate,”** 2005 (partial)  
 Pencil on paper  
 11¾ x 14¾ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Per Nørgård**  
**“Day's (Early) Nightmare for String  
 Quartet,”** 2001  
 Pencil and ink on manuscript paper  
 11½ x 15½ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Michael Nyman**  
**“Love Doesn't End,”** 2002  
 From the film *The End of the Affair*  
 (1999)  
 Pencil on paper  
 7½ x 10¾ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Raster-Noton,**  
**Archiv für Ton und Nichtton**  
 [Archive for Sound and Not-Sound]  
**Notationen Archiv 1,** 2005–2006  
 Box of 13 scores  
 Courtesy of Raster-Noton, Chemnitz,  
 Germany  
*Selections by members of the  
 composers' network Raster-Noton:*

**Ryoji Ikeda**  
**“Variations for Modulated 440 Hz  
 Sinewaves,”** 1999  
 Notation by Pascal Storz, 2006  
 Offset printing on paper  
 11¾ x 33 inches

**Signal (Frank Bretschneider, Olaf  
 Bender, Carsten Nikolai)**  
**“Lines,”** 1998  
 Notation by Simone Müller, 2006  
 Offset printing on paper  
 11¾ x 33 inches

**Ø (Miko Vainio)**  
**“Mikro Makro,”** 1997  
 Notation by Katrin Menne  
 Offset printing on paper  
 11¾ x 33 inches

**Byetone (Olaf Bender)**  
**“Oacis,”** 2001  
 Notation by David Voss  
 Offset printing on paper  
 23½ x 33¾ inches

**Robert Lippok**  
**“Open,”** 2001  
 Notation by Jakob Kirch  
 Offset printing on paper  
 16½ x 23¾ inches

**Senking (Jens Massel)**  
**“Lift,”** 2000  
 Notation by Fabian Fenk  
 Offset printing on paper  
 16½ x 23¾ inches

**William Basinski**  
**“Shortwavemusic,”** 1997  
 Notation by Manja Schönerstedt  
 Offset printing on paper  
 11¾ x 33 inches

**Maja Ratkje**  
**From “Sinus Seduction” (Moods II),**  
 1997/2006  
 Pencil on graph paper with pasted  
 pencil on manuscript paper  
 16 x 11 inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Steve Reich**  
**“The Desert Music,”** 1982–1984  
 (page 22)  
 Ink on Paeantino No. 18 symphony  
 18-stave narrow music paper  
 13½ x 10½ inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Terry Riley**  
**“Remember This O Mind,”** 1982  
 Pencil on Sighting musical paper  
 12 x 8¾ inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Steve Roden**  
**When Stars Become Words,** 2007  
 Collage, watercolor, and colored pencil  
 on vintage music notation paper  
 3 works, 12½ x 9½ inches each  
 Courtesy of the artist and Susanne  
 Vielmetter Gallery, Los Angeles

**Ned Rorem**  
**“I Am Rose,”** 1955  
 Pencil on musical paper  
 11 x 8½ inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Marina Rosenfeld**  
**White Lines,** 2005  
 DVD  
 Courtesy of the artist

**Dieter Schnebel**  
**“Rufe, Horn und Violincello  
 (Viola),”** 2006  
 Pencil on lined paper  
 10 x 13½ inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Michael J. Schumacher**  
**“Grid,”** 2007  
 Computer, monitor, software for  
 generating scores  
 Courtesy of the artist

**Stephen Scott**  
**“La Guitarra,”** 2002  
 From *Paisajes Audibles/Audible  
 Landscapes*, 2002  
 Ink on paper  
 11 x 17 inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Ronald Bruce Smith**  
**“String Quartet No. 2, ‘Nostalgia,’ For  
 the Del Sol String Quartet,”** 2002/2006  
 Ink on SD4 Score design Canadian  
 manuscript paper  
 16½ x 11½ inches  
 Collection of Robert Harshorn Shimshak  
 and Marion Brenner, Berkeley

**Stuart Saunders Smith**  
**“Here and There,”** 1972  
 Offset printing on paper  
 12¼ x 10½ inches  
 Copyright © 1974 by Smith Publications  
 Courtesy of Sylvia Smith

**Wadada Leo Smith**  
**“Cosmic Music,”** 2007  
 Offset printing on paper  
 Courtesy of the artist

**Karlheinz Stockhausen**  
**“Form Scheme from Cosmic  
 Pulses,”** 2006–2007  
 From *KLANG-13th Hour, Work  
 No. 93*, 2006–2007  
 Offset printing on paper  
 13 x 19 inches  
 Copyright © 2007 Stockhausen-  
 Verlag  
 Courtesy of the Stockhausen  
 Foundation for Music

**“Studie II,”** 1954 (excerpts)  
 Offset printing on paper  
 13 x 19 inches  
 Copyright © 1954 Stockhausen-  
 Verlag  
 Courtesy of the Stockhausen  
 Foundation for Music

**Markus Stockhausen**  
**“The Golden Light,”** 1998 (excerpt)  
 Pencil on manuscript paper  
 11½ x 8¼ inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Morton Subotnick**  
**“Spring,”** 1975  
 From *Until Spring*, 1975 (signed  
 2008)  
 Pencil and blue, red, and green cray-  
 on on vellum  
 17 x 14 inches  
 Collection of Robert Harshorn  
 Shimshak and Marion Brenner,  
 Berkeley

**Yasunao Tone**  
**“Geodesy for Piano,”** 1962  
 Red ink on Acetate overlay, U.S. offi-  
 cial topographical map (1954),  
 mounted on cardboard  
 24 x 19 inches  
 Collection of the artist

**Yasunao Tone**  
**“Ten Haikus of Basho,”** 2006  
 (excerpts)  
 Acetate overlay on paper computer  
 printouts  
 22 x 26 inches  
 Courtesy of the artist

**Stephen Vitiello**  
**“Pond Set (#1, #3, #5),”** 2007  
 Offset printing on paper  
 3 sheets, 40 x 30 inches each  
 Courtesy of the artist and The  
 Project, New York

**Jennifer Walshe**  
**Detleva Verens' “The Cabinet of  
 Dr. O'Mahony,”** 2008  
 3 plastic and mixed media cases  
 5¾ x 4 x 2; 5½ x 7¾ x 2; and 7¾  
 x 5½ x 2 inches

**Turf Boon's “The Sacred  
 Geometries,”** 2007  
 Offset printing on folded paper  
 Dimensions variable

Both commissioned by South  
 Dublin County Council through In  
 Context 3 and funded under the  
 Department of Environment,  
 Heritage and Local Government's  
 Per Cent for Art Scheme  
 Both courtesy of the artist

**Christian Wolff**  
**“Edges,”** 1968  
 Offset printing on paper  
 11 x 14 x inches  
 Copyright © 1969 by C.F. Peters  
 Corporation, New York

**Iannis Xenakis**  
**“Mycenae-Alpha,”** 1978  
 Offset printing on paper  
 Copyright ©1978 Durand-Salabert-  
 Eschig, Paris  
 Courtesy of Françoise Xenakis

**La Monte Young**  
**“Compositions,”** 1960  
 Except from La Monte Young &  
 Jackson MacLow, *An Anthology of  
 Chance Operations* (1970)  
 Envelope, offset printing on paper in  
 bound volume  
 8½ x 18¼ inches  
 With the permission of the artist  
 Collection of Hampshire College  
 Library, Amherst, Massachusetts