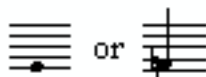


**1. There is a hierarchy of durational values when traditional notation is not used.**

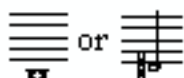
a) play as fast as possible



b) longer than each pitch in "a"



c) longer than "b"



d) longest value



During sections of the composition when the above notation is used, the durations of silences and pitches are graphically represented on the page.

**2. Grace notes** are played within the time of the note to which they are tied.

Therefore, if the grace note precedes the note to which it is tied, the grace note is played on the beat.

**3. Beginning on page 3**

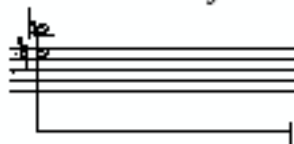
Play as fast as possible in any order and repeat until the end of the box is reached.



The duration of each box equals about 2 seconds. The space between boxes is silence.

**4. Beginning on page 3**

The duration of the note is indicated by the length of the line.



**5. Page 4, Systems 4&5; Page 5, System 5; Page 6, System 3; Page 17, System 4&5.**

The four "A's" are stopped with the performer's finger at string length of 1/4th, 1/6th, 1/7th, 1/3rd, 1/5th, and between the damper and keyboard.

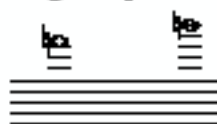


## 6. Page 4, last System; Page 6, top System.

- a) Play as fast as possible **once** (do not repeat).

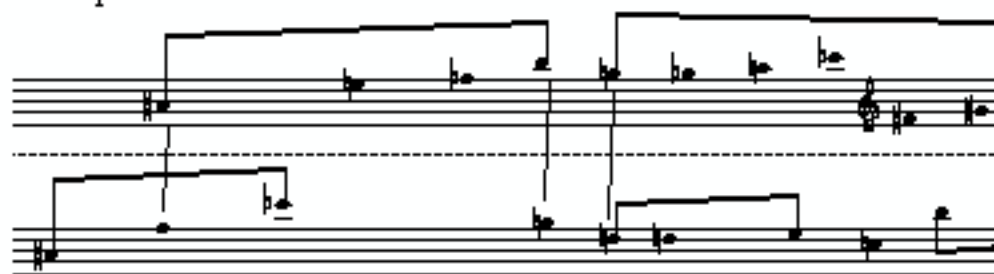


- b) These notes are held longer than notes defined in 6a above and may be held during the performance of the fast notes.



## 7. Beginning on Page 10, System 4; Page 16, top System.

Stems and beams indicate phrasing. The graphic placement indicates the durations of the notes. (Some notes can be held longer than other notes. However, the fact that the notes are filled in **SHOULD NOT** indicate that they are of short duration.) This performance note is an exception to #1 above.



## 8. Pedal Notation.

- a) Page 15, last System.



The sustain pedal is activated after the chord is played. The chord is released just as the pedal is engaged. Effect: catch overtones with the pedal.

- b) Pages 4, 5, 6, 17 indicates the use of the sustain pedal.

Use of the pedal in other places is left to the discretion of the performer.

## 9. Preparation of Piano, Page 3; Remove Preparation, Page 6.

The material needed is a pliable weather stripping product, also called caulking cord. (The material originally used is the commercial product **Mortite** available at most hardware stores and is produced by Mortell Company, Kankakee, IL. The material is available under other commercial names and may be substituted for **Mortite**.) The material is used to form 13 small balls (approximately the size of marbles). Each ball is pressed firmly on each group of three strings (middle C to and including C one octave above middle C) at any convenient location along the length of the strings. It is important that all three strings for each pitch are stopped with the material and that each of the 13 piano keys produce timbres and pitches which are different from one another.

## 10. Tape Playback.

- a. The tape is started at the beginning of measure 5 (where **Begin Tape** occurs in the score) and runs continuously throughout the entire composition, fading out to nothing during the last page (page 17). The tape is not stopped between movements. The moments the tape is heard alone occur throughout the piece. These moments are indicated sometimes by "Tape Interlude" or "Tape Solo" and other times simply by rests in the piano part or space between graphically placed notes.

- b. A high-quality Quad tape playback system is to be used.

Channel assignment is: Channels 1&3 are front left(1) and right(3) speakers.  
Channels 2&4 are back left(2) and right(4) speakers  
(when facing the stage, sitting in the audience).

Ideally, the performer and the audience should be in the center of the four speakers which are placed far enough apart to enhance the spatial effect of the tape. Even though a stereo version is available (DAT or Reel-to-Reel formats) every effort should be made to use the Quad version for performance.

- ## 11. Timing Indications.
- Begin a stop watch at the beginning of measure 5 (when the tape is started - **Begin Tape**). Timing indications [00:00] are enclosed in boxes throughout the composition. The stop watch should be used **only** for rehearsal. Once the performer is familiar with the sounds on the tape, use of the timing indications and a stop watch are not necessary and should not be used for performance.