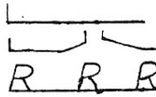
DIMENSIONS VIII

FOR PIANO AND TAPE

BARTON McLEAN

DIMENSIONS VIII -- Instructions for performance

Pedalling



Hold pedal down until next event (sustain pedal).

Gradually release (or engage).

In a held pedal section, momentarily release and engage randomly (to prevent buildup of pedalled sound).

Rhythm

Unless otherwise specified, ♩ = mm 120.

As fast as possible, without blurring.

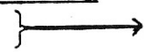
Proportional notation. Speed is read approximately as it looks on the page. All sustained. In the absence of other indications, as a general rule ●● = mm 120, and ● = mm 80.

Slight pause.

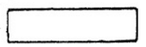
Pitch

Accidentals affect only the note they preceed, in the same staff. Exceptions--repeated notes. No other exceptions.

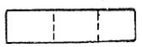
Continuity



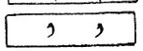
Continue improvising in same style.



Play in any order after first playing once through in the order given, as follows:



Without pause.



With pause.

Interrupt previous material with that in parentheses. Then continue as before. No pauses.

Keep previous material going until next cue.

Repeat material until next cue.

In an improvisation section, select these pitches.

Cueing with tape.

Start cue = Stop cue =

= Stop cue. Immediately stop, even though passage may be unfinished.

Practice

Important--The tape cues must be thouroughly learned (memorized) with the aid of a stop watch, since some of them are not obvious. A good deal of frustration will be avoided by taking the small amount of time it takes to do this before the piece is put together.

The title retains the term "Tape," although in reality the accompanying audio is now available only on either a CD or as a stereo audio file playable on any device capable of playing the standard .aiff audio, such as a computer.

TO MY FRIEND ROBERT HAMILTON

BALANCE BETWEEN TAPE VOLUME AND SOLO

Dimensions VIII is a sonic fresco upon which the cosmic natural forces which continue and prevail forever (as represented by the tape) are in conflict with the human forces, as represented by the enigmatic solo, which is at times in violent conflict and at other times in sublime harmony with the tape. In order for the natural forces to prevail, the tape must be loud enough--it must just about blot out the solo at the climax on p. 16, and be earthshattering. Most performers play the tape too soft, compromising away this characteristic. On the other hand, in halls of over 400 or 500 seats, the piano should be miked to balance with the larger sound system dictated by the larger hall.

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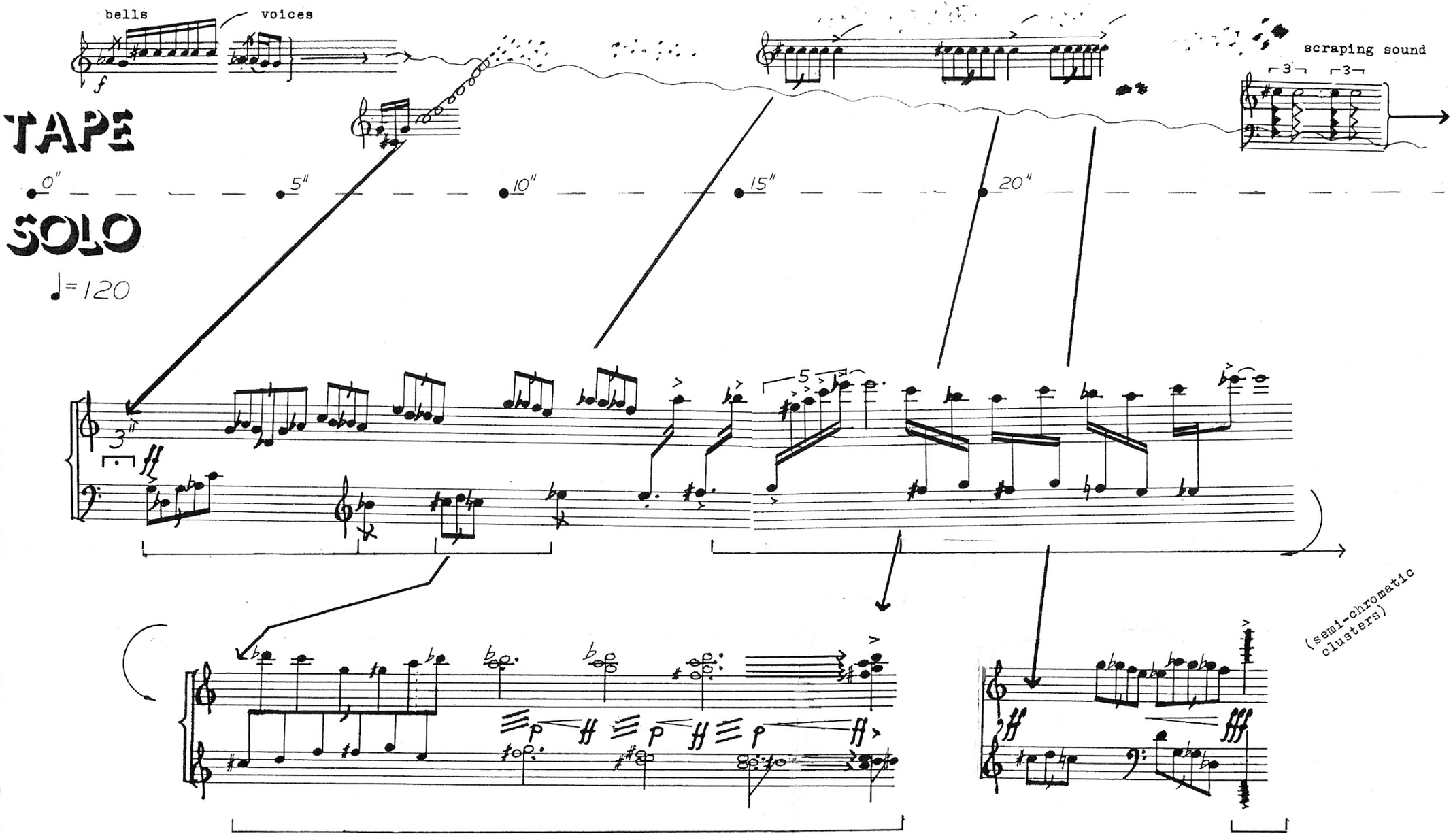
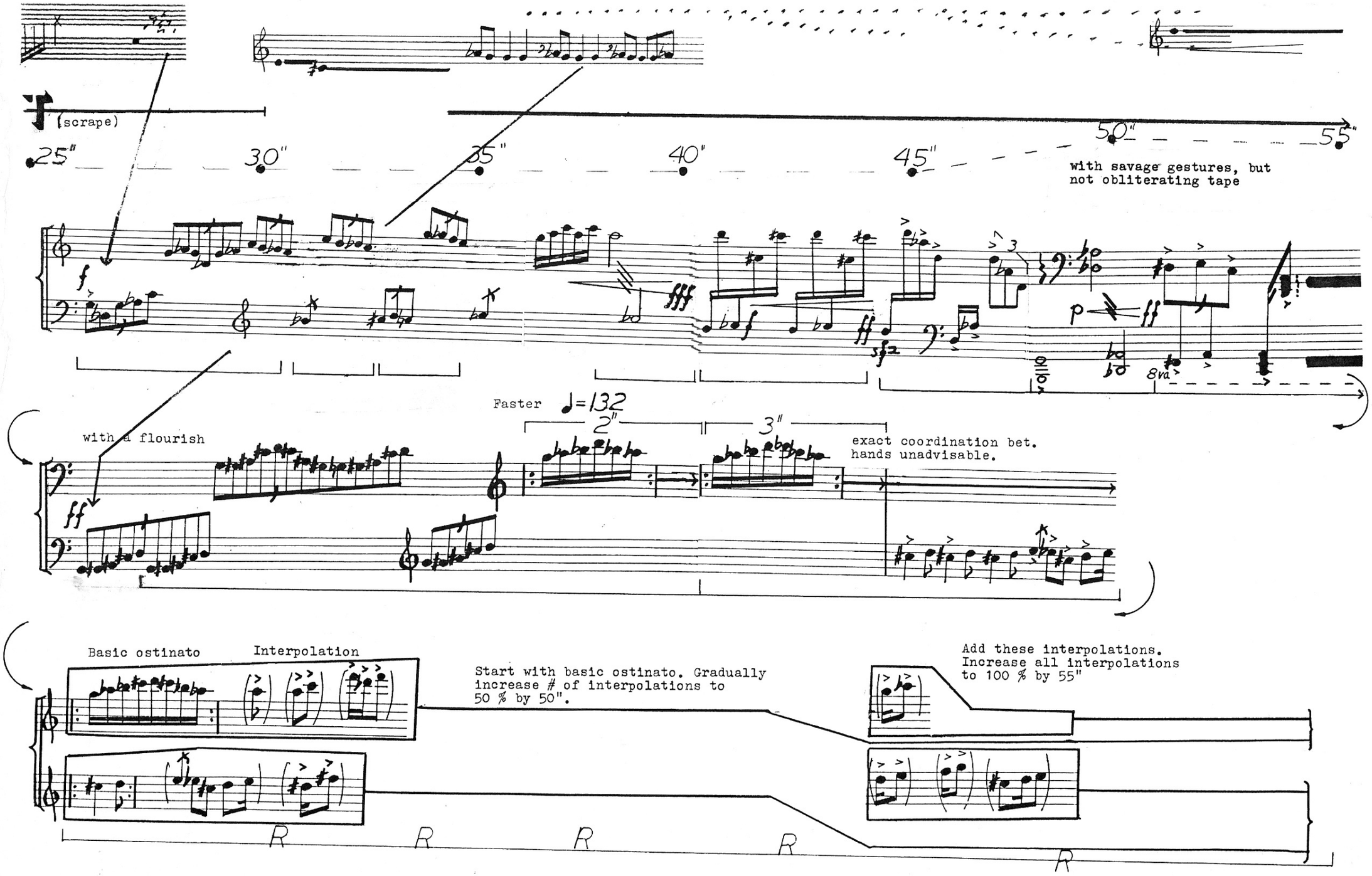
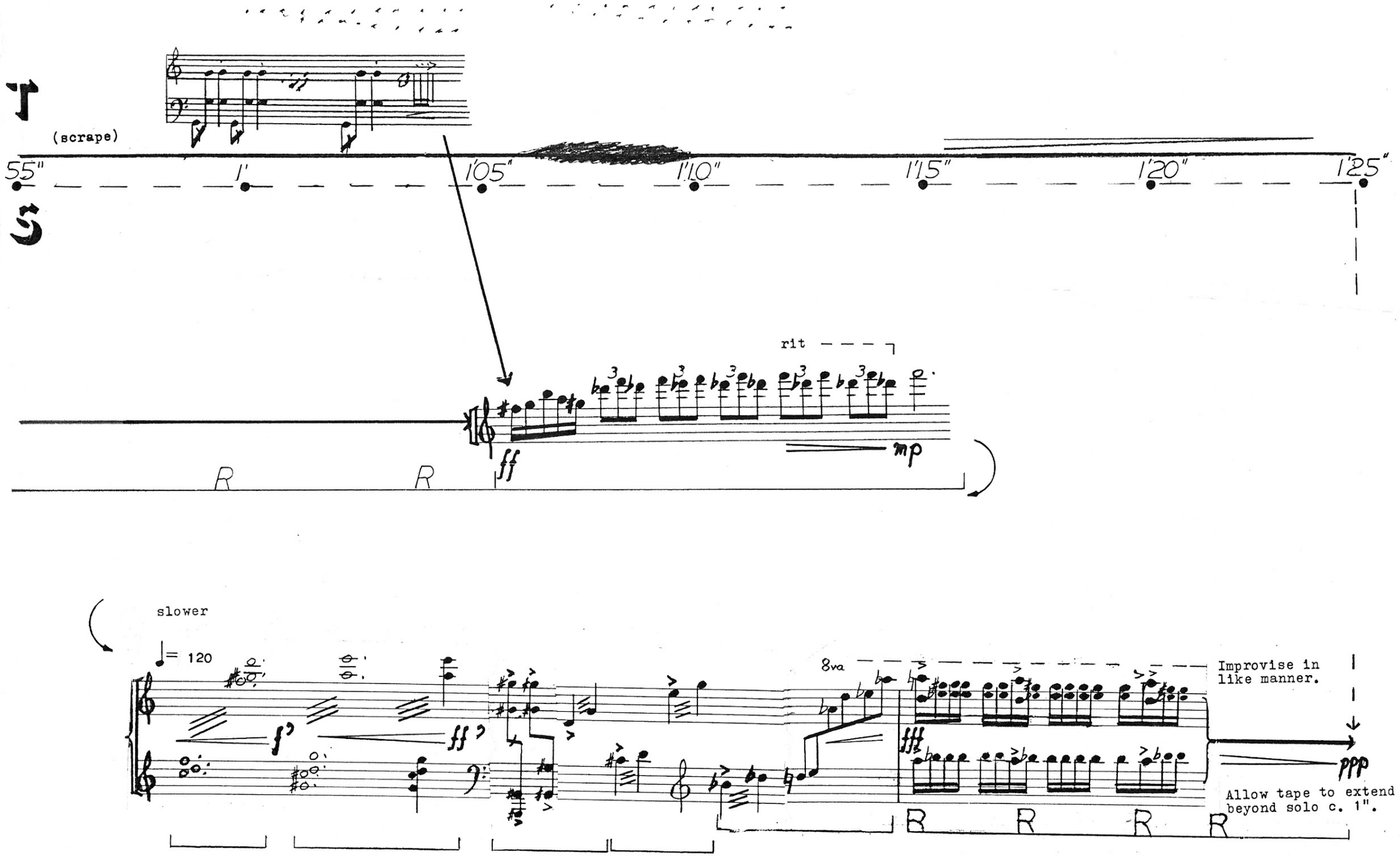
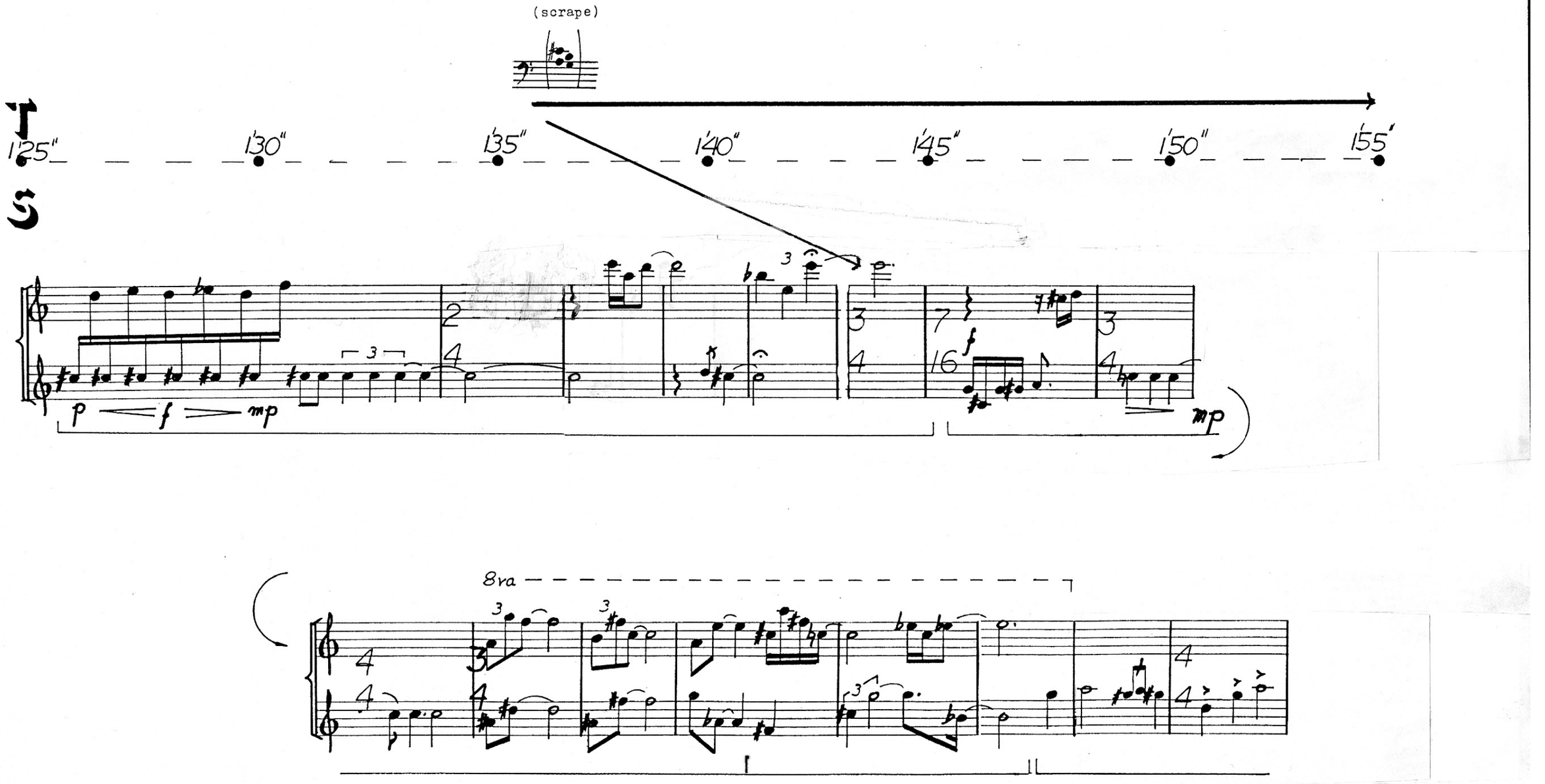
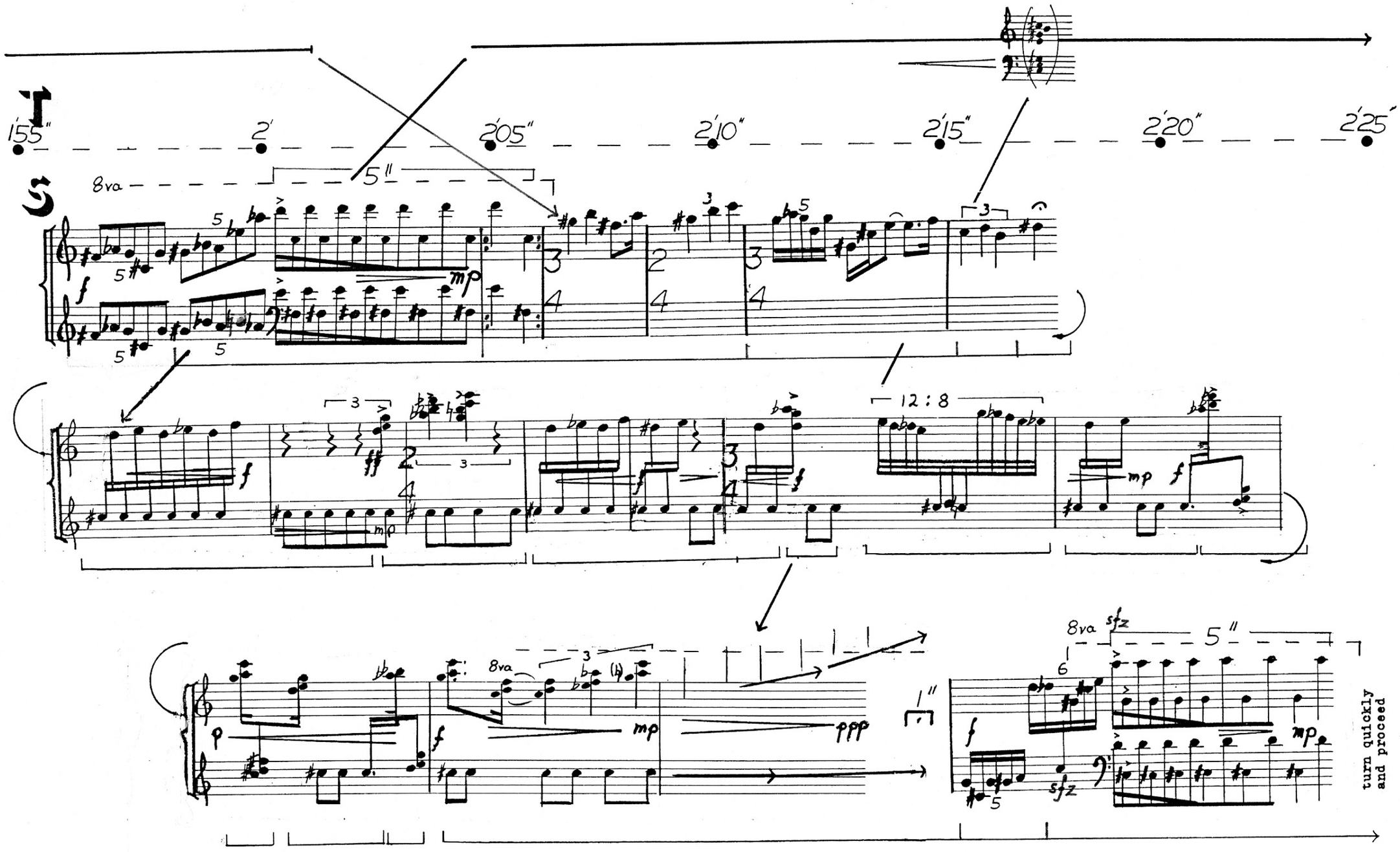
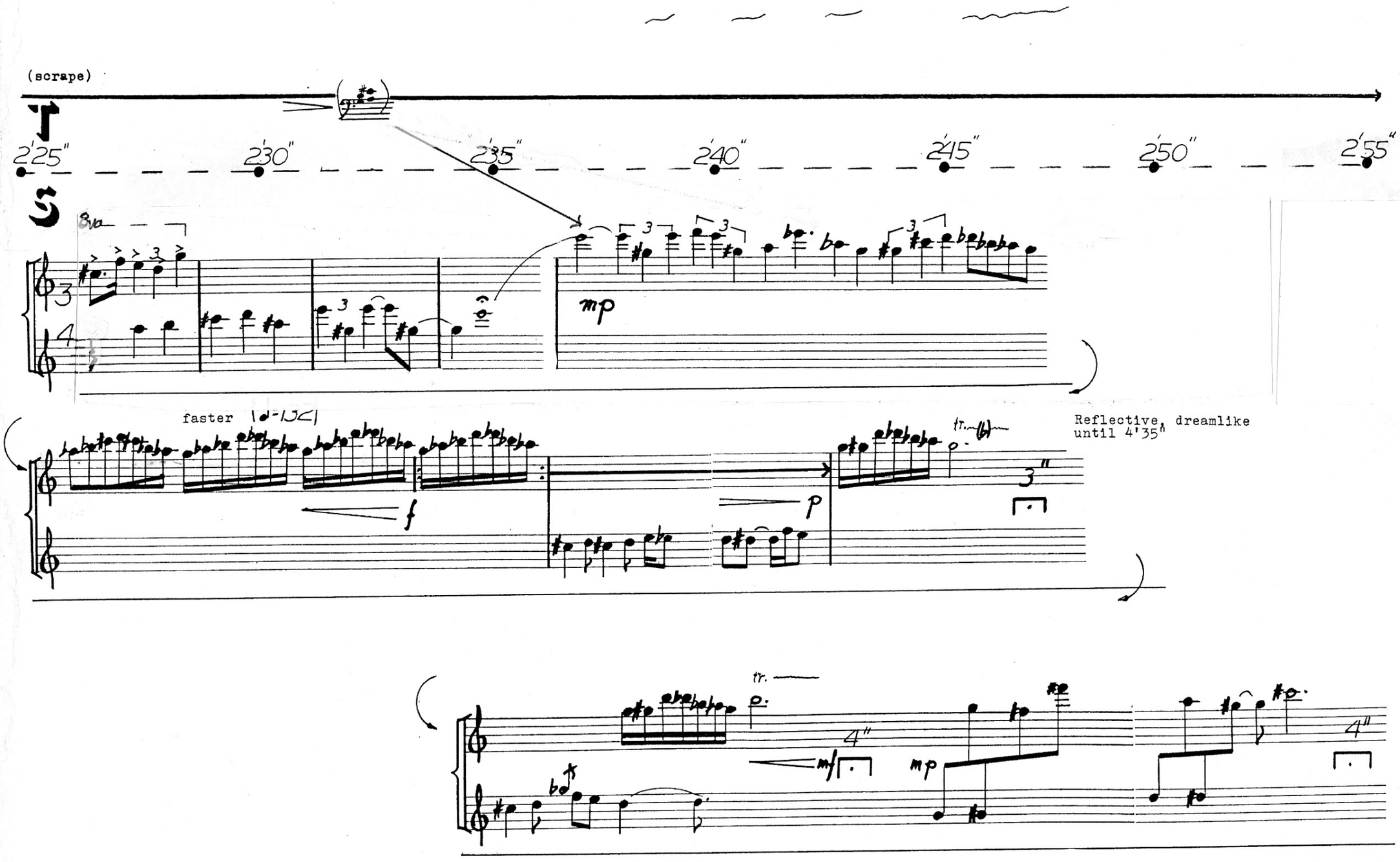

bells
voices
scraping sound
TAPE
0"
5"
10"
15"
20"
SOLO
♩=120
3"
(semi-chromatic clusters)

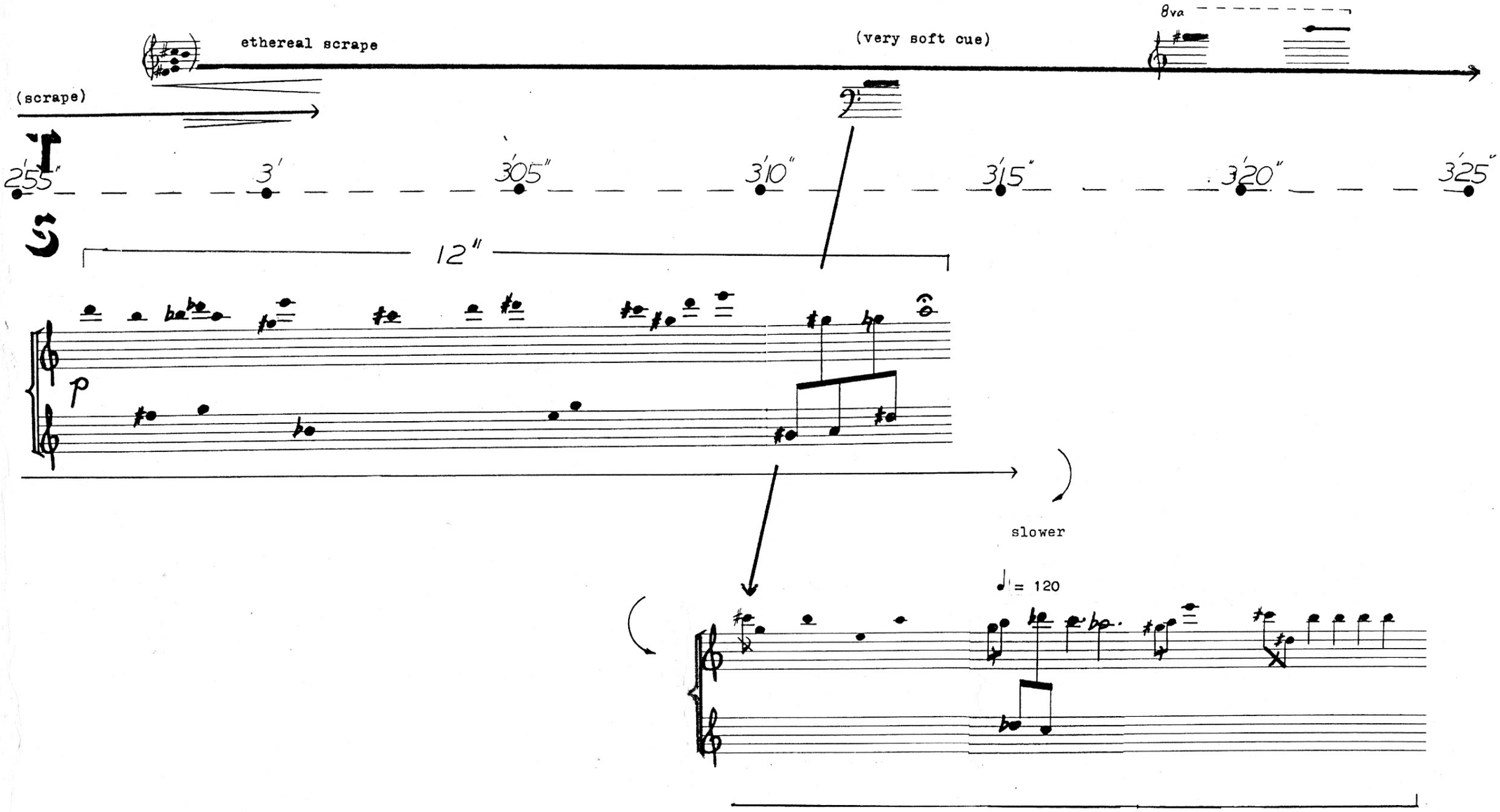

(scrape)
25"
30"
35"
40"
45"
50"
55"
with savage gestures, but
not obliterating tape
8va
Faster ♩=132
2"
3"
with a flourish
exact coordination bet.
hands unadvisable.
Basic ostinato
Interpolation
Start with basic ostinato. Gradually
increase # of interpolations to
50 % by 50".
Add these interpolations.
Increase all interpolations
to 100 % by 55"
R
R
R
R
R

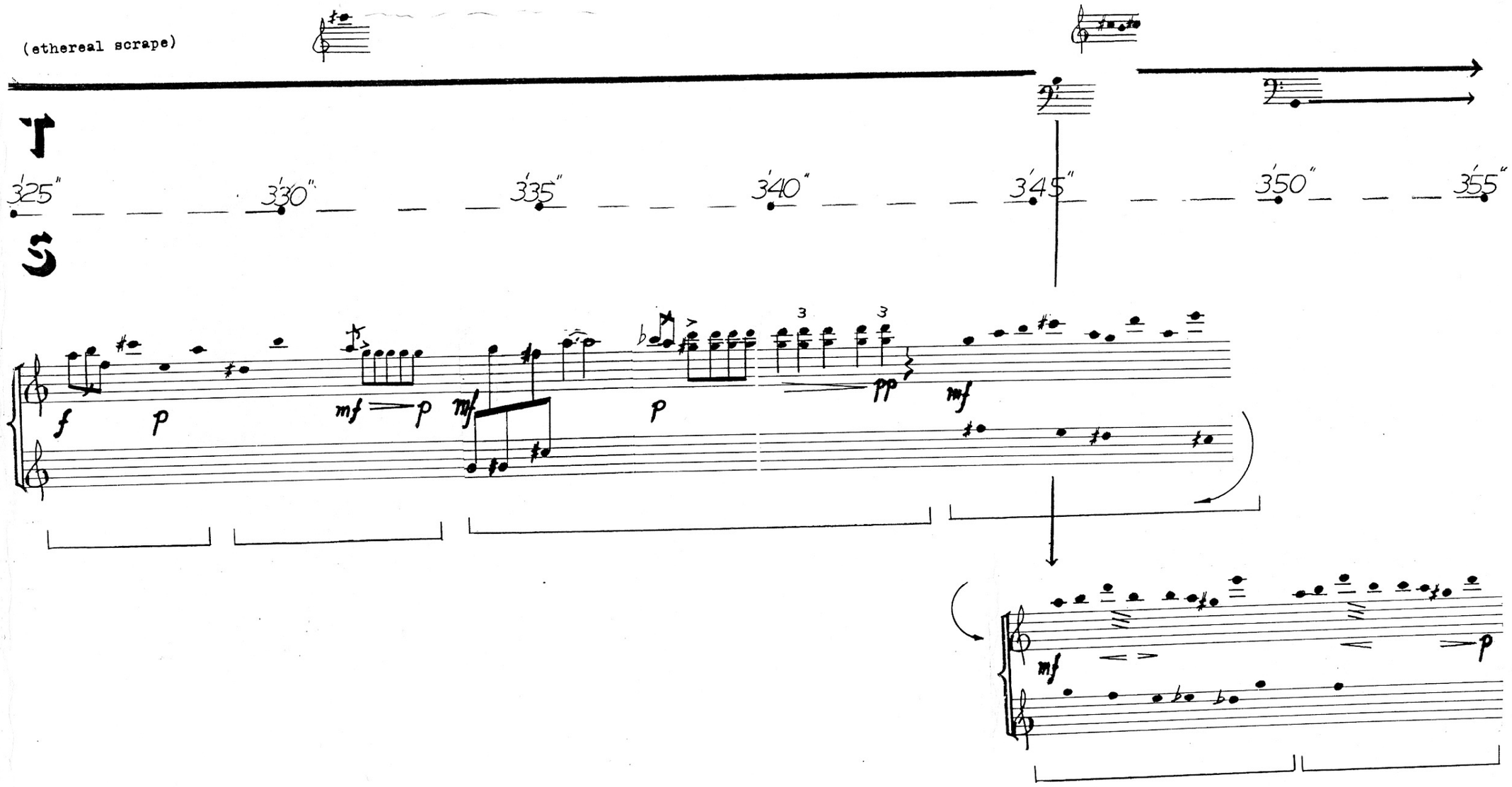

(scrape)
55"
1'
1'05"
1'10"
1'15"
1'20"
1'25"
rit
ff
mp
R
R
slower
= 120
f
ff
8va
fff
ppp
Improvise in like manner.
Allow tape to extend beyond solo c. 1".
R
R
R
R

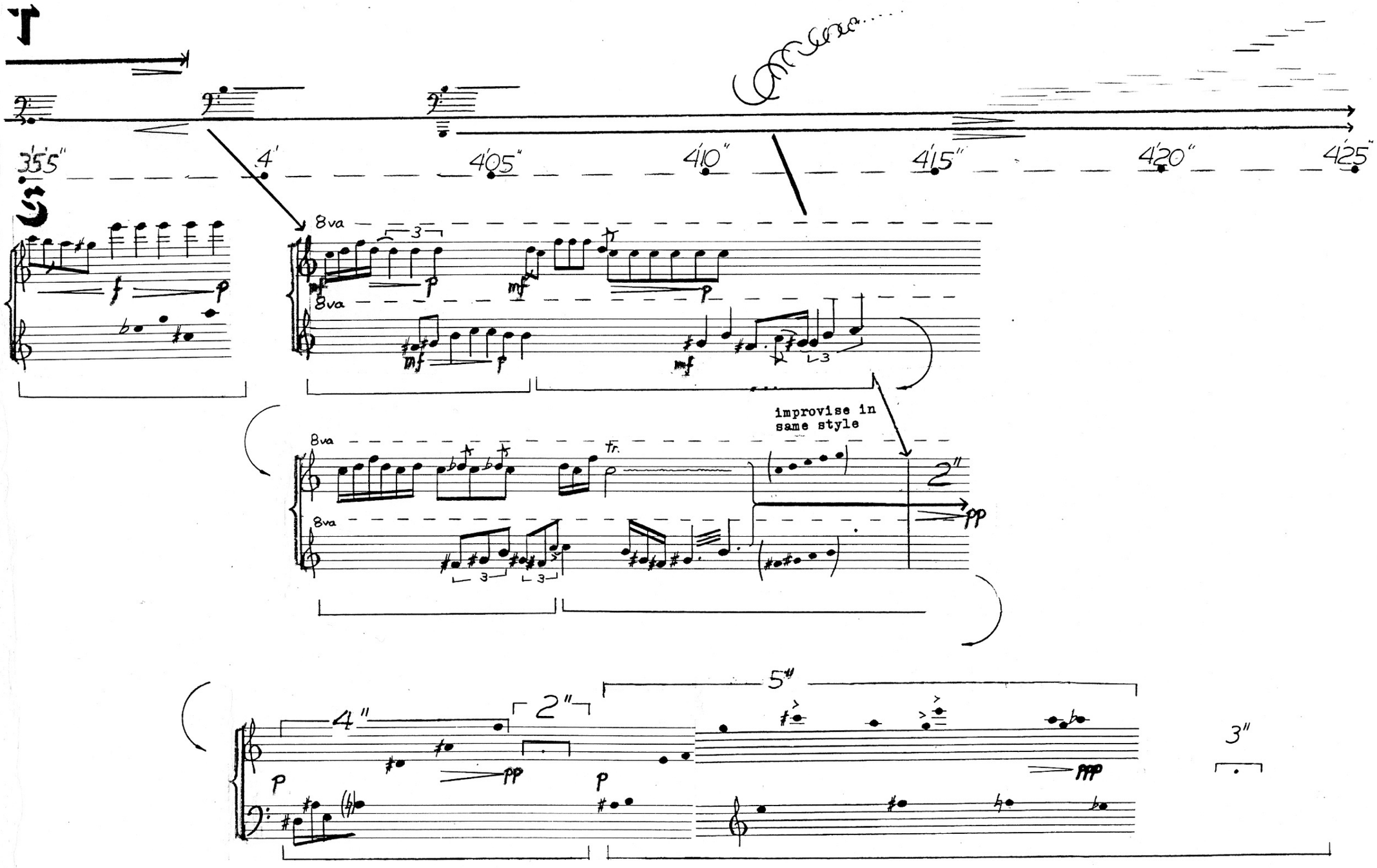

(scrape)
1'25"
1'30"
1'35"
1'40"
1'45"
1'50"
1'55"
p
f
mp
8va
mp

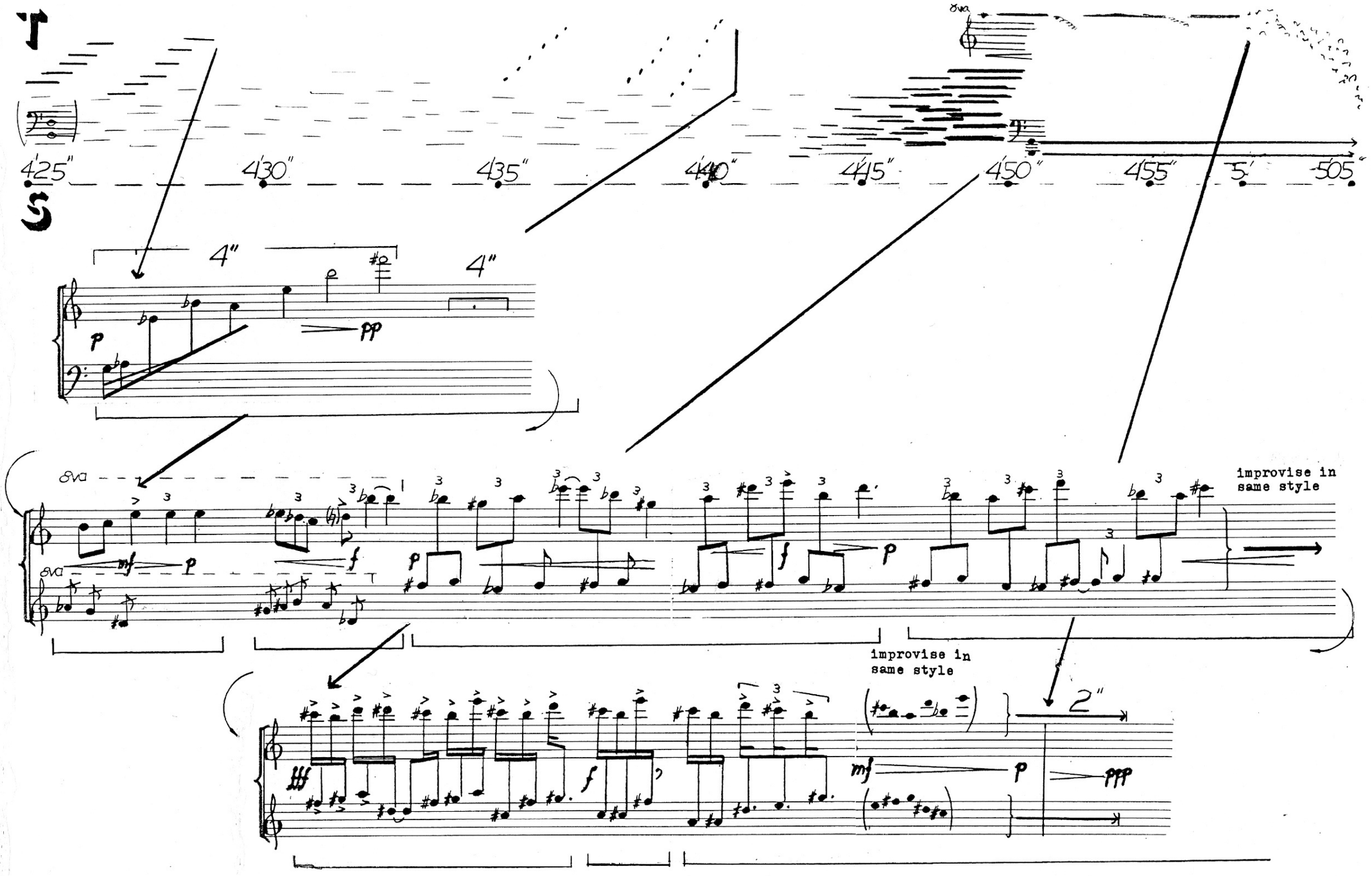

I
1'55"
2'
2'05"
2'10"
2'15"
2'20"
2'25"
S
8va
5"
12 : 8
8va
1"
8va
5"
turn quickly
and proceed

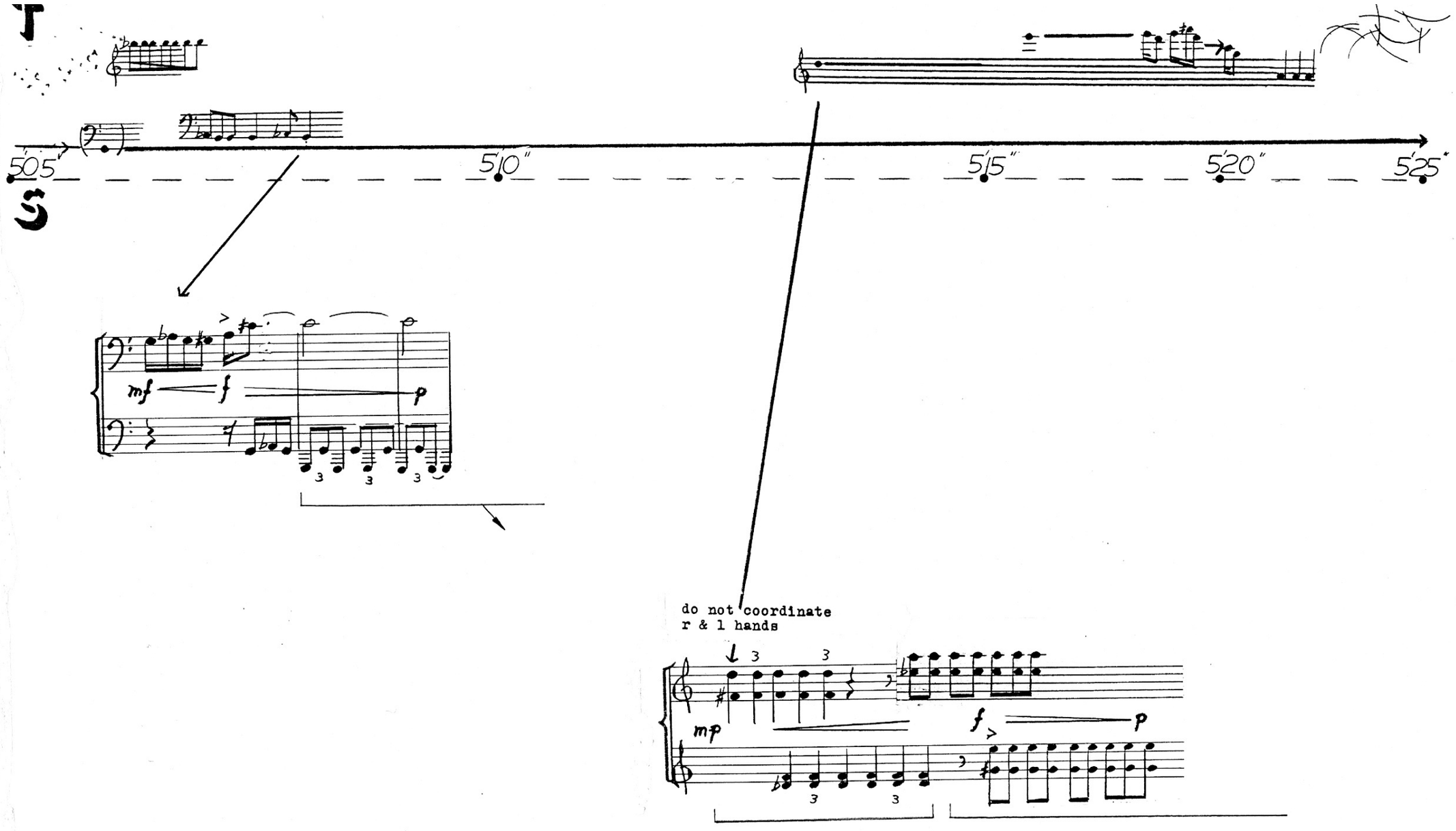

(scrape)
2'25"
2'30"
2'35"
2'40"
2'45"
2'50"
2'55"
8va
mp
faster
f
p
tr.
3"
Reflective, dreamlike
until 4'35"
4"
mf
mp

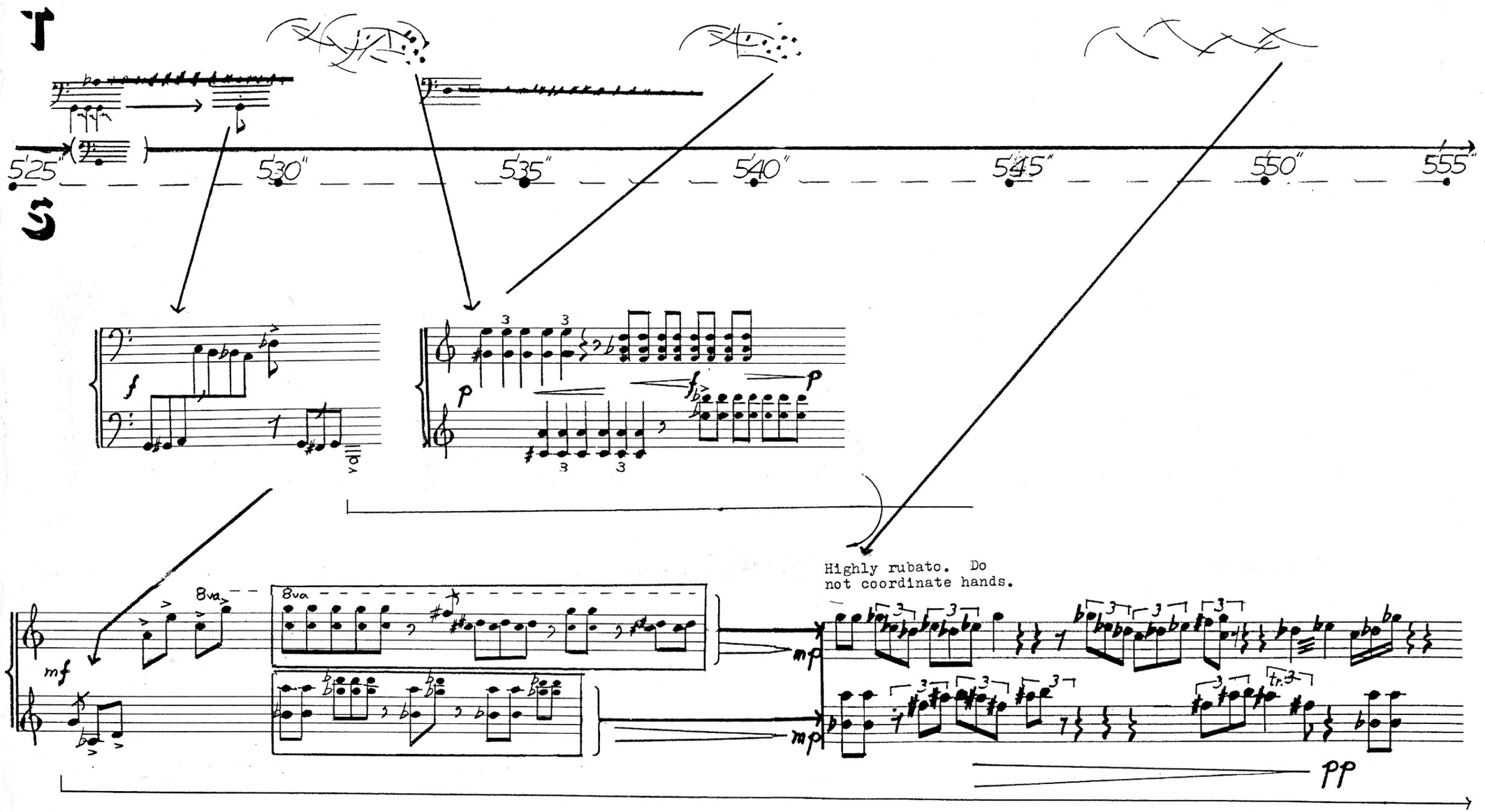

ethereal scrape
(very soft cue)
8va
(scrape)
2'55"
3'
3'05"
3'10"
3'15"
3'20"
3'25"
12"
p
slower
♩ = 120

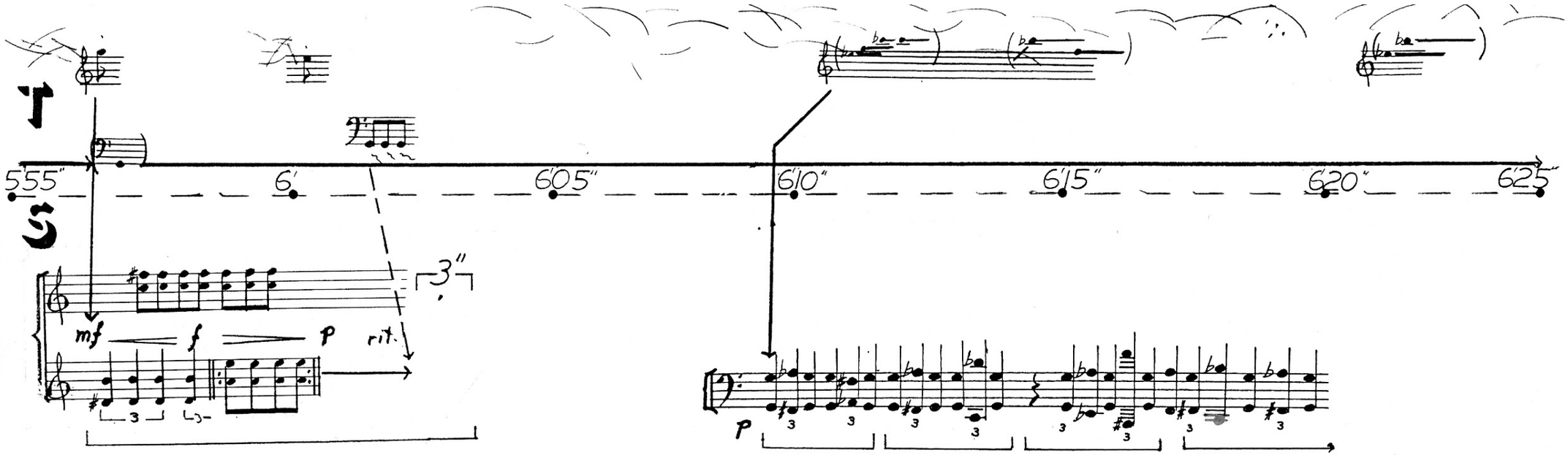

(ethereal scrape)
T
3'25"
3'30"
3'35"
3'40"
3'45"
3'50"
3'55"
S
f
p
mf
p
mf
p
pp
mf
mf
p


3'55"
4'
4'05"
4'10"
4'15"
4'20"
4'25"
8va
improvise in same style
tr.
2"
4"
5"
3"

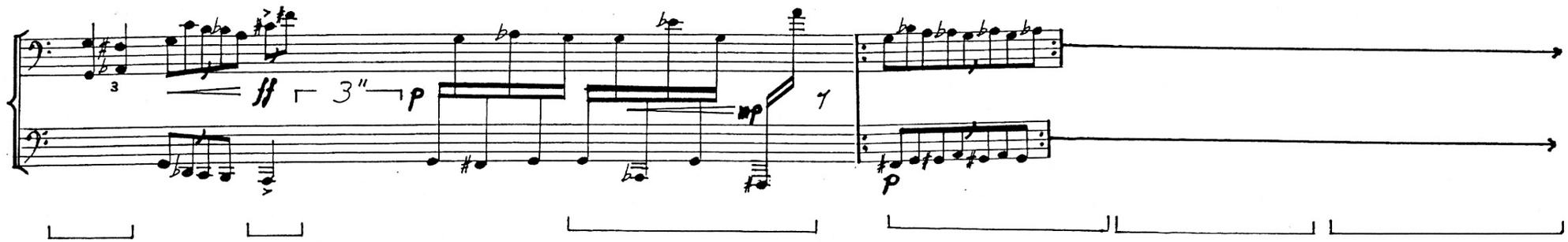

4'25"
4'30"
4'35"
4'40"
4'45"
4'50"
4'55"
5'
5'05"
4"
4"
improvise in same style
improvise in same style
2"

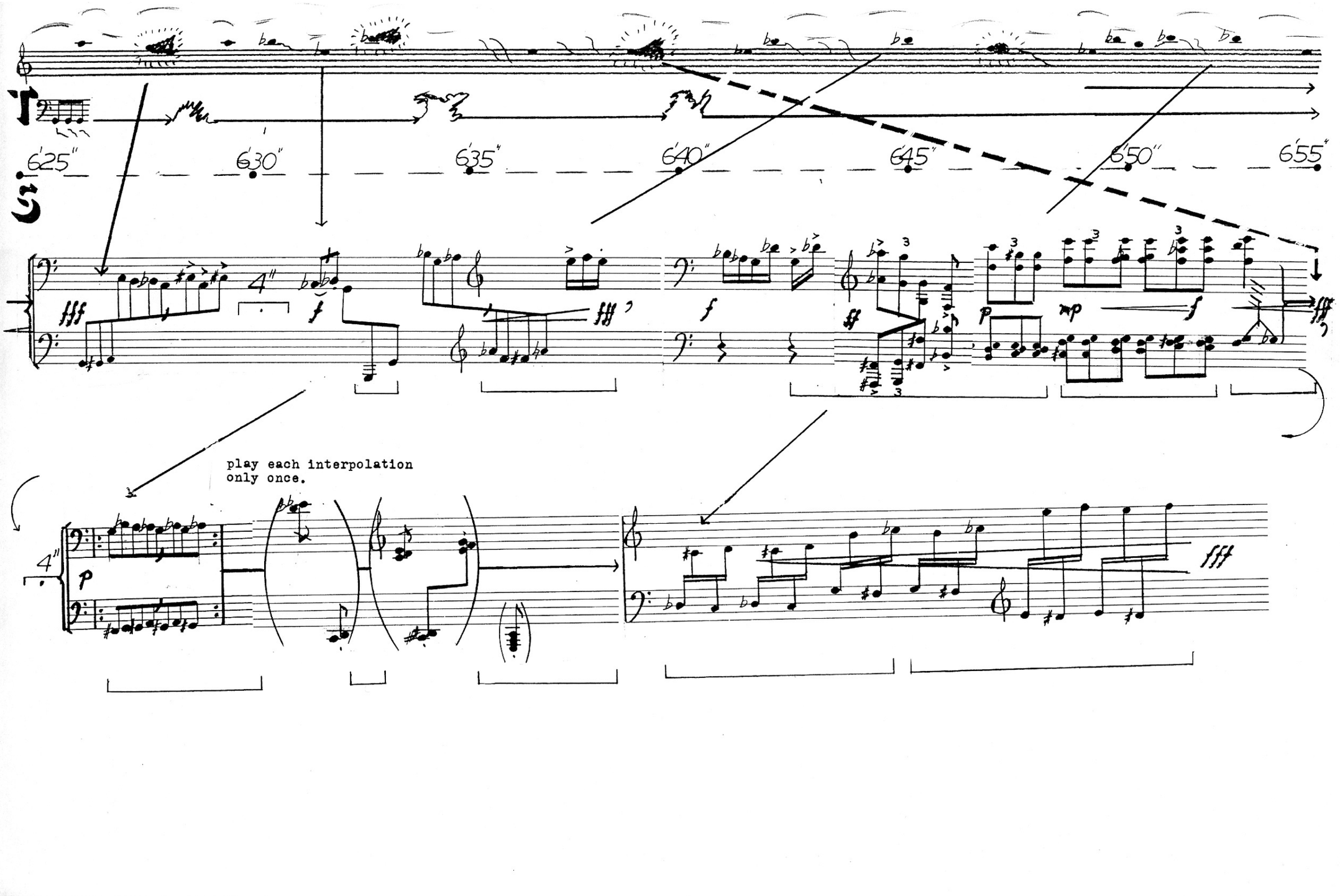

5'05"
5'10"
5'15"
5'20"
5'25"
mf
f
p
do not coordinate
r & l hands
mp
f
p

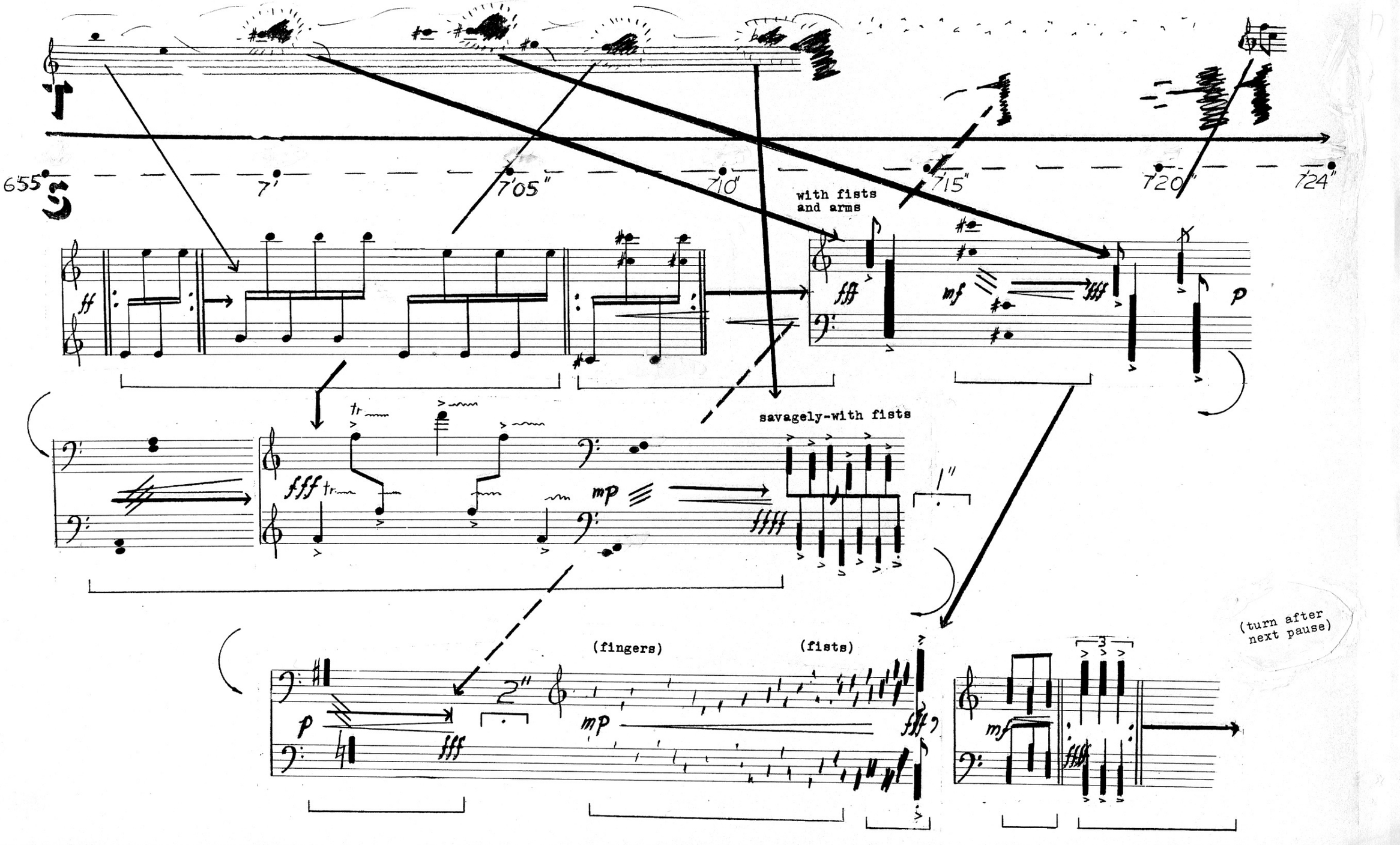

T
S
5'25"
5'30"
5'35"
5'40"
5'45"
5'50"
5'55"
f
p
mf
8va
mp
pp
Highly rubato. Do
not coordinate hands.

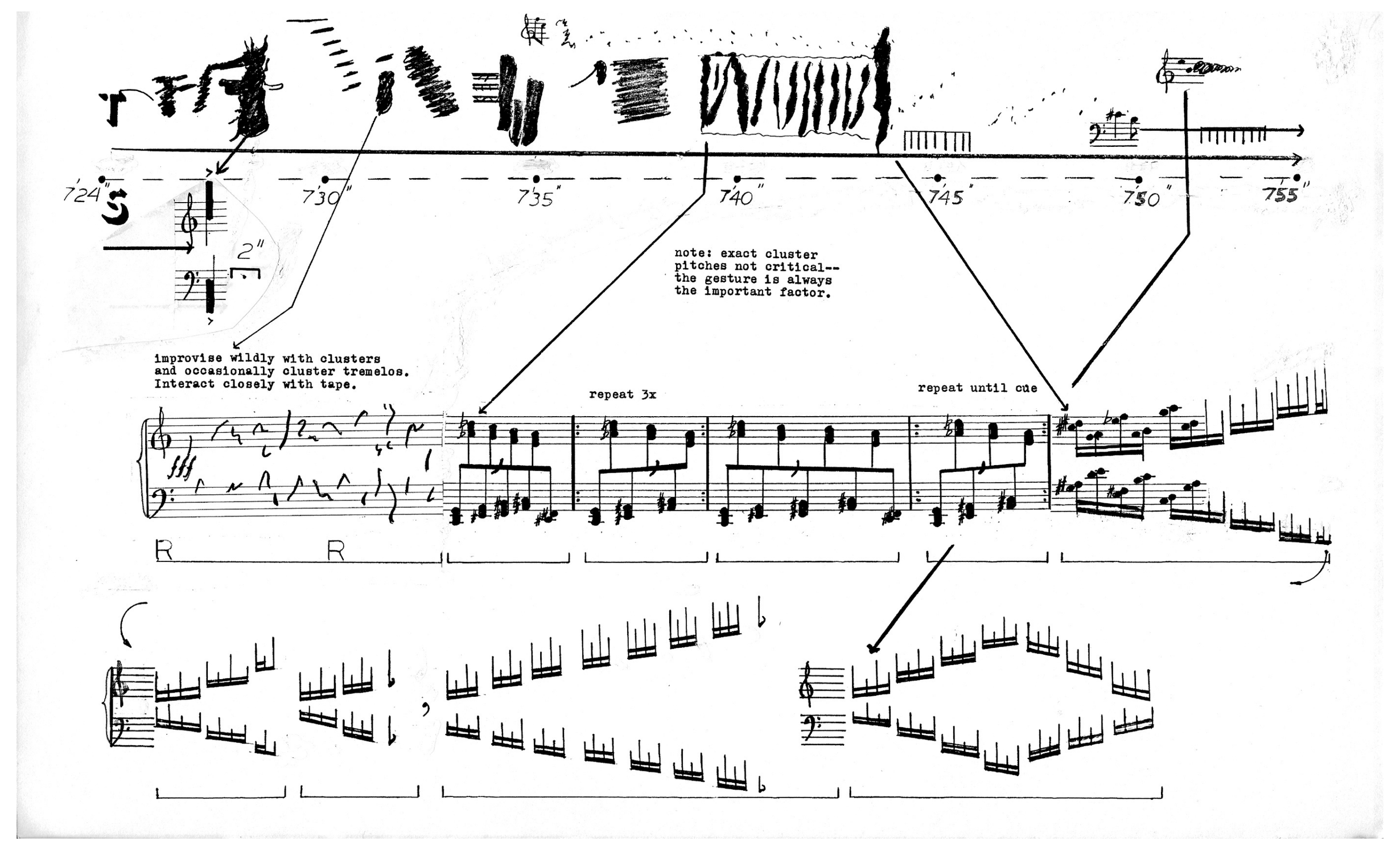


from 7' - 9', any dynamic softer
than ff, stay well under tape.
Tape must dominate in these areas.
But make large performance gestures
as if playing louder. On the other
hand, in sections ff or louder,
really go all out.




6'25"
6'30"
6'35"
6'40"
6'45"
6'50"
6'55"
4"
play each interpolation
only once.
4"


655
7'
7'05"
7'10"
7'15"
7'20"
7'24"
with fists
and arms
savagely-with fists
(fingers)
(fists)
(turn after
next pause)


7'24"
7'30"
7'35"
7'40"
7'45"
7'50"
7'55"
2"
improvise wildly with clusters
and occasionally cluster tremelos.
Interact closely with tape.
note: exact cluster
pitches not critical--
the gesture is always
the important factor.
repeat 3x
repeat until cue
R
R

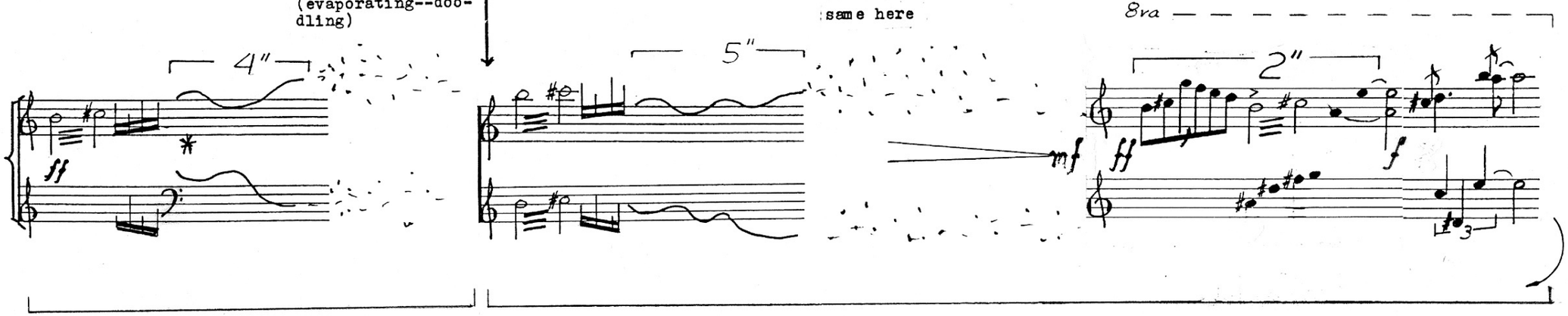
T

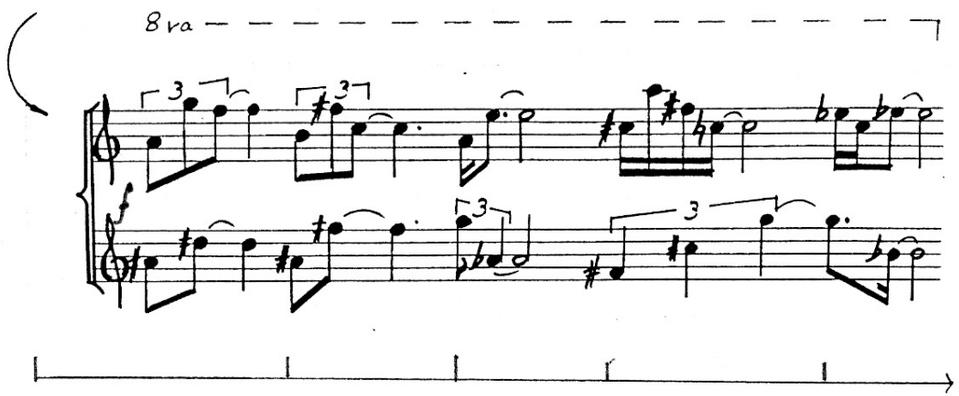
S

7'55" 8' 8'05" 8'10" 8'15" 8'20" 8'25"

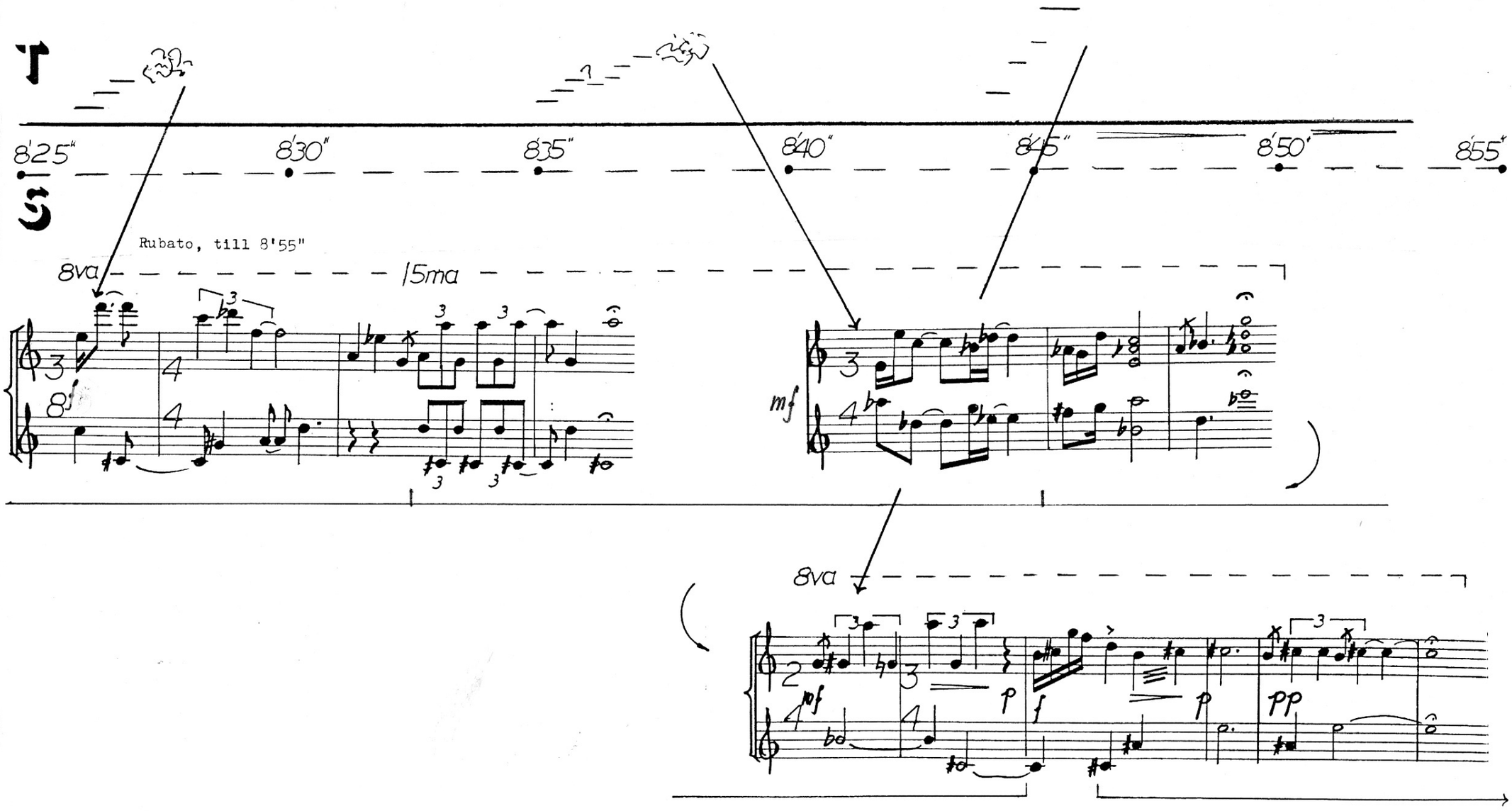
break up passage pointillistically (evaporating--doo-dling)

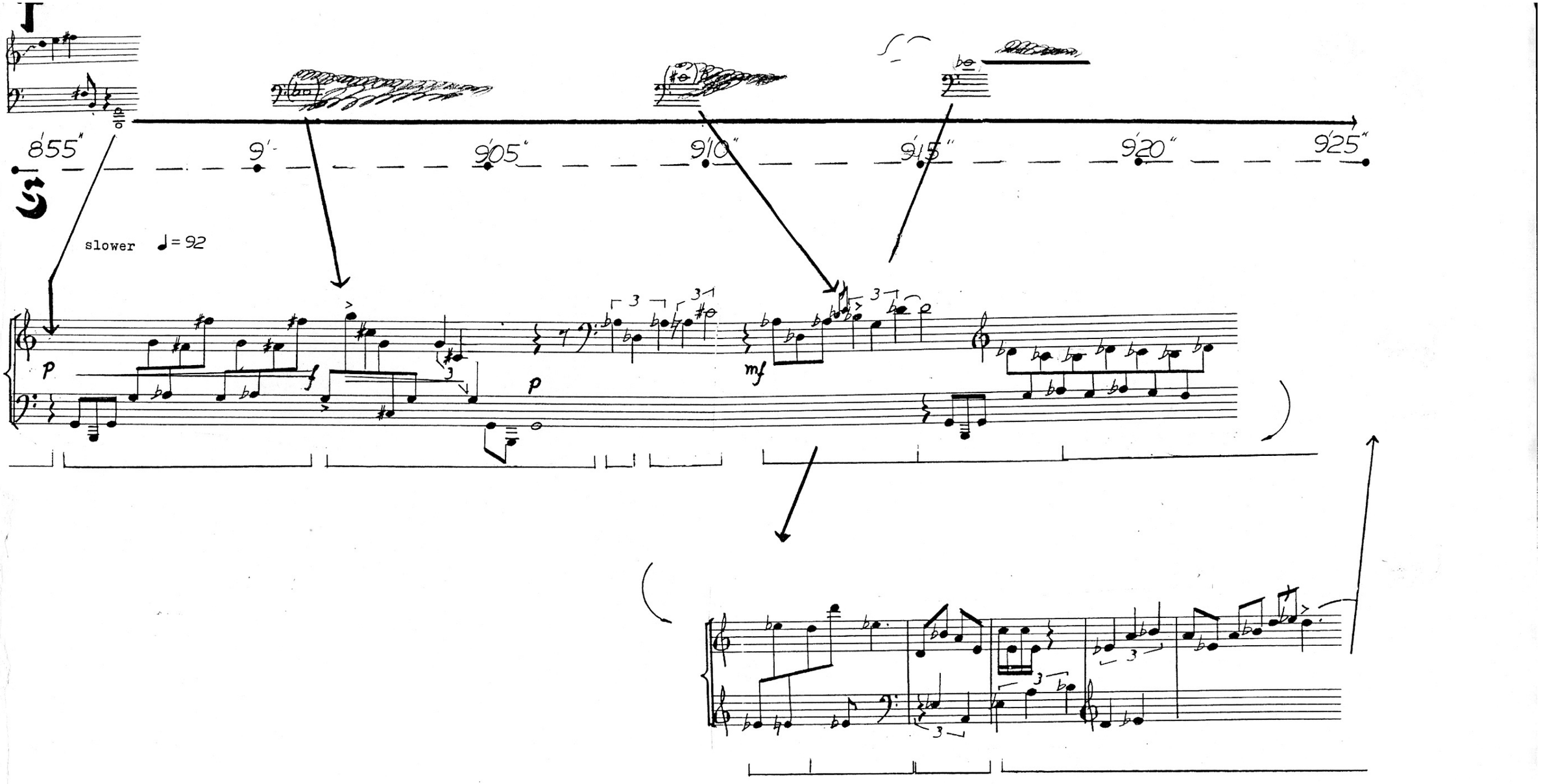
same here

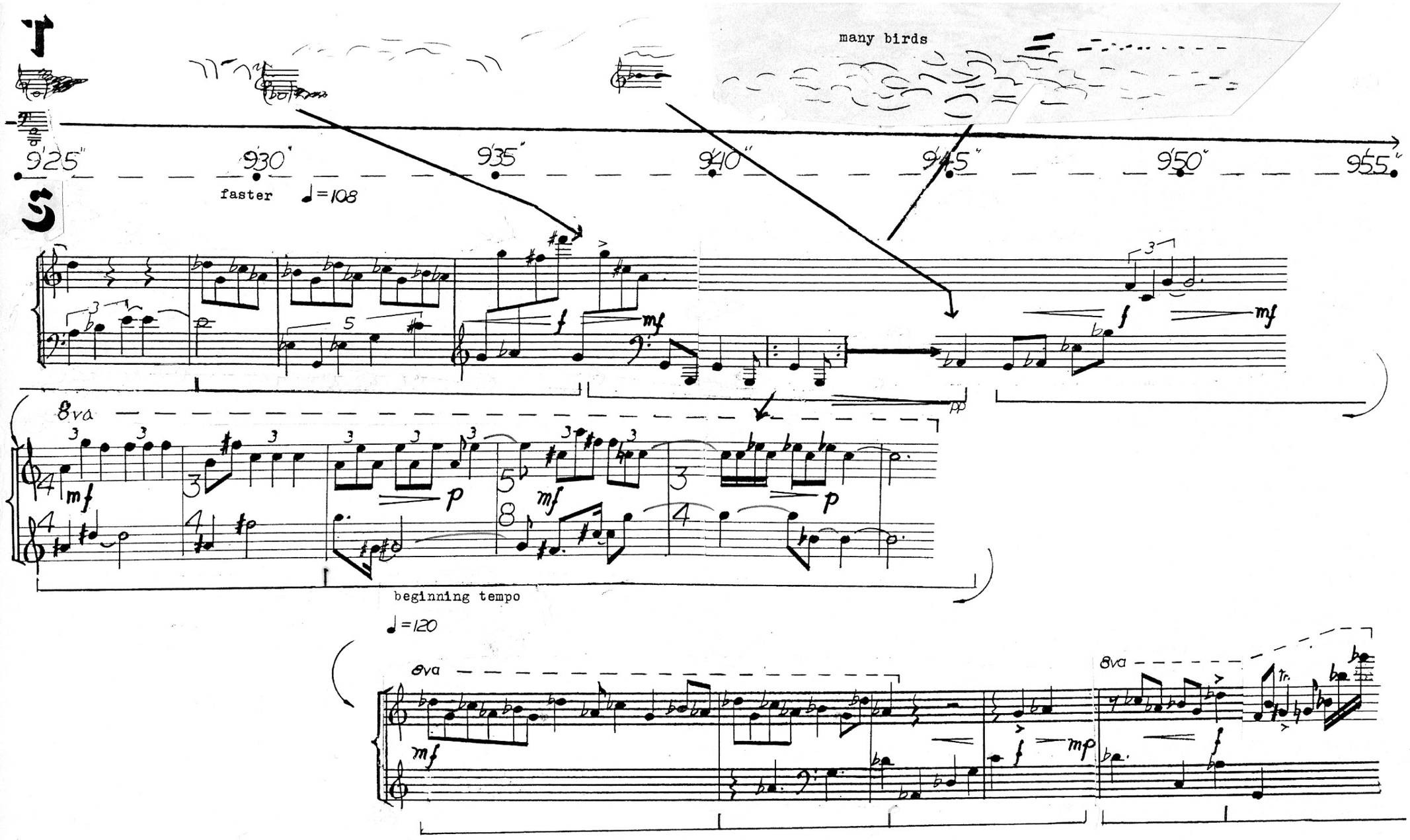


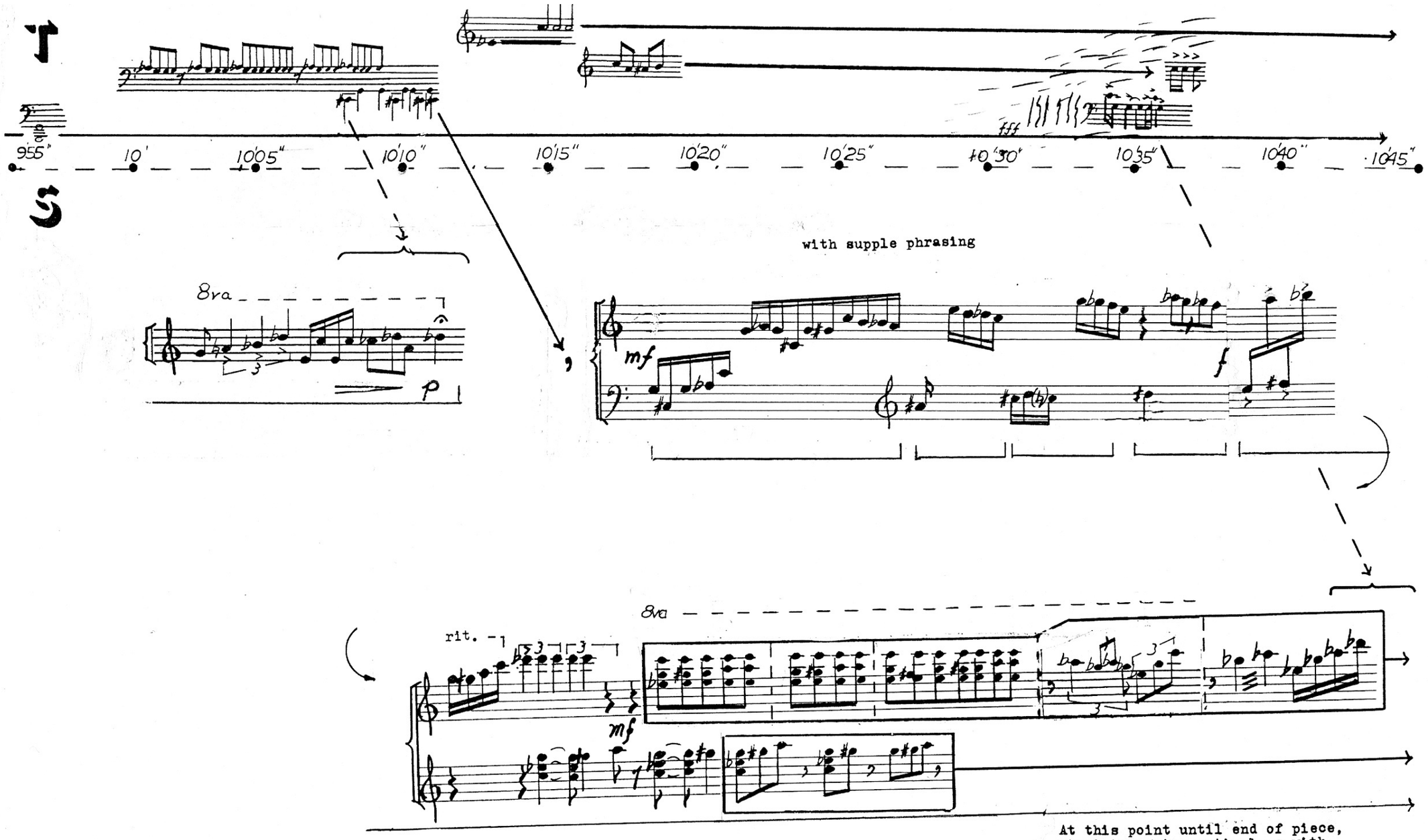


* continue as before with direction indicated


8'25"
8'30"
8'35"
8'40"
8'45"
8'50"
8'55"
Rubato, till 8'55"
8va
15ma
mf
8va
pp


8'55"
9'
9'05"
9'10"
9'15"
9'20"
9'25"
slower ♩= 92
p
f
p
mf


many birds
9'25"
9'30"
9'35"
9'40"
9'45"
9'50"
9'55"
faster ♩=108
8va
mf
p
mf
beginning tempo
♩=120
8va
mf
mp
8va
Tr.


9'55"
10'
10'05"
10'10"
10'15"
10'20"
10'25"
10'30"
10'35"
10'40"
10'45"
fff
8va
p
with supple phrasing
mf
f
8va
rit.
mf
At this point until end of piece, pianist remains motionless with hands over keyboard while lights gradually fade (30" fade) into darkness.