

tp *p* *(one drum)* *pp* *Tape is silent.*

3:42 ----- 3:48 ----- 3:53 ----- (:56) -----

pno

4

3

rit. ....

release ped. when very faded.

P. II.

## 7. SALT CANYONS

preparation 1: place side-by-side on cloth laid horizontally on treble tuning nuts in piano  
(do not touch strings):






- 1.) 2 superballs (○)
- 2.) 2 thin, plastic guitar picks or triangles cut from heavy spiral binding (▲)
- 3.) one tennis ball
- 4.) 2 medium rubber mallets (∩)

49.

(cont. from last page)

- 5.) 2 or 3 ceramic mugs (with or without handles): experiment for best deep-toned glisses and high gliding harmonics. (▽)
- 6.) 2 metal paint scrapers with wooden handles: ▽ ← corner of wood used for stroking string to produce high harmonics (*new paint scrapers may need some sanding, if paint is too smooth to produce harmonics*).
- 7.) small stocking or cloth doubled over, with 4 2-inch-diameter metal washers laid side-by-side, covered with masking tape (no metal showing); □□, □□. Lay one group of 2 on top of the other, placing both sets on the sock (or cloth).

preparation 2: prepare before piece begins:

- 1.) towel with small book on it: place on string 
- 2.) Place 2 medium-sized books (chosen to fit) under back of pedal I, so it will sustain.
- 3.) Place on strings  washcloth with thick paperback (or like-sized) book:   
cover only strings indicated in range.
- 4.) If piano strings do not emit harmonics when stroked by ▽ ←, lightly rosin (cello or bass best)  
strings 10 inches of their length:  Steinway 9' or  Steinway 7' or  
other pianos unlike these: bass double-strings not blocked (covered up).  
Immediately wipe off strings after performance (although rosin is not harmful to strings).

♩ = 60, or 1 sec.

tp *"choir" of overtones from bowed G# → continues*

:00 :02 :06 :09 :12-13 :16

pno *(Book on towel covering str.)* *cont.*

Kbd: *ffz* *p* *f* *PPP*

2 ○s → *hold firmly*

○s: strike strings

*slightly unsteadily*

*p*

*(P.I. sempre) (held down by books)*

tp *(harmonic)*

:29-30

pno *range* *cont.: basically opposite directions* *range*

*mf* *p*


*Remove book and towel from G# string.*

2 ▲'s → *(pizz. str.)*

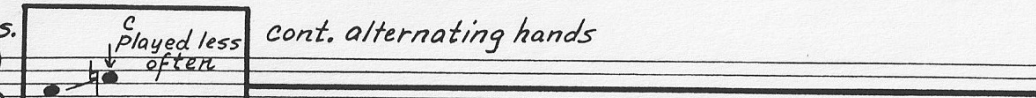
*(P.I. sempre)*

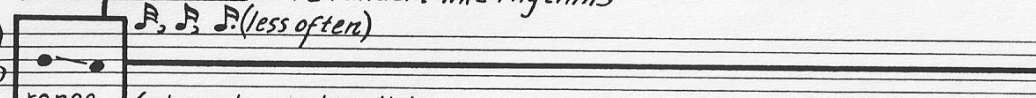


51.



tp  (cont. "choir" of chord →)

:36 :48


strs.  cont. alternating hands  
 played less often

pno  More random-like rhythms  
 (less often) (play chromatically)

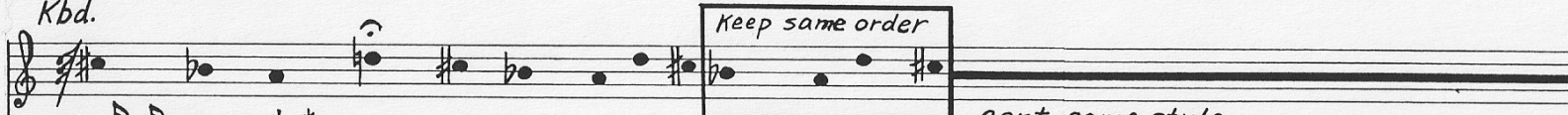
*p* *mf* *mp*


preparation 1, #7 (2 's):  
 lay width-wise  
 on strings 

(P.I. sempre)

tp  *p*

:56-7 1:00 1:05

Kbd.  cont. same style

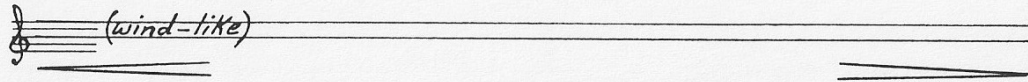
pno  *pp* *mf*

\* rhythmic realization of above



(P.I. sempre)



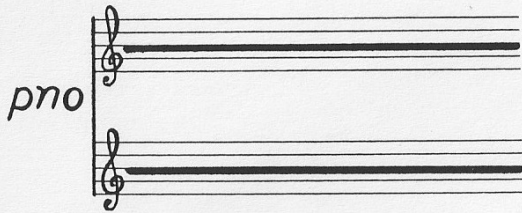


tp

1:14-15

1:18-19

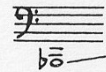
Piu mosso ♩ = 96-100



4  
□



p-mp \* stay on f.  
(Steinway 9' or 9' pianos)



Steinway 7'

\* Stein. 7' and others: glides  
begin on far side of crossbar:  
Adjust pitches to:  
range.

Try for variety of pitches.

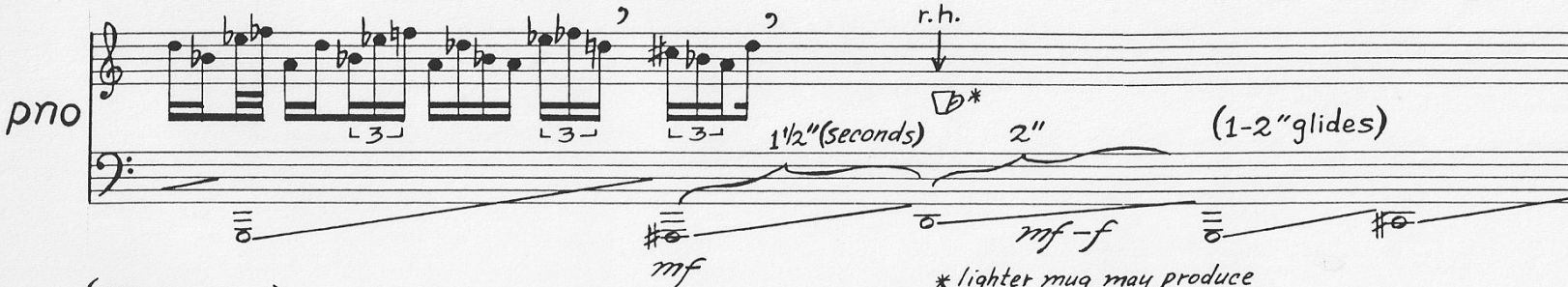
(P.I. sempre)



tp

("choir" of chord →)

c.1:27-8



(P.I. sempre)

\* lighter mug may produce  
higher harmonics for r.h.

53.

tp *mp*

1:40

1:44

1:47

Meno mosso ♩ = 60, or 1 sec.

pno

7

⊗ 2 ↖ 3: [Steinway] 9':

(P.I. sempre)

⊗ for 1:47: Strongly, smoothly stroke double-strings [or] away from hammers (↗) to produce overtone pitches (written above notes). If piano does not conform to 9' or 7' Steinway, stroke whatever dbl-strings are available to produce similar high melodic line that fits well with tape chord (overtone will be slightly "out of tune").

[Steinway] 7':

tp

2:14

pno

(P.I. sempre)

7

Kbd. →





55.

tp

2:48

(2:51)

2:55-56

♩ = 104

(rubber mallet, head end)

prepare →

R.H.: ♩ ← strike string while

L.H.: ♩ glides up str. (away from hammers)

pno

3/4

With foot, move books from back of pedal.

P.I. [No Ped.]

\* Steinway 7': glide on other side of crossbar.

to strut #

mf

♩: on piano str.

mf 3:04

3:08

tp

Agitated:

♩ ← pummel strings: both hands

slightly accel. →

pno

somewhat (not overly) steadily

p

mf

f

(more continuously)

tp (tp. chord cont.)  
 > pp

3:12

(3:19)

(:21)

♩ = 66

unevenly (accel... rit.)

pno

4  
□

L.H.: Kbd.:

cont. alternating

R.H.: Kbd.:

occasionally change order, omit a pitch

pp ————— mf  
(No Ped.)

tp

3:27

p

pno

10  
□

Meno mosso →

57.

tp

Adds pitches  
mf

3:37

3:41-2

3:46

♩=54 (*meno mosso*)

*Piu mosso (accel.) . . . . .*

pno

*mf fairly evenly* *mf-f* *pattern repeats* *Use every other time or so* *Occasionally fragment (repeat part of pattern)* *f* *f-ff*

(No Ped.)

tp

*cont.*

1st ostinato  
added →

*f*

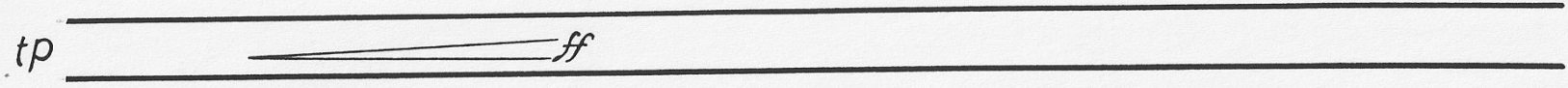
(3:55)

..... ♩=60

pno

*ff* *repeat ostinato exactly →*



tp 

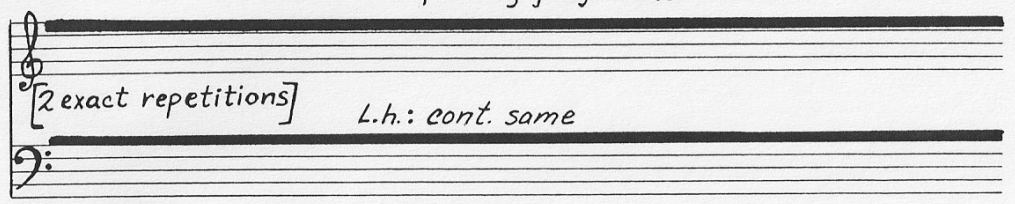
4:03 4:04

r.h.: cont. same or vary by repeating fragments

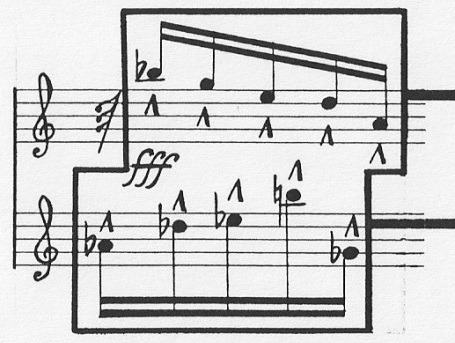
... piu ...

pno

[2 exact repetitions] L.h.: cont. same



(No Ped.)




tp



4:13 4:19 4:21

Piu mosso ♩ = 69 or AFAP

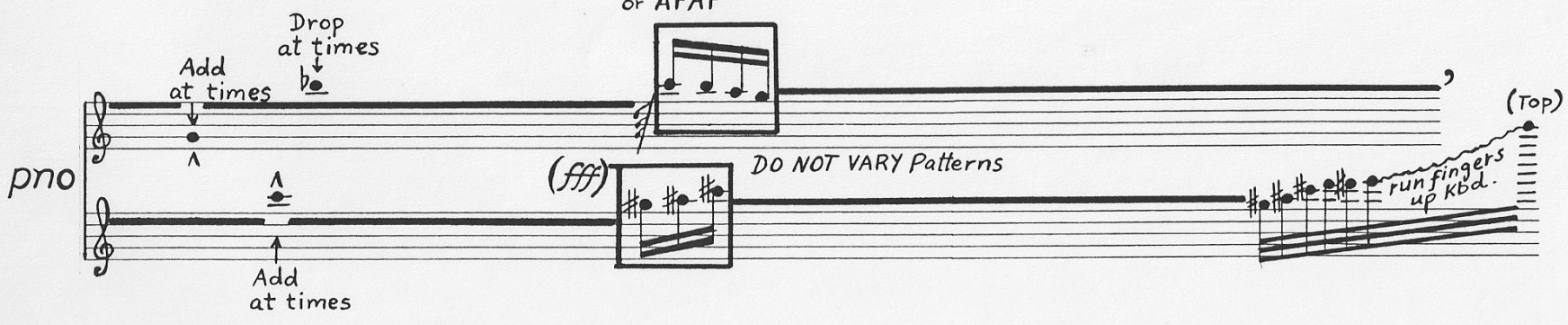
Drop at times

Add at times

(fff) DO NOT VARY Patterns

run fingers up kbd.

(Top)



59.

tp *glides (p)*  
(chord)

c. 4:28  
several pianos  
fff

pianos rapidly

f

4:33 4:36

pno

Remove everything from strings.

12

tp (glides)

(No Ped)

(mf-f)

4:39-40 4:43

r.h.: gliss up white keys

L.h.: with tennis ball, gliss up white keys.

(a 6th apart)

8va

3

L.h.: Gliss tennis ball up black keys →

pno

fff

(white keys)

(6th apart)

(black keys)

8va

14

Secure Pedal I with books, as before.

Then, with 2 mugs, walk to rear of piano. All glides and strokes will be done here, on other side of cross bar (with greater string length) until end of piece (pianist will have to read strings in reverse).

tp

4:57 5:03

LISTEN CAREFULLY to tape : glide in counterpoint to glides on tape. Match dynamics, also.

(both hands) r.h.: lower pitches than l.h.

range

3-6 second glides : overlap 1-3 sec. (higher overtones)

start glide further up str.

mf-f

glide on str. towards you.

str. higher overtones:

(P.I. sempre)

tp

last glide

5:22 (:24) 5:26

pno

(last glide)

b<sub>x</sub>

p

R.h.: →

4  
□  
L.h.: →

(P.I. sempre)



61.

tp *(chord cont.)*

5:30 (5:37) 5:45-6 (5:51)

♩ = 60, or 1 sec. Pitches for Steinway 7' (and other 7') are in parenthesis.

pno

← str. (away from you)

\* *b*♭ (♭) *b*♭ (♭) *b*♭ (♭) *b*♭ (♭)

↳ str. *mf-f*

(glide towards you)

\* hands are crossed

(P.I. sempre)

tp *pp* *mf* *f*

(thinner chord)

6:00 6:16-17

pno

St. *mp-mf* *(etc.)*

Approximate timings: free rhythmic feeling. Continue glide even if high harmonic stops sounding.

St. *mp-mf* \* See p. 53.

(P.I. sempre)

tp "modulated" chord → p

6:31 6:37-8 6:47

---

pno

glide: no high harm. (all high) (glide towards you)

(P.I. sempre)

pp p mf

tp

6:52 7:06

---

pno

2-3 sec. glides, some overlapping

range \* p-mp

x Glide further down str. for higher harmonics. bx

(P.I. sempre)

cont.

63.

tp *p* *pp* *ppp* ,

7:11 ———— (7:23) 7:24 ———— 7:29

highest (longest) glide

pno

higher harmonics →

2-5" glides →



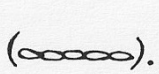
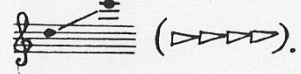
*pp*

(P.I. sempre) (P.I.)

## 8. ENCORE: RHINOTERMITIDAE RAG (alias "The Termite Rag")

(solo piano : this can be played as one of the set, or as an encore)

preparation 1: place on cloth laid horizontally on treble tuning nuts in piano and near strings to be affected (see following diagram : do not touch strings):

- 1.) 1 ceramic coffee mug with handle (☐): used at end of piece for .
- 2.) 2 medium rubber mallets (∩).
- 3.) 2 superballs (○)
- 4.) medium-sized link chain (size #1) to place upon strings  to  (○○○○).
- 5.) small (next-to-smallest size, #35) steel sash chain to place upon strings  (▷▷▷▷).
- 6.) 4 2-inch-diameter metal washers laid side-by-side, covered with masking tape (no metal showing : □□□□).