

From
Lou Harrison
to
Bill Loughborough

RECORDING PIECE

for
Concert Boobams, Talking Drums
with other perc. instr^s.

INSTRUCTIONS & EXPLANATIONS

In I: Pipes = common plumbers pipe $\frac{1}{2}$ " diameter, 4" to 5" long, 2 such, played as claves are.

speed-changes are indicated by fractions on either side of = sign; the upper # representing

the new speed which after = becomes new speed for all parts. In I three recordings steps

are required: 1, record A; 2, record top line in B (at $\frac{1}{2}$ tempo, as indicated); 3,

record lower line of B to this & duplicate A to end with.

In II: The first line for players 3 4 & 5 is recorded first at about M.M. ♩ = 120;

to the playback of this at twice speed the remainder of the piece is then recorded, &

when complete the section of repeat is excerpted & inserted in duplicate. To the end is

added a duplicate of A of I. All recording splices to be at beat indicated.

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added a duplicate of A of I. All recording splices to be at beat indicated.

Relative pitches indicated by position on staff. Distribution of 12 Talking Drums

in II: pl. 3, in 1st line, $\begin{matrix} 1 & 3 \\ \bullet & \bullet \end{matrix}$, in 2nd, $\begin{matrix} \bullet & \bullet \\ 2 & 4 \end{matrix}$; pl. 4, 1st, $\begin{matrix} 5 & 7 \\ \bullet & \bullet \end{matrix}$, 2nd, $\begin{matrix} \bullet & \bullet \\ 6 & 8 \end{matrix}$; & pl. 5, 1st, $\begin{matrix} 9 & 11 \\ \bullet & \bullet \end{matrix}$, & 2nd, $\begin{matrix} \bullet & \bullet \\ 10 & 12 \end{matrix}$. These 12 inst^s are selected in order of descending

pitch from 1 to 12; each note in either part represents a three-note chord, then.

Players use full score in I. At least 2 upbeats should be sounded in II on

the first recording by 3 4 & 5, to facilitate 2nd recording. Cut out for final rec^{ing}.

I

MM♩ = circa 100

Pipes

1 ||

Claves

2 ||

3 T. drums

3 ||

Concert Baccams

4 ||

Bass drum

5 ||

1 ||

2 ||

3 ||

4 ||

5 ||

1 ||

2 ||

3 ||

4 ||

5 ||

The musical score is written in a historical style with various rhythmic notations. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The notation features complex rhythmic patterns, including triplets and sixteenth notes. The score is organized into five systems, each with a numbered staff. The first system includes a tempo marking 'MM♩ = circa 100' and a section header 'I'. The second system contains a large block of music for the Concert Baccams staff. The third system contains music for the Claves and T. drums. The fourth system contains music for the Pipes and Claves. The fifth system contains music for the Bass drum and Concert Baccams.

1 ||

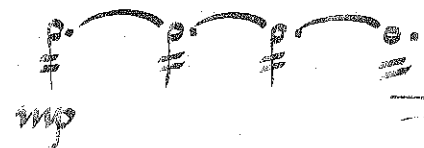
2 ||

3 ||

4 || 

5 ||

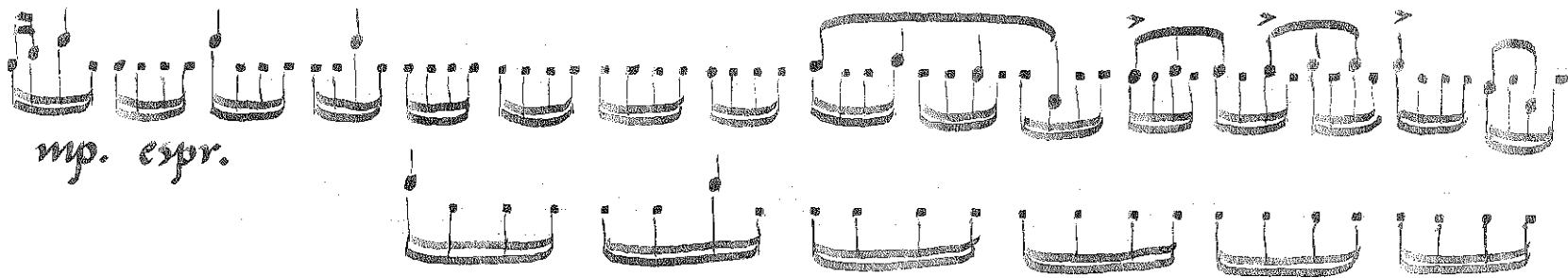
maraca

mp 

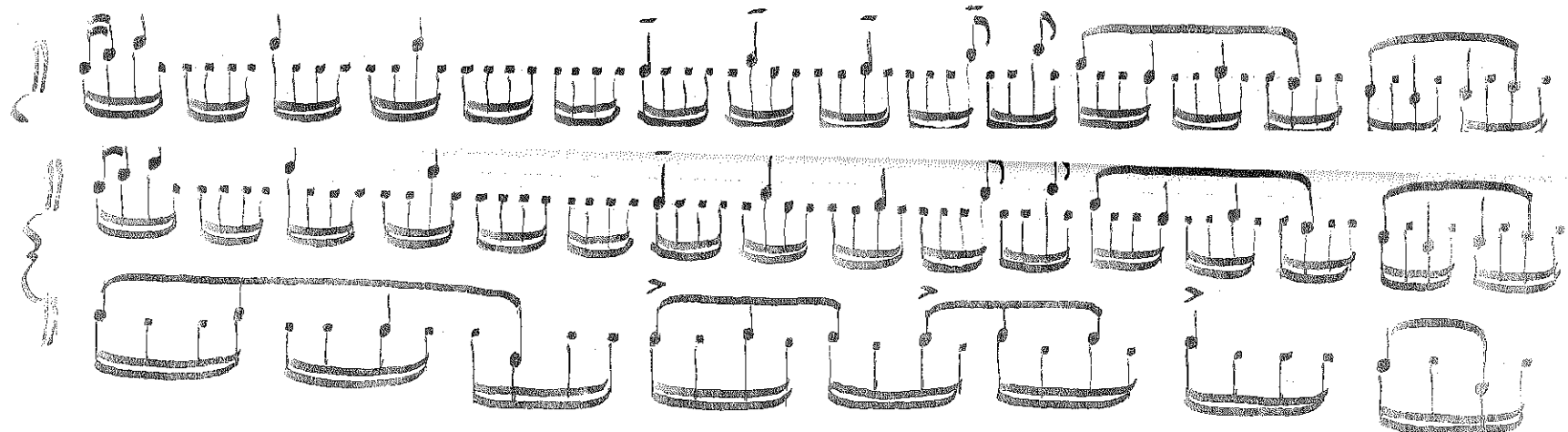
fine

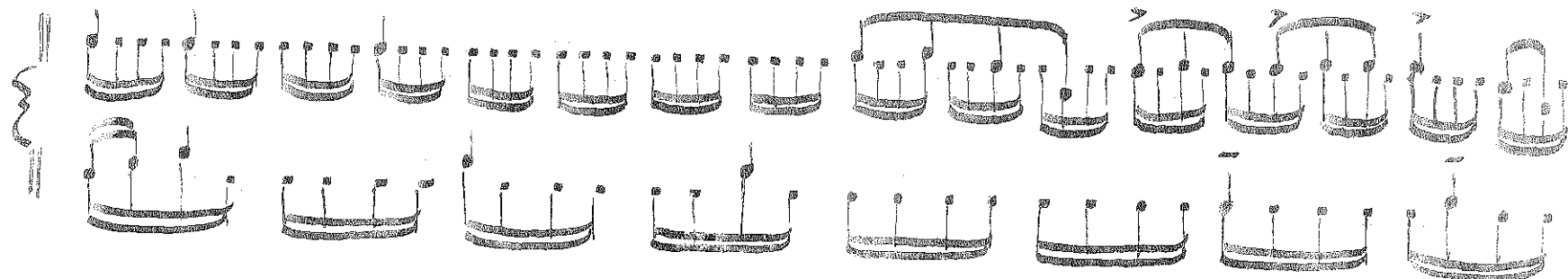
if this part be recorded at $\text{MM} = \text{circa } 100$ & played back at double speed, then second part recorded to it,

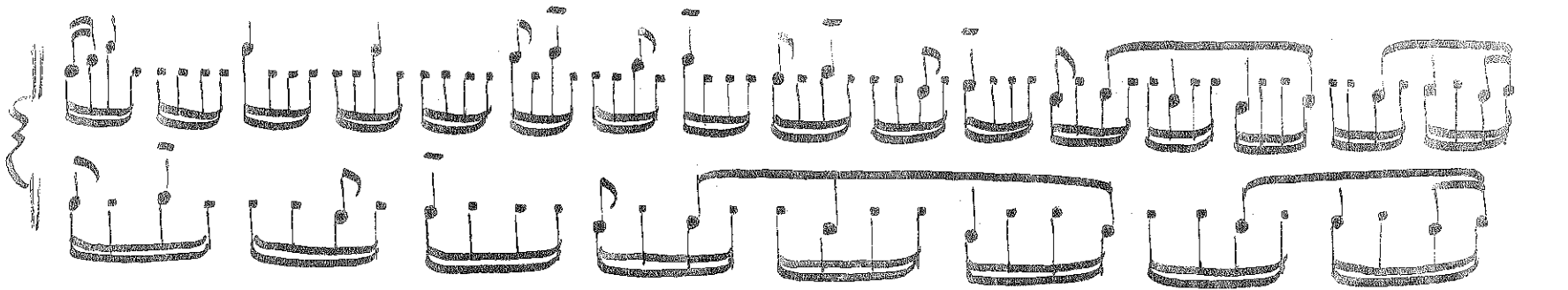
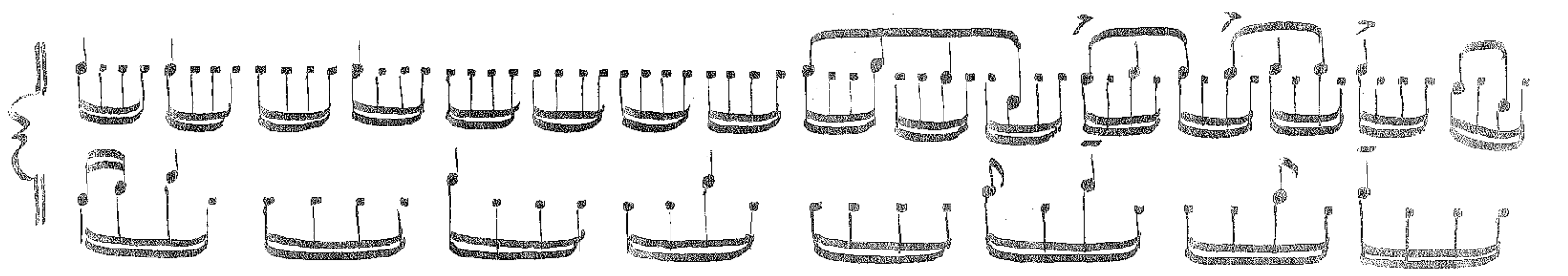
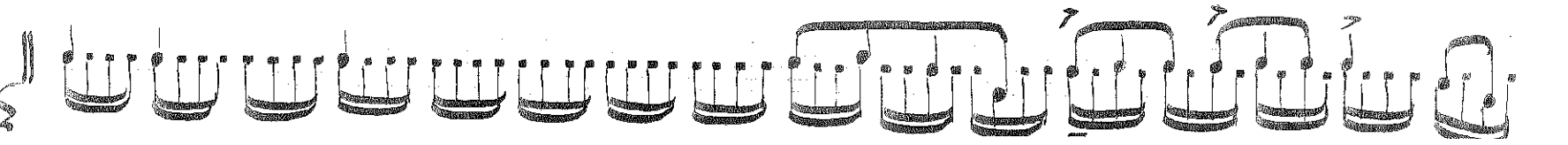
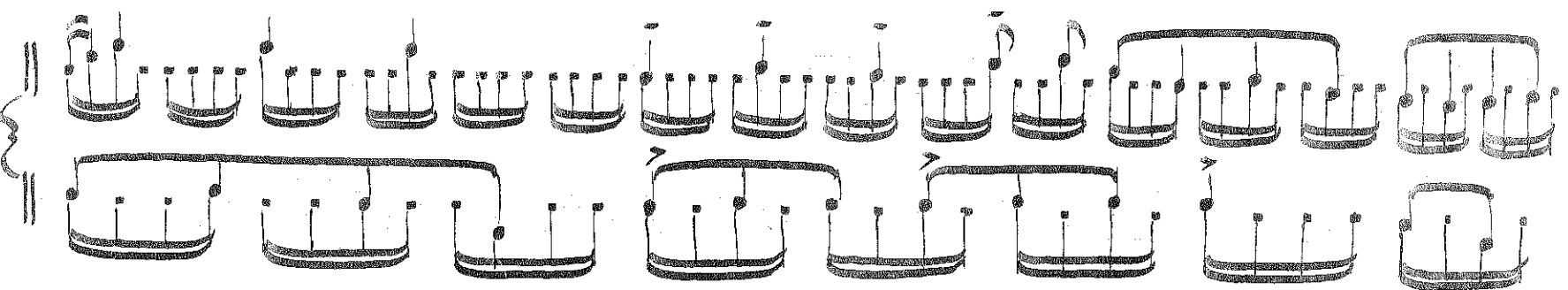
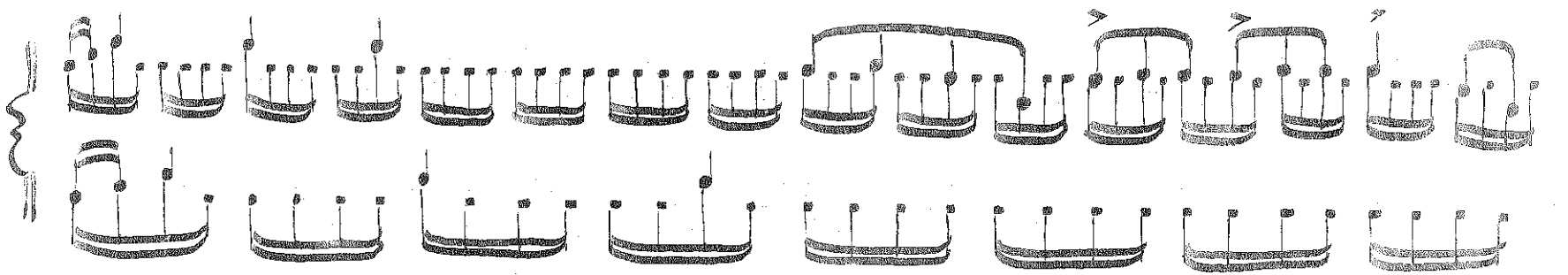
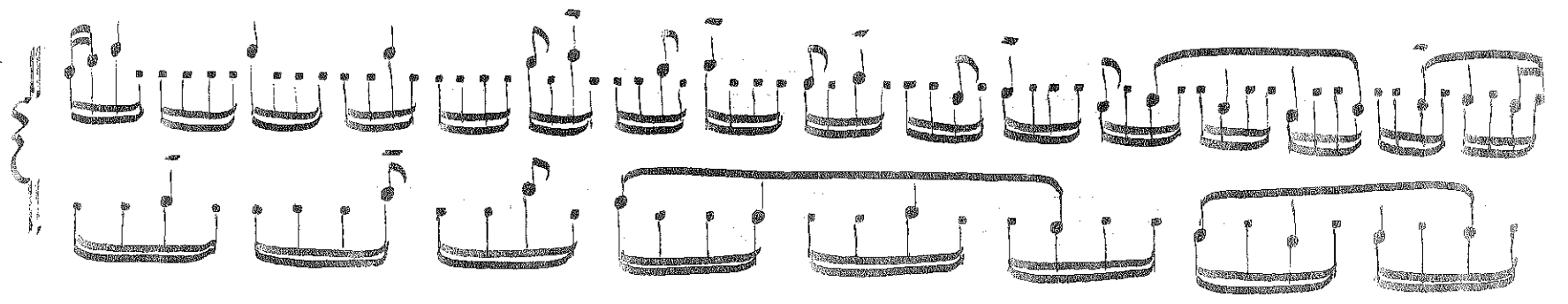
Boobams
Boobams

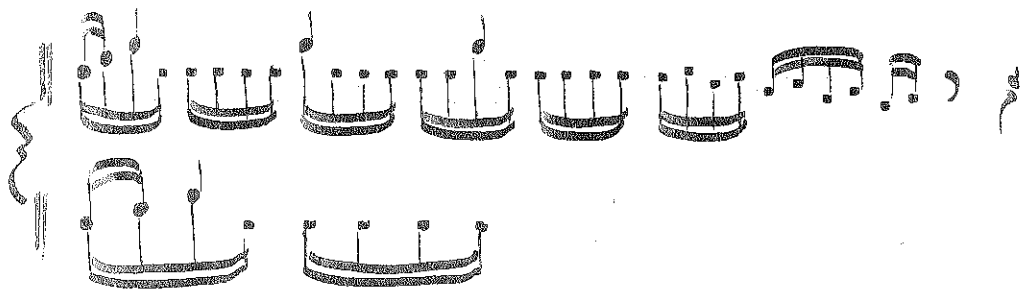

mp. espr.

it will be as intended.









D.C. al fine; by duplicate of recording

II

final speed $MM \text{ } \text{♩} = \text{circa } 120$

Pipes 1 *f*

Claves 2 *f*

T. dr² I (recorded 1st at $MM \text{ } \text{♩} = \text{circa } 120$)
3 4 5 *f*

T. dr² II
3 4 5 *f*

Con. B. B²
6 *f*

B. Dr. *f*

1

2

3 4 5

3 4 5

6

J

* = strike wooden rim with heavy end of snaredrumstick

1

-.

♩

2

-.

♩

♩

♩

345

345

♩

♩

♩

♩

♩

♩

♩

♩

♩

♩

6 *with bamboo*
finger-pieces
mf

3

3

3

3

3

3

3

7

♩

♩

♩

♩

♩

♩

♩

♩

♩

==

1

2

345

345

♩

♩

♩

♩

♩

♩

♩

♩

♩

♩

345

345

♩

♩

♩

♩

♩

♩

♩

♩

♩

♩

6

3

3

3

3

3

3

3

3

3

3

7

♩

♩

♩

♩

♩


♩


♩


♩


♩


♩


1 

2 

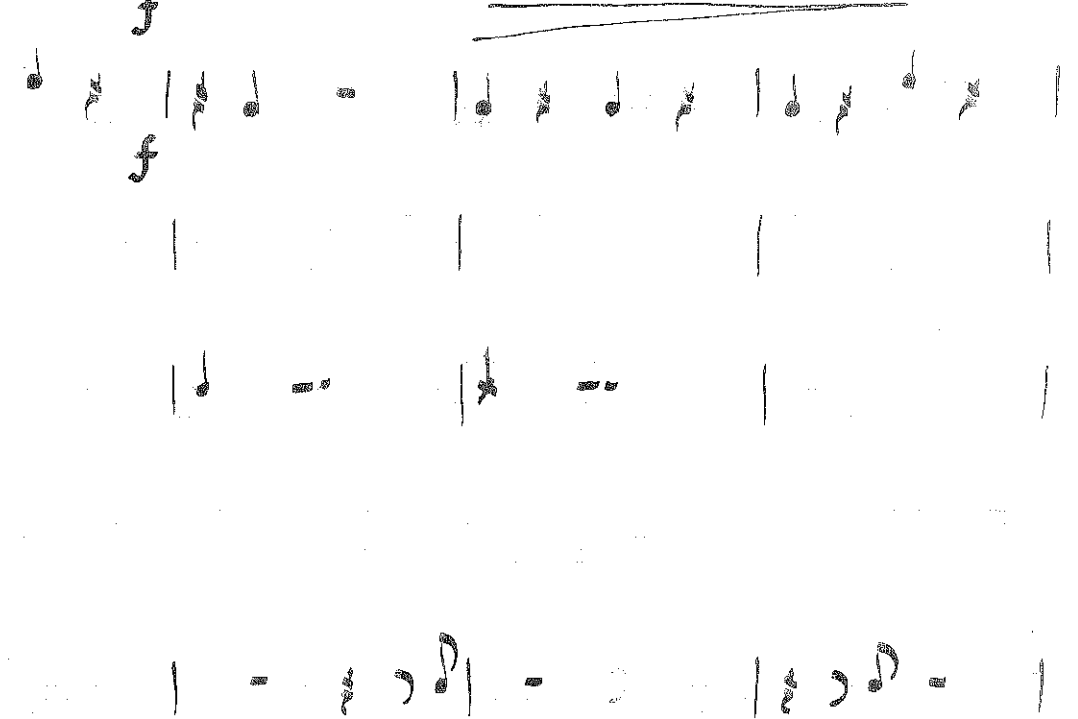
345 


345 


6 


7 





1 

2 

345 

345 

6 

7 

1

2

345

345

6

7



1

2

345

345 *cresc. p.a.p.*

6

7

pipes

1

claves

2

talking drums

3 4 5

1. dr?

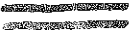
3 4 5

B.D?

6

bass dr?

7



1

2

3 4 5

3 4 5


6


7

1 | | | | |

2 | | | | |

345 | | | | |

345 

6 

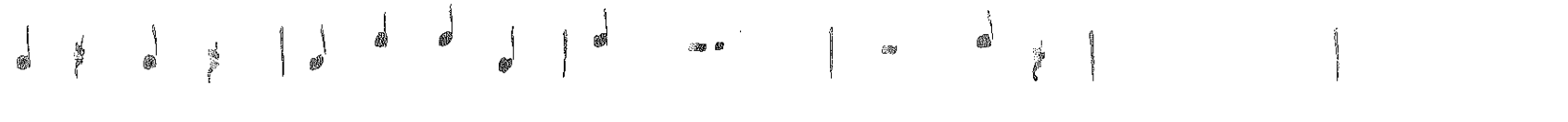
7 | | | | |


==

1 | | | | |

2 | | | | |

345 | | | | |

345 

6 

7 | | | | |

6 ||
f
x = edge
ff

6 ||
f

6

mp ff p

mp

(5)
5

pp
 initial recording of I to fine.
 (A)

Lon Harrison
 29 July 1955; Out-of-this-world day,