DANIEL HARRIS HOLOGRAMS FOR

2 PIANOS, 2 VIBRAPHONES 2 MARIMBAS, TUBULAR BELLS

BEN CLAPONE MUSIC

HOLOGRAMS WAS COMPOSED IN THE FALL OF 1969 AFTER I HAD SPENT THE SPRING STUDYING WITH STEVE REICH AT THE NEW SCHOOL IN NEW YORK CITY. IN OUR LESSONS WE SPOKE FREQUENTLY ABOUT "PROCESS" AS A COMPOSITIONAL TOOL AND HOW IT DIFFERED FROM MODAL, SERIAL OR MORE TRADITIONAL COMPOSITIONAL PRACTICES. WE ALSO DISCUSSED "PHASING" TECHNIQUES WHICH FIGURE PROMINENTLY IN STEVE'S EARLY TAPE & ACOUSTIC WORKS. AMONG OTHER TOPICS WE DISCUSSED WAS THE PSYCHOACOUSTIC PROPERTIES OF REPETITION AND WHAT EFFECTS REPETITION HAD ON THE PERCEPTION OF REAL AND IMAGINARY SOUNDS.

DURING THE SPRING AND SUMMER OF 1969 I SPENT CONSIDERABLE TIME MAKING TAPE LOOPS OF VARIOUS PITCH AND RHYTHMIC CYCLES WHICH WHEN REPEATED WOULD GENERATE A THIRD OR FOURTH AUDITORY RESPONSE IN A LISTENER. I DISCOVERED THAT INTERVALS, DISSONANCES AND TESSITURA ALL HELPED CREATE THE "PHANTOM" NOTES THAT ALL LISTENERS HEARD. HOLOGRAMS EMPLOYS ALL THESE TECHINQUES SINGLY AND IN VARIOUS COMBINATIONS.

HOLOGRAMS WAS COMPOSED ON COMMISSION FROM BURT LEVY FOR HIS NEW MUSIC ENSEMBLE AT THE UNIVERSITY OF WISCONSIN-MADISON IN 1969. HOLOGRAMS PRESENTS PERFORMANCE DEMANDS THAT REQUIRE CONSIDERABLE INDIVIDUAL AND GROUP PRACTICE. ADDITIONALLY, THERE IS THE ISSUE OF EAR FATIQUE BECAUSE OF THE TRANSIENTS AND THE BEATING OF THE OVERTONES. IT IS RECOMMENDED THAT SOFTER MALLETS BE USED IN THE EARLY REHEARSALS UNTIL THE RHYTHMIC ELEMENTS ARE SECURE. HOWEVER, REHEARSAL WITH THE HARD MALLETS MUST BE DONE BEFORE A PERFORMANCE SO THAT THE PERFORMERS BECOME ACCUSTOMED TO THE AUDITORY HALLUCINATIONS; I.E., THE SONIC "HOLOGRAMS" OF THE TITLE, THAT WILL OCCUR.

the score

PRIOR TO THIS SCORE, HOLOGRAMS WAS NEVER FULLY NOTATED. WHAT SCORE THERE WAS CONSISTED OF THE 7-NOTE MOTIVE IN & TRANSPOSITIONS, RESULTANT MELODIC CELLS, AND A VERBAL PERFORMANCE PLAN, DICTATED BY THE SKILLS OF THE PERFORMERS AND THE TYPE OF PERFORMANCE VENUE. CONSEQUENTLY, HOLOGRAMS HAS HAD MANY GUISES, FROM A SET 12-MINUTE CONCERT PIECE TO HOURS-LONG "INSTALLATION" PERFORMANCES.

FIRST PERFORMANCE

THE FIRST PERFORMANCE TOOK PLACE AT MILLS CONCERT HALL AT THE UNIVERSITY OF WISCONSIN-MADISON DECEMBER 3, 1969. IT WAS THE LAST PIECE ON THE PROGRAM, AND WE HAD DECIDED THAT WE WOULD PLAY UNTIL THE AUDIENCE LEFT-- SOMETHING WE BELIEVED WOULD TAKE ABOUT FIFTEEN OR TWENTY MINUTES. ABOUT TEN MINUTES INTO THE PERFORMANCE, ALL THE UNIVERSITY BANDS ENDED THEIR REHEARSALS AND AN ALREADY FULL HOUSE WAS SUDDENLY PACKED WITH INSTRUMENT-TOTING STUDENTS WHO QUICKLY JOINED IN WITH THE ENSEMBLE. THE PERFORMANCE WAS FINALLY STOPPED BY THE CAMPUS POLICE AFTER ABOUT THIRTY MINUTES WHEN IT HAD BECOME A TRIBAL CELEBRATION OF 60'S-LIKE EXUBERANCE. FORTUNATELY, SUBSEQUENT PERFORMANCES DID NOT TERMINATE IN THE MANNER OF THE FIRST PERFORMANCE.

STAGE SET-UP

THE TUBULAR BELLS SHOULD BE IN THE CENTER REAR, FLANKED BY THE 2 PIANOS. MARIMBA 1 AND VIBRAPHONE 1 SHOULD BE SIDE BY SIDE ON STAGE LEFT, AND MARIMBA 2 AND VIBRAPHNE 2 ON STAGE RIGHT. INSTRUMENTS SHOULD BE IN CLOSE PROXIMITY TO EACH OTHER.

PERFORMANCE DIRECTIONS

TEMPO: THIS SCORE INDICATES ONE TEMPO. THIS IS THE PREFERRED TEMPO. REPETITIONS: REPEATED SECTIONS BEFORE LETTER "G" ARE REPEATED 4 TIMES; AFTER LETTER "G" & TIMES. REPETITIONS CAN ALSO BE DONE BY CLOCK TIME FROM LETTER "G." THIS IS THE BEST WAY IN AN "INSTALLATION" PERFORMANCE. A MEMORABLE "INSTALLATION" PERFORMANCE AT THE WALKER ART CENTER IN MINNEAPOLIS LASTED OVER EIGHT HOURS. DURATION AS NOTATED: CA: 12'40"

MALLETS: VIBES USE PLASTIC MALLETS. MARIMBAS USE VERY HARD RUBBER MALLETS. THE TUBULAR BELLS USE HARD LEATHER OR WOODEN MALLETS.

PHASING: THE PHASING SECTIONS, NOTATED HERE AS 29:28, MORE CORRECTLY REQUIRE THE PHASING PLAYER TO ACCELERATE SLOWLY, SO THAT AFTER THE MEASURE HE IS ONE EIGHTH NOTE AHEAD, AND THEN REGOINS THE TEMPO.

PIANOS: IF POSSIBLE THE HAMMERS ON THE NOTES USED SHOULD BE HARDENED TO PRODUCE THE BRIGHTEST POSSIBLE TIMBRE. OPTIONALLY, THE PARTS MAY BE DOUBLED AT THE OCTAVE ABOVE.

DEDICATED TO STEVE REICH WHO, IN 1969, AS A TEACHER AND COMPOSER, EXPOSED ME TO A NEW MUSICAL LANGUAGE.









































