

CAGED

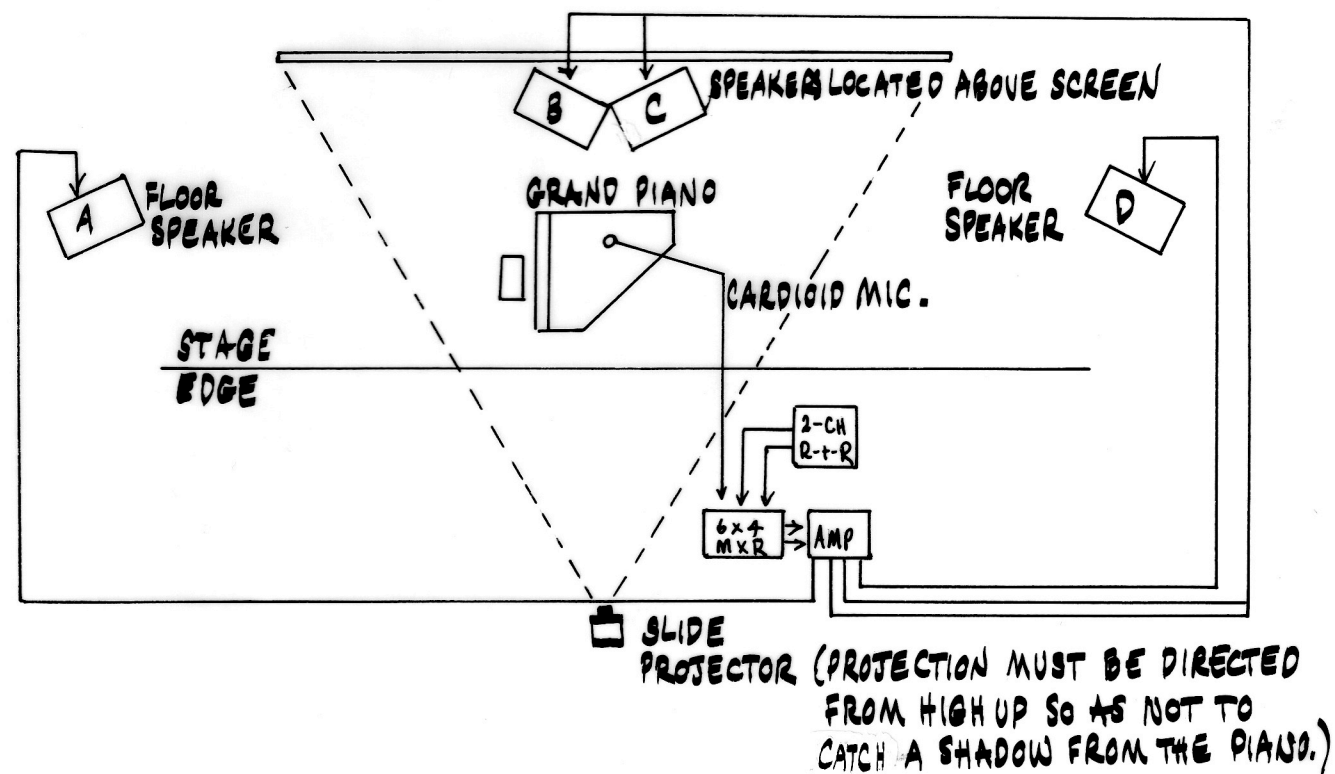
1980

by DAN SENN

CAGED (1980) by Dan Senn

CAGED MAY BE PERFORMED AS A SOLO TAPE PIECE, FOR TAPE AND DANCE OR FOR LIVE PIANO AND TAPE. IN THE LATTER VERSION, THE LIGHTING, STAGING, THEATRICAL AND AUDIO-MIXING INSTRUCTION MUST BE CAREFULLY FOLLOWED AND WILL REQUIRE AN AUDIO TECHNICIAN TO PERFORM THE MIXING SCORE AND A LIGHT TECHNICIAN TO EXECUTE THE LIGHTING SCORE. THESE WRITTEN MATERIALS APPLY TO THIS VERSION.

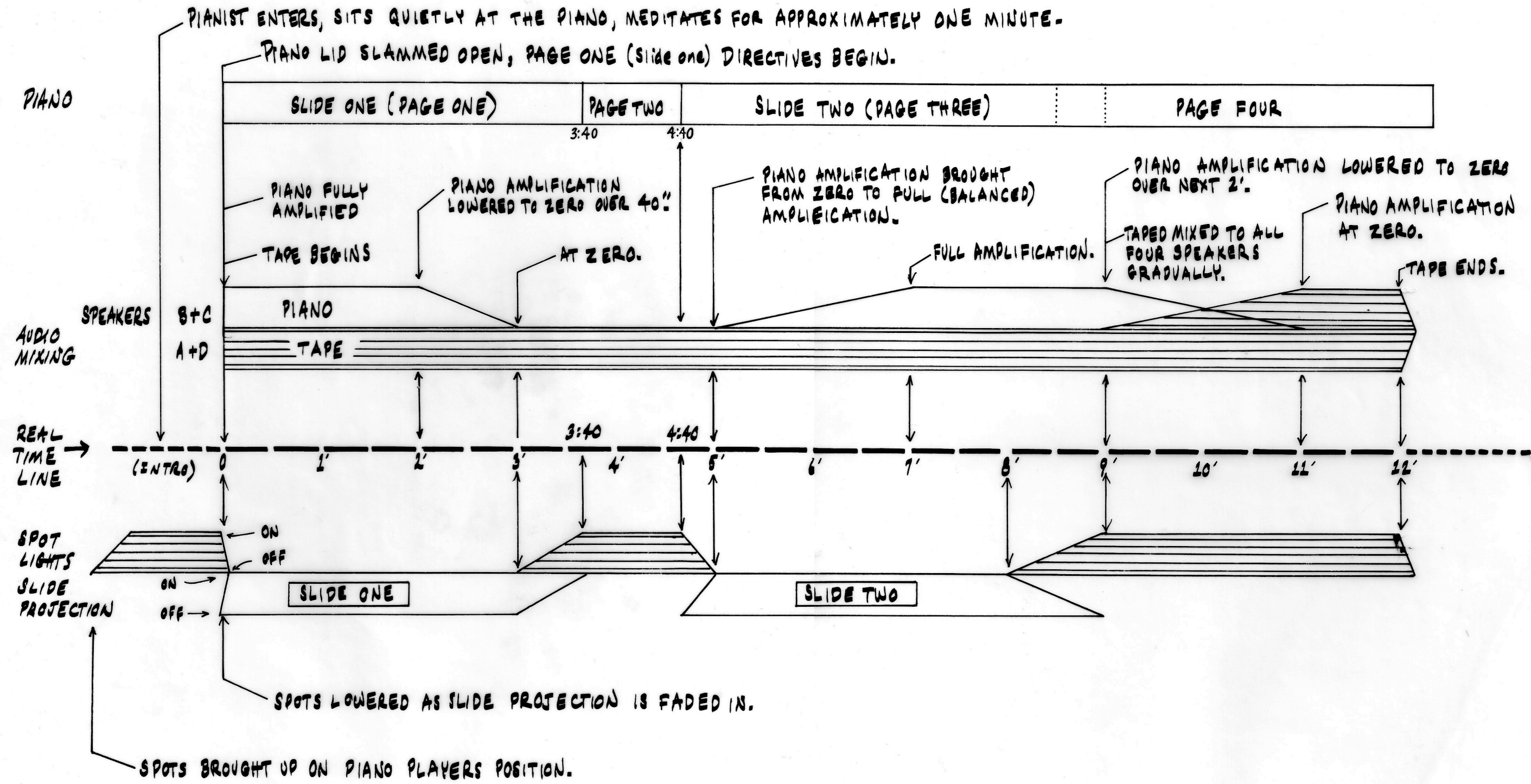
PERFORMANCE SET-UP

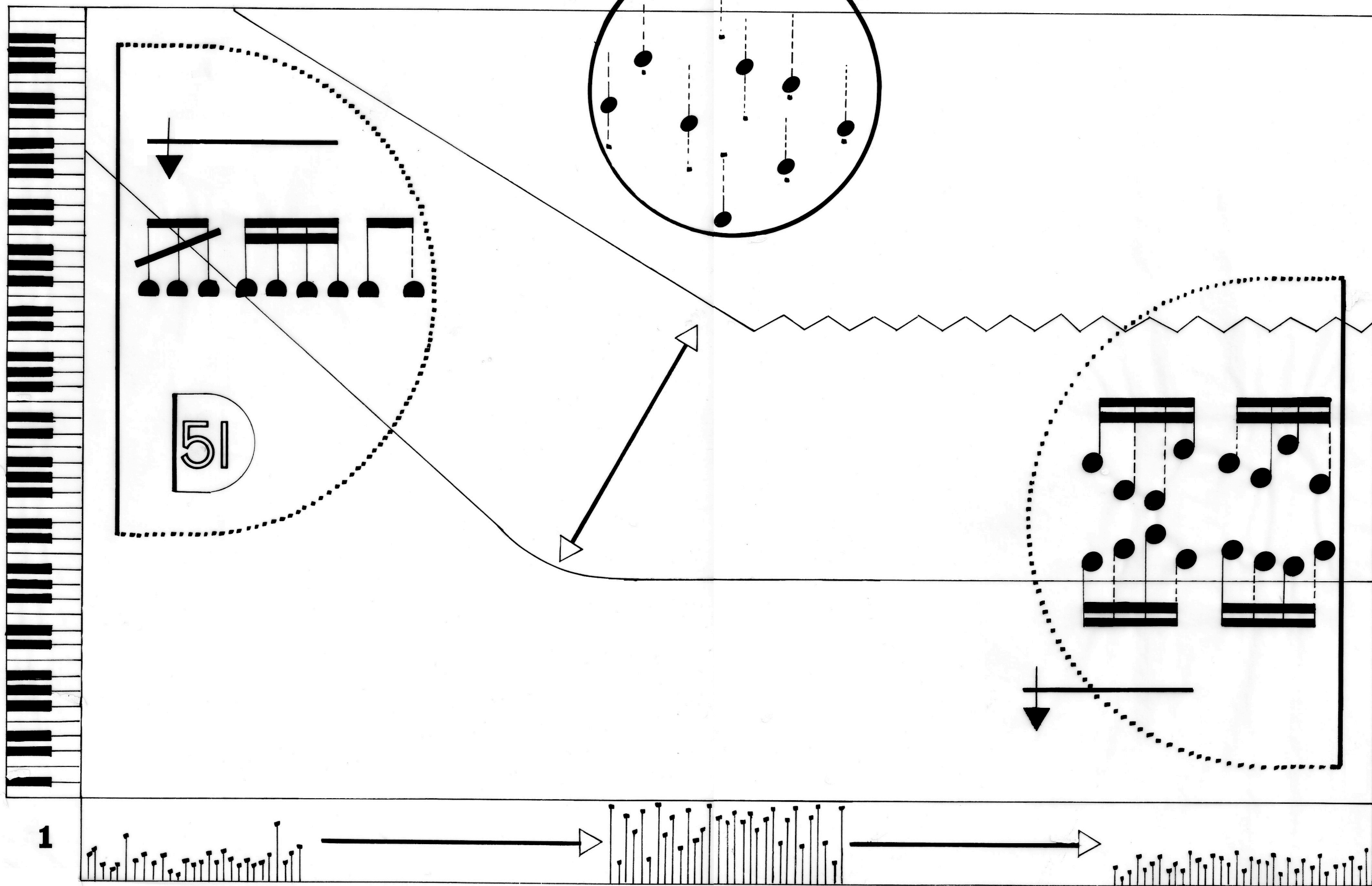


THE TWO-CHANNEL AUDIO TAPE WAS REALIZED IN JULY OF 1980 ON A FAIRLIGHT COMPUTER MUSIC INSTRUMENT AT THE ELECTRONIC MUSIC STUDIOS OF THE CANBERRA SCHOOL OF MUSIC, AUSTRALIA. (DAN SENN, LECTURER)

- THE PIANIST IS TO PREPARE ALL DOUBLE AND SINGLE STRINGS WITH BITS OF RUBBER TUBING (THE RUBBER PORTION OF A CANON PLUG WORKS QUITE WELL.) AS HE OR SHE FANCIES.
- THE PIANIST IS REQUIRED TO WEAR A JACKET OR SHAWL.
- THE PIANO SCORE IS CONTAINED ON FOUR PAGES. IN ADDITION TO THE PAPER COPIES OF PAGES 1 AND 3, PHOTO SLIDES OF THESE PAGES ARE REQUIRED PART OF THE PERFORMANCE. PAGE TWO IS TRADITIONALLY NOTATED AND PAGE FOUR, A THEATRICALY ORIENTED PAGE, IS IN NARRATIVE FORM. ALSO INCLUDED IS A SELF-EXPLANATORY "PERFORMANCE DIAGRAM" WHICH WILL SERVE AS THE AUDIO AND LIGHT TECHNICIANS SCORE AND A WRITTEN DESCRIPTION OF PAGE 1 AND 3 PROCEDURES. THE 12 MINUTE STEREO TAPE MUST ALSO ACCOMPANY THE SCORE.

PERFORMANCE DIAGRAM: AUDIO AND LIGHTING SCORE





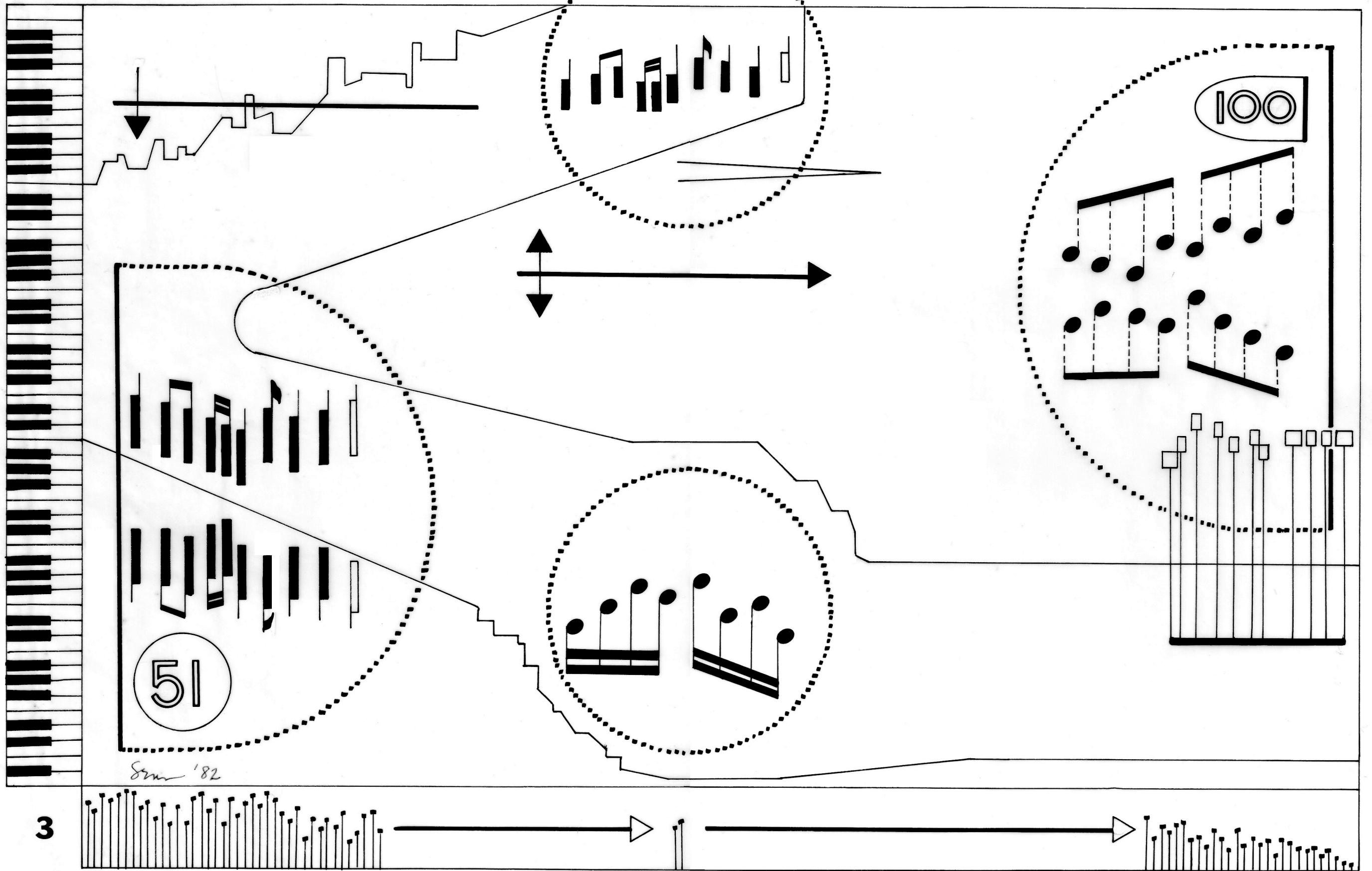
♩ = 50

3:40

The first system of musical notation consists of two staves, treble and bass, in 2/4 time with a key signature of one sharp (F#). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line at measure 8.

The second system of musical notation continues the piece with measures 9 through 16. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The system ends with a double bar line at measure 16.

The third system of musical notation contains measures 17 through 24. The treble staff shows a progression of chords and some melodic fragments. The bass staff has fewer notes, often acting as a harmonic support. The system concludes with a double bar line at measure 24.



PAGE FOUR

PAGE FOUR IS A THEATRICALY ORIENTED PAGE ACCOMPANIED BY A GOOD DEAL OF AMPLIFIED SONIC RESIDUE. IT'S DIRECTIVES ACTUALLY BEGIN TAKING EFFECT TOWARDS THE END OF PAGE THREE WITH LOW DENSITY, LOW VOLUME STRIKING OF NOTES AROUND AND ON MIDDLE C. (THIS IS A PART OF PAGE FOUR'S EMERGING THEATRICAL DIRECTIVES.) ACCEPT FOR THE OPENING HIGH PITCHED FREQUENCIES ON TAPE, UNPREPARED PIANO SOUNDS HAVE BEEN HEARD ONLY FROM THE LIVE PIANO. THE MIDDLE C WHICH EMERGES FROM THE RHYTHMIC TEXTURE THAT DOMINATES ON TAPE (Page 3) IS THE EXCEPTION. TOWARDS THE END OF PAGE THREE (slide 2), AS THE OVERHEAD SPOT INTENSIFIES AND THE PROJECTED SLIDE DIMS, THE PIANIST STARTS TO PEER OVER THE FRONT LEDGE AS THOUGH LOOKING CURIOUSLY FOR THE SOURCE OF THE ODD-BALL UNPREPARED PIANO SOUND. AT FIRST THE KEYS AROUND MIDDLE C ARE TESTED TO SEE IF THEY MATCH THE UNRELENTING TONE AND FINALLY MIDDLE C IS TESTED AND A MATCH IS DISCOVERED. AT THIS POINT, PAGE FOUR COMES FULLY INTO EFFECT (9 minute mark) AND THE PIANIST, IN A PEDESTRIAN MANNER, STANDS, REACHES INTO THE LOWER PREPARED STRING AREA AND PULLS OUT WITH A JERK ONE OF THE RUBBER STOPS AND INSERTS IT INTO THE MIDDLE C STRING IN AN EFFORT TO DEADEN THE SOUND WHILE STRIKING (Testing) THE KEYS WITH THE OTHER HAND. BECAUSE THERE ARE THREE STRINGS PER NOTE IN THIS AREA, A SECOND STOP MUST BE JERKED OUT AND INSERTED. ABOUT THIS TIME A SECOND UNPREPARED PITCH IS HEARD FROM THE TAPE, THEN A THIRD, AND A FOURTH, AND SO ON, WITH RUBBER BEING WITHDRAWN AND INSERTED. OF COURSE, MORE AND MORE SUCH SOUNDS KEEP POPPING-UP AND AT A RATE THAT CAUSES A FRANTIC RESPONSE FROM THE PIANIST. WHEN THE SUPPLY OF STOPS ARE EXHAUSTED FROM THE LOWER PREPARED STRINGS AREA, THE PIANIST ATTEMPTS DAMPENING THE SOUND WITH A FLATTENED HAND ON THE STRINGS. THIS PROGRESSES TO TWO HANDS ON THE STRINGS AND FINALLY, THE PIANIST REMOVES HIS OR HER COAT AND INSERTS INTO THE UPPER STRINGS AREA IN A FRANTIC ATTEMPT TO MUFFLE THE SOUND. AT THIS POINT, THE PIANIST IS TO MOVE SLOWLY AWAY FROM THE PIANO, AS THOUGH IT WAS POTENTIALLY DANGEROUS AND CLEARLY OUT OF CONTROL. WHEN SOUND ON TAPE FINALLY SUBSIDES, THE PIANIST SHOULD MOVE CAUTIOUSLY TOWARDS THE PIANO, PUT ON HIS OR HER COAT AND CAREFULLY CLOSE THE LID OVER THE KEYS. THE OVER HEAD SPOTLIGHT WILL DIM AT THIS POINT AND RISE AGAIN FOR AUDIENCE ACKNOWLEDGEMENT. PAGE FOUR DIRECTIVES WILL FULLY BE IN EFFECT FOR THREE MINUTES.