

# LOOSE CHANGE

by Dan Senn

for Four Changing Scrapercussionists  
and Changing Conductor

# Loose Change by Dan Senn (BMI)

**Loose Change**, for **Four Changing Scrapercussionists and Changing Conductor**, is written for five performers who alternate in three character roles: **Scrapercussion Player**, **Leader** of the Scrapercussion players, and **Conductor**. The piece is in seven sections, Section Zero through Section Six, with the performers changing roles sequentially. You will note in the **Performance Table** on page three that Player E begins as the first Conductor in Section One and then replaces Player A in Section Two. After two sections as a Player alone, Player E becomes the Leader in Section Six. This sequence of role changes, with varying starting points and Scrapercussion limb positions, is the same for all performers.

**Simple Relationships** between the Conductor, the Leader and the Players must first be understood. As the Conductor performs the prescribed activities given in the **Change Table**, she or he *seems* to conduct the Players unintentionally. The Scrapercussion Leader acts as both the "eyes" for the group and the initial interpreter of the associated percussive textures. Here is an example. When the Conductor goes to the chair to "**Pick up the newspaper**." at change #3, the gesture acts as cue for the Leader to initiate the sound texture at the same level in the Change Table. As the new texture is performed by the Leader, the remaining three Players, with instructions to imitate the player to their right, eventually follow suit.

This **Unintentional Conducting** is an essential part of the conductor's character. Because the Conductor(s), the Leader(s), and the Players are restrained only by the given instructions, (and, of course, the performance practice of our time), these *cues must remain uniform* between the Conductors. Beyond this, each Conductor will interpret the instructions individually and, therefore, adjust timings to their own tastes.

**Discrete Levels of Perception** between characters must be carefully maintained throughout and are given below.

**The Conductor** is aware of the Players and occasionally of the audience when, for example, she or he is directed to break character at change #8 in the Change Table. As each section evolves, the Conductor identifies and replaces the Leader but at first, the Leader and the Players are perceived as one.

**The Leader** is only aware of the Conductor.

**The Players** are only aware of the Scrapercussion Player to their right.

The performers, while in these roles, are oblivious to all other action with two exceptions: 1) Players A through D enter the performance space unaware of each other or the audience, and, 2) at the conclusion of Section Five, all performers are aware of each other and the spilled change as they "scramble madly, greedily for the loot." These levels of consciousness may or may not be clear to the audience, but they are essential to the performance.

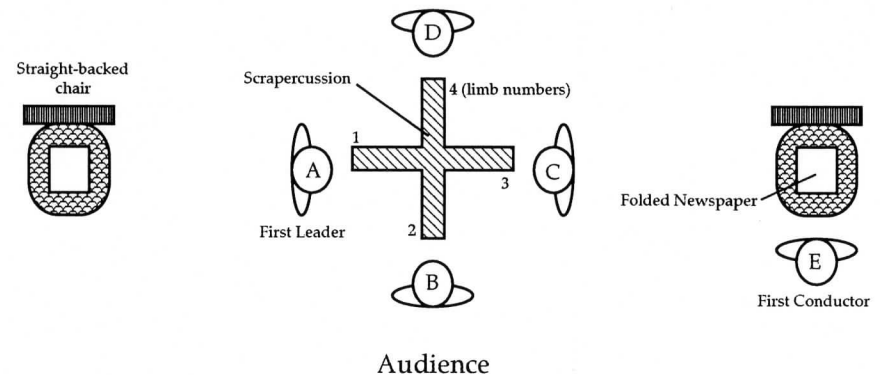
**Loose Change** is written for Scrapercussion #8 but may be played on other Scrapercussions with a few modifications, i.e. a substitute for the stutter rods in the Change Table may need to be made.



Dan Senn with Scrapercussion #8.

## Performance Layout

**Loose Change** may be performed with one or more chairs each containing a folded newspaper.



# Change Table

change sequence	Conductor	Leader	change sequence	Conductor	Leader
1	(* Enter performance area from off-stage.) Take note of the coins spilled on the floor and <b><u>begin collecting</u></b> them in your front two pockets. Inspect a few coins. When they are collected move to the stage-left chair. Take note of the folded newspaper on the chair.	Choose an unused pair of mallets from your shirt or pants pocket and begin to lightly, unevenly tap the outer edges of the scrap on your limb. Note: Mallet pairs may include plastic pens, small open ended wrenches, pencils, steel rods, wooden spoons, etc.	11	Change position on the chair by <b>sitting upright briefly</b> , crossing the opposite leg and shifting to the other elbow. Continue to stare at the performers.	Continue as in #10 with one mallet at a lower overall volume range and at a slightly increased rate while running the other mallet up and down a nearby stutter rod.
2	<b>Pick up the newspaper</b> . Inspect it while unfolding. While engrossed in silently reading the newspaper, gradually reach back with one hand feeling for the chair.	Continue as above but concentrate on the area close to and on the cap nuts. At a slightly louder volume, occasionally strike the outer edge of a piece of scrap.	12	<b>Abruptly uncross legs and sit upright</b> . Slowly place the folded newspaper under an arm and stand. Continue looking at the performers.	Using all of the stutter rods on your limb, perform rubbing flourishes of a low to medium density while keeping the mallets at a distance.
3	<b>Sit upright in the chair</b> while continuing to read the newspaper without unfolding the pages. After a period of time, lean back for comfort and cross your legs. Continue reading the front and back pages of the paper.	Continue as above hitting on or near the cap nuts with one mallet while, with the other, softly, evenly tapping the rods which connect the pieces of scrap to the spray points. On every 11th or so hit, sharply strike the spray point.	13	<b>Begin circling</b> the scrapercussionists from a "safe" distance while watching them carefully.	Continue the above flourishes with one mallet while playing a similar texture <i>within</i> pieces of scrap (inside openings, i.e., the mouth of a bowl).
4	<b>Turn the first page of the newspaper</b> and continue reading. While looking for an interesting headline or a short anecdotal passage, you may turn a page or two.	Hit the spray point sharply in a even, regular beat of, say, 60 beats per minute. Occasionally miss a beat or two.	14	Take note of the newspaper under your arm, <b>take hold of it with one hand</b> and move directly, purposefully back to the chair from whence it came. Just before setting the newspaper on the chair (inches above the seat), look at the audience as before and grin.	Continue playing the above texture using both mallets within pieces of scrap while gradually slowing the rate.
5	When you have found a headline or anecdote of interest, <b>lower the newspaper</b> and read it without acknowledging the audience. Raise the newspaper and continue reading.	In a moderately dense texture, at a soft to medium-soft volume range, hit the chassis erratically while moving up and down your limb searching out subtle timbral differences.	15	<b>Place the newspaper on the chair</b> and stand upright. Square your shoulders to the audience and place your hands in your front pockets (your hands will remain here until Change 20). Regain character while taking note of the coins in your pockets. Remove a few to inspect.	Begin counting and on every prime number strike separate pieces of scrap simultaneously with both mallets at widely varying volumes. Make as many timbral combinations as possible.
6	<b>Shift your position in the chair</b> (uncross and cross your legs for example) and turn a page (or pages) while continuing to read.	Continue as above with one mallet while applying the same texture to a chassis connector with the other. Soon after, begin to gradually decrease the density of the texture applied to the chassis while increasing its volume.	16	<b>Turn your head toward the scrapercussionists</b> . While watching the performers, put your hands in your front two pockets.	Continue the counting sequence and texture from above while gradually lowering the volume. Eventually back the mallets off the instrument while counting softly aloud and making gestures at striking the instrument.
7	Lower the newspaper partially, <b>turn your head</b> curiously toward the scrapercussionists and stare.	Rapidly bounce back and forth between the chassis and the chassis connector. Insert sudden flourishes now and again. Vary the volume between very soft ( <i>pp</i> ) and loud( <i>f</i> ).	17	Turn toward the scrapercussionists and <b>begin circling</b> them in a new direction while watching the performance. Moving closer, suddenly stamp your foot at a performer other than the Leader. The player will not react. You may repeat this to another non-Leader scrapercussionist.	While continuing to count (mumbling), freeze (trembling some) the hands and arms in a "ready to strike" position.
8	<b>Turn your head toward the audience</b> and make eye contact breaking character. Look directly at an audience member and smile foolishly. Gradually regain character becoming sober and look aimlessly about. The newspaper is still being held "at half mast" in front of you.	Continue as above with one mallet while performing a similar texture between the rods used to connect the pieces of scrap to the spray point.	18	<b>Repeating all or a portion of the headline or anecdote</b> read previously (or whatever you can remember), speak with emotion to another non-Leader performer. Note the absence of a reaction and move in closer. Search for the Leader - for a performer with who will react.	Relax your arms and begin to improvise on your limb.
9	<b>Uncross your legs</b> , sit upright, smooth out the wrinkles in the newspaper and carefully fold it back into the shape it was found in. Place it neatly in your lap.	Fade the above texture to silence.	19	<b>Move in position directly behind the Leader</b> who will be straining to keeping in visual contact with you while playing. Toy with the Leader's need to keep eye contact with you. Speaking directly to the Leader at close range, repeat all or a portion of the headline or anecdote. Begin to take interest in the Leader's scrapercussion performance.	Continue the improvisation from above but include the scrap from adjacent limbs.
10	Turn your head toward the scrapercussionists. <b>Swivel atop your chair</b> . Place an elbow on one leg and your head on your hand staring at the performers.	Strike the lowest piece of scrap on your limb in a slow regular rhythm with each event sounding at a different volume and in different position.	20	In an effort to play the the scrapercussion, pull both hands from your pockets <b>spilling all of the coins on the floor</b> . These will immediately distract the leader who will leave his scrapercussion position in a mad scramble for the loot. Sit in the vacated seat and begin exploring the nearest limb of the scrapercussion with your finger tips. (see NOTE ->)	You have become the Conductor. Go to the first change in this Table and follow the instructions.  NOTE: At the conclusion of Section Five, follow the instructions given for Section Six in the Performance Table.

\* Applies to Section Zero Conductor only. \*\* Initial change cues from the conductor to the Leader are emboldened and underlined.

# Performance Table

Player	Section Zero	Section One	Section Two	Section Three	Section Four	Section Five	Section Six
A	As though alone, nonchalantly enter the performance area from off-stage with your hands placed comfortably in your front pockets which are filled with coins.	You are the Leader. Watching the Conductor carefully for initial change cues, perform the textures given in the Change Table beginning with #1 on Limb #1.	You are the Conductor. Follow the instructions given in the Change Table beginning with #1.	You have replaced Player B. Imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	Continue as in Section Three.	Continue as in Section Four.	As the Conductor spills the coins to conclude Section Five, all five performers scramble madly, greedily for the loot. Something like an Easter egg hunt. Small disputes might arise. When all coins are collected and pocketed, move to the front of the proscenium to acknowledge the audience and bow.
B	You do not recognize the audience at this point, but may peer out into the seating area. After a period of time, take notice of the soundscape.	Playing on limb #2, imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	You are the Leader. Watching the Conductor carefully for initial change cues, perform the textures given in the Change Table beginning with #1.	You are the Conductor. Follow the instructions given in the Change Table beginning with #1.	You have replaced Player C. Imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	Continue as in Section Four.	
C	As you move curiously toward the scapercussion, pull your hands from your pockets inadvertently spilling (without notice) the coins as you move.	Playing on limb #3, imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	Continue as in Section One.	You are the Leader. Watching the Conductor carefully for initial change cues, perform the textures given in the Change Table beginning with #1.	You are the Conductor. Follow the instructions given in the Change Table beginning with #1.	You have replaced Player D. Imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	
D	Position yourself behind your Section One limb and take a seat. Immediately begin inspecting the soundscape.	Playing on limb #4, imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	Continue as in Section One.	Continue as in Section Two.	You are the Leader. Watching the Conductor carefully for initial change cues, perform the textures given in the Change Table beginning with #1.	You are the Conductor. Follow the instructions given in the Change Table beginning with #1.	
E	Remain off-stage.	You are the first conductor. Follow the Conductor instructions given in the Change Table.	You have replaced Player A. Imitate closely the sound textures performed by the Scapercussionist to your right. Ignore all else.	Continue as in Section Two.	Continue as in Section Three.	You are the Leader. Watching the Conductor carefully for initial change cues, perform the textures given in the Change Table beginning with #1.	

## Scrapercussion #8

Scrapercussion #8 was constructed between July 22 and August 4th, 1989 in Dan Senn's basement workshop in Muncie Indiana. Most of the scrap used in the soundsculpture was purchased locally at garage, rummage and yard sales for next to nothing. The materials used to suspend the scrap were purchased at local hardware stores and are listed below:

1/4-20 threaded steel rod, zinc coated  
 1/4 " unthreaded steel rod, zinc coated  
 1/4-20, 1" rod couplers  
 1/4-20 hexagonal nuts  
 1/4-20 hexagonal cap nuts  
 1/4" bore galvanized pipe  
 6/32" set screws, winged and allen-fitted  
 3" Genova (white) PVC pipe  
 3" Genova drain pipe  
 3" Genova PVC 4-pipe intersection  
 1" galvanized pipe  
 1" pipe-to-wall joints  
 Assorted nuts and bolts, panhead screws  
 Assorted 1/4" center washers

### Some Part Names

**Pedestal:** the base and center post.

**Chassis:** the white pipe to which the scrap is connected.

**Branch connectors:** 1/4" rod connecting upper branches to adjacent branches.

**Limb:** an arm of the instrument which includes spray points, branches, etc.

**Spray Point:** joint above chassis to which pieces of scrap are connected.

**Upper branch:** the spray point and all its extended parts.

**Lower branch:** one piece of scrap is suspended beneath each limb.

**Chassis Connector:** 1/4" rods connecting spray points 1 and 3 to the top of the chassis, and scrap pieces 10 and 30 to the bottom of the chassis.

**Limb Caps:** the 3" PVC drain pipe endings.

**Chassis sleeve:** the 7/16 hexagonal connector used to attach the branches to the limbs.

### System for Numbering Parts

Numbering is always counterclockwise. Limbs are numbered from 1 to 4 (marked toward end beneath each limb) with limb one to the left of limb two, and so on. Scrap pieces (articles above and below a spray point are numbered as one) are numbered starting in the upper lefthand corner of the spray point (a small notch is used to indicate this). Branch connectors are numbered 1 to 4 and chassis connectors are numbered 1, 2, 5 and 6. These numbers are indicated on each rod (chisel

marks, i.e., 2 strikes equals branch connector #2). The connections are detailed below:

**Branch Connector 1:** connects top of piece 44 to top of piece 11.

**Branch Connector 2:** connects top of piece 15 to bottom of piece 21.

**Branch Connector 3:** connects top of piece 24 to top of piece 31.

**Branch Connector 4:** connects top of piece 36 to top of piece 41.

**Chassis Connector 5:** connects bottom of piece 40 to inner chassis sleeve on bottom of limb one.

**Chassis Connector 6:** connects bottom of piece 20 to inner chassis sleeve on bottom of limb three.

**Chassis Connector 7:** connects spray point of limb one to inner chassis sleeve on same limb (numbering strikes indicated on shorter, vertical stem).

**Chassis Connector 8:** connects spray point of limb three to inner chassis sleeve on the same limb (numbering strikes indicated on shorter, vertical stem).

### Alignment

As branches are attached to the chassis, two methods are used for alignment. The first utilizes small holes or indentations that, when the branch is in the correct position, will align with the threaded holes (where the set-screws go) in the chassis sleeves. If you look through the teeny-tiny holes in the chassis sleeves, you will see little drill indentations in the 1/4" rods when correctly aligned. The second alignment method uses branch connectors. When branches are in the correct position, the branch connectors will run from a piece of scrap on one branch to an adjacent branch. If the branches are positioned correctly, these will attach with little or no hand force. Branch connector numbers are always kept to the left assuring a correct orientation.

### Assembly Instructions

1. Attach 1" pipe (one or more lengths) to floor stand. Turn with hand strength only.
2. Attach 4-pipe intersection to above pipe. Turn with moderate hand strength.
3. Attach limbs to the 4-pipe intersection (arrows indicated inside limbs point inward) paying close attention to the "down" markings and the matching numbers. Be sure to align the screw holes as the pipe fits into the intersection. Fasten the limbs with 3/4" panhead screws. Attach PVC drains to pipe ends if they have been detached being careful, again, to

match numbers.

4. Assemble limb one.
  - A. Align and attach piece 10 below chassis.
  - B. Align and attach to 10 stutter rod to nowhere.
  - C. Align and attach spray point to chassis sleeve.
  - D. Align and attach pieces 11-17 to spray point.
5. Assemble limb three.
  - A. Align and attach piece 30 below chassis.
  - B. Align and attach to 30 stutter rod to nowhere.
  - C. Align and attach spray point to attach chassis sleeve.
  - D. Align and attach pieces 31-38 to spray point.
6. Assemble limb two.
  - A. Align and attach piece 20 below chassis.
  - B. Attach chassis support between 20 and limb three from below.
  - C. Align and attach spray point.
  - D. Align and attach pieces 21-25 to spray point.
7. Assemble limb four.
  - A. Align and attach piece 40 below chassis.
  - B. Attach chassis support between 40 and limb one from below.
  - C. Align and attach spray point.
  - D. Align and attach pieces 41-45b to spray point.
8. Install limb chassis connectors (keep limb indicator to left).

(See "System for Number Parts" here.)

9. Test scrapercussion for loose connections by tapping lightly. If any buzzing occurs, joints need tightening. Be careful not to strip threads.

### Some Scrapercussion Parts

