

Judith Shatin

Tape Music<sup>∞</sup>



## Program Note

*Tape Music ∞* is a participatory piece that is a cousin to my *Tape Music* digital piece. Both are part of my *Quotidian Music* series, digital and electroacoustic compositions that reimagine materials of daily life as new musical instruments or digital source material, often combining the two. Performance is meant as a kind of musical play and can be done by those without musical training! Each performer has a small cardboard box with a lid (such as a shoebox), a roll of tape on a dispenser with teeth and a blunt object (such as a pencil). The conductor cues the performers with placards showing a variety of gestures, including breaking, ripping, snapping, scrunching, and palming the tape, as well as actions such as drumming on and ripping the boxes.

One of the goals is to entice people to think about the potential of the everyday things they use as instruments. It is also a meditation on tape as a collection of materials that are emblematic of our throwaway culture and yet can be used to mend items that would themselves be thrown away. Whether used merely to pack other, more permanent objects, or to extend the life of items we care about, such as a favorite book, the found sounds of these humble materials form the substance of this piece. It is also a nod to the genre of 'tape music,' from the earlier days of electronic music when sound was played back on magnetic tape. This name often persists, despite changes in media. *Tape Music ∞* was premiered with the composer conducting 4<sup>th</sup> & 5<sup>th</sup> grade students of the Sabot at Stony Point School at the 3P Festival in Richmond, VA. It has since been performed at a variety of colleges and community concert venues, as well as at the Boys & Girls Club of Central Virginia.

World Premiere  
Student from  
Sabot at Stony Point School  
3P Festival  
University of Richmond  
Richmond, VA  
11/12/2013

Duration: 5:05

# Tape Music<sup>∞</sup>

**For conductor, any number of participants and stereo electronics**

The complete piece consists of these performance notes, cue score, conductor cue sheets and stereo electronics, all published by Wendigo Music

## **Materials:**

1. A roll of tape in a dispenser with teeth. Packing tape works especially well. Experiment with different types of tape and see which makes loudest sound.
2. A small cardboard box, such as a shoe box. Tape it shut before you start. Make a slit in the top and cover with tape.
3. A towel (dishtowel or whatever is available) to put things down on quietly when not in use.
4. You can either sit on the floor or on chairs at a table(s).
5. One or more stereo mics if available to mix the live sound with the electronics as necessary depending on room acoustics.

## **Performer Actions:**

**Setup:** Start with some small chunks of tape that you have squashed together so you can use for palm circles

**Note:** When you are done with tape at the end of any action, and it has been ripped off the roll, add it to the ball of tape for palm circles.

1. **Box rip(s)** – the first time use the end of your blunt pencil or similar object and quickly draw over the tape on the top of the box. It may or may not open the box, but it will make a quick strong sound. When this action occurs again, do the same thing. If you have ripped through the tape, strike back and forth to the sides of the opening for a percussive sound. You can also rip across the top of the box. Repeat at speed based on conductor gesture.
2. **Box Thunder** – loudly beat on box with blunt pencil (or other blunt object)
3. **Hit Box** – hit the box with tape dispenser
4. **Drop** – drop the tape dispenser on the box.
5. **Drum** – drum with the pencil, tape dispenser or fingers on the box as instructed

6. **Palm Circles** – Pick up a small chunk of broken, crushed tape in your palms and make **palm circles** using both hands. Pretend you are rolling a small bit of dough between your hands. You can change the sound by having your palms tightly closed or partially open around the tape
7. **Quick Pull** – grasp the end of the tape with one hand and pull a small amount quickly and loudly.
8. **Slow Pull** – slowly pull the tape out of the dispenser for the given duration
9. **Snap**
  - a. Fold the 2 ends of a torn-off piece of tape together so they barely touch, then **snap**. This can be done repeatedly and in a rhythm.
  - b. When you're done snapping, crush the tape and add it to a ball of tape for palm circles. If it gets too big, just put it out of the way.
10. **Tear** – Quickly tear off a piece of tape (this one may need a little quiet preparation, pulling out a bit of tape to be ready).

### **Conductor Notes:**

There is a conductor cue sheet that shows the timing and marks the points and durations different actions occur. These can also be distributed to the participants as desired.

There is also a pdf of 31 instruction pages for the conductor, with each action to perform in order. These should be printed out, with one instruction per sheet on cardstock or on paper put in plastic covers (or whatever is convenient) to be held up to signal the actions.

1. Hold each sheet in one hand to alert the performers to what is coming next and cue the start with the other.
2. Cue and demonstrate speed and intensity of action with motions of your empty hand. For example, for slow palm circles, move your hand slowly in a circle.
3. To cue a wave motion of an action move your empty hand across to the left or right depending on where you start. Or, instruct the participants to do the wave randomly.
4. For extended actions use traditional gestures for crescendo and diminuendo, shaping dynamics in response to the electronics.

# TAPE MUSIC $\infty$

JUDITH SHATIN

0:00 0:03 0:07 0:15 0:25 0:35 0:41

1 QUICK PULL 2 TEAR 3 SNAP RHYTHM 4 SNAP - BACK RHYTHM 5 SNAP 6 DRUM on DISPENSER

0:45 0:50 0:58 1:05 1:10 1:15 1:22

7 BOX RIP 8 PULL 9 BOX RIP 10 TEAR 11 SNAP

12 1:30 1:41 1:48 1:52 2:05 2:10

13 SNAP WAVE, RAISE AND LOWER ARMS FOR THE WAVE 14 PALM CIRCLES 15 HIT BOX WITH DISPENSER 16 SLOW PULL 17 TEAR & SQUASH

17 2:15 2:25 2:30 2:35 2:47

17 PALM CIRCLES 18 SLOW PULL 19 TEAR 20 BOX RIPS

3:00 3:07 3:15 3:20 3:30 3:40

21 DRUM on DISPENSER 22 PALM CIRCLES 23 Q.P.

3:45 3:55 4:05 4:10 4:20 4:22

24 TEAR, SCRUNCH TAPE, PALM CIRCLES 25 DRUMMING WAVE, RAISE AND LOWER ARMS FOR THE WAVE 26 THUNDER BOX & RIPS

4:30 4:35 4:40 4:45 4:55 4:56 5:01

27 HIT BOX WITH DISPENSER 28 DRUM BOX WITH FINGERS 29 Q.P. 30 TEAR 31 HIT BOX WITH DISPENSER

**QUICK**

**PULL**

# TEAR

PERUSAL SCORE, NOT FOR PERFORMANCE

PERJSA SCORE, NOT FOR PERFORMANCE

# Snap Rhythm



**Snap**

**Back-Rhythm**

PERUSAL SCOPING - A/T FOR PERFORMANCE

# Snap

# DRUM ON DISPENSER

# BOX RIP

PERUSAL SCORE, NOT FOR PERFORMANCE

# PULL

PERUSAL SCORE NOT FULL PERFORMANCE

# BOX RIP

PERUSAL SCORE, NOT FOR PERFORMANCE

# TEAR

PERUSAL SCORE, NOT FOR PERFORMANCE

# SNAP

PERUSAL SCORE, NOT FOR PERFORMANCE



**SNAP**

**WAVE**

**PALM  
CIRCLES**

PERUSAL SCORE, NOT FOR PERFORMANCE

# Hit Box

## With dispenser

**SLOW**

**PULL**

TEAR &  
SQUASH

# PALM CIRCLES

**SLOW**

**PULL**

# TEAR

PERUSAL SCORE, NOT FOR PERFORMANCE



# BOX RIPS

PERUSAL SCORE, NOT FOOTBALL PERFORMANCE

# DRUM ON DISPENSER

# PALM CIRCLES

**QUICK**

**PULL**

**TEAR**  
**SCRUNCH TAPE**  
**PALM CIRCLES**

**DRUM**  
**On DISPENSER**  
**WAVE**

# THUNDER BOX & RIPS

PERUSAL SCORE, NOT FOR PERFORMANCE

PERFORMANCE SCORES NOT FOR PERFORMANCE

# HIT BOX

## With

# DISPENSER



**DRUM BOX**

**With**

**FINGERS**

**QUICK**

**PULL**

# TEAR

PERUSAL SCORE, NOT FOR PERFORMANCE

# HIT BOX

With

# DISPENSER