## Strutture mobili e Alea

- 1. Notazioni a blocchi ognuno dei quali definito come unità di senso compiuto e in libera successione tra di loro decisa estemporaneamente dall'esecutore;
- 2. Particolari tipi di grafici che consentono combinazioni di elementi vari trasparenti, ad incastro etc;
- 3. Notazioni parziali, di parti solistiche che poi si sovrappongono simultaneamente in modo aleatorio, non controllato o con alcune possibilità di numero limitato;

Questi tre aspetti rappresentano tre stadi successivi del trapasso dalla parziale predeterminazione al caso, come nel terzo tipo dove il montaggio dei singoli materiali raggiunge una dimensione totalmente aleatoria, al punto che la scrittura diventa uno schema/pretesto di una sorta di collettiva improvvisazione.

Cage Concerto per p e orch. 1957/58

SERINGS

The following 16 pages for a stringplayer may be played with or without other parts for other players. It is therefor a solo or a part in an ensemble, symphony, or concerto for plano with orchestra. Though there are 16 pages, any amount of them may be played (including none). No part once played is to be repeated.

Each page has 5 systems. The time-length of each system is free. Given a total performance time-length, the player may make a program that will fill it. The action of the conductor (when there is one) will alter the length of minutes (time-units). Therefor, in the circumstance of having a conductor, the player's program should be made so that he will be able to play faster or slower than he would with a standard chronometer.

Notes are of three sizes: small, medium and large. A small note is either ppp, pp, p in the dynamic range or short in duration or both. A nedium note is either mp, mf in the dynamic range or medium in duration or both. A large note is either f, ff, fff in the dynamic range or medium in duration or both. The possible interpretations are many: thus, a large note may be long in length but of any amplitude; or, it may be loud, but of any duration in time. Also, a small note may be short in length but of any amplitude, or it may be soft, but of any duration in time. Notes given appreciable duration may be played constantly or intermittently (spice., trills, etc.).

All notes are separate from one another in time, preceded and followed by a silence (if only a short one).

Notes below a staff and attached to it by a stem are noises to be produced on the box of the violin (by percussion or friction)or on any auxiliary sound producing means (e.g. percussion, mechanical, electrical, wind means, etc.).

The sharps and flats preceding thick vertical lines refer to tuning of the four strings, a sharp meaning an increase of any amount of tension, a flat a decrease of any amount of tension, a natural a return to normal (approx.) tension.

A dotted line below a note or notes means con sording. If several different mutes are available, number them and use them to vary the sounds.

<u>Crescendo</u> and <u>diminuendo</u> marks are alone or combined. When combined, the player may make any combination of two or more of them (<u>expressivo</u>). The amount of cresc. or dim. is free in both intensity and duration. The absence of these signs means constant dynamic level.

Curves following notes are sliding tones. They do not refer to time-length but only to direction in pitch.

All tones are to be played non vibrato unless accompanied by wave like signs indicating speed of vibrato. Width of vibrato may be freely varied by the performer.

4 types of pizzicatti are distinguished: ., normal; plus-sign, stopped against fingerboard; x, stopped sideways against fingernail; arrows, slide following attack.

Col Arco cancels col legno. Ordinario cancels sul tasto or sul pont. Artificial harmonics are notated with actual sound. o means natural harmonic.

