

**Abe Sada Song Book**  
Western Australia, 2007-2009.

## **Abe Sada: music venue**

**Minimum 4 players.**

Use only 15" speakers (at least 2 each) and at least 500W of tube amp.

Performers should spread out in the space, and not use anything resembling a stage. Do not connect to the PA.

All amps facing into the middle, if possible against walls or pillars for maximum projection.

Audience to be admitted when playing has started, or start without announcement. Audience should be free and encouraged to move around the space. No chairs.

Light only the performers.

Play as slowly, low and loudly as possible. Investigate the low with your improvisations

Do not play any note above the pitch of an open D string (~73Hz).

Feedback is encouraged, and should be manipulated with your body.

No melody or riffs, but you may loop.

Detune when possible.

Try to make your clothes flutter in the breeze of your amp.

Play for twenty minutes.

Remove the lead from your amp to signal the end.

*Carl Hays 2007*

## **Abe Sada: Sada Abe 1936**

2006

This is a piece for 1 – 8 bass guitarists performing under raked seating in a theatre.

The performers must all be beneath the seating, and this should not be apparent to the audience until after the performance is complete.

Amps should be 300W of tube amp, with 15" speakers. Place these against the seating structure: poles, under seats etc.

A video may be used to send some visual stimulus to the audience, but this must be abstract as to not let the audience know what is under the seats. Close ups of body/skin works well, sent via a live feed to a screen in the main 'performance' space.x

Feedback is permitted and can be manipulated with the body.

Use knives as plectrums.

Play as slowly and low and loudly as possible.

Do not play any note above the pitch of the A string (55 Hz), but you may detune higher strings. Detuning lower strings is encouraged.

Strive to feel the seating structure vibrate.

Play for 20 minutes.

Silence signals the end.

Cat/Kife

## **Abe Sada: car park**

Minimum 4 players.

Use only 15" speakers (at least 2 each) and at least 500W of tube amp.

Performers should spread out in the space, and not use anything resembling a stage.

All amps facing into the middle, if possible against walls or pillars for maximum projection.

Audience to be admitted when playing has started, and should be free to move around the space. No chairs.

Light only the performers.

Play as slowly, low and loudly as possible.

Do not play any pitch above the open D string (-73 Hz). You may tune down the G string.

Feedback is encouraged. Manipulate is with your body.

No melody or riffs, but you may loop.

Detune when possible.

Try to make your clothes flutter in the breeze of your amp.

Play for twenty minutes.

Remove the lead from your amp to signal the end.

Cat Hope: 2007

### **Abe Sada: multiroom**

As many players as rooms in the building.

The piece works best if there is at least one room the floor above the audience.  
One player per room.

Audience is seated in one room only, downstairs in a multi story building.

Amps to be placed against walls, or if upstairs or in wooden floored buildings, floors. You may use your body to transmit sound through walls and floors by jumping or leaning.

Use at least 500W of tube amp.

Use only 15" speakers, at least one per player.

Feedback is permitted and can be manipulated with the body.

Play as slowly and low and loudly as possible.

Do not play any note above the pitch of the A string (55 Hz), but you may detune higher strings. Detuning lower strings is encouraged.

You should try to play your room, and be heard beyond it. Move around in it.

Play for 20 minutes.

Unplug your amp and visit the other rooms to signal the end, which is when all performers have ceased playing and are seated in the audience.

*Colt Haze 2003*

(thanks to Tom Hall)

## **Abe Sada: Open playing field**

Four electric bass players are to stand in a square, facing outward in the centre of a football field at dusk (if in Perth, make sure the afternoon sea breeze is in). The audience must be at the edge of the playing field, and are free to walk around the boundary, but may not enter the playing field. Each player should be standing in front of their amp with must be minimum 4 x 15" speakers, 2 x 500W amps each.

The breeze will move the sound around.

Play as slowly and lowly and loudly as possible.

Do not play any note above the pitch of the A string (55Hz) but you may tune down all the strings.

Feedback permitted. Interact with it using your body and the guitar.

Play for approx. 30 minutes. Unplug your amp to signal the end, which is when all performers have ceased playing. Leave your guitar and join the audience.

Cat Hope 2009

### **Abe Sada: shop front gallery space (glass window)**

20 - 30 bass players with their amps assemble in the front room of a shop front space, facing the street. Bass amps only, one per player. No PA. The front of the room must be mostly glass so the players can be seen and there should be no entry or exit for the audience, who should be out on the street looking in to the gallery.

To begin: one player at a time until all are playing.

Play as slowly, lowly and loudly as possible.

Do not play any note above the D string but you may tune the G string down.

Create slow *crescendos*, *decrescendos*.

Move between different textures subtly using distortion, delay, reverb, octavers and looping. No other effects. Remember, keep it low and lower.

You may play your bass with whatever you feel like.

Feedback permitted. Control it by moving in front of your amp.

Play for 20 - 30 minutes (as many minutes as there are players). Unplug your amp and leave the space out the back door to signal the end, which is when all performers have ceased playing and have left. The piece will end when the door to the space is opened by the last player, who will leave by this door.

Catfish 2009

## **Abe Sada: Amp Stack**

2009

This is a piece for 2 to any number of bass guitars plugged into amplifiers.

All the amplifiers should be stacked together in a messy fashion, as if they are discarded. Any guitar or road cases should also be included on the stack. There must be at least one amplifier per guitar. Extra speakers may also be added.

Plug in the bass guitars and lean against the amps. Once a sound is established, which can include feedback, hum or notes, the players should leave the stack (and may go to the bar if one is nearby).

Periodically, the players should return to the stack one by one to adjust volume and tone knobs to vary the sounds produced. They may also adjust the position of their own and other's guitars.

The piece can run for any length of time from a minimum of ten minutes. To end, return to the stack one by one and reduce the volume until the stack is silent.

A handwritten signature in black ink that reads "Cat Ape". The letters are stylized and cursive, with a large, looping 'C' at the beginning and a long, sweeping tail for the 'e'.