

DAVID SNOW
Proudly
PRESENTS:

EARTH

(MOVEMENTS FOR
DANCERS
AND A
PERCUSSION PLAYER, AT LEAST)

(THAT MEANS YOU!)

Not in the best of
times
LOVEY BITE

(Eat...)

This

is the outline of a work for a minimum of seven dancers and one percussion player which requires the creative input of each participant in order to realize the implications of the score. Within the limits established by the use of precise or imprecise rhythmic notation, the dramatic intent of each movement, movement-to-movement continuity, and of overall form, the players are asked to supply details of interpretation which allows and encourages a variety of possible executions. For the dancers this means responsibility for most choreographic details, and for the percussionist this means responsibility for choices of instrumentation along with a great deal of free improvisation.

The seven movements are arranged in an alternating sequence of notated and improvised pieces, each with a different number of required players. They are:

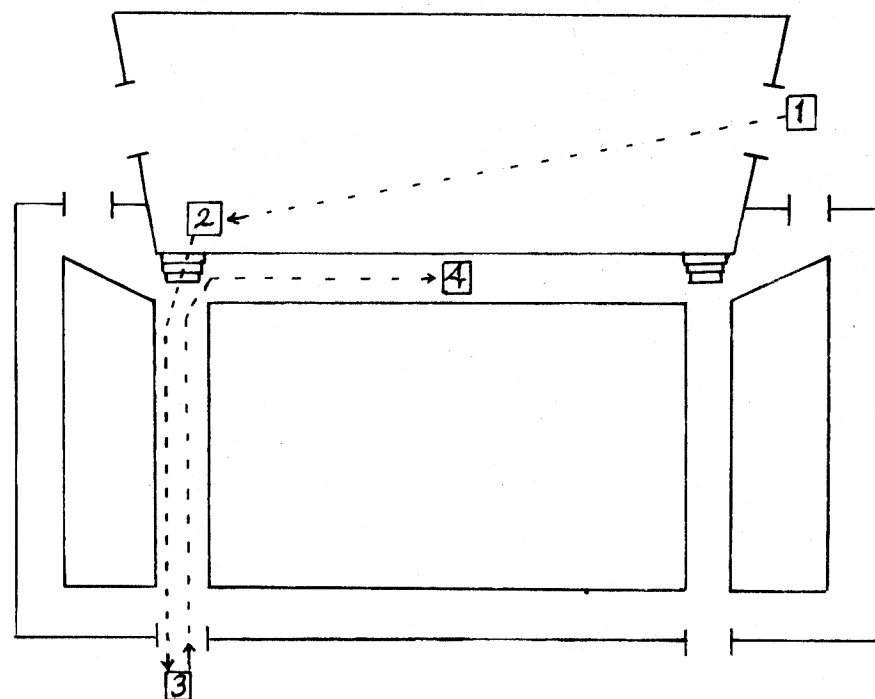
- I. Vorspiel (six dancers and percussionist)
- II. Improvisation 1 (solo dancer and percussionist)
- III. Dance (two dancers and percussionist)
- IV. Improvisation 2 (solo percussionist)
- V. Dance (three dancers and percussionist)
- VI. Improvisation 3 (solo dancer)
- VII. Finale (all dancers and percussionist)

At certain points the dancers are asked to complement the musical content of the score through bodily movement, either by wearing small bells or jingles attached to wristlets and anklets, or by foot-stomping and clapping. The percussion player is likewise asked to add a theatrical dimension to his presence on stage by interaction with the dancers and by the sheer movement required to play the piece.

The exact size and make-up of the percussion battery is left up to the taste and ingenuity of the player, but it should at least include several kinds of drums to be played with hands and sticks (or mallets), a variety of gongs, cymbals, and other metallophones, a selection of wooden ideophones like temple blocks and log drums, and any number of shakers, rattles, jingles, and bells. Homemade and unusual instruments will also be very effective in the fourth movement (Improvisation 2 for solo percussionist). The only specific instrumental requirement is for a marimba in the third movement.

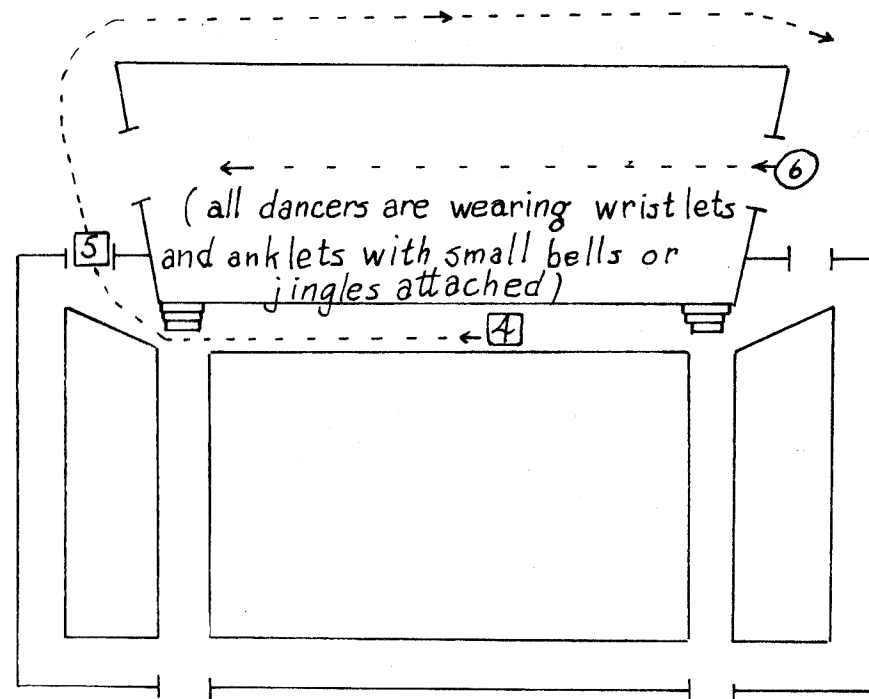
Movements could possibly be extracted from the work and performed independently, obviously at the expense of eliminating their contextual significance. The use of additional improvising instruments, either acoustic or electronic, and of additional visual media is left to the discretion of the performers, with the hope that if used they do prove superfluous to the basic choreographic/musical conception of the work, ha-ha.

I. VORSPIEL

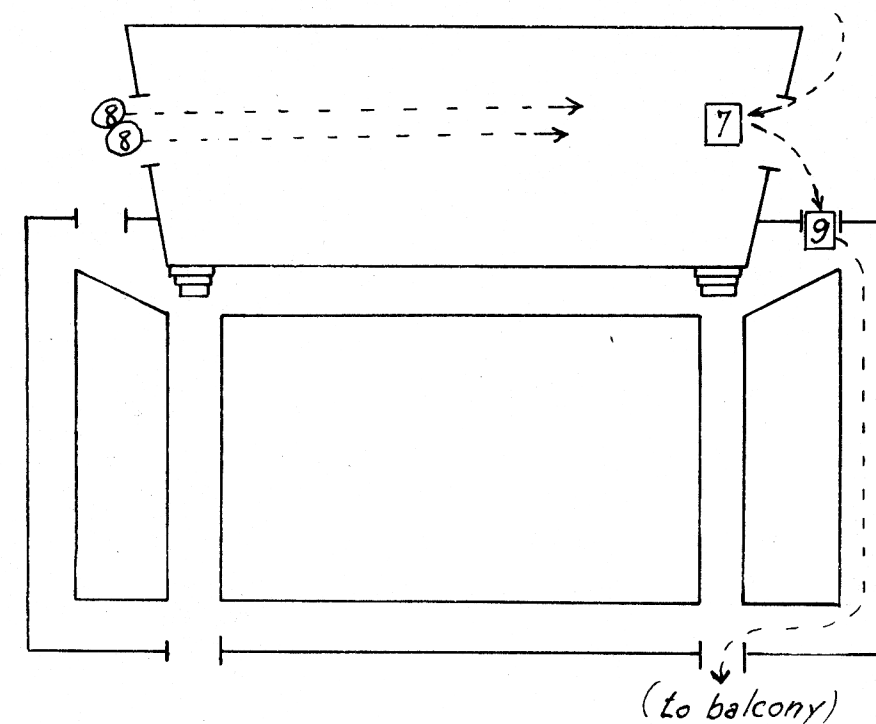


(□ = percussionist ○ = dancer)

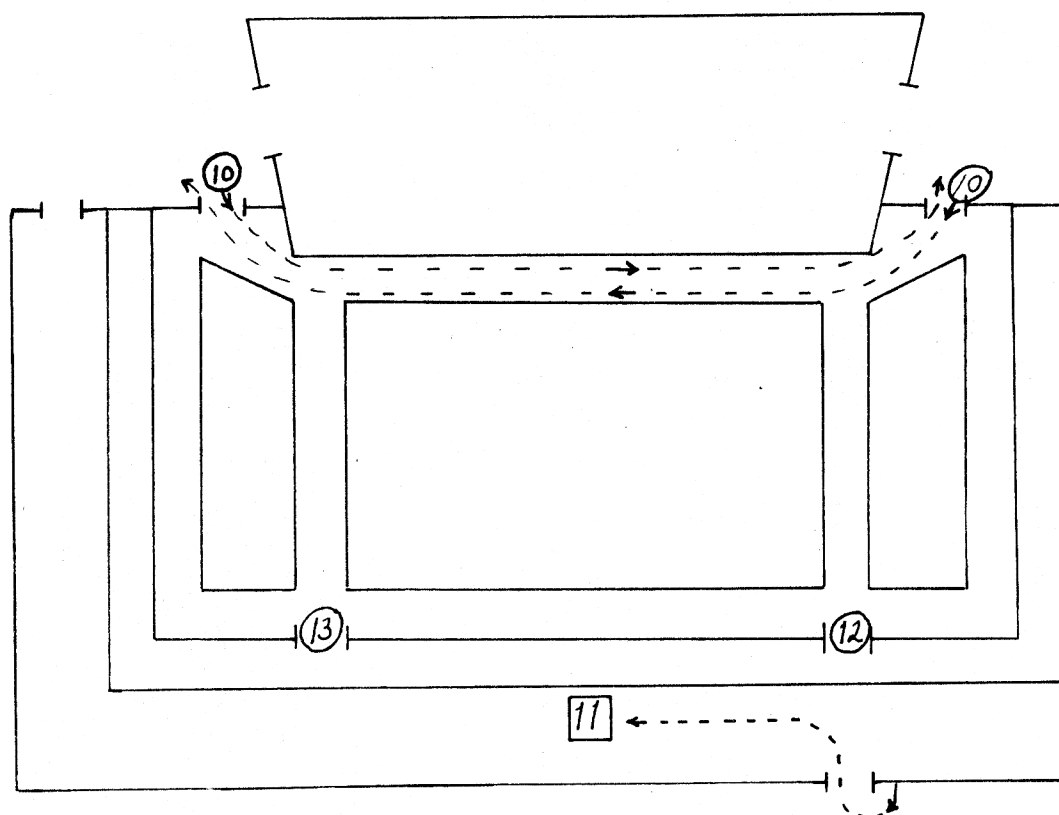
With a metal rattle of some sort in hand (tambourine, sleighbells, keys, etc.), percussion player 1) suddenly darts onto stage, 2) looks about anxiously, and jingles them several times furiously in different directions. Apparently not getting the desired response, he dashes off stage and out the back of the hall 3) jingles again, and returns moments later



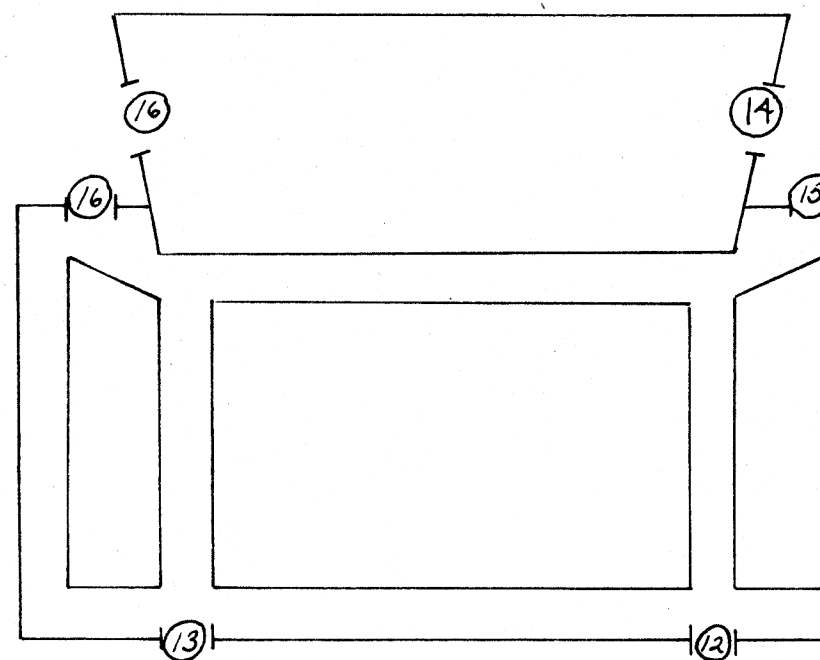
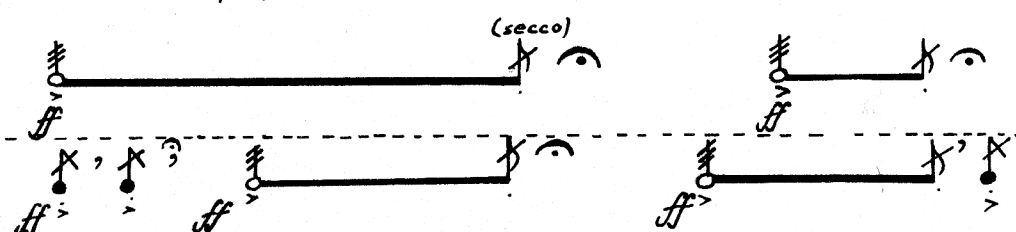
4), only to jingle once more and then dart out the side 5). A dancer 6) flies suddenly across stage.



Rushing back onto stage, the percussionist 7) looks about and runs off, at which point two dancers 8) flash across stage. Just as they disappear from view, the percussion player 9) runs out the side door and out the back of the hall, at which point . . .



two dancers 10) zip through the front of the hall. After a moment of stillness the percussionist 11) takes his rattle and plays:



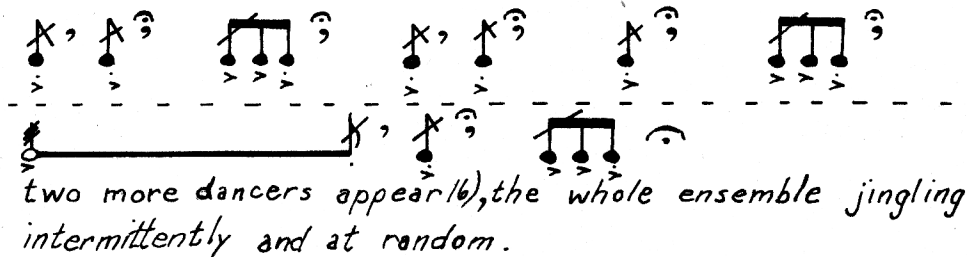
A dancer 12) suddenly appears peeking out the door, jingling intermittently. The percussionist plays:



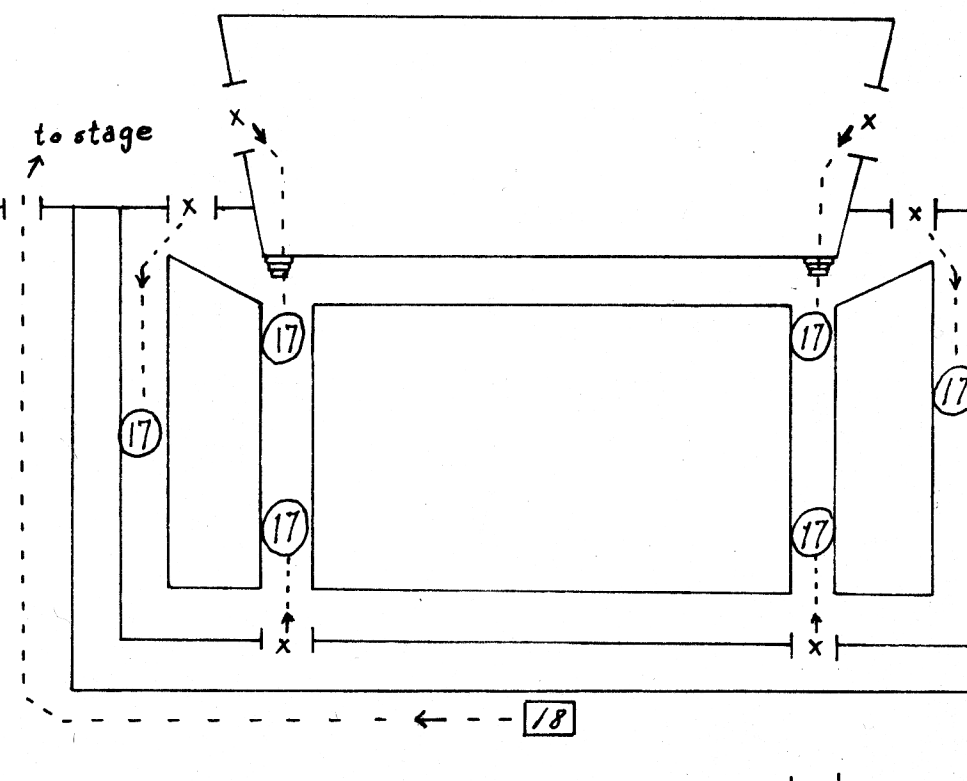
another dancer 13) pops out, jingling intermittently.

and then

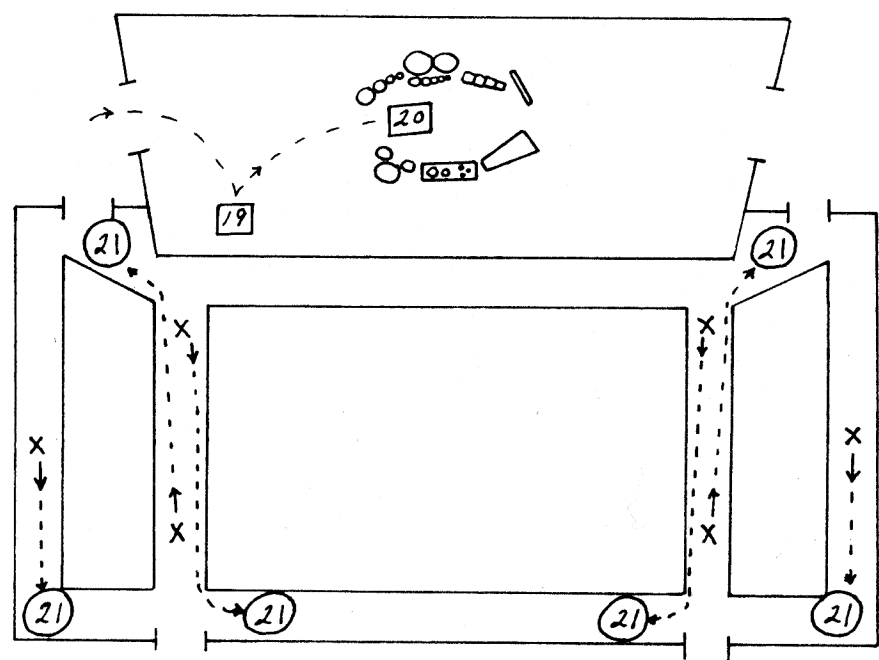
and another 15).



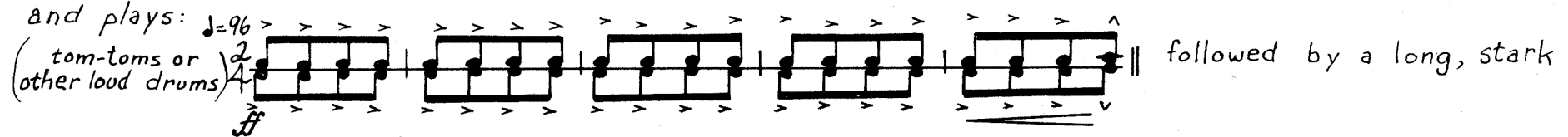
two more dancers appear 16), the whole ensemble jingling intermittently and at random.



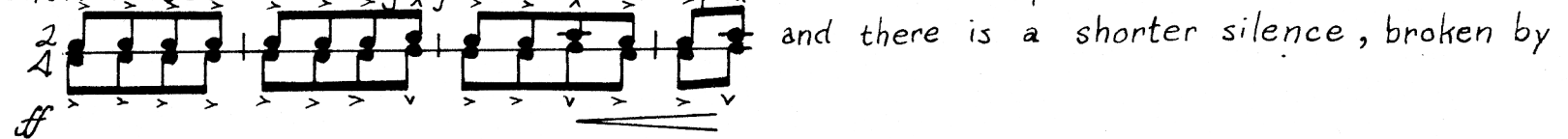
as the dancers gradually emerge into the hall and take new positions 17), the percussion player 18) continues playing, imitating and responding to the jingling as he proceeds off the balcony and back onto stage.



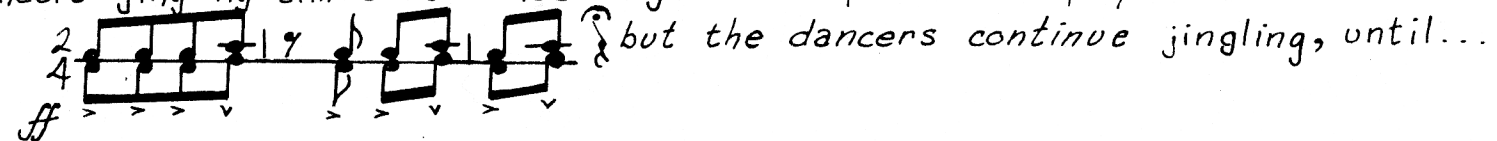
Back on stage, the percussionist 19) continues to play at the dancers as if trying to control them, but with no success. As the dancers gradually shift to new positions 20), the percussion player makes his way to the battery of instruments 21), drops his rattle, picks up hard sticks, and plays:



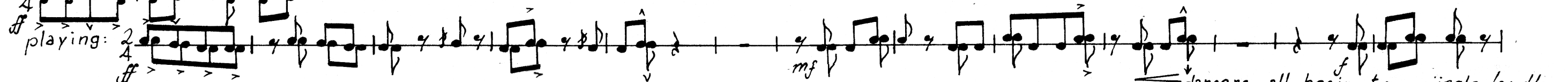
silence. Eventually one of the dancers begins jingle, followed by another, then another, and the rest until it becomes ringing chaos. The percussionist responds:



several dancers jingling almost at once. Again the percussion player intrudes:



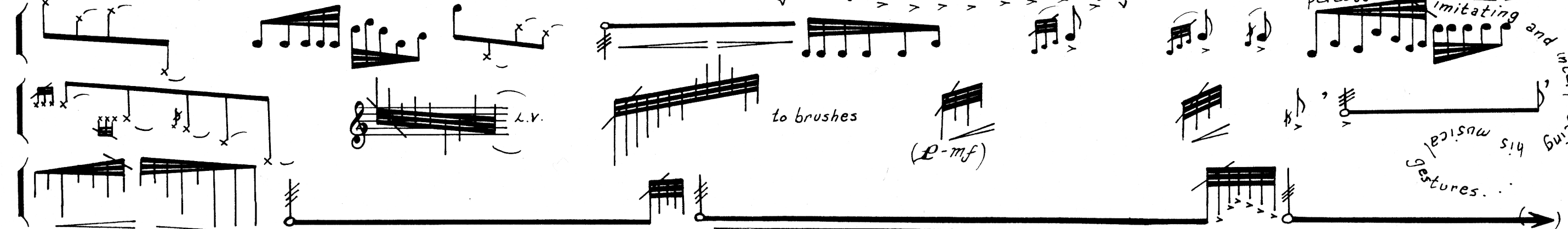
and total silence. Satisfied that he has effectively squelched their efforts, the percussionist resumes playing:



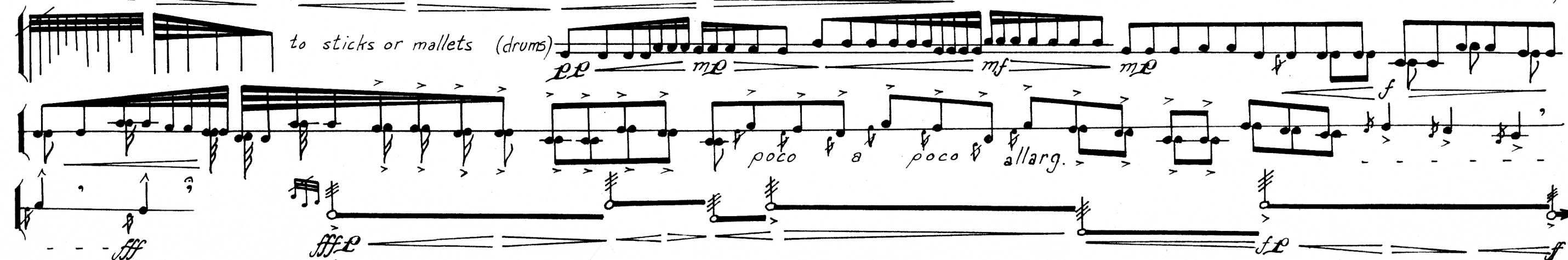
↓ dancers all begin to jingle loudly,



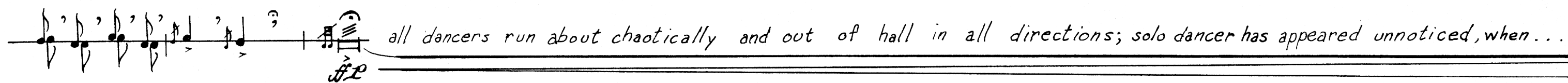
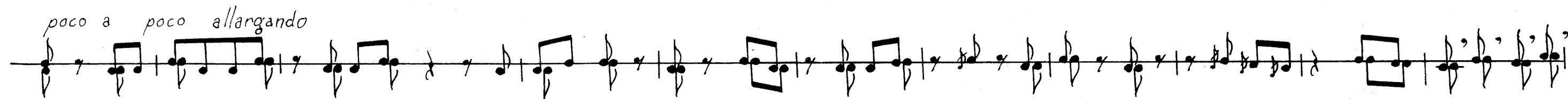
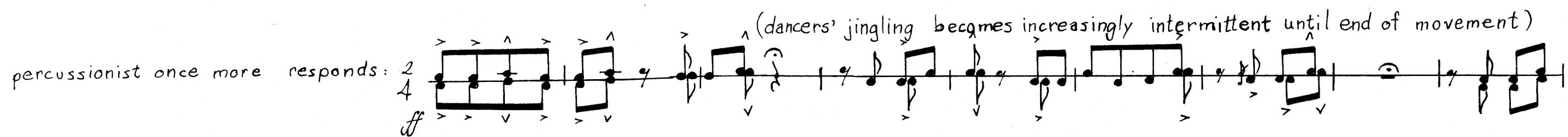
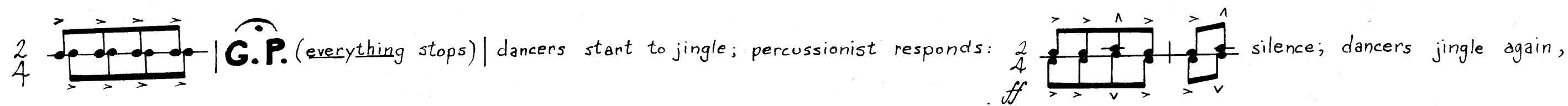
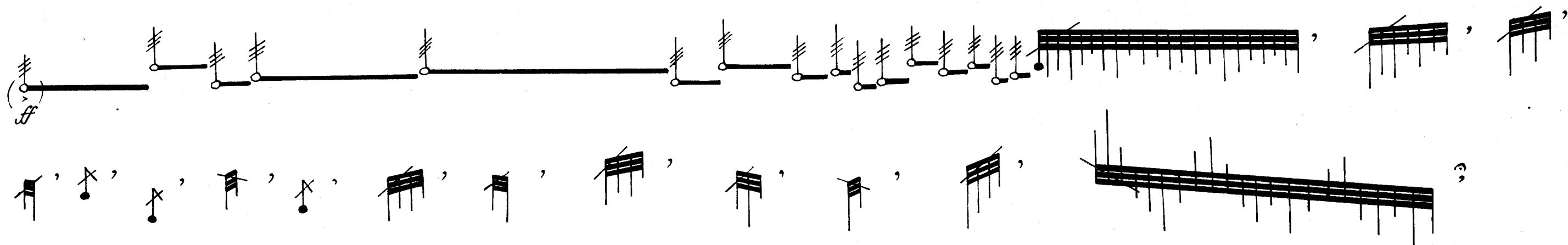
gradually working into a steady eighth-note rhythm (♫) in time with the drums.



to sticks or mallets (drums)



↓ dancers start to dart about the hall randomly and independently, in short bursts of movement which get gradually longer and more

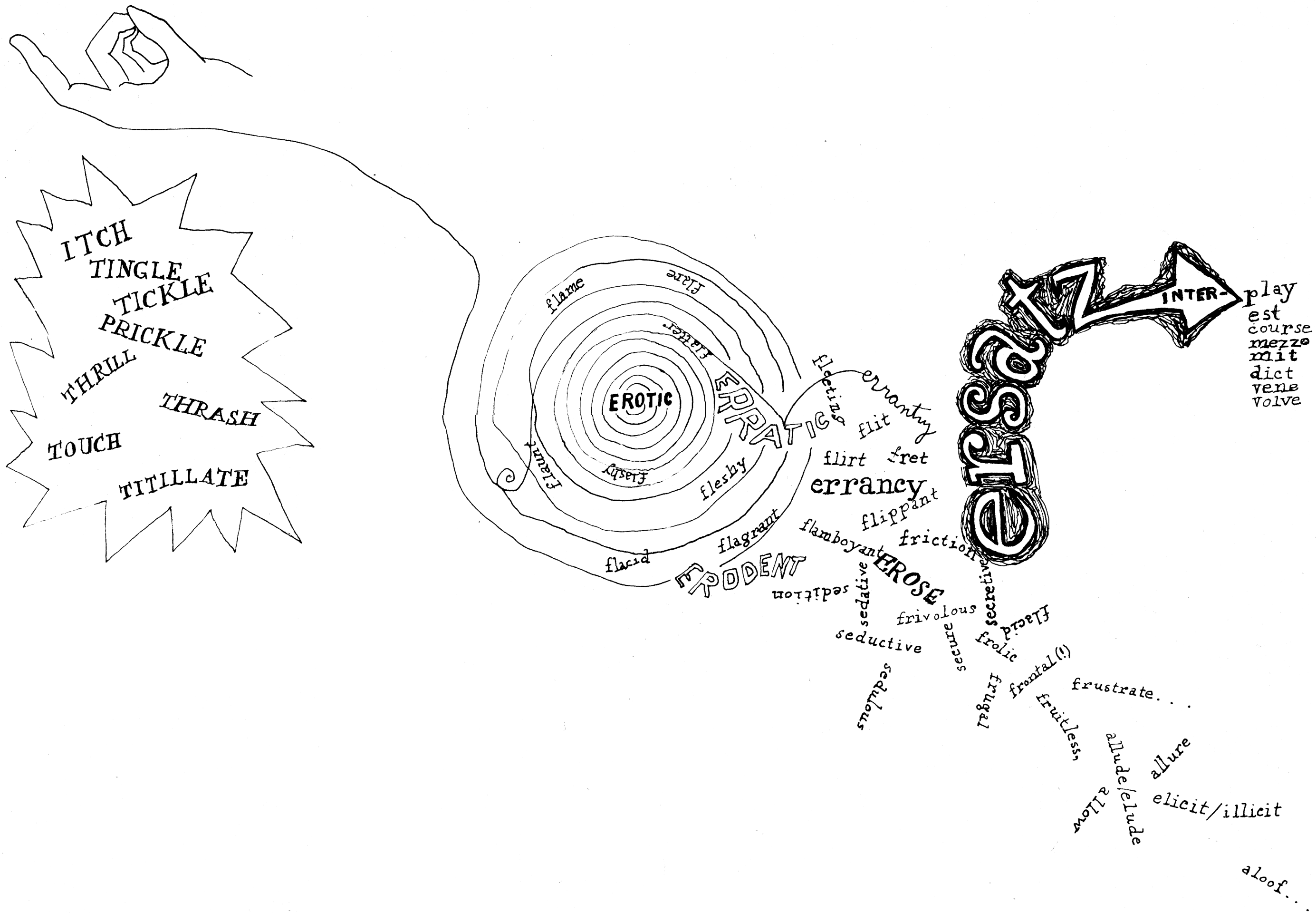


Improvisation 1 (next page)

suddenly the percussion player takes notice of solo dancer and abruptly stops playing. They engage in a teasing seduction scene with the dancer captivating the percussionist with (^{his}her) bells while(s)he responds with shakers, rattles, scrapers, and all manner of hand instruments. Needless to say, the proposition is not consummated.

II. IMPROVISATION 1...

"If sex is a grosser manifestation of some transcendental force that permeates the workings of nature," can you sublimate physical desire into a poetry of motion . . . just for laughs?



Shortly before the end of this movement, two dancers emerge and sit cross-legged near the front of the stage. They remain motionless until the beginning of the next movement.

alone

$\text{♩} = 144$

Playing a variety of wooden instruments (woodblocks, temple blocks, log drums, wood tom-toms, etc.), the percussionist gradually rouses the two dancers into stiff, jerky motion . . .

[illegible]

Marimba

(repeat each numbered measure many times ad libitum)

crescendo - - - - - *f* dim. - - - - - *p* *pp*

... and the dancers seem to flow off stage and out of sight, leaving the percussion player alone.

attacca subito

Note to Improvisation 2:

In order to lend formal coherence to the structure of the improvisation, some distinctive sound-event (such as a particular timbre or rhythmic formula) is to be employed in articulating sections of the movement. This "event" serves to define periods of particular activity, timbre, gesture, or simply of general character.

The end of Improvisation 2 leads into the succeeding movement without any noticeable break.

IV. IMPROVISATION

2

exploit the more
exotic resources of
your percussion battery:

RICH,

bursts of
brittle

TINNY,
alternately subdued
and brilliant.

MELODIOUS,

use homemade
instruments,

RAUCOUS,

STARTLING

odds,

ends,

pots,

be discreet,

pans,

be artful,

lids,

cans,

and always, always . . .

hubcaps,

whatever;

watch the timing.

V. DANCE

wearing ankle bells (which can be slipped on discreetly during an opportune moment in the previous movement), the percussionist taps his foot on each beat starting at (A) until (B)

$\text{♩} = \text{ca. } 126$

hand drums: bongos, congas, etc.

Three dancers* emerge severally and commence a vigorous, complex, and co-ordinated pattern of motion.

*without jingles

(accel. poco a poco until Coda second time only)

To Coda

stop tapping

tap foot: (♩ ♩ ♩) etc.

tap: (♩ ♩)

D.S. ♩ al Coda ♩ Coda (Presto)

(tihai) dancers start to exit

3X

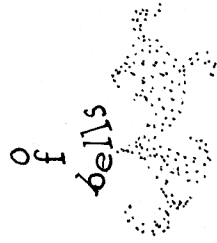
solo dancer for next movement suddenly appears

VI. IMPROVISATION 3

in

a

suddenburst



the

DANCER,

all wristlets and anklets:

mysterious,

lithe,
supple,

beautiful.

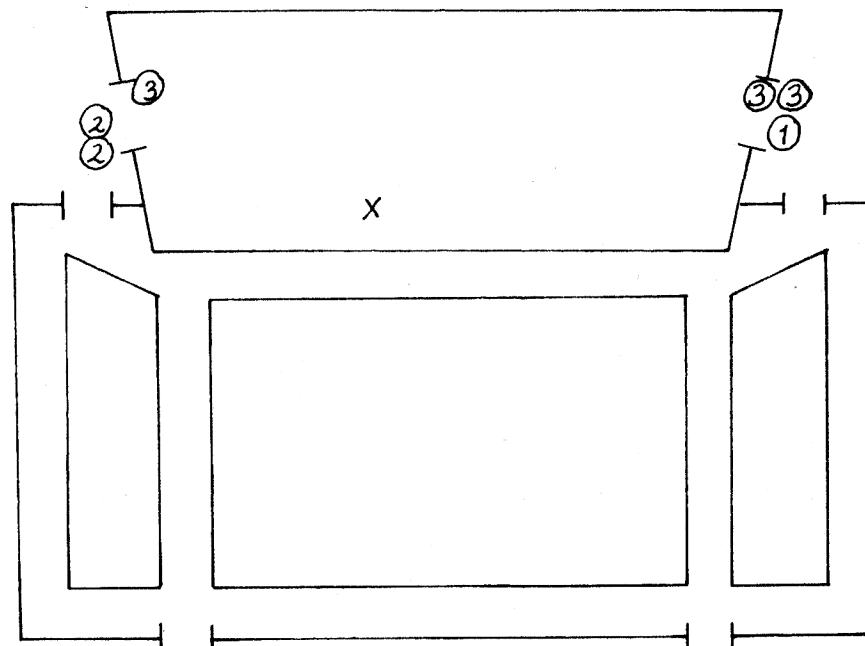
VII. FINALE

all dancers are wearing anklets with small bells or jingles attached;

T = tap foot
S = slap thighs
C = clap hands

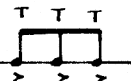
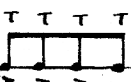
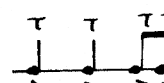
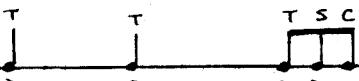
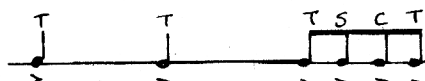
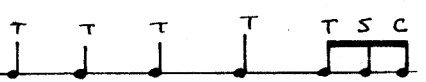
The soloist(x) concludes Improvisation 3 by stomping rhythmically on the stage floor and waiting for a response from the other dancers. Getting none, the gesture is repeated, and one dancer 1)

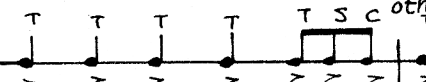
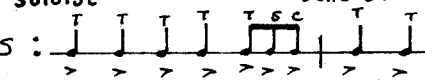
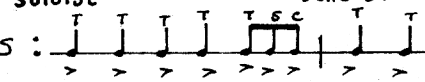
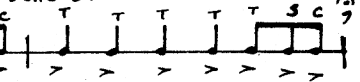
finally appears, timidly peering out the door. Again the soloist stomps, and two more appear 2) like the first.

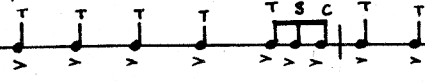
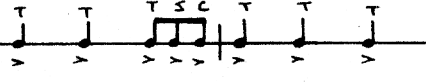
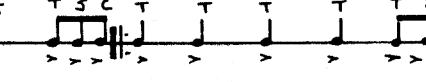
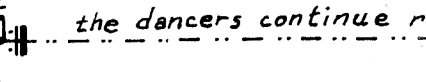


After a third attempt, the three remaining dancers 3) come into view, but none dare to venture onto stage. At the insistence of the soloist's continued dancing, jingling, and stom-

ping, they cautiously emerge and congregate to observe the curious spectacle. The soloist attempts to teach them (his/her) magic;

(s)he taps out: ; the others look at one another, uncertain of how to proceed, and clumsily imitate the rhythm. The soloist insistently demonstrates: ; the others sloppily duplicate the example, but encouraged by this response, the soloist immediately proposes: ; and the others respond similarly, almost together. The soloist demonstrates  , and the others duplicate it perfectly. The soloist repeats  and the others respond with  . The soloist tries  and the others repeat it. Then the soloist repeats the pattern, and the others respond in rhythm:

soloist:  others:  . Having established a pattern, the dialogue continues:  soloist:  others:  ;

soloist:  others:  soloist:  all dancers:  ... the dancers continue repeating the rhythm while the percussionist looks on and

attempts to imitate it, cautiously at first, then gaining greater strength and independence:

dancers: simile

drums

mp *mf* *f*

dancers coordinate their choreographic move-

ments with their rhythm

