
‘ iteration A ’

2015

for dance trio and three ‘drum kits’
15’

Dane P. Yates

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program notes

The piece outlines that a dance trio is to interpret audibel and visual data presented to them and interpret the projected materials within an improvisatory dance; three percussionists reiterate the dancers movement, reading geture and dynamic as they would a score.

Each dancer must respond to the fixed media individually, with performers either; responding semantically to the film, resonding emotionally to the film, or respond with any regard to the audible data.

Consideration should be taken of the location of performers and dancers so as interruption is not caused by either the “score” or live performance.

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dancer considerations

Dancers should take consideration as to the phrasing based on the linear nature of either the film or the fixed audio. Gestures should also follow the contour of given data.

Improvisation should allow for changes within the piece, including timing, height and depth of pitch, denseness and quality of sound, ‘glitches’ and other musical qualities of the given piece, perceiving of individual dynamics, including body, energy, space and time.

Ultimately, the desired performance of this piece is to move as your brain tells you to in response to the sonic and visual cues, be as true to yourself and the piece as possible.

An audible or visual silence must be read as a rest, unless emotionally responding otherwise; the fixed media concludes slowly and gradually shifts to silence; note the ending and try to imitate such unless you feel strongly otherwise.

musical considerations

At the point of performance, players should take consideration in into how the dancers start the piece in terms of size and exaggeration of gesture.

Throughout out the piece, play close attention to extreme and minimal gestures. Phrases played should correspond to height or depth of gesture, as well as recognition of dancers dynamics; body, energy, space and time. Volume can be determined by the extent of given gestures.

If the given dancer is motionless then silence must be performed. Once a dancer is motionless, hold your last played note and slowly decrescendo.

Some given phrases could be quite slow and long, in which case breathe where needed.

Strong feelings of tempo and meter are not favored but are not discriminable.

At the end of performance, depending on how players given dancer finishes, players can decide as to whether to finish quite abruptly or slowly decrescendo.