
[t e a s p o o n s I I I] 2015

for solo piano, any number of dancers and any number of performers
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Dane P. Yates

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program notes

The piece outlines that a solo pianist interprets the following graphics as they see fit. Time should be determined from left to right with pitch defined on the vertical axis. Musical response from the images can result emotionally as a whole as apposed to reading the image semantically.

The pianist is to perform these images for as long as they see fit, dancers – once accustomed to the music - are then free to interpret the piece through improvised movement. Players, situated elsewhere on stage, interpret these gestures musically; one dancer to each player.

The score must only be performed in any realisation of the framework entitled [dualities] with the graphics being provided from the original film from the first movement before or without manipulation.

The number of performers is not of concern as the piece can stand as a solo, duet, trio or chamber although it is designed for a larger ensemble.

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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piano considerations

A performance of this piece is defined by the pianist's interpretation, emotional response or 'true telling' of the graphics provided.

Tonality, functionality or musicality of sound/noise is determined by the pianist and should not be argued.

Each 'movement' should be evidently different or musically unique to each other, unless the performer has strong feeling to perform otherwise.

Musical cues may be defined by colour, size, model, contour, subject, height, length or otherwise, from the image.

The length of each 'cadenza' should be of five to fifty seconds unless the performer sees otherwise. Performing outside of these guidelines will not be argued by the composer but should incite the player to do so.

Electronics, (live manipulations or otherwise) are invited to the piece but are not mandatory. They should only be used as the performer sees fit.

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dancer considerations

Dancers should take consideration as to the phrasing of the piano. Gestures should also follow the contour of given melody and phrases. 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 cues, be as true to yourself and the piece as possible.

Once the pianist has held from performing, continue in your current 'response' to the performance, improvise on the same mentality unless you see fulfilling otherwise.

At a point when the pianist begins to play again, you may choose to stop motion entirely or to slowly reduce movement to a halt until you are once again 'moved' by the following movement.

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 of slowly decrescendo.