J. N. Redelinghuys

Dance Curves

after Kandinsky, Rudolph, Palucca
Performance Notes

To be performed live with 1 to 3 dancer. The photographs/line drawings should be projected during their respective movement.

OR

To be performed with 1 to 3 live dancers, and the ensemble pre-recorded (both audio and film). The film should be edited and intercut with the still images, and projected either on a screen behind the dancers, or over the entire performance space.

In both cases, the choreography (whether predetermined or improvised) should not be devised with reference the structure, rhythms, or content of the music – rather, it should be inspired by the images below, incorporating the gesture depicted as a central motif. The choreography should approximately 4 minutes, but need not start or finish with the music.

Duration: c. 16 minutes

Dance Curves was premiered by Vanessa Grasse at the Stained Glass Centre in York (May 2019). The music for the video was performed by Claire Babington, Kate Harrison Ledger, and Valerie Pearson.
https://youtu.be/9I0GZFUowyM
Dance Curves

J.N. Redelinghuys

1.

\[ \begin{align*}
\text{Violin} & \quad \text{Violoncello} \\
\text{Piano} & \\
\end{align*} \]

\( \begin{array}{cccccccccc}
\text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} & \text{violin} \\
\text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} & \text{cello} \\
\text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} & \text{piano} \\
\end{array} \]

\( \begin{align*}
\text{gesture 1} & \quad \text{return to normal} \\
\text{right foot stamp} & \\
\text{right foot stamp} & \\
\end{align*} \]

\( \begin{align*}
\text{gesture 1} & \quad \text{return to normal} \\
\end{align*} \]

\( \begin{align*}
\text{fff} & \\
\text{sf} & \\
\text{Ped.} & \\
\end{align*} \]

\( \begin{align*}
\text{\textcopyright} & \\
\text{BY SA} & \\
\end{align*} \)

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\( ^1 \) continue a down bow motion until your arm is fully extended through the fingers, and the bow is pointing down at an angle. Stiffen the body, pulling your vertebrae up.
2) glide fingernails over the front surface of the white keys
3) continue the gesture until your fingers audibly hit the side arm
Vln. | Vc. | Pno.
\[\begin{array}{c}
\text{accel.} \rightarrow \text{Tempo I}
\end{array}\]

- Tap the body of the violin (the strings will vibrate)
- Tap the body of the cello (the strings will vibrate)

\[\begin{array}{c}
\text{accel.} \rightarrow \text{Tempo I}
\end{array}\]

\[\begin{array}{c}
\text{sf} \rightarrow \text{a tempo}
\end{array}\]

- Return to normal

\[\begin{array}{c}
\text{accel.} \rightarrow \text{a tempo}
\end{array}\]

\[\begin{array}{c}
\text{sf} \rightarrow \text{a tempo}
\end{array}\]

\[\begin{array}{c}
\text{p} \rightarrow \text{sf} \rightarrow \text{fff} \rightarrow \text{sf}
\end{array}\]

- Pluck the key with thumb

4) Pluck the key with thumb
continue an up bow motion until your upper arm lies across your neck, and your hand is behind your left shoulder. The bow should be angled up. Stiffen the body as in Gesture 1.

\[^{5)}\]
2.

**Lento assai** $\frac{4}{4} \approx 36$
behind the bridge
med-fast to fast bowing

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Violin

behind the bridge
med-fast to fast bowing

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Violoncello

behind the bridge
med-fast to fast bowing

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Piano

---

Ped.

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6) circular bowing

7) the string piano notation is purposefully vague, to allow for the different constructions of different instruments. Provided the relative sizes and positions of the gestures are consistent, there is no problem as to the exact pitches played. The *glissandi* may be played with either a fingertip or a fingernail.
continuously repeating patterns, played very quickly

repeat the pattern for the duration of the beams, in the same manner as the piano
The left hand silently depresses C and E; the right hand still strikes these keys, but they will not sound and are marked in brackets. This will produce an incredibly quick, accurate rhythm.
For the majority of the piece the bow movement and general body language should be stilted, robotic, and abrupt, as if moving instantaneously from one tableau to another. At 'more fluid body movement' and 'expressive body movement' both bow movement and upper body posture can become more relaxed and natural.

For the majority of the movement, the pianist should play from the wrist and fingers, without moving the forearm. Notes/chords marked * should be played with a large, exaggerated gesture, including the forearm and shoulder.
Vln.

Vc.

Pno.

*exaggerated gesture

 gestures

*exaggerated gesture

 gestures
expressive body movement

mp cresc. poco a poco

Vln.

Vc.

cresc. poco a poco

Pno.

expressive body movement
65

Vln.

Vc.

Pno.

Ped.  Ped.  Ped.

ampl.  simile

Vln.

Vc.

Pno.

Ped.  Ped.  Ped.

ampl.  simile

absolutely no extraneous body movement

p semplice

absolutely no extraneous body movement

simile

dim. poco a poco

simile

dim. poco a poco

31
4.

Violin

Allegro $\frac{152}{\text{}q}$

$\text{mf}$

Violoncello

Allegro $\frac{152}{\text{}q}$

$\text{mf}$

Piano

$\text{p legg.}$

put down bow

put down bow

pizz.

pizz.
Poco meno mosso  $J = 60$

Vln.  $\frac{3}{4}$  \( \begin{array}{c}
\text{p} \\
\text{f} \\
\text{pp}
\end{array} \)

Vc.  \( \begin{array}{c}
\text{f} \\
\text{pp} \\
\text{f}
\end{array} \)

Pno.  \( \begin{array}{c}
\text{secco}^{13} \\
\text{pp} \\
\text{secco}
\end{array} \)

\( \frac{1}{4}\text{Ped.} \)
(as little Ped. as possible)

\( \frac{3}{4} \)

Vln.  \( \begin{array}{c}
\text{mp} \\
\text{f} \\
\text{p}
\end{array} \)

Vc.  \( \begin{array}{c}
\text{f} \\
\text{pp} \\
\text{f}
\end{array} \)

Pno.  \( \begin{array}{c}
\text{pp} \\
\text{secco}
\end{array} \)

Vln.  \( \begin{array}{c}
\text{p} \\
\text{pp} \\
\text{mp}
\end{array} \)

Vc.  \( \begin{array}{c}
\text{pp} \\
\text{f} \\
\text{f}
\end{array} \)

Pno.  \( \begin{array}{c}
\text{pp}
\end{array} \)

\( \frac{3}{4} \)

Vln.  \( \begin{array}{c}
\text{p} \\
\text{pp} \\
\text{mp}
\end{array} \)

Vc.  \( \begin{array}{c}
\text{pp} \\
\text{f}
\end{array} \)

Pno.  \( \begin{array}{c}
\text{pp} \\
\text{secco}
\end{array} \)

\( \frac{3}{4} \)

\text{depress the key, and then quickly damp the string with the other hand}

\( \text{secco}^{13} \)