PRIMA SEQUENZA

gesti di base

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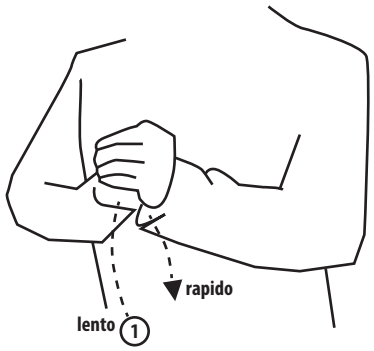

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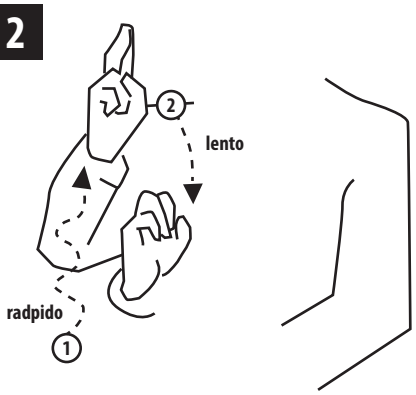

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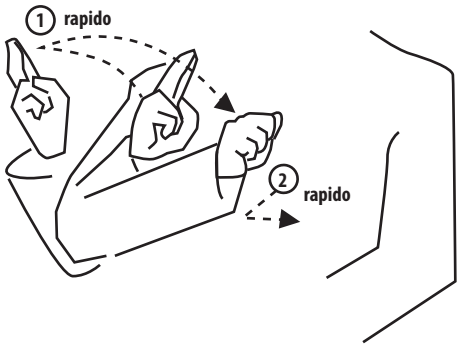

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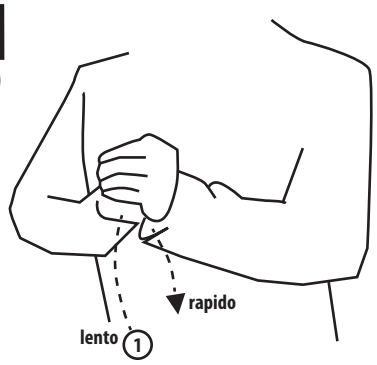

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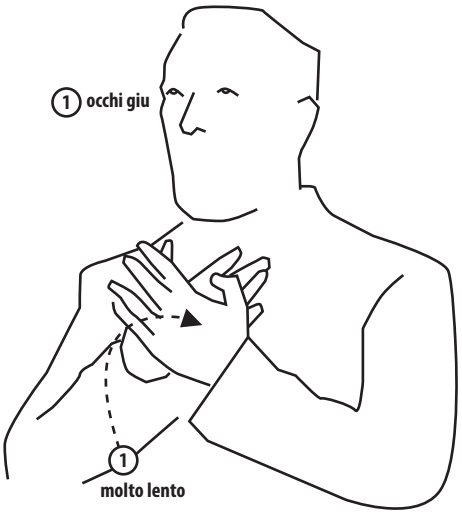

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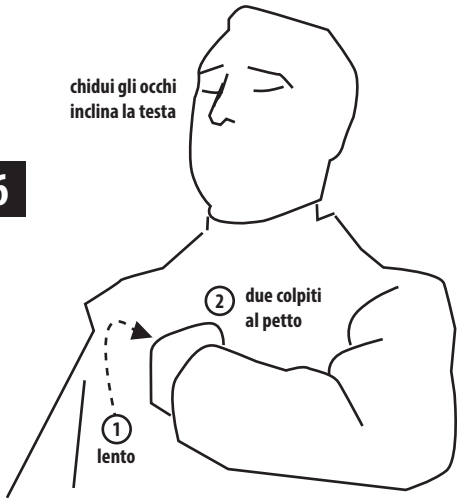

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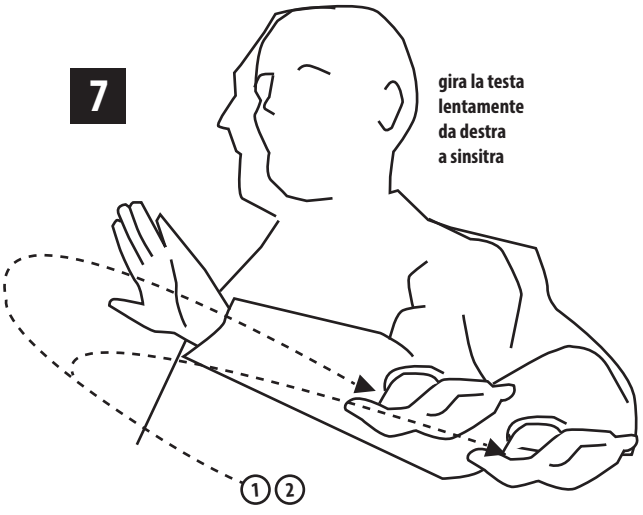

SECONDA SEQUENZA

gesti di base

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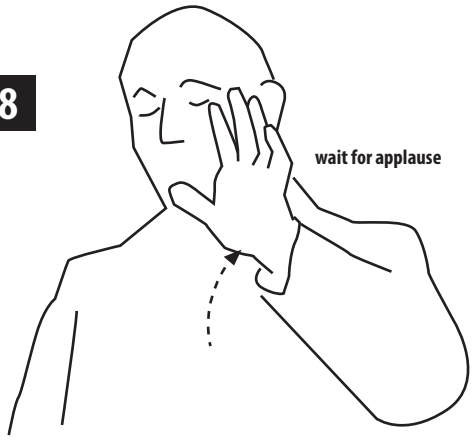

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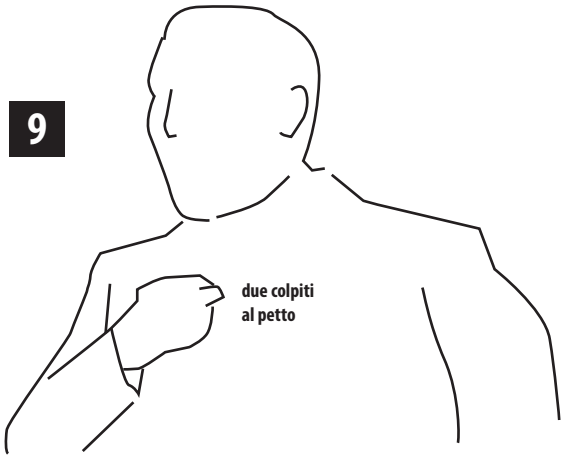

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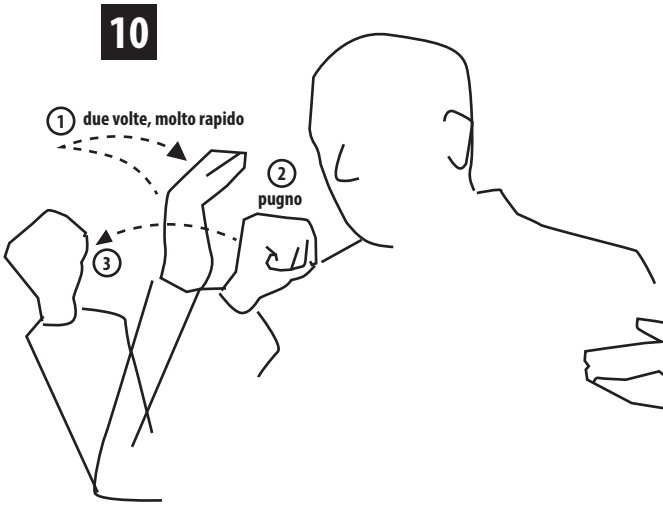

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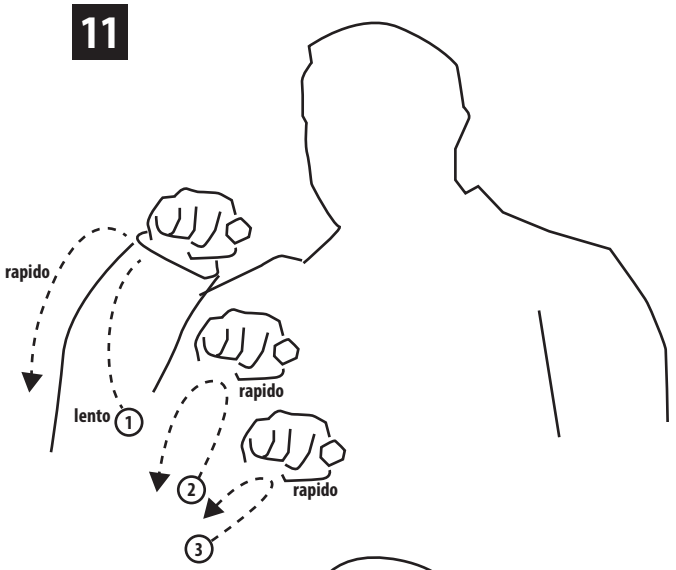

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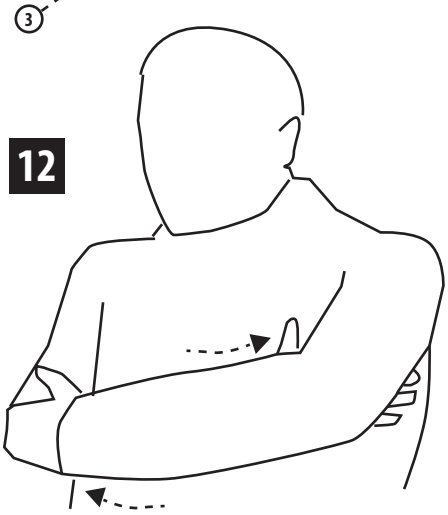

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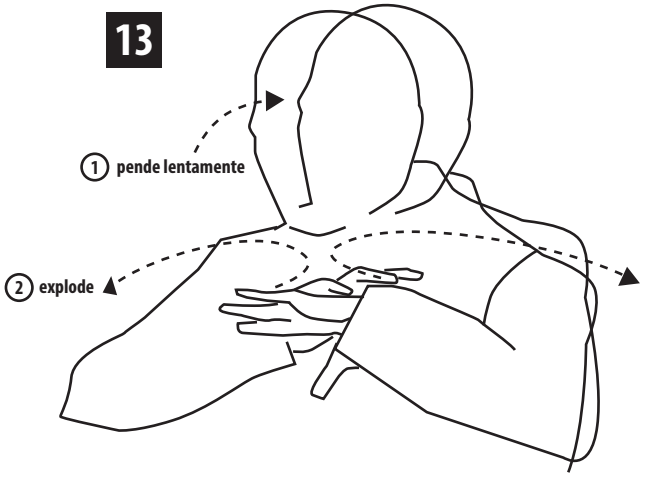

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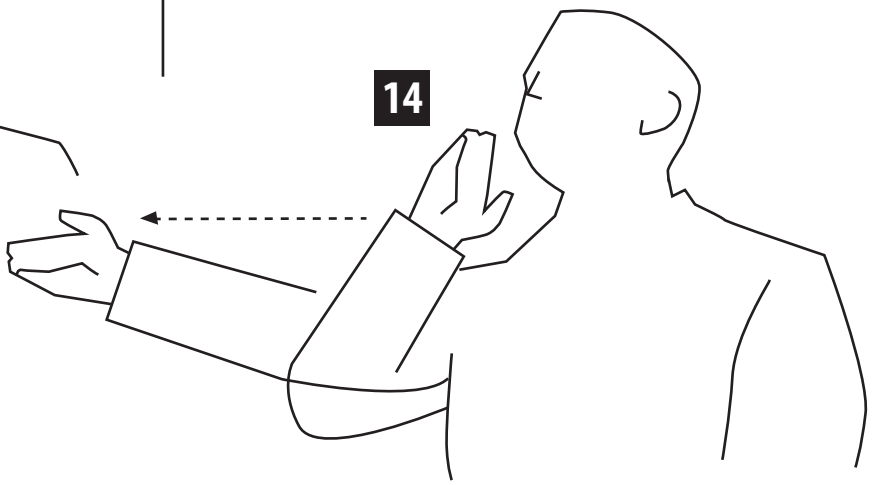


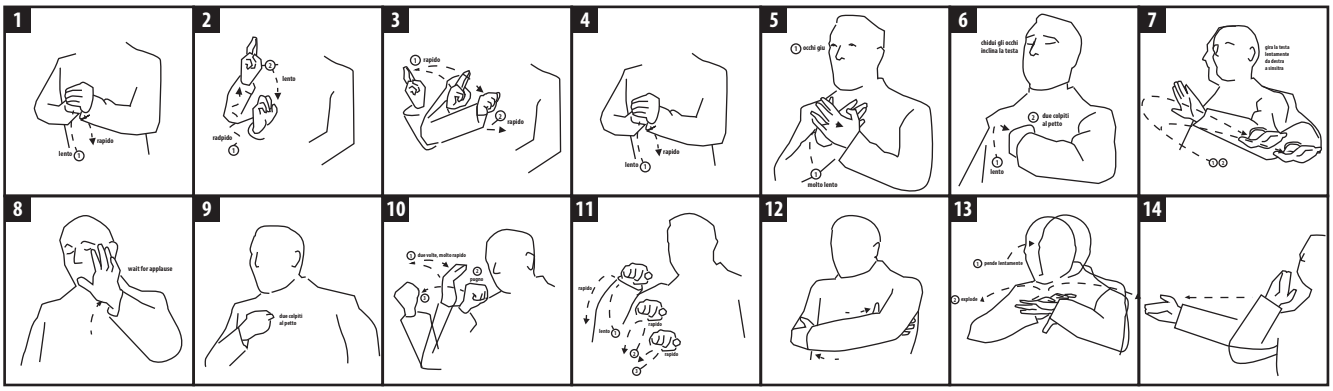
STRUTTURA
regole e fasi

regole generali

– ogni cambia di direzione che fai con la mano è importante, anche quando lo fai più rapido o più piccolo
– mette insieme ogni gesto con una frase o parola, o la respirazione necessaria per dirla – fai questo discorso sempre sotto voce
– fai tutte sequenze insieme con l'altra danzatrice, fino al punto quando si introduce una rottura nella sequenza (seconda e terza fase)
– aspetta l'altra danzatrice per commenciare di nuovo (dal capo di una sequenza)
– in generale, fai ogni sequenza un po' più rapido (eccetto il "object study")
– invece di un'espressione casuale, facciamo la "maschera neutrale": cioè la bocca un po' aperta, presente ma senza espressione psicologica)

prima fase

– le danzatrici commenciano nel buio
– insieme, le danzatrici fanno le due sequenze (1-14), con una pausa dopo #7
– applausa segue il gesto #7
– cercate di fare il gesto #8 insieme (è questo gesto che ferma l'applausa)
– ripeti tre volte



seconda fase

– tre volte, così rapido possibile
– quando finisci una sequenza, aspetta e cerca di ricommenciare insieme
– in un momento della sequenza (scelta improvisamente) commincia di ripetere un gesto, poi continua la sequenza alla fine
– ripeti tre volte

per esempio, una danzatrice può farlo così :

1 2 3 4 5 6 7 8 9 [9 9 9 9 9] **10 11 12 13 14**

1 2 3 4 5 [5 5 5] **6 7 8 9 10 11 12 13 14** (aspetta l'altra danzatrice)

1 2 3 4 5 6 7 8 9 10 11 12 [12 12 12 12 12 12 12 12 12] **13 14** (aspetta l'altra danzatrice)

terza fase

– lo stesso come la seconda fase, ma aggiungia il to "object study" dopo il gesto ripetuto
– ripeti tre volte

per esempio, una danzatrice può farlo così :

1 2 3 4 5 6 7 [7 7 7 7 7 7 7] **object study movement** (aspetta l'altra danzatrice)

1 2 3 [3 3 3 3 3 3 3] **object study movement** (aspetta l'altra danzatrice)

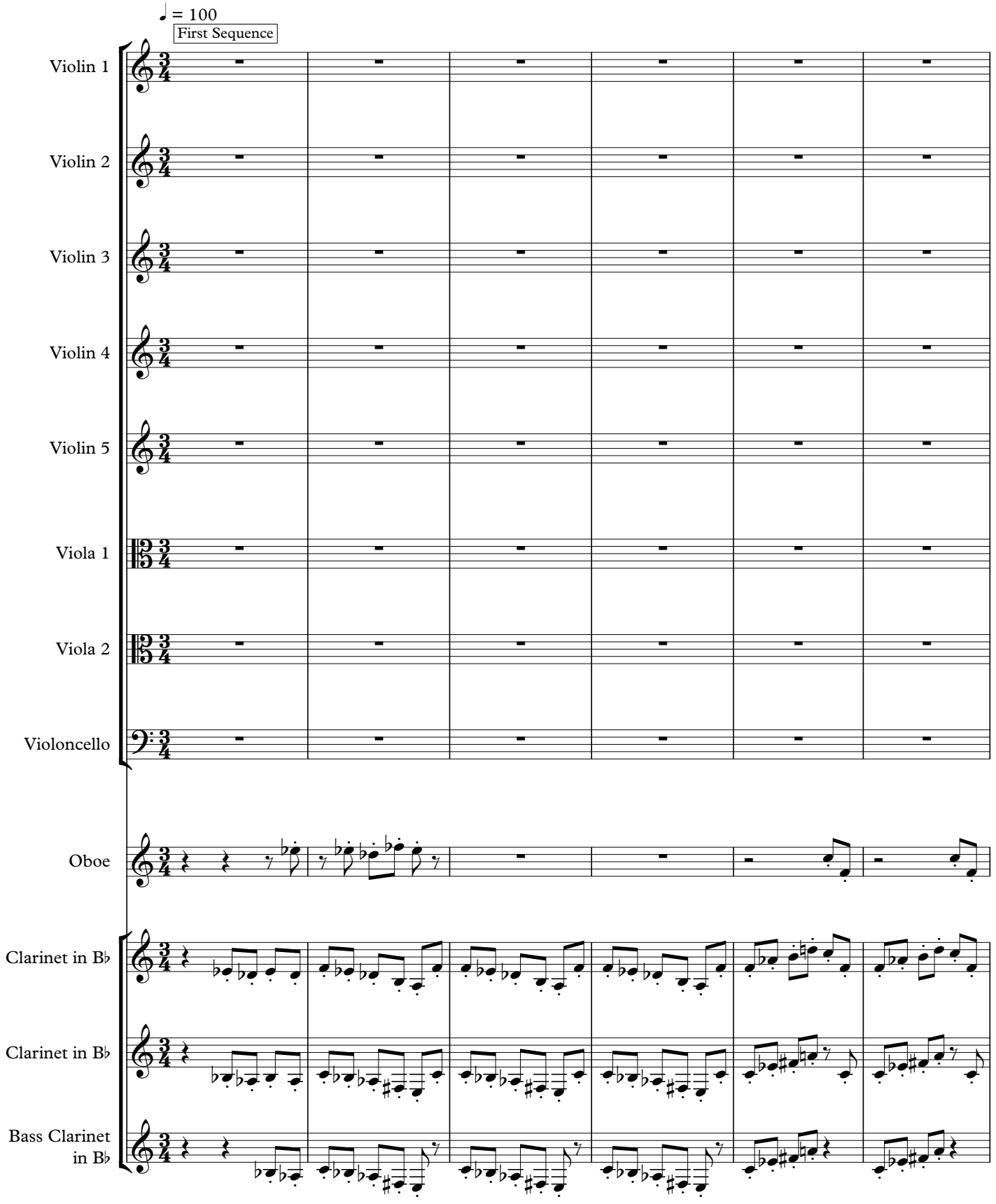
1 2 3 4 5 6 [6 6 6 6 6 6 6 6 6 6 6 6 6 6 6] **object study movement** (aspetta l'altra danzatrice)

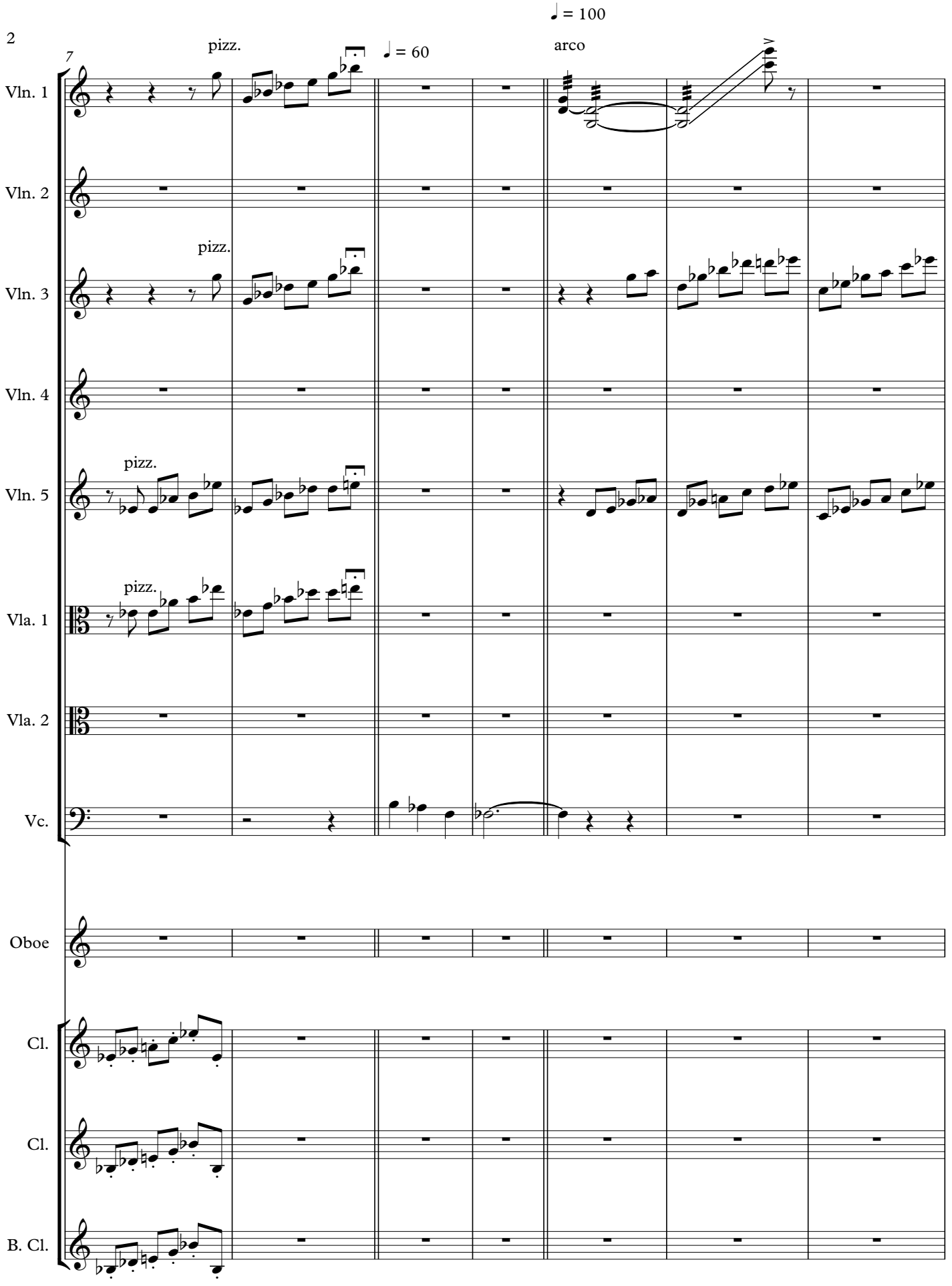
fine

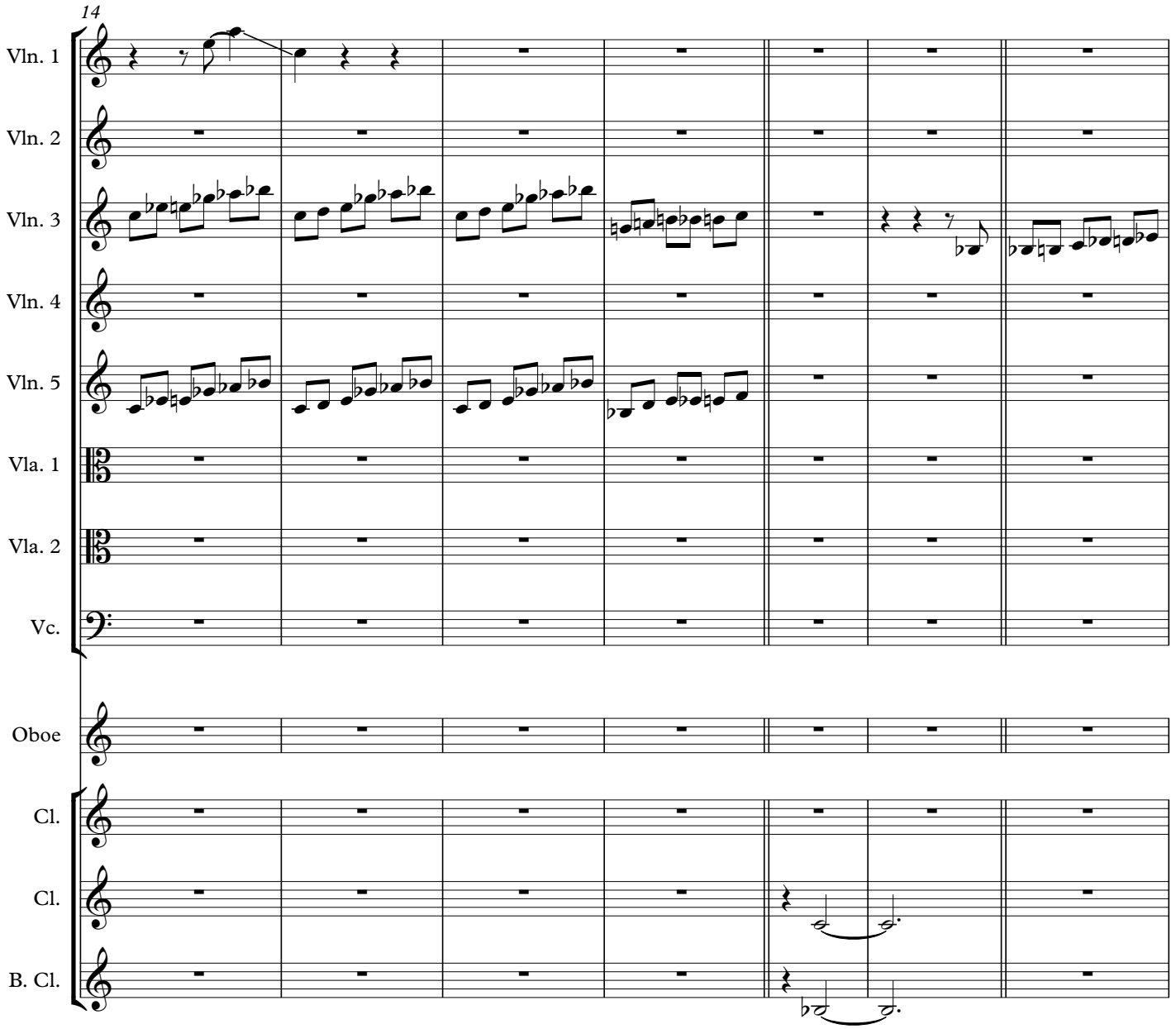
– lo stesso come la prima fase, ma i gesti sono più piccoli, come se fossero provi davanti lo specchio
– ripeti fino al buio

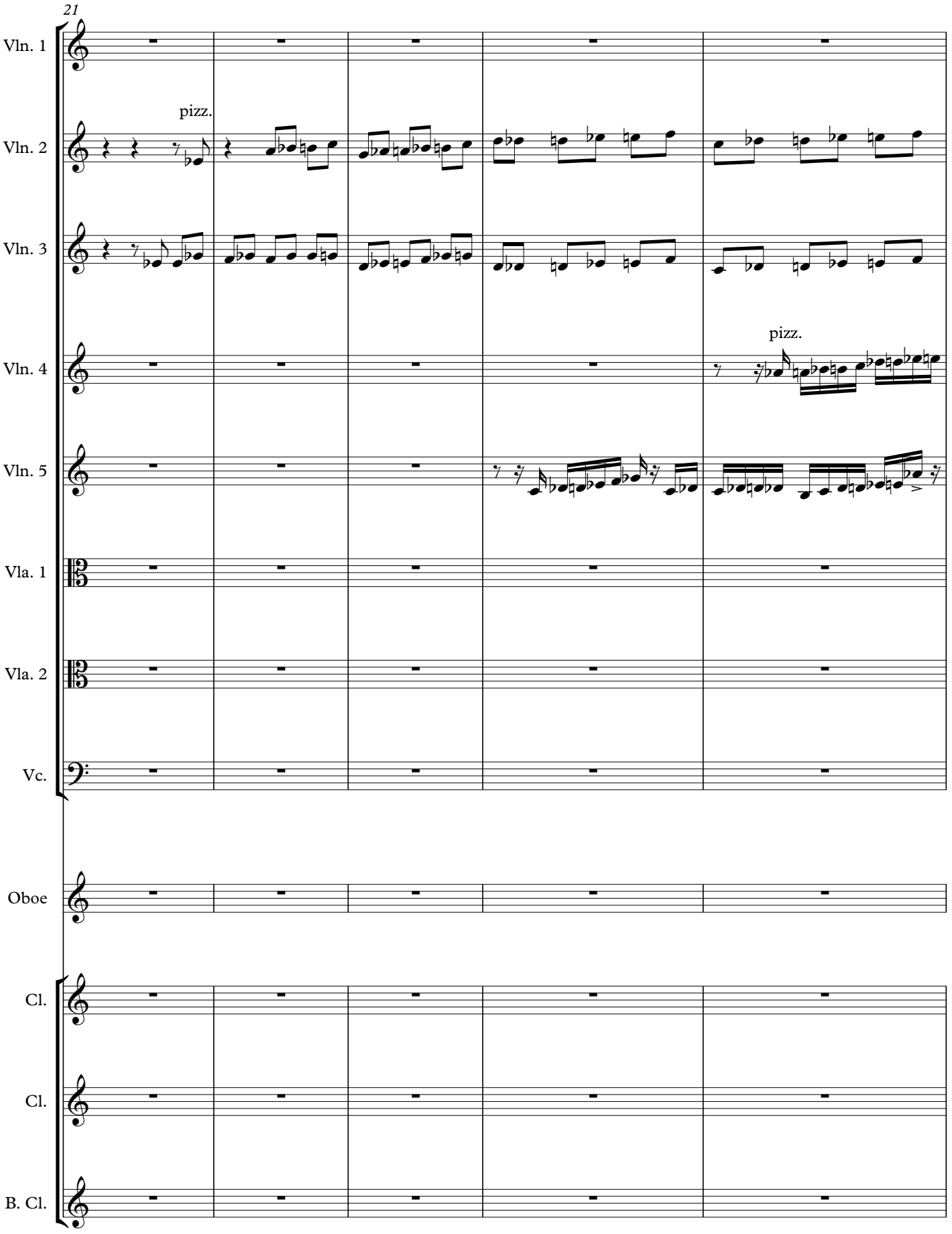
Adattamento

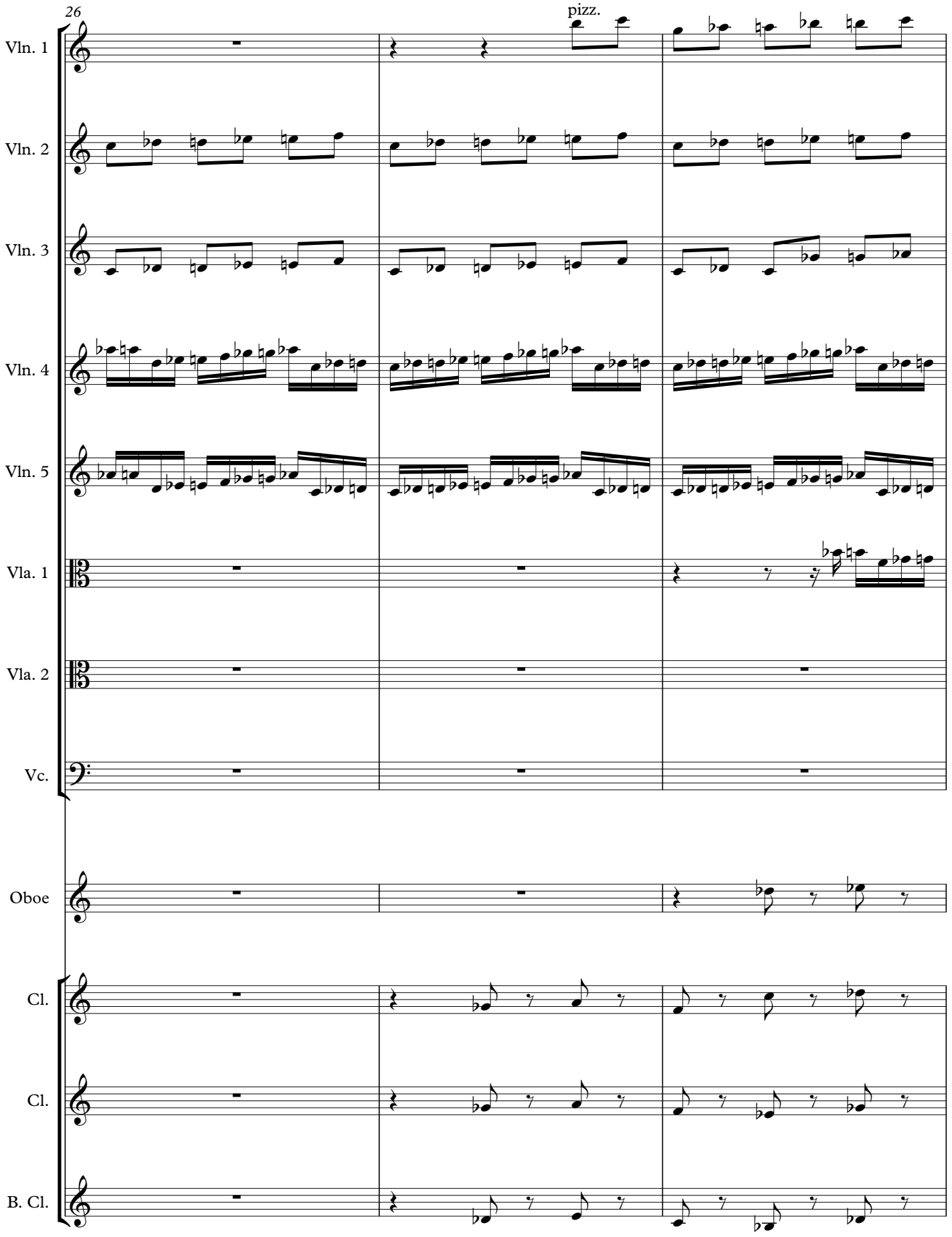
by Peter Gaffney

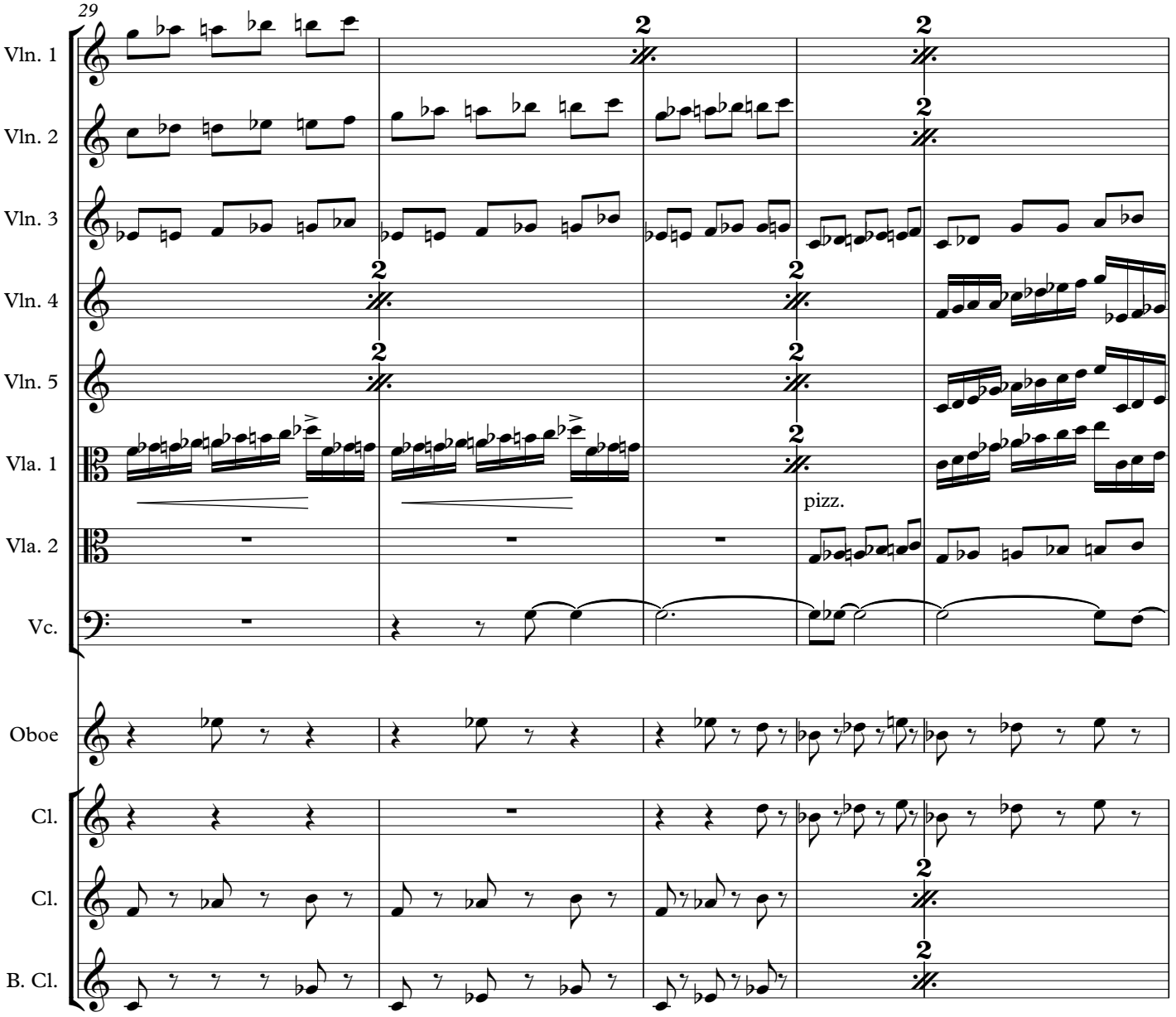


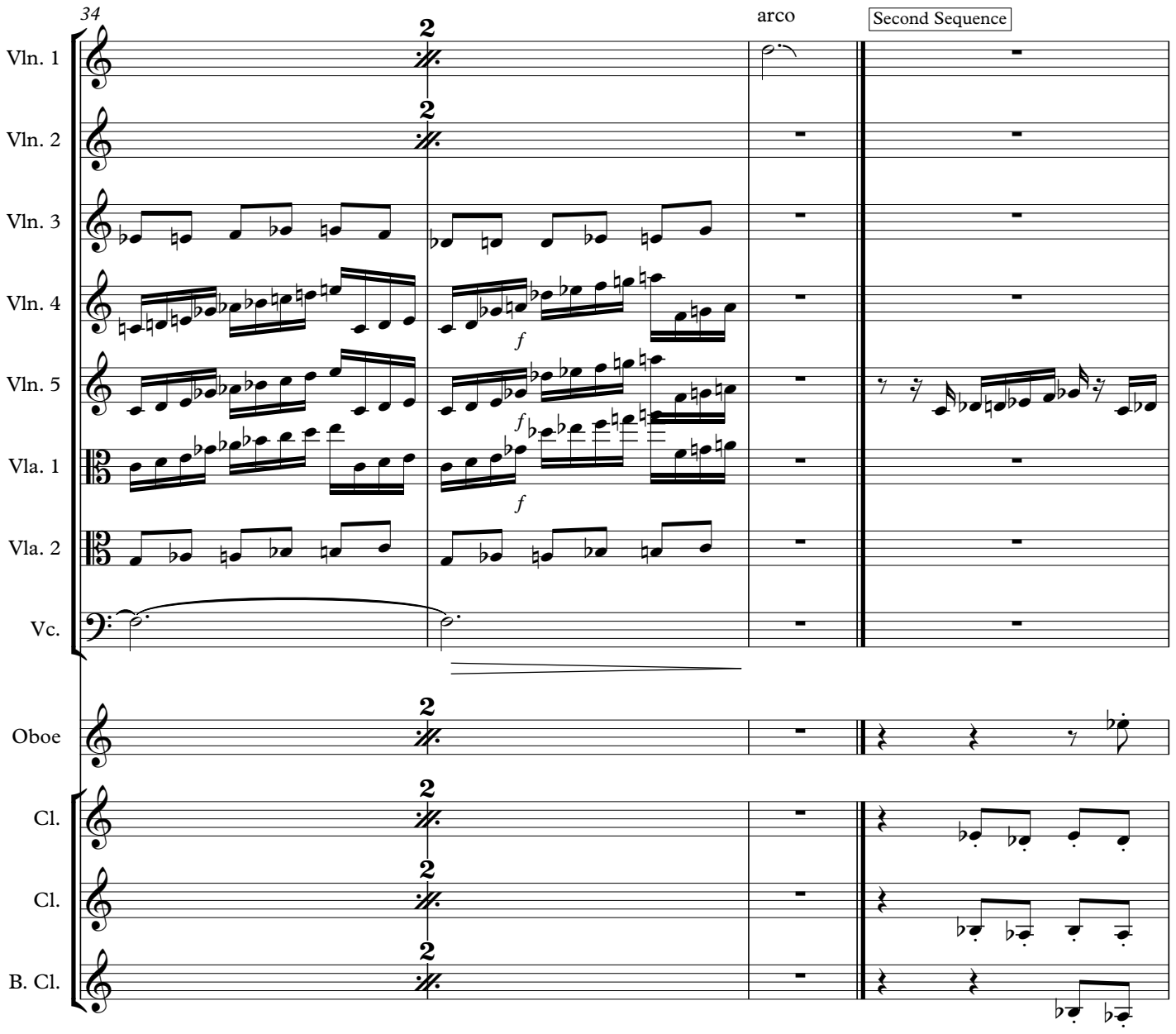

7
pizz.
♩ = 60
♩ = 100
arco
Vln. 1
Vln. 2
pizz.
Vln. 3
Vln. 4
pizz.
Vln. 5
pizz.
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.

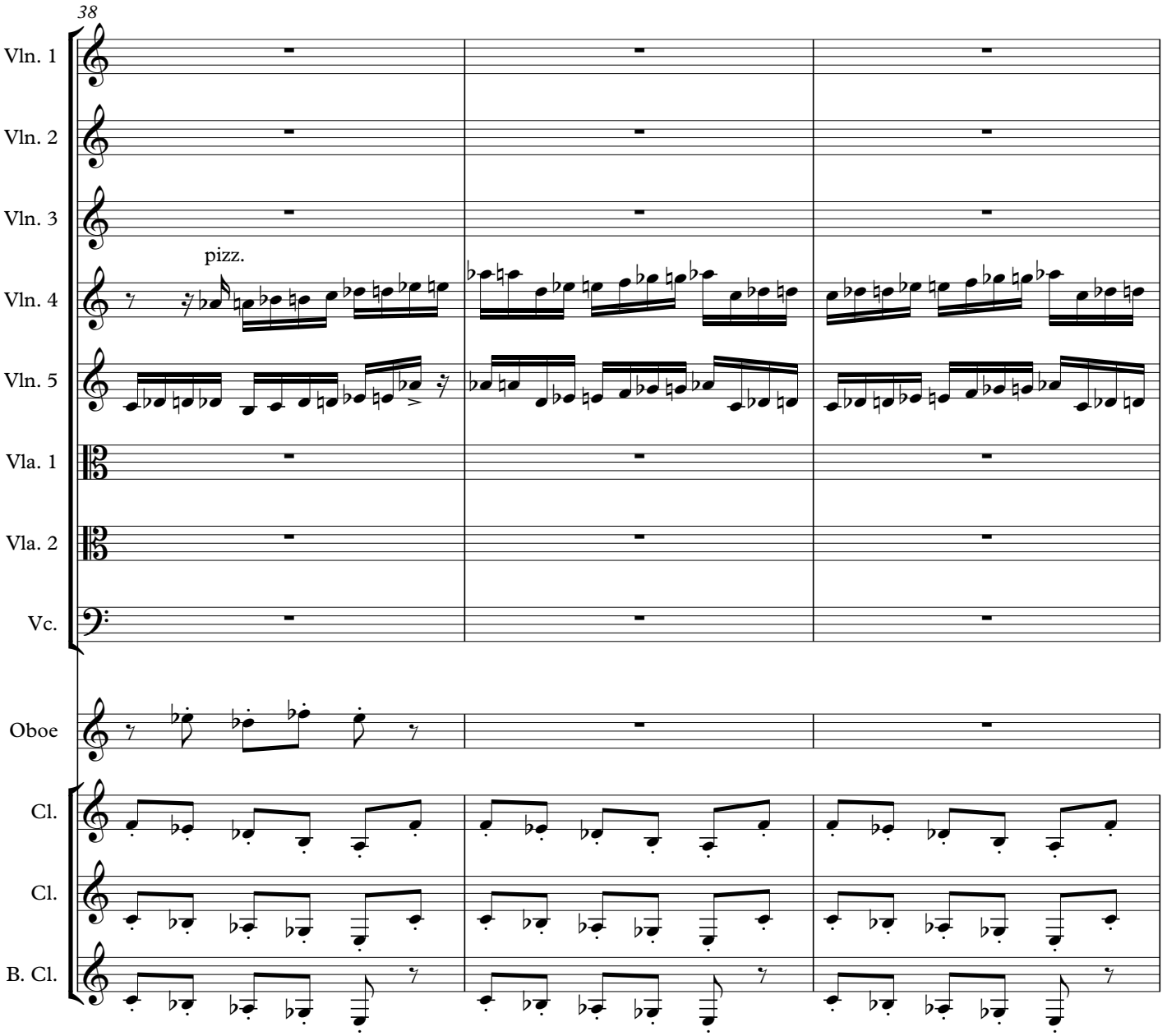

14
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.

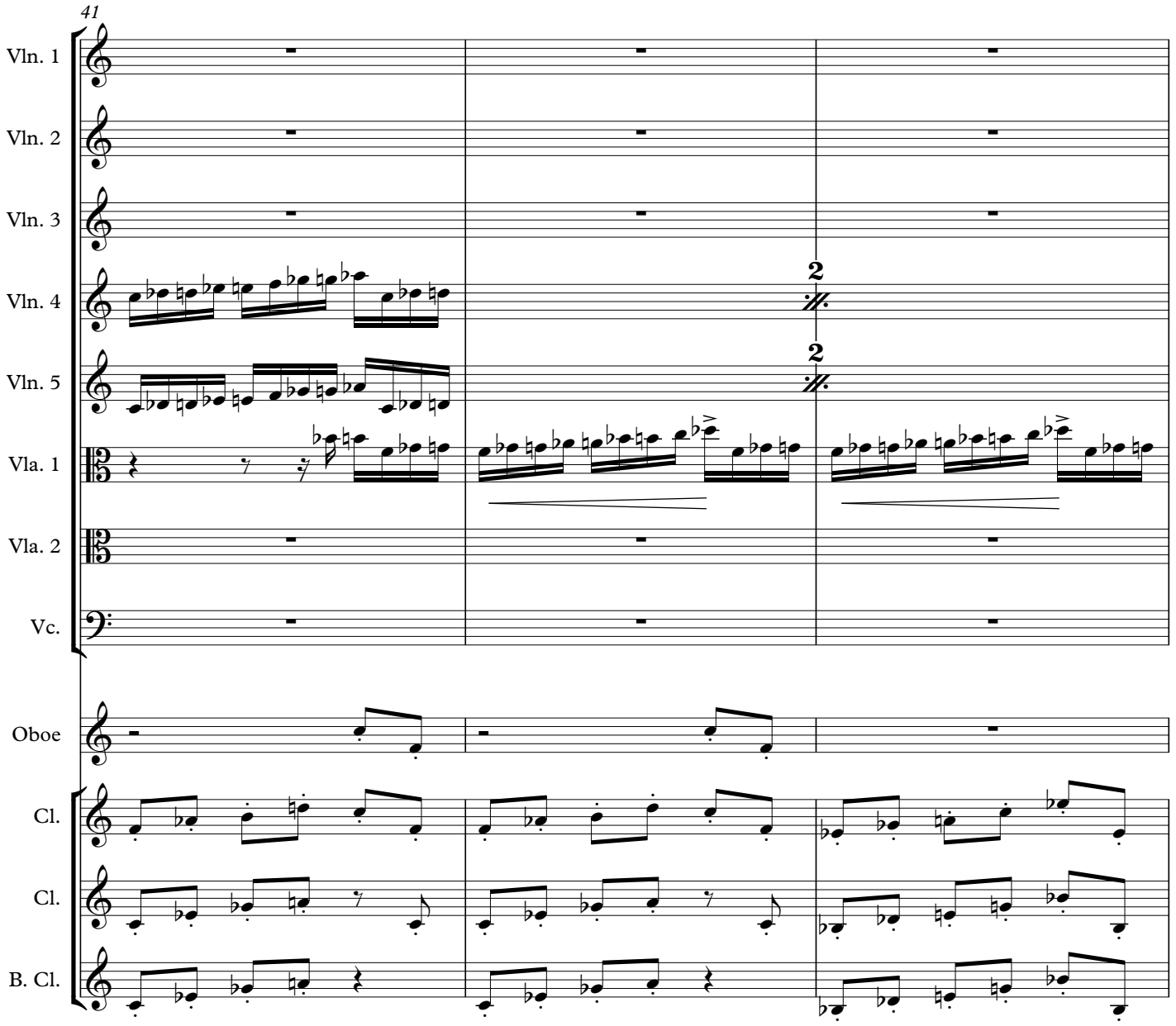

21
Vln. 1
pizz.
Vln. 2
Vln. 3
pizz.
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.

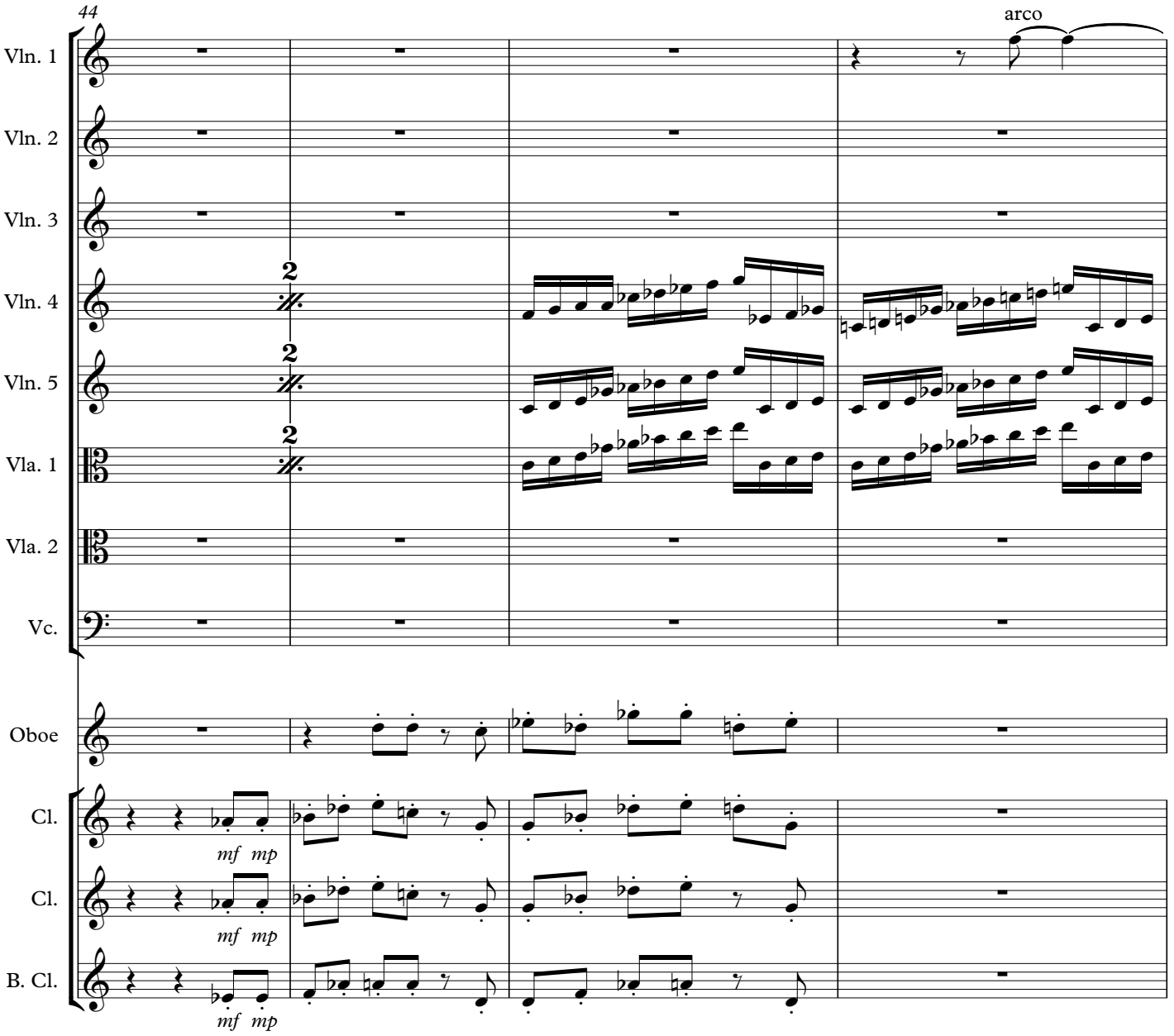

26
pizz.
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.

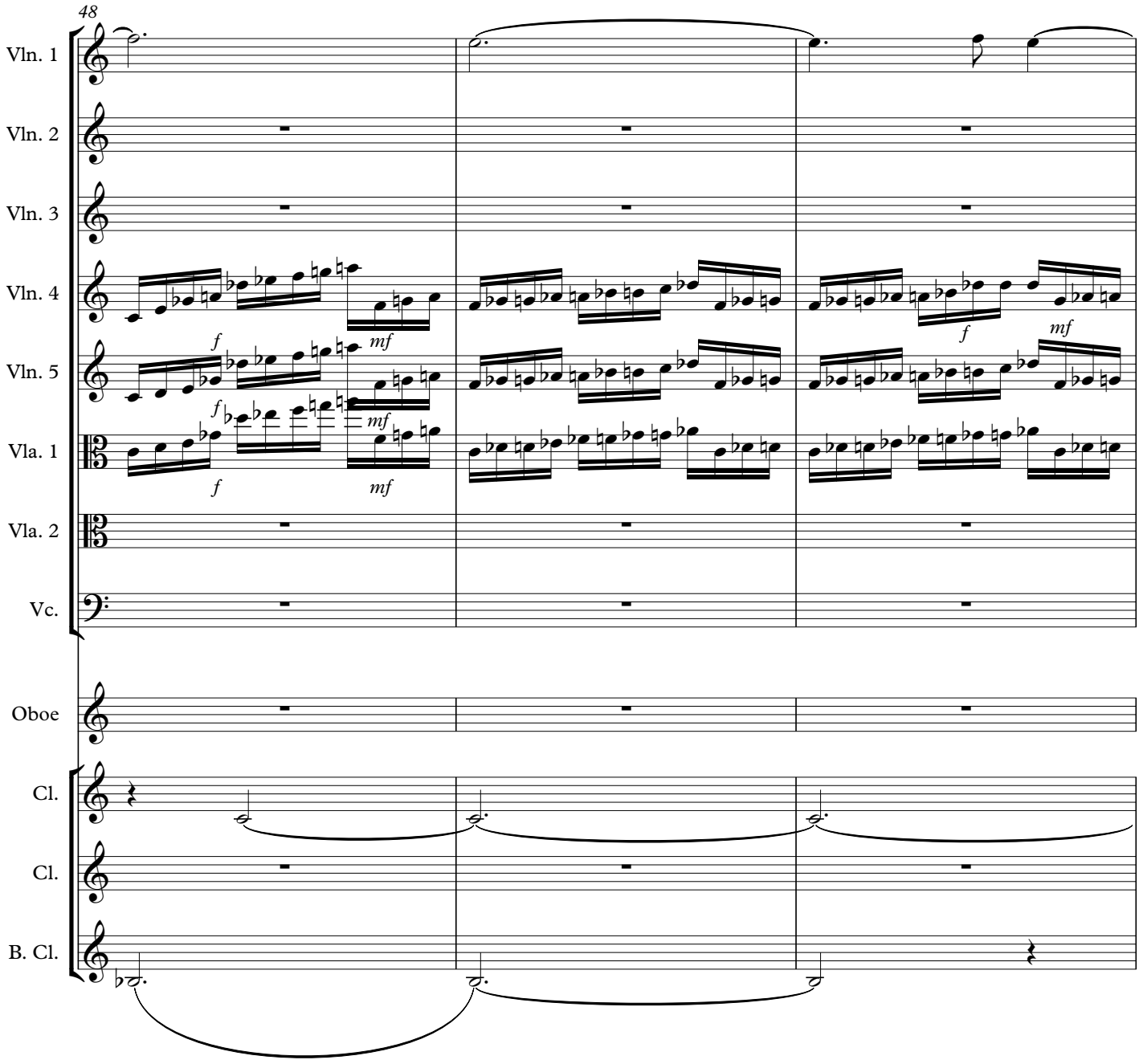

29
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.
2
pizz.

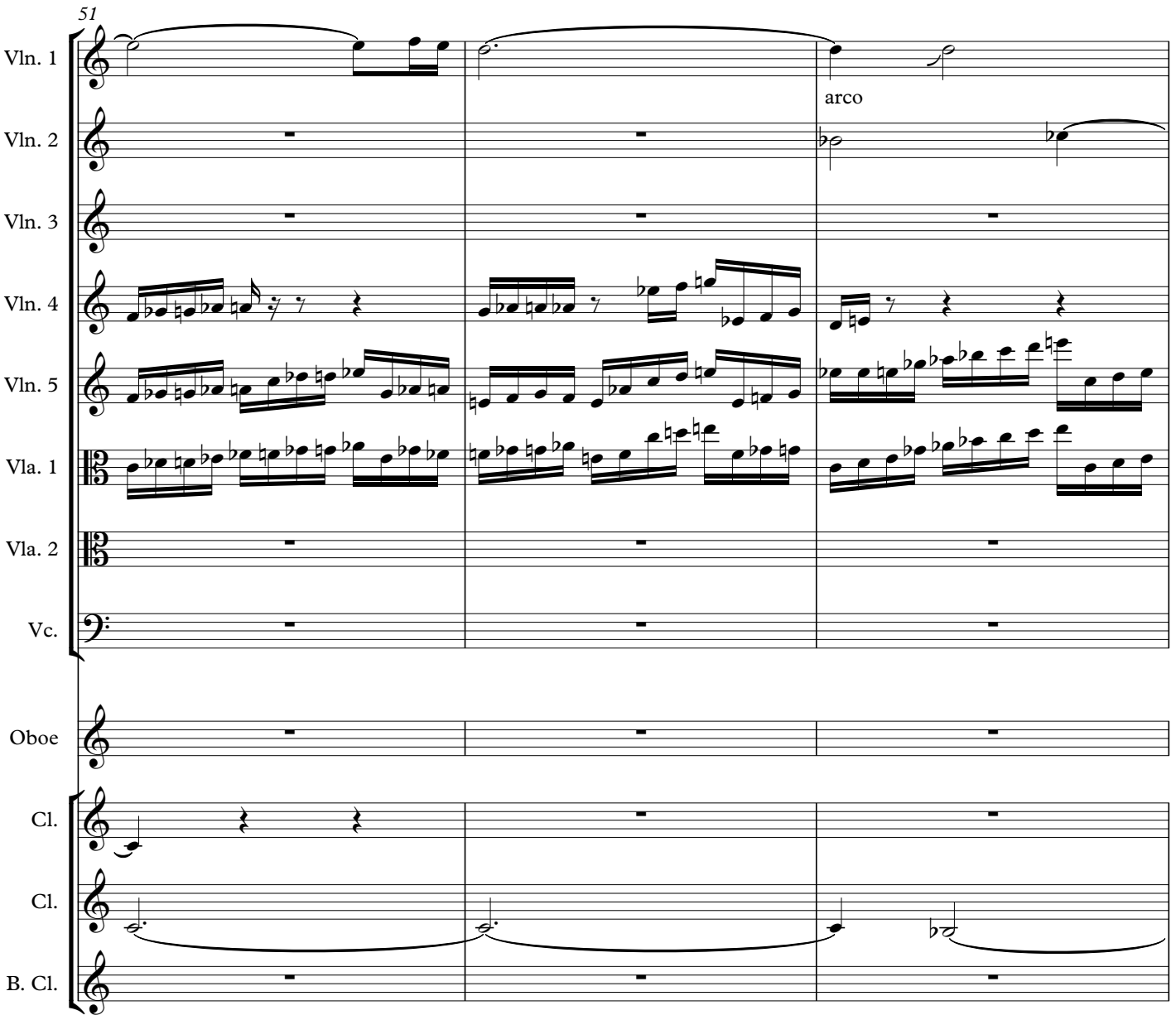

34
arco
Second Sequence
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.
f
f
f

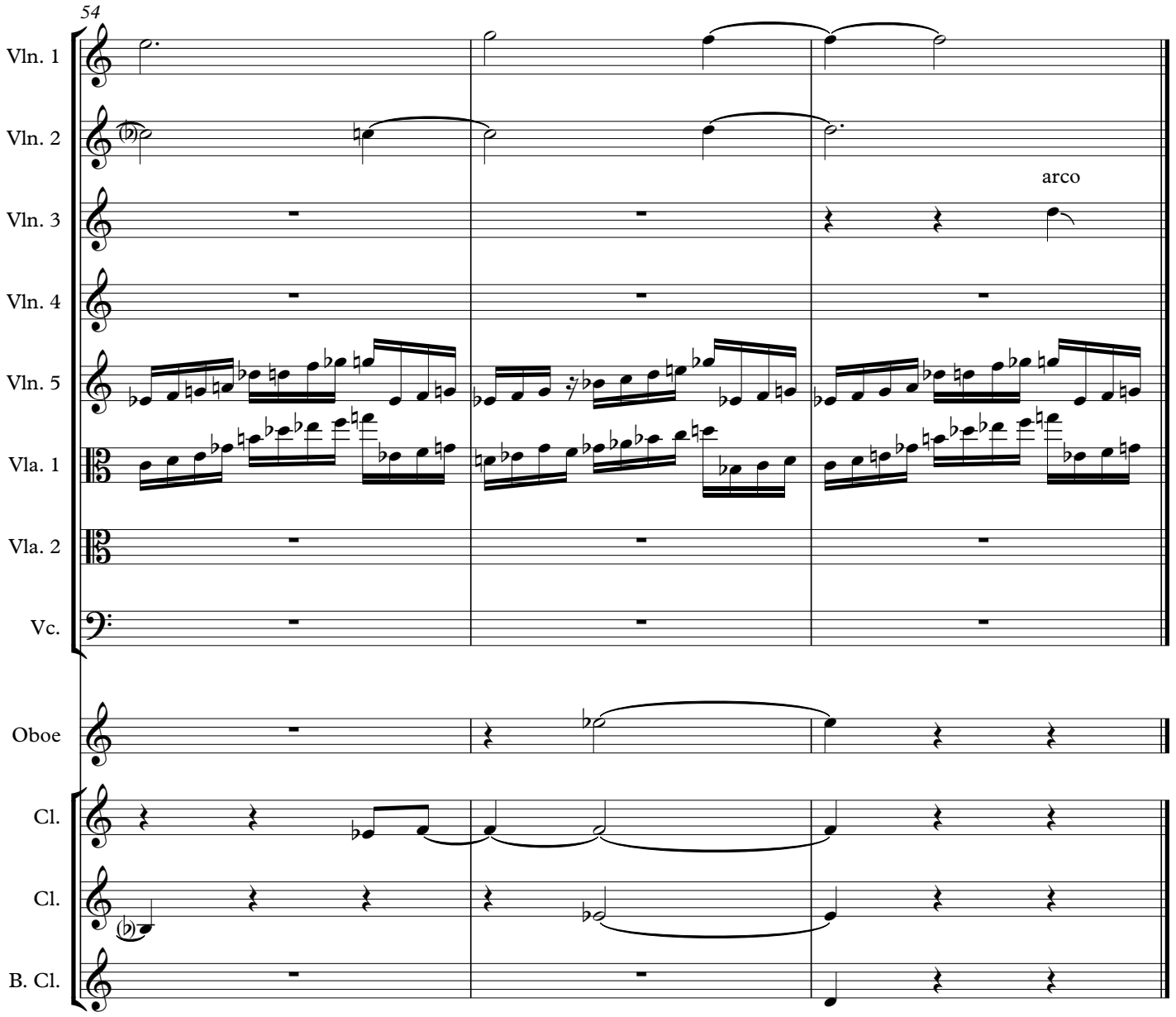

38
Vln. 1
Vln. 2
Vln. 3
pizz.
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.


41
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.
2
2


44
arco
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.
mf mp
mf mp
mf mp


48
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.
f
mf
f
mf
f
mf
f
mf


51
Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
arco
Oboe
Cl.
Cl.
B. Cl.


54
Vln. 1
Vln. 2
Vln. 3
arco
Vln. 4
Vln. 5
Vla. 1
Vla. 2
Vc.
Oboe
Cl.
Cl.
B. Cl.