UNFINISHED BUSINESS

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EXCERPTS FROM A THEATRE PIECE

for Dancer,
Trumpeter, Percussionist
Wind Controller,
SOUND SCULPTURES
Atari Sampler
and Computer Sequences

These excerpts particularly demonstrate the graphic notation/drawing developed to record the electronic samples in the score.

Primavera

UNFINISHED BUSINESS

was first performed at the Charles Cryer Theatre in Sutton, 1991.
by Matthew Hart-Dyke (tpt, wind controller)
Martin Allen (perc)
Fiona McCleod (Dancer)
Adam Hart-Dyke (Electronics)
Sound Sculptures by Derek Shiel.
Directed by Derek Shiel and Julia Usher.

The work was supported by an Arts Council Electronic Music Bursary.

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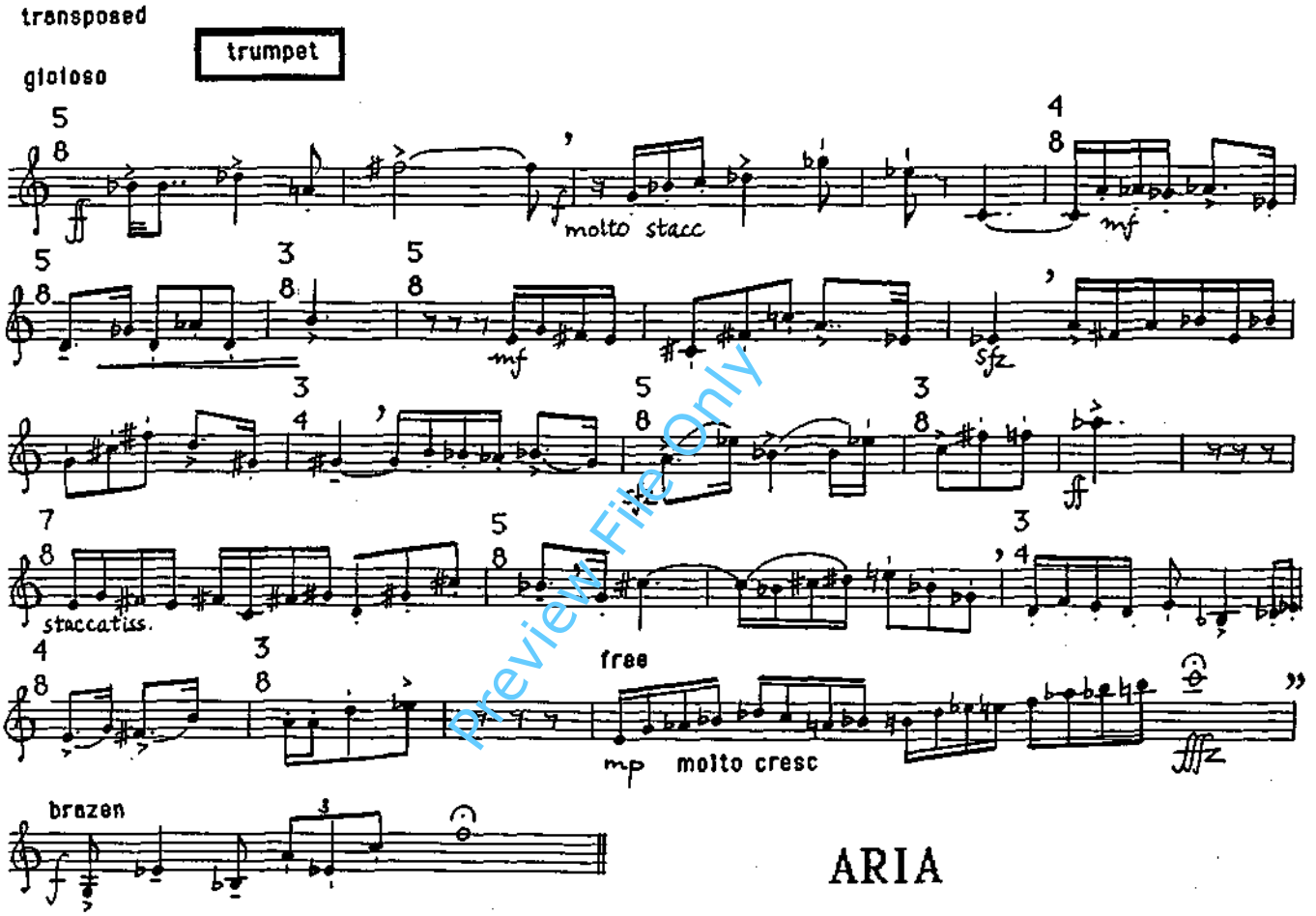
1 PRELUDE: FANFARE

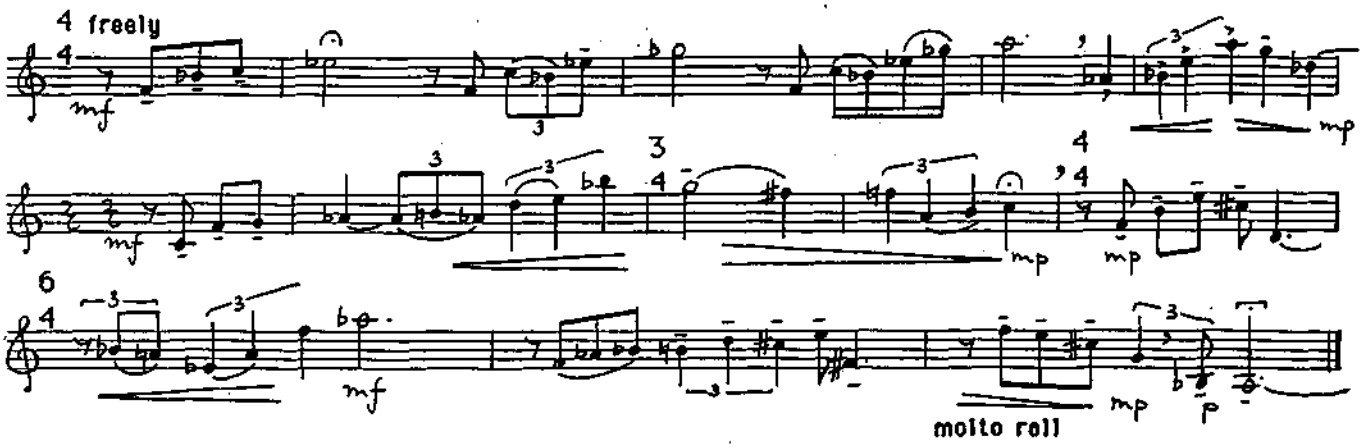
SCENARIO

The Dancer enters, in company with the trumpeter. Both are dressed in a bright colour. The trumpeter delivers the opening fanfare to accompany a joyful, exuberant and affirmative dance. The Trumpeter may stand centrally with the dancer, closely identified with her.

During the aria, her movements become more expressive, less athletic, although she may retain the fast tempo.



ARIA



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1 CLOSING IN

ATARI | CAGE ONE

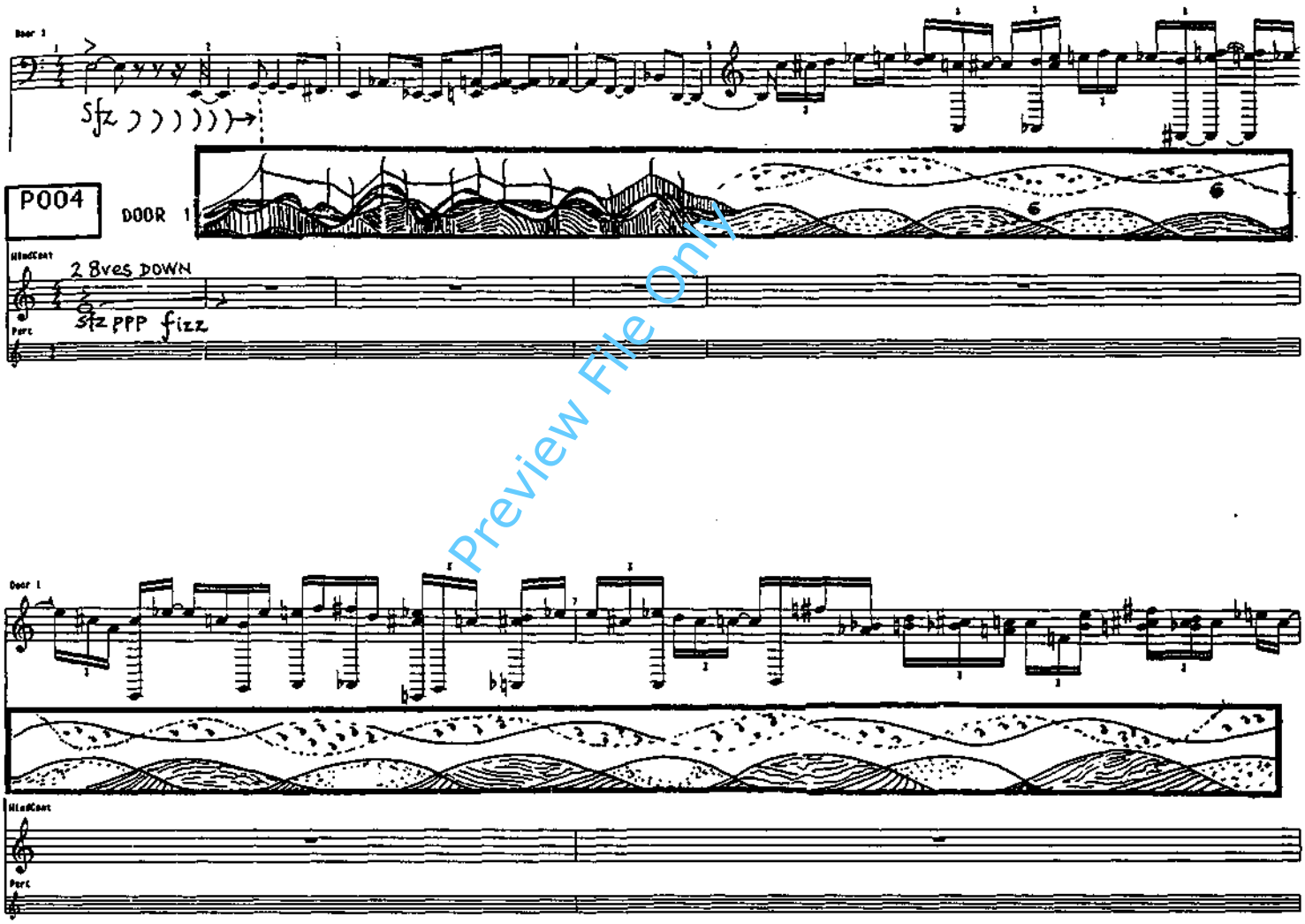
Wind Con | DOORGONGS

percussion

The second line is a graphic representation of the actual sounds of the electronic sequence. The notated line above bears little resemblance to events because of long delays in decaying sounds; it is included here as a reference matrix. Performers and listeners will actually find the graphic line much clearer to follow.

The ominous sound of the 'doors' disturbs her. During the long sequence she begins to show fear, claustrophobia etc.
There is a sense of her world diminishing, of being little by little cramped and confined. There is always a threat *behind*. As the running /panting idea develops, she begins to "run on the spot", as if to escape the doors shutting behind her. She begins to lose her bright over-costume. She begins to pant, then to tire. During the brass fanfares she shows a collapse of nerve and individuality, so that at the final door crash she is left motionless, frozen.

Percussionist:
Assists 'doorslam' gongs. Then begins to position the upright sculptures in a diagonal behind the dancer that becomes increasingly threatening. BUT; each doorslam does not have to be illustrated live.



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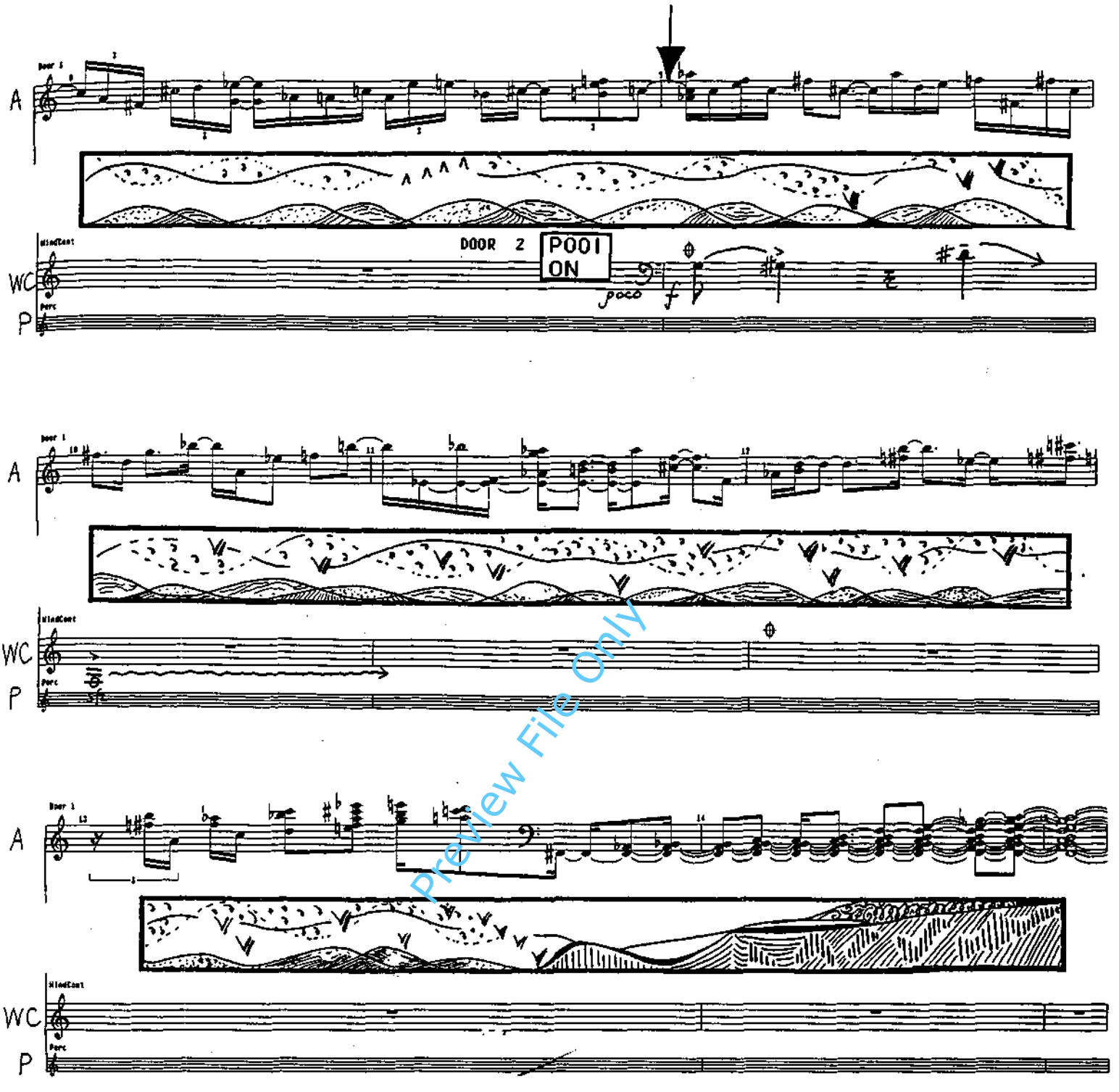

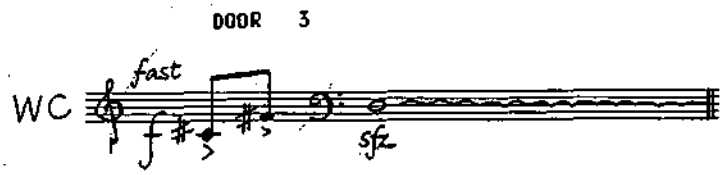

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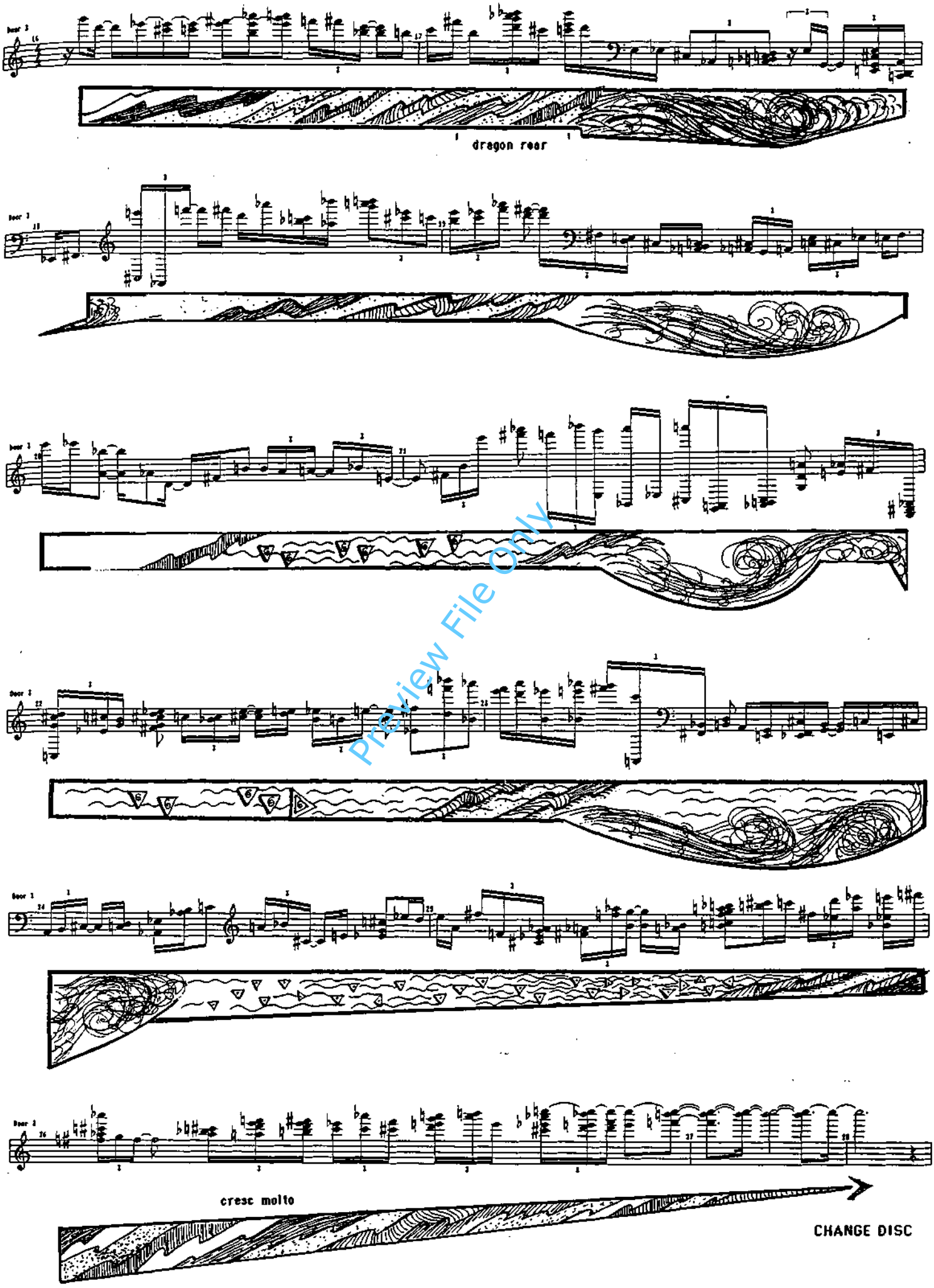

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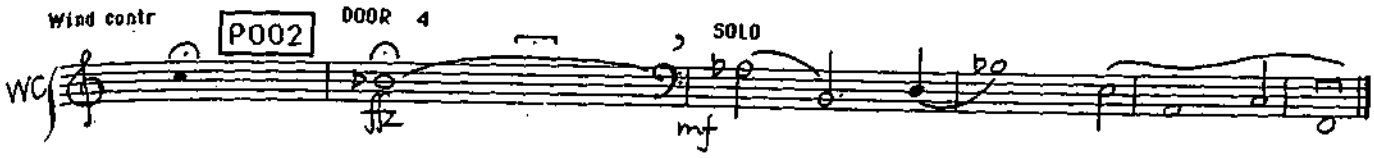

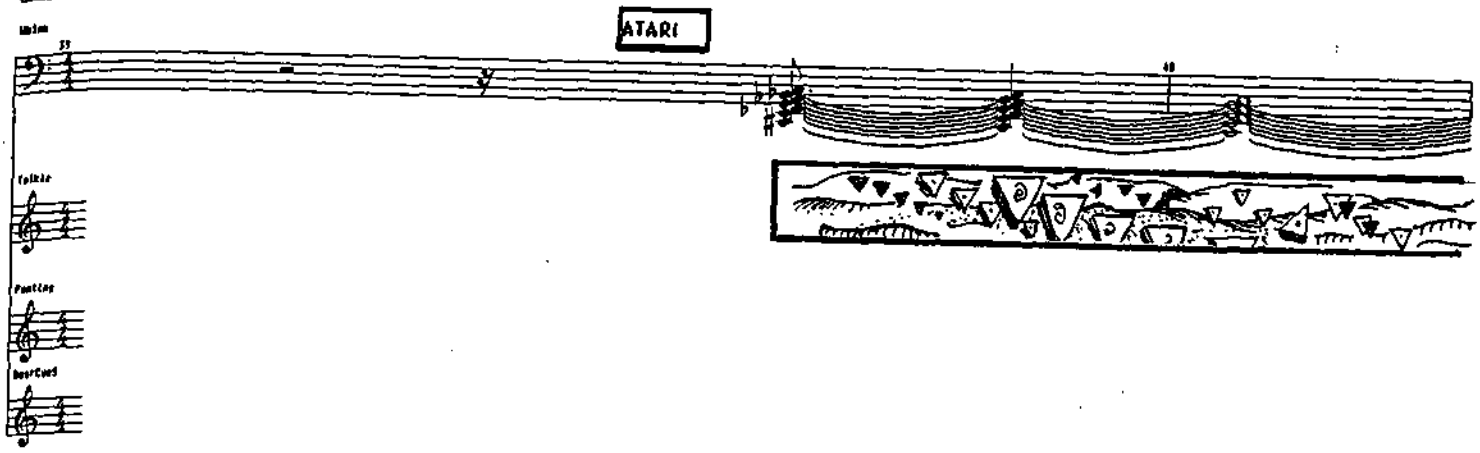

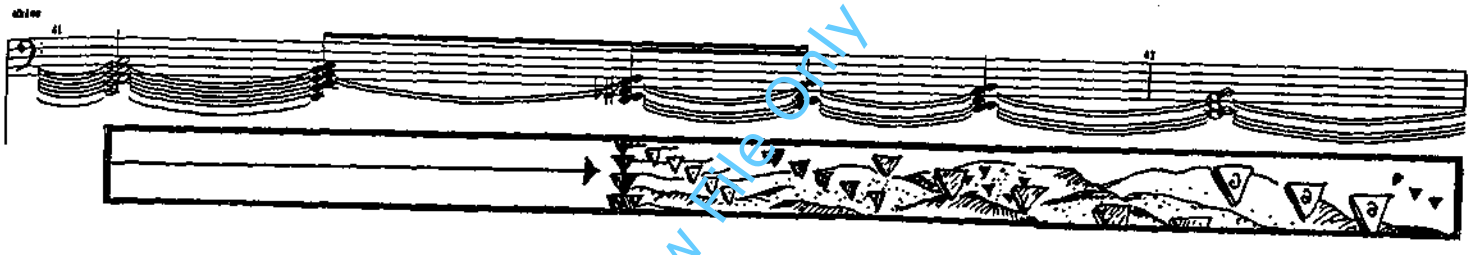

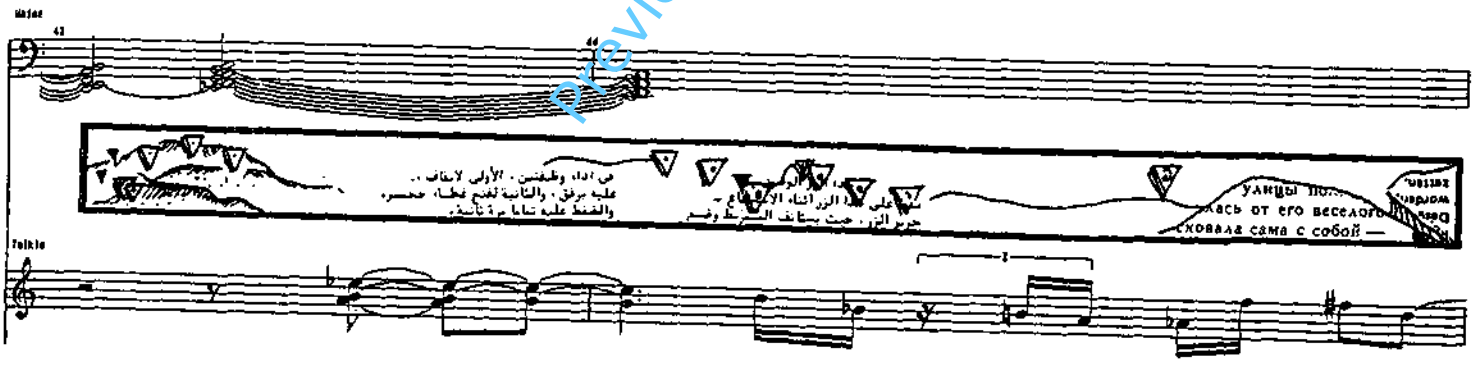

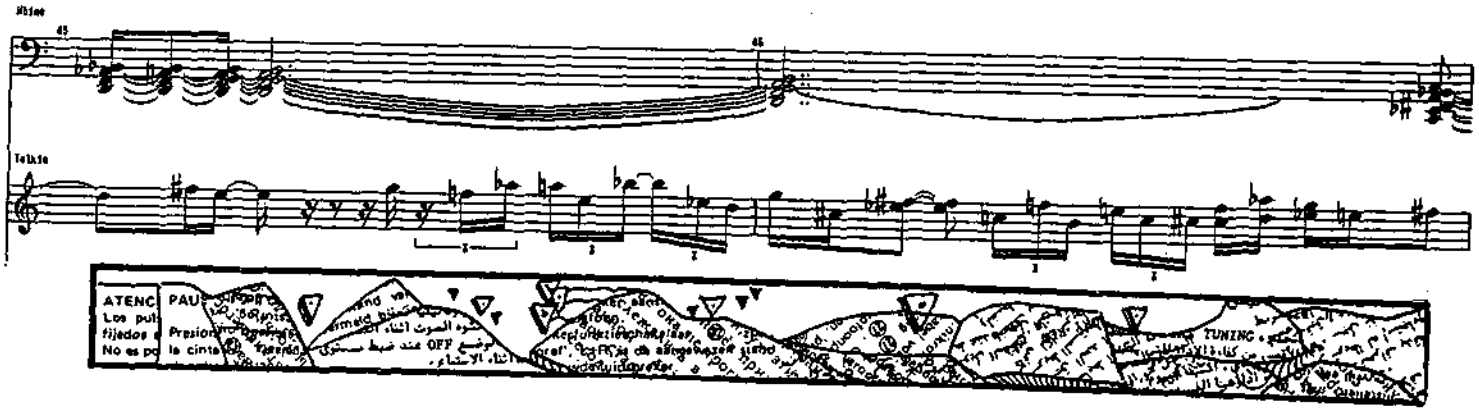

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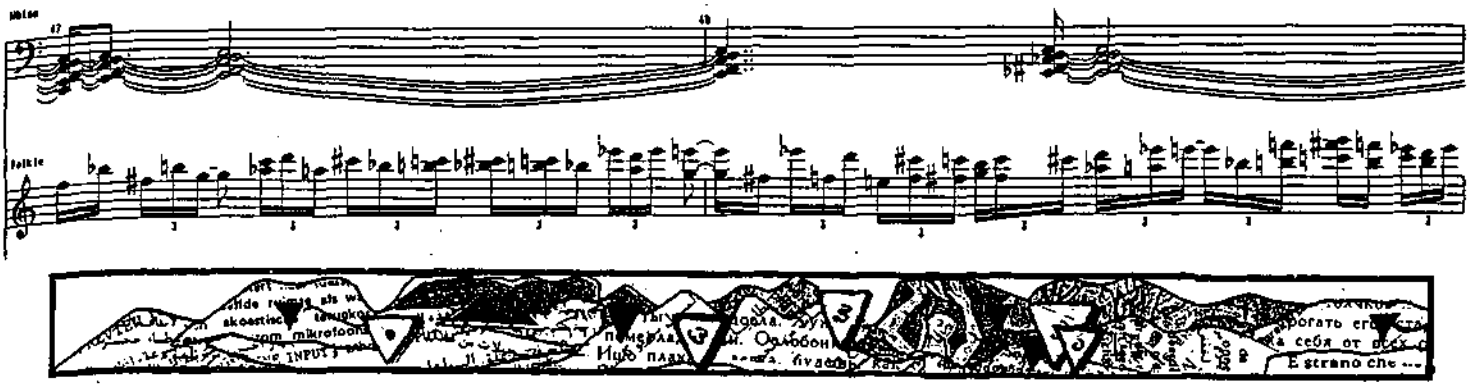

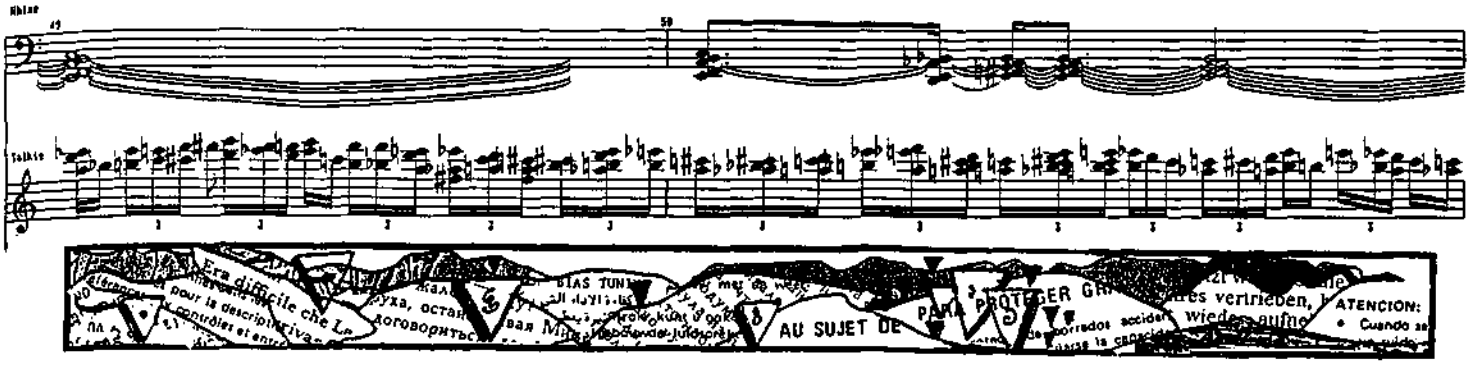

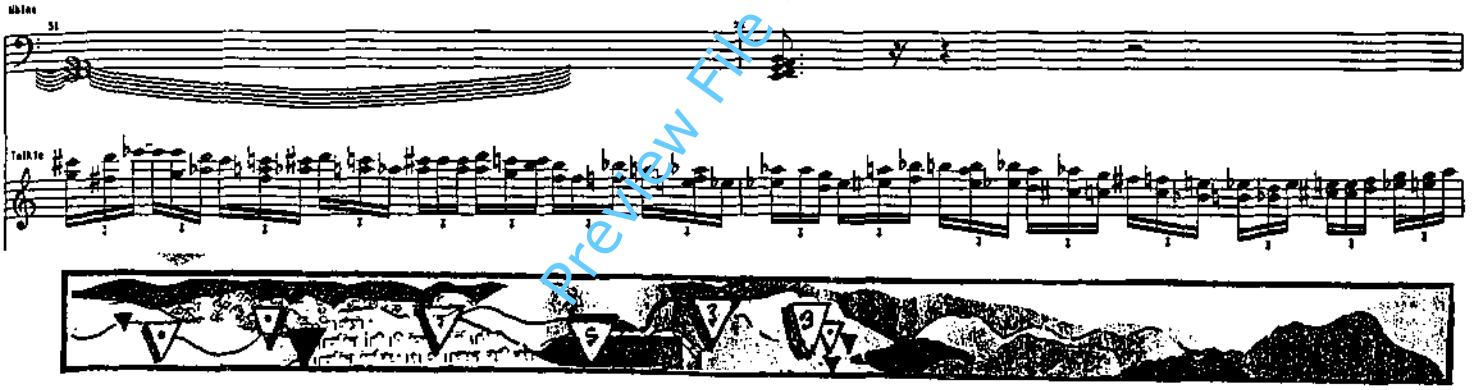

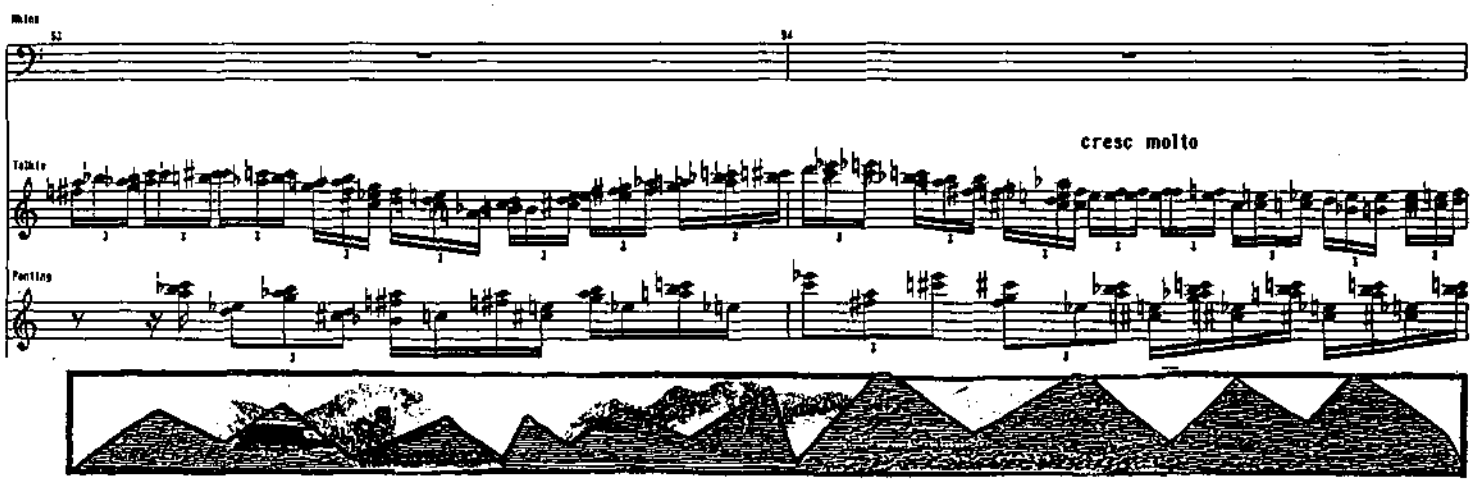

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