












LEGEND

an operatic notion for
quartet, percussion and winds

The graphic notation which accompanies this work is also the choreography and should be duplicated in any convenient manner so that on the ground it serves as the performance area. It should be at least 12 feet in diameter and could be painted canvas, sewn colored oil cloth, etc. Color should be as noted.





The piece results in a combined complex rhythm and sustained drone whose tempo and intensity increase incrementally to the end. It should last from between 10 and 30 minutes.

Two musicians function as dancers and singers, here called "dancers", begin at the positions  and  and have those colors as guides throughout the piece. They always face the center where the stationary musicians are, who face them. The piece begins when  stamps his foot and begins to move toward the outer edge of the first circle.  leads the piece.  and  move together, but  and the musicians look to  for the beat and tempo.  and  begin movement clockwise around the circle on opposite sides. They have noise makers attached to their left feet (i.e., brass rings, shells, bones, dull bells, etc.). They stomp their feet once at the cross marks on the black dash paths. To move from one mark to another, the dancers shuffle, making only shuffle noises; they should not deliberately make other percussive noises. This shuffle is the basic tempo of the piece set up by .

The dancers also carry a drone-song whose volume is enough to be heard at the level of the rest of the sounds. This drone could be accomplished by repeating a syllable like "ai" (aaaaaaaaiiiiiii) and punctuating it randomly with a sharp "o" or "e". It should have a mild nasal quality. The two dancers should attempt not to maintain the same pitch as one another.

The dancers always move on the outer edge of the colored bands, and make one full revolution on each circle before beginning to move to the next inner circle. To move inward, after one revolution, the dancers look for their color on the circle they are going to move onto. When they come around to it, they move onto it and make one full revolution before repeating this process. When the fourth circle is reached, four full revolutions of it are made which ends the piece. At each inward circle the tempo is doubled. The pitch of the singing should be changed more quickly the closer the dancers are to the center. The tempo and pitch remain even, though, on all four revolution of the fourth circle.

The two musicians in the center are paired with the dancers: one follows the yellow and one the red. They face their dancer and move around from quadrant to quadrant with their dancers, but always remain inside the innermost circle. Each quadrant is assigned an instrument:

-  rattle
-  bamboo pipe
-  flute
-  clave

These instruments are stationary; the musicians move to them to play. The percussive instruments (rattle and clave) need not be played in polyrhythm or rhythmic unison with the basic tempo (the dancer's shuffle), but the rattle may not exceed two times that tempo and the clave not to exceed four times that tempo. The wind instruments (bamboo pipe and flute) should be played in response to the dancer's singing. They should attempt to emulate the articulation of the human sounds.