

Animalia II

For two performers

Commissioned by, and dedicated to, Ellen Ugelvik and Jennifer Torrence.

Performance notes

Playing position

The two performers lie on their knees, with their head against the ground, and their arms crossed. They wear a wing on each hand (see specifications under **instruments**).

The players lie as close next to each other as possible, but the left player (from the performers point of view) is behind the right player, to ensure that the wings are free to flap without hitting the other player.



Self-care

The duration of the piece is roughly 5:30-6 minutes, depending on the interpretation of fermatas and how many times the closing bars are repeated. Given that the playing position is unorthodox for performing music, the following measures are proposed to avoid back pain:

- While learning the piece, shift between the playing position and sitting upright normally.
- Get up frequently from the playing position to allow for blood circulation.
- Be mindful of using the core muscles when lifting the upper body.
- Be mindful of breathing and relaxing while in the playing position.
- Do plenty of exercise for strength and flexibility in the back, such as Pilates, yoga, Feldenkrais, or other practices you may find suitable.

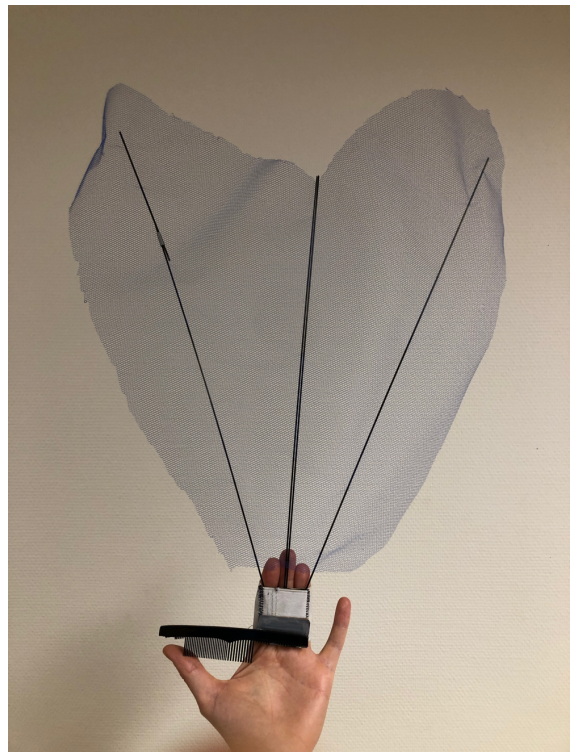
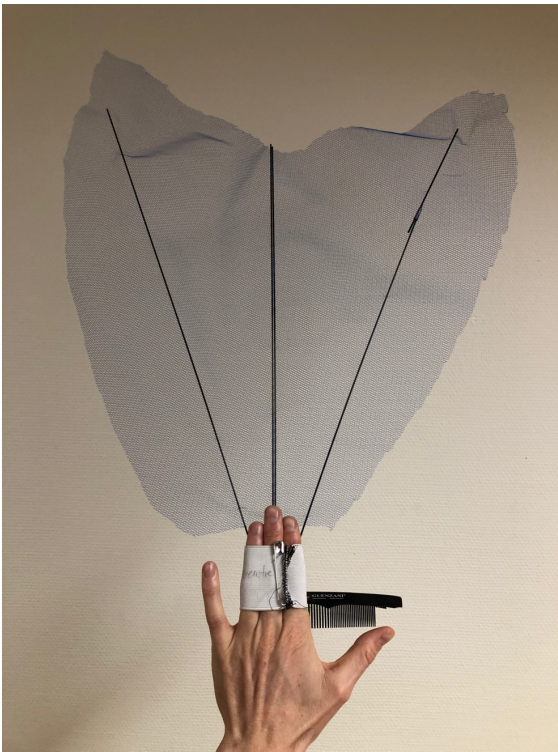
Instruments

Wings

Each player wears a wing on each hand. On each wing is attached a hair comb (specified below). The wings are made of 1,4mm carbon square tubes and nylon, attached into an elastic pocket that are wrapped around the 3 middle fingers of the hand (ring-middle-index).

An instruction manual for building the wings will follow in the future.

The following two pictures are of the left-hand wing, seen from both sides:



Combs

The combs are played with the thumb on each hand, creating a downwards glissando.

The comb on the right hand has a straight downward glissando:



The comb on the left hand should have a break to a different pitch register at roughly 2/3 of the length:



Many combs tend to break after repeated use, which is why attaching the combs with double sided tape, as opposed to sewing, is preferred to make it easy to change. Combs made by the brand GUENZANI has been found not to break.

Notation

Staff

The middle staff line indicate center, the upper staff line indicates right, and the lower staff line indicate left.

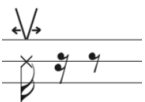
Note heads

Normal note heads are employed when the body moves, with complimentary symbols above the note head to indicate body position or wing action.

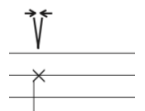
Crossed note heads are employed when there is no body movement, only wing action.

Flat note heads above and below the staff indicate comb action, the right hand above staff, the left hand below.

Symbols



= Wings flap out to horizontal position over the notated duration.



= Wings move back up to vertical position over the notated duration.



= The body twists to the left. As the arms are crossed, left and right can be confusing. The easiest way to think of this movement is from the left elbow, which is moved left in an upward circular motion. A picture to illustrate:



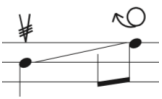
Two durations are used for this twisting movement; an eighth note, or a quarter note. In the latter case, the movement is slower.



= The body twists to the right.



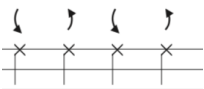
= Body and wings return to center.



= The wings flap rapidly back and forth and the upper body flies. The tremolo-wing symbol always indicates that the upper body elevates from the floor and moves to the left or right or back to center. Like an insect flying (in slow-motion).

In this particular case, the body flies to the right, landing twisted to the left (in order to scrape to wing across the floor, as explained below).

About flying in general: The wings must begin to move rapidly before the body can lift, as in real life. Be careful not to elevate the upper body too high, as if standing up. The maximum height is when the upper body is horizontal in the air.



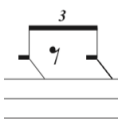
= While the body is twisted, let the wing turning away from the other player scrape on the floor up and down, like bowing a string.

A picture to illustrate:

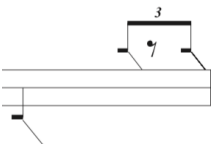




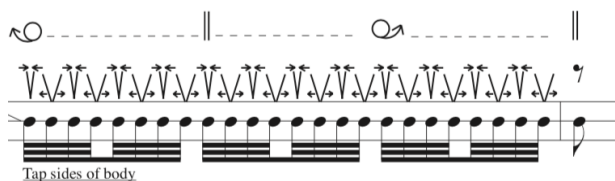
= Very short scratch on the highest part of the right comb, to produce a high quick pitch.



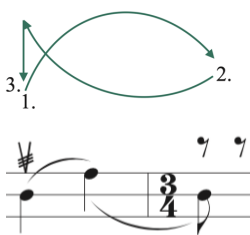
= Short glissando from the highest part of the right-hand comb.



= Longer glissando from the highest part of the left or right comb.



= Combining a continuous twisting of the body, from left - back to center - right - back to center, with a short tapping on the side of the body with both hands.
It is easiest to think of the hand movement as tapping 4 times pr. beat.



= The legato slur above two notes indicate that the performer elevates in a small upwards half-circle, and the legato slur below two notes indicate to elevate in a small downwards half-circle.



= Same as above, but to the left.



= Fly in a figure 8 shape:



About figure 8 in general: The movement should not be as wide as when flying straight to the right or left. The most important thing is that the figure 8 shape is visible, and that the two performers move in the same way and size.

Technicalities

Light

If the technical circumstances permit, it is preferred that the two performers are not seen enter nor leave the stage. Rather, the light should be turned on when the two performers are lying ready in playing position, and turned off during the closing loop, which can be extended ad libitum for coordination.

Amplification

It is preferred that the music is played acoustically without amplification. If needed, an overhead microphone can be placed above the musicians.

Memorization

As this piece is to be played from memory, a lot of thought has been put into the relationship between musical structure and memorization. While there is no overall scheme that everything adheres to, there are a number of consistent elements within and between each of the seven sections, hopefully making every one of them distinct and memorable. These include metric particularities, such as 6/4 or 5/8 bars that no other sections have, and the introduction of a new element at the beginning of all sections (apart from the closing section G), often marked by a metric change, to make transitions between sections a memorable event. More elements to further strengthen the memorization process can be illuminated through analysis.

♩ = 55

Simon Löffler

A1

Right player.

Left player

Section A1, measures 1-4. The right player's part consists of eighth notes with accents and slurs. The left player's part consists of eighth notes with accents and slurs.

A2

right

left

Section A2, measures 5-8. The right player's part consists of eighth notes with accents and slurs. The left player's part consists of eighth notes with accents and slurs.

Right player decides
how long the movement is
by returning to the center.

right

left

Section A2, measures 9-12. The right player's part consists of eighth notes with accents and slurs. The left player's part consists of eighth notes with accents and slurs.

B1

right

left

Section B1, measures 13-16. The right player's part consists of eighth notes with accents and slurs. The left player's part consists of eighth notes with accents and slurs.

B2

right

left

right

left

B3

right

left

right

left

C1

26

right

left

Measures 26-30. Right hand: 2/4, 4/4, 3/8, 2/4. Left hand: 2/4, 4/4, 3/8, 2/4. Features triplets and various note values.

C2

30

right

left

Measures 30-34. Right hand: 2/4, 4/4, 3/8, 2/4. Left hand: 2/4, 4/4, 3/8, 2/4. Features triplets and various note values.

C3

34

right

left

Only left wing

Only right wing

Measures 34-38. Right hand: 2/4, 4/4, 3/8, 4/4. Left hand: 2/4, 4/4, 3/8, 4/4. Features triplets and various note values. Annotations "Only left wing" and "Only right wing" point to specific notes.

38

right

left

Measures 38-42. Right hand: 4/4, 4/4, 4/4, 4/4. Left hand: 4/4, 4/4, 4/4, 4/4. Features triplets and various note values.

Both players levitate as close to each other in the air, flapping their wings against each other as fast as possible.

D1

41

right

left

Tap sides of body

Tap sides of body

43

right

left

D2

44

right

left

45

right

left

46

right

left

E1

47

right

left

Flying in a half figure 8 formation.

E2

50

right

left

Flying in a full figure 8 formation.

Flying in a full figure 8 formation.

53

right

left

F1

55

right

left

F2

59

right

left

F3

62

right

left

F4

67

right

left

6

If possible, accelerate a bit during the course of the 3 repetitions, but remain synchronized.

x3

G1*rit.*

72

right

left

G2*a tempo et rit. al fine*

74

right

left

Repeat ad lib.

Oslo, 4/09 2020