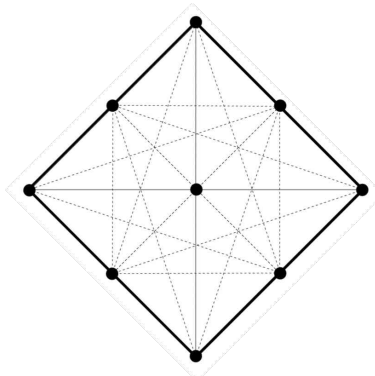


2 Performance Scenarios for sites at Gamla Linköping, Sweden

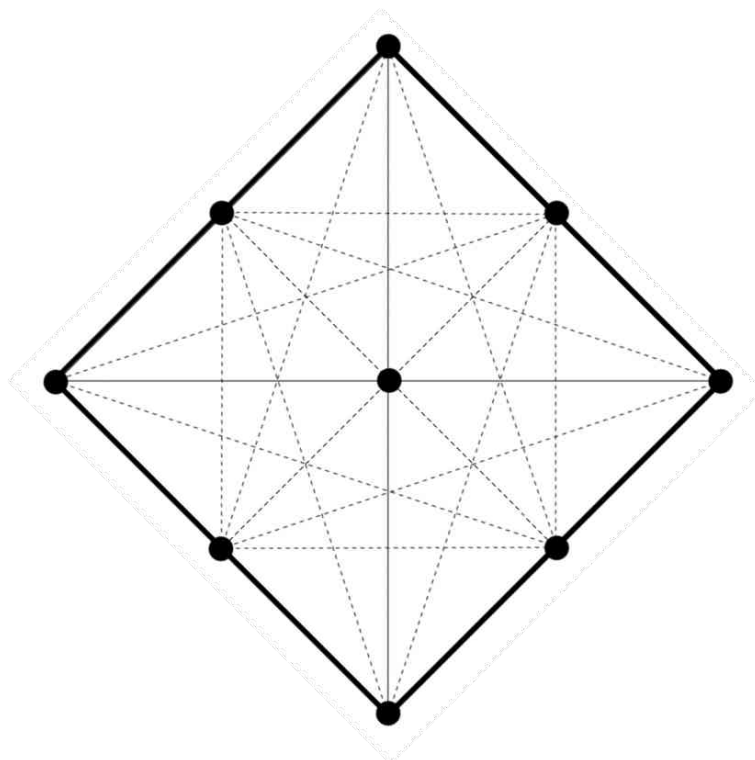
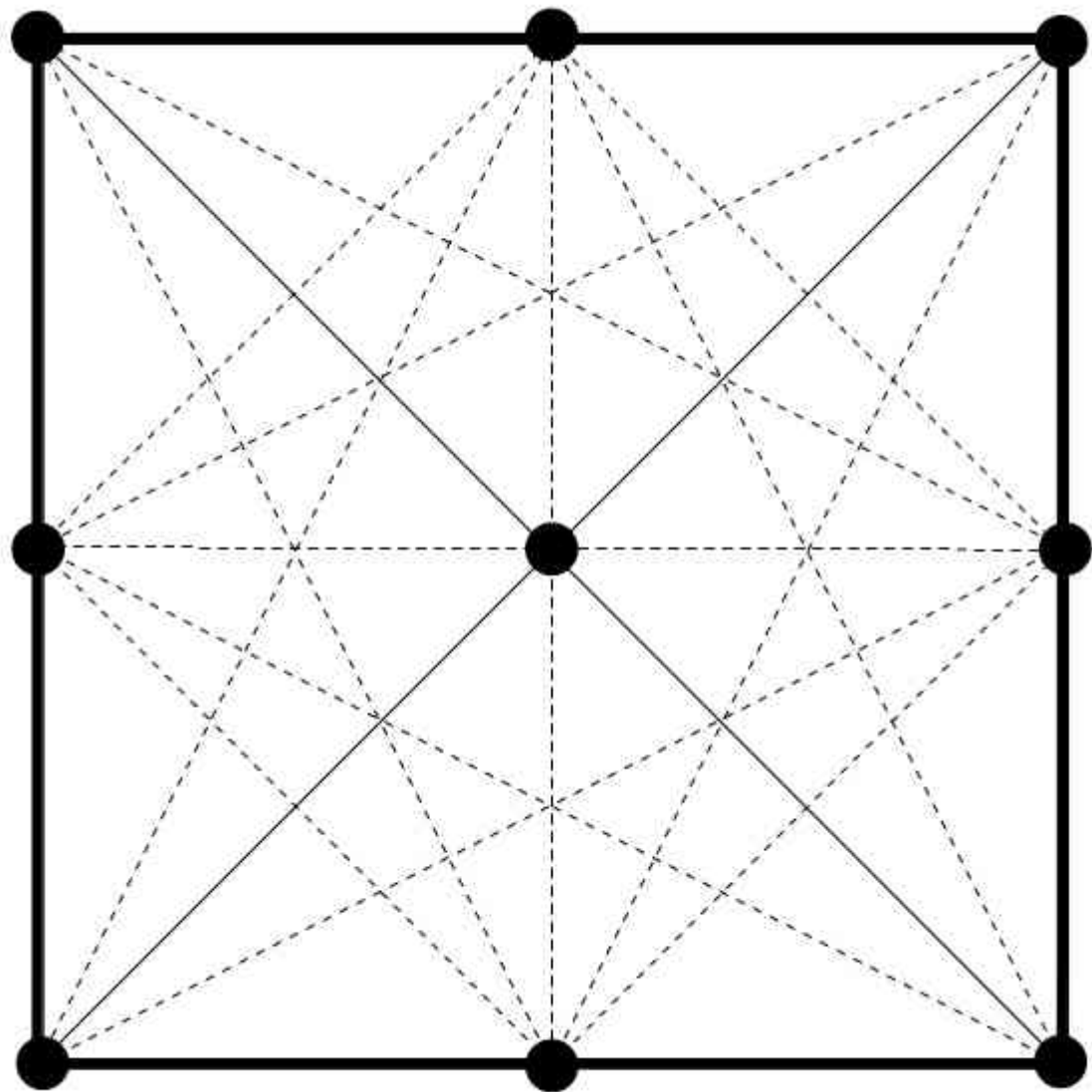
-
- Kägelbanan -**
 - Dansbanan -**

created by Gavin Osborn

**for a project by Christian Fernqvist
2018**



kägelbanan



notes:

This score incorporates a number of different possible approaches using the layout for skittles (rotated 45 degrees from the original diamond layout to a square). Any one of these approaches may be selected, & any approach, graphic or text can be combined with any other. Any musical approach may be taken - extended techniques are welcomed & encouraged.

Numbers of players are not fixed - the piece may be played by one or more players, although the physical confinements of the skittle alley may limit numbers to 2-4.

1) The square above, & any of its graphic extrapolations below, maybe used as a score. The performer is free to define how that might work, but one example might be to assign each dot a pitch, & then trace pathways between pitches using the connecting lines.

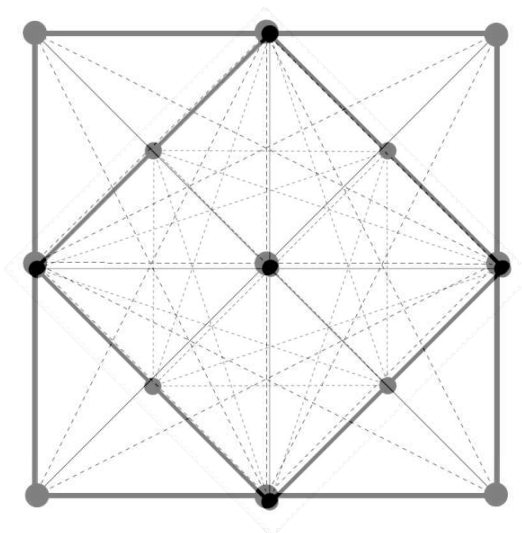
Variants: the lines may represent pitch contours themselves; other parameters may be assigned to dots & lines (articulation, timbre, etc).

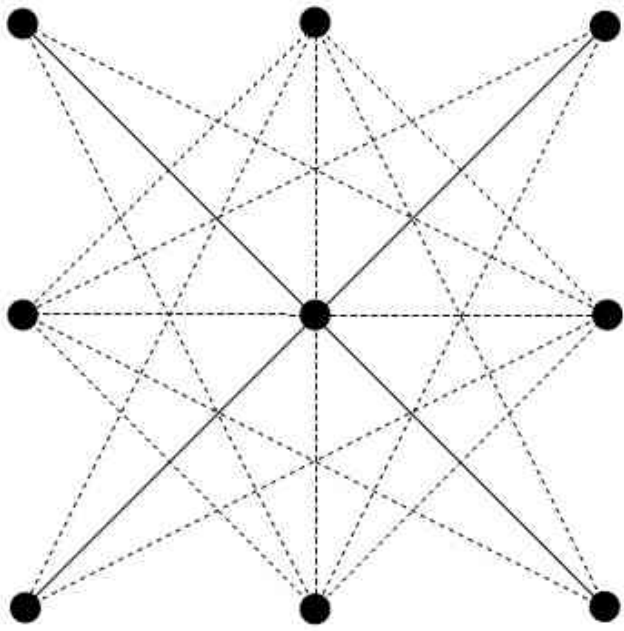
2) Texts - the texts embedded between the graphics in the following page may be used as part of the piece in any way, in conjunction with the graphics or on their own.

3) The physical site: where possible the piece should be performed inside the Kagelbanan itself. Movement is permitted.

4) The physical game: where desired, the physical skittles may be incorporated into the performance - for example a player may roll a skittle, & treat the layout of the fallen skittles as a score instead of, but in the same way as, the graphics on these pages. This approach may be taken with more than one player (e.g. taking in turns, or combining the physical game with some elements of this score).

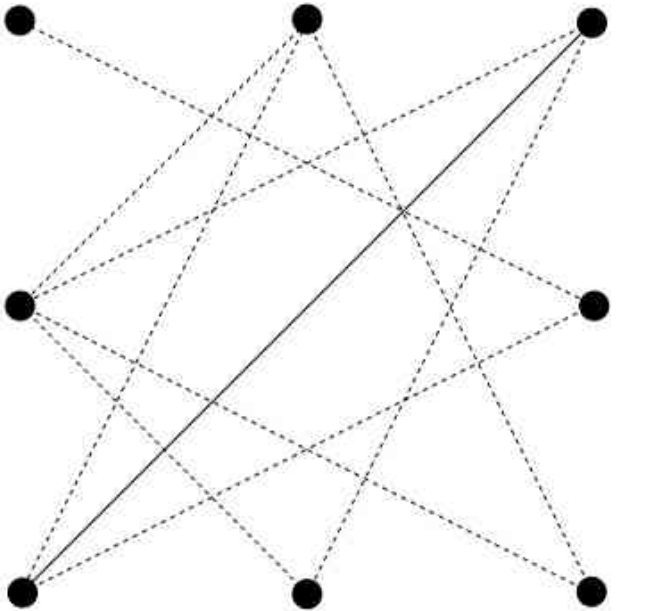
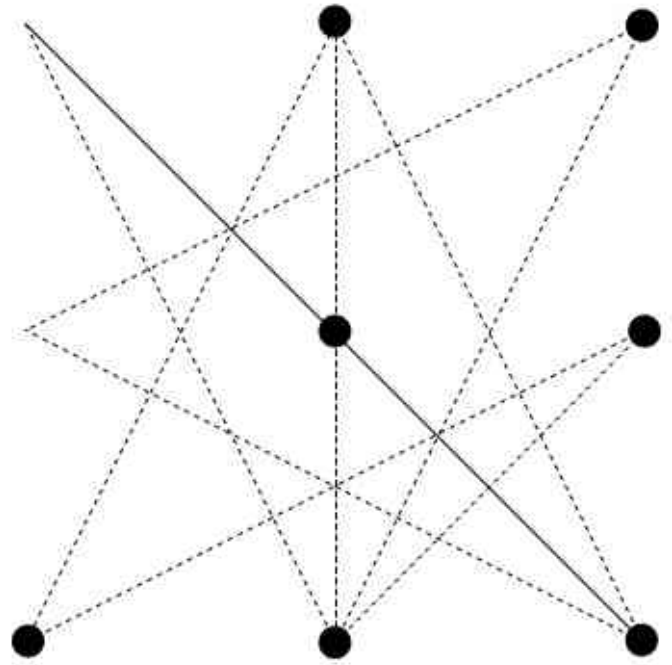
enjoy!





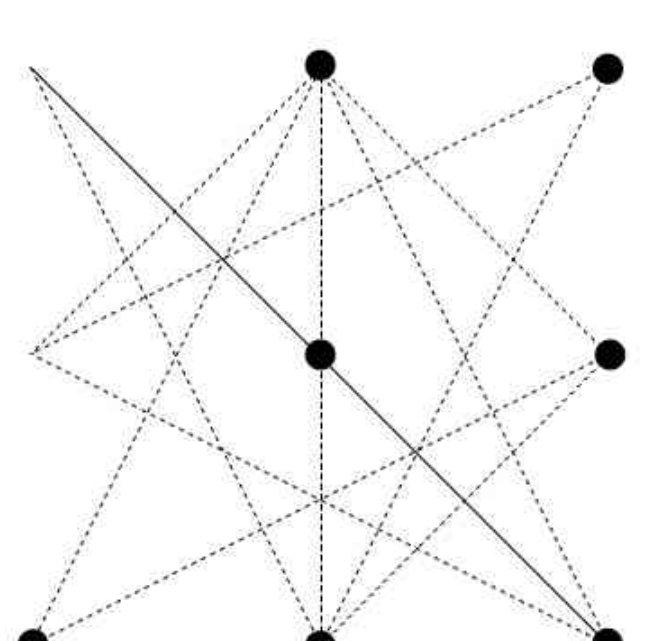
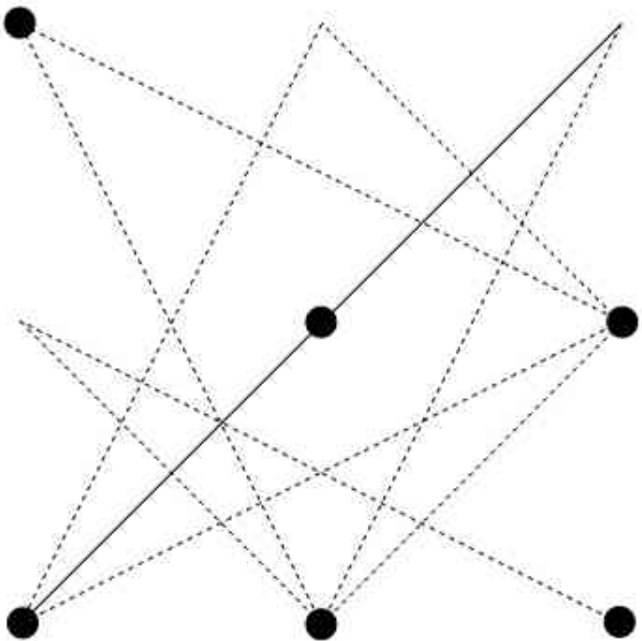
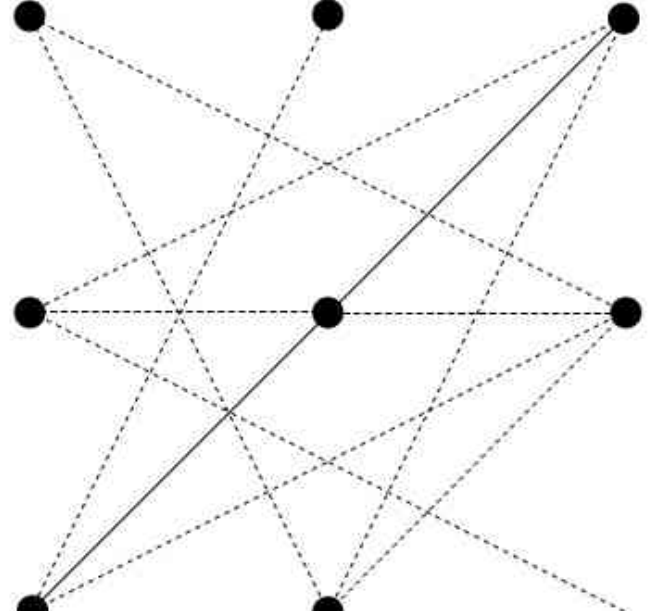
Numbers

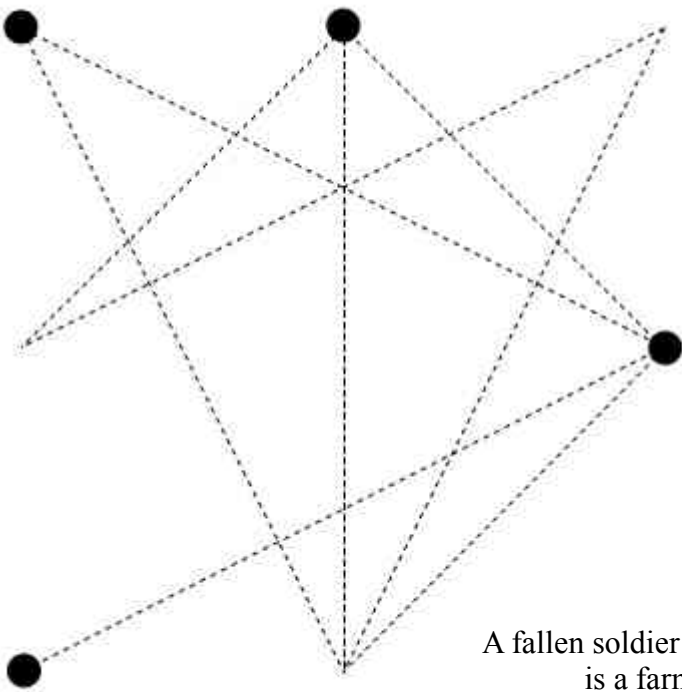
one
 one
 nine
 one
 one
 one
 one
 nine
 eight
 twelve
 four
 six
 four
 one
 one
 one
 two
 9 + 6
 thousands
 countless



Rules

find
 use
 place
 trap
 throw
 put
 give
 hit
 hit
 knock
 land
 form
 remain
 stand
 give
 consider
 include
 rejoice!
 give
 fall
 hit
 look
 remain
 stand

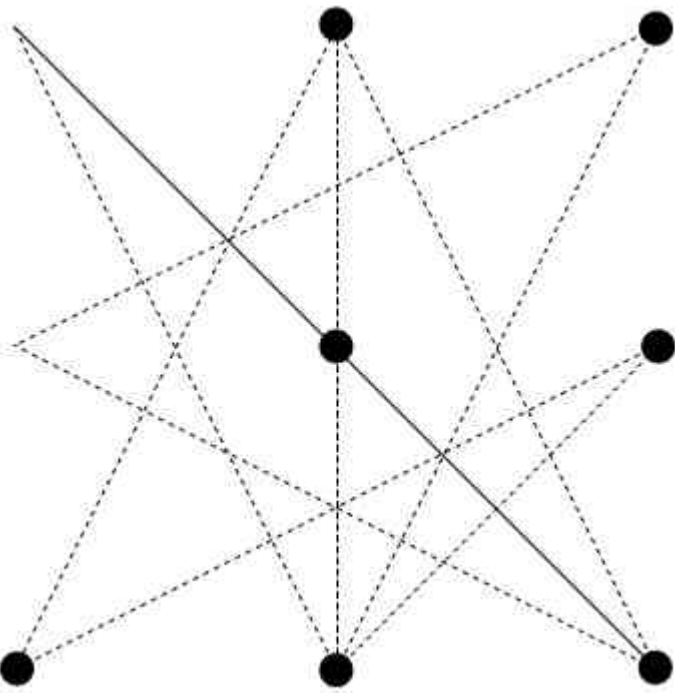
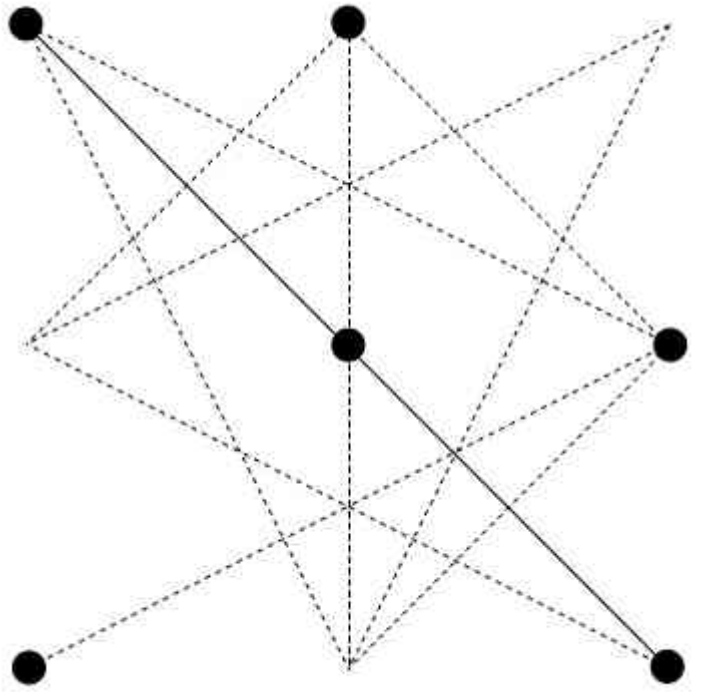




A fallen soldier
is a farmer

A fallen farmer

fallen



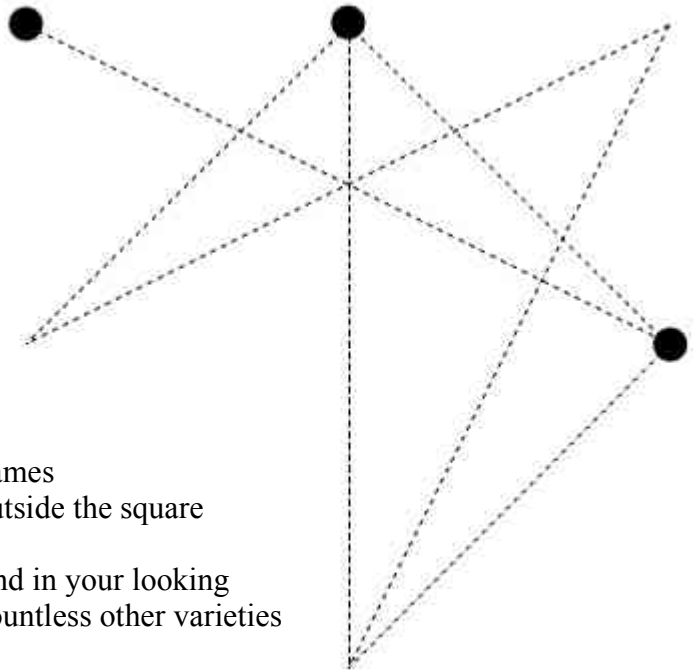
games
outside the square

find in your looking
countless other varieties

forms
include all play

all there will be
points most exceptional

worlds to be found



dansbanan

This piece should be performed on the dance floor itself. Number of performers ad lib., but should not impede a degree of clarity to the piece (or safety of participants!).

For the public

- Imagine that any & all movements you make on the dancefloor are a type of dance (this includes standing still)
- Keeping this in mind, move around & across the dancefloor as if tracing patterns: this is your dance.
- Be as aware as possible of all the sounds around you: birds, the wind in the trees, rain, the sounds of people & the museum, & your own sounds. This is your music as you dance.
- Be aware of other people - if you are alone, this is a solo. If others are on the dancefloor, treat their movement as if they are dancing with you - whether they are doing this piece or not. You may also imagine you are dancing a duet or an ensemble with others outside the dancefloor.
- If musicians are playing, you may include or ignore their sound in your dance as you wish.

For musicians

- All the above instructions may be used. Movement should form some aspect of the piece. Additionally, the following options may be included:
- Trace patterns across/around the dance floor; retain the memory of these patterns (or draw them out) as if making a dance notation, & treat these as scores.
- Trace patterns across the dancefloor as suggested; as you do this, note a small number of things (this may be anything: grass, a building, a cloud, a face); treat the words for these things as score material (for example create a dance suite of movements: I) grass II) building III) cloud IV) face etc).
- Observe any motion you can see - people & animals, birds, leaves & branches on trees, vehicles, objects; treat these as dance movement to duet sound with.
- Take a "dance definition": e.g. 'ceremonial' - 'social' - 'participatory' - etc; use this as a framework or to otherwise colour your performance.
- Find a description of a dance that might have been (or is still) danced on the dance floor; use the description only (including diagrams if available) to inform your performance. Do not incorporate any musical reference to, or element of, the dance into your preparation or performance.