Two Very Late Night Dances

by

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DEDICATION

To my parents, Mordechai and Lily Peres, and my siblings, Ziv Peres and Galia Cohen-Peres. The unconditional love, support, and encouragement I received from my family made this all possible. Their incredible wisdom, along with their desire to help me achieve my goals in any way they can, made them the perfect guides in my journey. I was able to lean on them every step of the way, and for that I will forever be grateful.
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Movement

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Performance Notes:

Instrumentation:

Two Very Late Night Dances is composed of two movements. In the first movement – If the Beat’s Alright She Will Dance All Night – the two percussionists are accompanied by a cello quartet. This ensemble is joined by a flute quartet and a double-bass in the second movement – Do the Awkward Stumble.

Percussion setup:

The percussion instruments used in this piece are odaiko, temple-blocks, vibraphone, and glockenspiel. The glockenspiel is assigned to percussionist #1, and the vibraphone is assigned to percussionist #2. Both percussionists share the odaiko, and may choose to either share one set of temple-blocks or use two separate sets.

Vibraphone sound:

When playing the vibraphone, percussionist #2 should use medium hard mallets, and try to achieve the least amount of emphasis on the attack. Chords should be sustained to their full duration, and as much as possible, breaks in the sound between chords should be avoided. Whenever possible, it is preferred to keep the pedal down and immediately dampen the notes from the previous chord using the mallets.

Celli abbreviations:

ST – Scratch tone

~~~~~~~~~~ ST’ - Gradually increase bow pressure, leading up to a scratch tone.

Tempo and dynamics:

All changes in tempo and dynamics, unless otherwise indicated, should be abrupt, without preparation. The feeling that should result from these sudden changes should be that of “shifting gears”.
Abstract

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Co-Chairs: Michael K. Daugherty and Erik R. Santos

Two Very Late Night Dances is a two-movement, double-concerto for two percussionists and chamber ensemble. The title of the first movement, If the Beat’s Alright She Will Dance All Night, is a quote by comedian Chris Rock from his show “Never Scared”. In the specific segment from which this quote is drawn, Rock talks about the fact that despite the misogynistic character of some songs, many people are oblivious to the lyrics as long as they can dance to the beat. My dissertation uses the steady beat as a means of providing stability in an environment of rapidly changing textures, tempos, dynamics, and attitudes.

If the Beat’s Alright She Will Dance All Night is characterized by extreme mood swings. Soft vibraphone passages are interrupted by harsh cello clusters and loud odaiko hits. A duet played in moderate tempo suddenly turns into a hectic race. Wild and active climaxes collapse into soft, static, cello chords.

In the second movement, Do the Awkward Stumble, a flute quartet joins the cello quartet in accompanying the percussion duo, to add color and a contrasting character, and a contrabass is added to reinforce the cello sounds in the low register. Elements that seem to appear out of nowhere in this movement - such as a syncopated staccato chord played by the flutes, a melodic cello line, and a relaxed interlude – develop a life of their own, and become important building blocks in its construction.

Both movements introduce several seemingly unrelated “stories” and “main characters”. As the movements unfold, these stories and main characters are discovered to be, in retrospect, very related. The duration of the piece is about 20 minutes.
Vlc. 4

Vlc. 3

Vlc. 2

Vlc. 1

Per2

Per1

TB

F

309

Per1

Per2

Vlc. 4

Vlc. 3

Vlc. 2

Vlc. 1

309

304

304

309

31
Movement 2 - Do the Awkward Stumble

\( \text{\textbf{Flute 1}} \)

\( \text{\textbf{Flute 2}} \)

\( \text{\textbf{Flute 3}} \)

\( \text{\textbf{Flute 4}} \)

\( \text{\textbf{Percussion 1}} \)

\( \text{\textbf{Percussion 2}} \)

\( \text{\textbf{Cello 1}} \)

\( \text{\textbf{Cello 2}} \)

\( \text{\textbf{Cello 3}} \)

\( \text{\textbf{Cello 4}} \)

\( \text{\textbf{Contrabass}} \)

\( \text{\textbf{odaiko}} \)

\( \text{\textbf{TB}} \)

\( \text{\textbf{pizz.}} \)

\( \text{\textbf{pizz.}} \)

\( \text{\textbf{pizz.}} \)

\( \text{\textbf{pizz.}} \)

\( \text{\textbf{pizz.}} \)

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\( \text{\textbf{pizz.}} \)