

Stretch and Breathe 2

Geoffrey Armes



Berlin
Dance
Works

Music by Geoffrey Armes

Geoffrey Armes is a multi-instrumentalist composer who has worked in the field of dance composition and accompaniment since 1981. Credits include London Contemporary Dance, Juilliard School, Danceworks Berlin, Martha Graham School, Merce Cunningham Studio, NYU, Koeln Tanzforum/Sommer Akademie, Die Etage, Kazuko Hiriyabashi, Kanebo Tokyo and Osaka, Christine Dakin, Paul Taylor, Laban Centre, Beydi Fall Senegal, Pascal Rioult, Alvin Ailey, Neighborhood Playhouse, London Studio Centre, Rambert Academy, and many more. He currently splits his time between New York City and Berlin. You can read, and hear, much more of Geoffrey at www.GeoffreyArmes.com



Dance Guidance

by

Helen Hansen

Helen Hansen, a native of St. Petersburg, Florida, studied with Judith Lee Johnson, and at the Pinellas County Center for the Arts. After attending the HARID Conservatory, she was accepted into the Juilliard School under the Early Admissions Option and received her BFA in 2001. Upon graduation she was invited to join Buglisi Dance Theater (formerly Buglisi/Foreman Dance) where she is currently a principal dancer as well as rehearsal assistant. In addition to BDT's annual New York seasons she has performed at the Jacob's Pillow Dance Festival, Chautauqua Dance Festival, Vail International Dance Festival, and the Rishon LeZion International Festival in Israel. Ms. Hansen has also been instrumental in restaging Ms. Buglisi's works at Marymount Manhattan College and The Alvin/Ailey Fordham B.F.A. program. Ms. Hansen appears in Lois Greenfield's 2005 Breaking Bounds calendar and was featured in the New York Times Arts and Leisure and Dance Teacher Magazine with BDT. She was invited to perform with the Nilas Martins' Dance Company in works by Stephen Pier and Nilas Martins, and has been in residency at White Oak with Janie Brendel and Friends working with choreographer Adam Hougland. Recently she performed in the Guggenheim's Works/Process program with choreographers Brian Reeder and Pam Tanowitz. Ms. Hansen has been a member of the dance faculty at the Neighborhood Playhouse. Helen is also a certified Alexander Technique teacher and joined the Juilliard Dance Division faculty teaching the Alexander Technique.



Geoffrey: "Dance training usually involves long hours of repetitive and arduous physical labour. One intention of this music is to create a sound simple enough to be easily followed, yet complex and subtle enough to sustain repeated listening.

An aural garden to wander around in, each time discovering 'new' growth, that really was always there, unnoticed before."

Helen: "The collaboration between dancer and musician, movement and music, is an ongoing dialogue. A conversation, if you will, between artists who have the potential to create and communicate an idea or mood, to cultivate something new each moment. When Geoffrey asked me to provide dance guidance for this CD I found myself drawn to the question of how to shape dance combinations to allow there to be growth from elementary movement to more complex ideas of playing with dynamics and tempo, while at the same time not dictating to Geoffrey how each phrase should be written or played. We both felt that this collection of music should be able to stand on its own and not require dance movement to explain its existence. With that said I have offered suggestions of classroom combinations that inspire me. Whether it be a warm up series of seated bounces or traveling small jumps, they all have a structure that can be modified to fit the varied ranges of dancers that exist."



1. Eleven Fours (98 bpm) 4/4 3:34
2. It Bounces (115 bpm) 4/4 2:31
3. Breathe (105 bpm) 4/4 1:58
4. Swing Dub (120 bpm) 3/4 or 6/8 3:16
5. Long and Open (126 bpm) 4/4 3:56
6. Opening Three (106 bpm) 3/4 4:00
7. Rollover You Pushup (120 bpm) 3/4 or 6/8 1:47
8. Saturday's Child (120 bpm) Ametric 3:45
9. Tendue Dub (173 bpm) 4/4 3:00
10. Stau (132 bpm) 4/4 4:52
11. Djebre (100 bpm) 4/4 2:17
12. Piano Fifteen (102 bpm) 4/4 2:48
13. Little One (120 bpm) 4/4 2:58
14. Nine (154 bpm) 3/4 or 9/4 6:17
15. Wahbuka (115 bpm) 4/4 3:41
16. Combination (120 bpm) 4/4 6:11
17. Twenty Seven (126 bpm) 4/4 2:04
18. I Walk To School (97 bpm) 4/4 3:40
19. Strings FM (120 bpm) 4/4 2:00
20. Helen (119 bpm) Ametric 3:09
21. Bass and Pianos (114 bpm) 4/4 3:41
22. Bells (143 bpm) 4/4 3:54
23. April Eighth (99 bpm) 4/4 4:03

1. Eleven Fours (bpm 98 4/4)

seeking to preserve the improvisational aspects of how I play live for this stuff, yet layer, orchestrate, arrange...

2. It Bounces (bpm 115 4/4)

Lots of little warm up pulses.

4 counts to roll down, 16 counts to bounce, 4 counts to roll up,

4 counts to transition to the next position. This repeats three times.

There is an improvised musical coda at the end for stretching, breathing, or changing groups.

consequentially takes are going down fast, and I mix standing up (well, there are instruments in front of the console)

3. Breathe (bpm 105 4/4)

8 count introduction. Followed by 8 eights. After 4 eights the music implies the possibility of moving "double time." There is a musical tag at the end.

recording toy pianos against expensive sounding pads, etc etc...

4. Swing Dub (120 bpm 6/8) 4 measure intro

The two kick drums are the "ready, and;" the "go" is the guitar strum.

There are 8 threes of reaching and stretching arms overhead legs in parallel,

4 threes to push arms down, contract and curl on 5, release and reach arms up 7, 8.

Then you have 8 threes to swing. This repeats three times.

There is a musical coda at the end for balancing.

Phrased for Helen's warm-up swings. Can be heard as 6/8 or 3/4.

you should see this place right now —

5. Long and Open (126 bpm 4/4)

First four measures are a count. Then it fits an opening exercise.
This music is designed for a long, languid, connected, opening seated floor exercise.

a mess of cables and cheap amps as I record a sound in a gritty kind of way...

6. Opening Three (bpm 106) In 3/4

This music is designed for a seated floor exercise that is more staccato.

'post' recording processing, as it were, is important.

7. Rollover You Pushup (bpm 120) Can be heard in 3/4 or 6/8

Another warm up, in sixteen bar cycles.

This music is 16 threes four times through.

EQ and texture work in the same way as level towards getting a balance...

8. Saturday's Child (120 bpm) 4/4 Ametric

good for ankle circles, stretches.

electronic with acoustic, or at least 'air' elements,

9. Tendue Dub (173 bpm 4/4)

Once round the phrase, then you start with the piano.

there's a lot of back story -- undergrowth perhaps -- to some of these tracks,...

10. Stau (bpm 132) 4/4

suggested use: adagio traveling across the floor.

Original title DC - NYC -- it came out of a series of night drives between the two cities, and originally featured more club percussion styling and synths.

this dub strips back to what I felt to be the more interesting elements, and hints at a slower pace, hence 'stau' - traffic jam.

11. Djebre (100 bpm) 4/4

A lot of pick up before each 'one.'

This track was made with percussive floor work in mind, ie; contraction into high release and contractions with the enfolding and releasing of the arms and legs.

on these recordings, in this world of the overdub, I have sometimes rendered that second part so it can be heard.

12. Piano Fifteen (bpm 102)

Three sets in 4/4; good for adagio or plies. Includes two short periods of silence for the dancers to count themselves through.

re-amping keyboards, and..

13. Little One (120 bpm)

Good for traveling runs, small jumps, foot work, traveling grand battements.
Featuring some very big expensive sounds fed through very cheap small speakers.

instruments are played then hidden, perhaps emerging as a reflection in a chamber, or a brief figure out in the squall..

14. Nine (154 bpm)

Phrased in three measure groups; i.e., it can be heard as 3/4 or 9/4.

the line between recording and mixing is blurred, as sounds get processed over and over again.

15. Wahbuka (115 bpm) 4/4

Speedy little drum, petite allegro. A distinctive traditional sound fed through some modern processing.

all the while moving, walking, pacing, dancing even,

16. Combination (120 bpm) 4/4

In four eights with a fifth eight for transition.

Count one phrase before starting. There's a cymbal 'ting' at the beginning of each phrase, except the transition phrase. There's a relaxed improvisational feel to the lyrical coda that evolves from jazz tinged piano and marimba into something far more electronic and abstract in character.

find groups and stems,

17. Twenty Seven (bpm 126) 4/4

Try it with traveling contractions through second position.

get them talking to each other, do the frequencies, get them out of each others way, move on...

18. I Walk To School (97 bpm) 4/4

keyboard marimba in an Arabic tuning

20. Helen (Ametric)

This portrait is an improvised first take.

light them

21. Bass and Pianos (bpm 114) 4/4

with sound

23. April Eighth (bpm 99) 4/4

the recordings on this disc are a distillation of the various ways
I have improvised music for movement since 1980.



All instruments, including but not limited to bass guitars (Fender Fretless Jazz, ESP fretted), Triton Extreme, Poly 800, toy piano, Didgeredu, Gibson J45, J 185-12, and Seagull Artist acoustic guitars, a National resonator, udu, bongos, darbuka, Handsonic 15, djembe, Peavey, Crate, Phil Jones and Fender (mini-twin) amps, and the human voice, are played by Geoffrey Armes.

Composed and played
by Geoffrey Armes.
Dance Guidance by
Helen Hansen.
Mastered by Tom Desisto.
Design by Robert Dodson.

Photo credits:

Geoffrey Playing - Chris Duncan

Helen Dancing - Kristen Loden

Dance Classes - Geoffrey

For more information,
bonus tracks, and
photographs go to
www.GeoffreyArmes.com