

Rob Waring

S H I V A ' S D A N C E

for 2 Percussionists, Sound Engineer, and Tape

(1985)



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SHIVA'S DANCE was first performed on June 24, 1985 by Kjell Samkopf and Rob Waring with Gunnar Berg-Nielsen as sound engineer at the Festival of Northern Norway in Harstad, Norway.

Duration: 18'



List of Instruments and Abbreviations

3 Log drums (2 tones each)	L1-3
2 Tom toms	Tom1,2
1 Temple block	TB
11 Tama Octoban drums	D1-11
11 Chinese glissando gongs	G1-11
10 Woodblocks	W1-10
6 Small Chinese cymbals	C
3 Large gongs	
1 Octave tuned gongs (c ¹ -c ²)	
1 Octave crotales (c ¹ -c ²)	
1 Vibraphone	
1 Marimba	
1 Taurus bass synthesizer (Moog)	
2 Percussion synthesizers	S1,2
7 loudspeakers	A-G
1 8-track tape machine	
1 2-track tape machine	
2 C-ducer microphones	
1 Mixer	



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Notation

Perc. I L2 L1 = strike the end of the wooden slat. x = strike the base of the slat to produce a high pitched tone.

Perc. II Tom 1 Tom 2 TB L1 L3

Perc. I and II

SI DI-11 C* 1 2 3 4 5 6 GI-11 7 8 9 10 11 C* WI-10 1 2 3 4 5 6 7 8 9 10 S2 C*

* C = any Chinese cymbal

Perc. I crotales** tuned gongs vibraphone

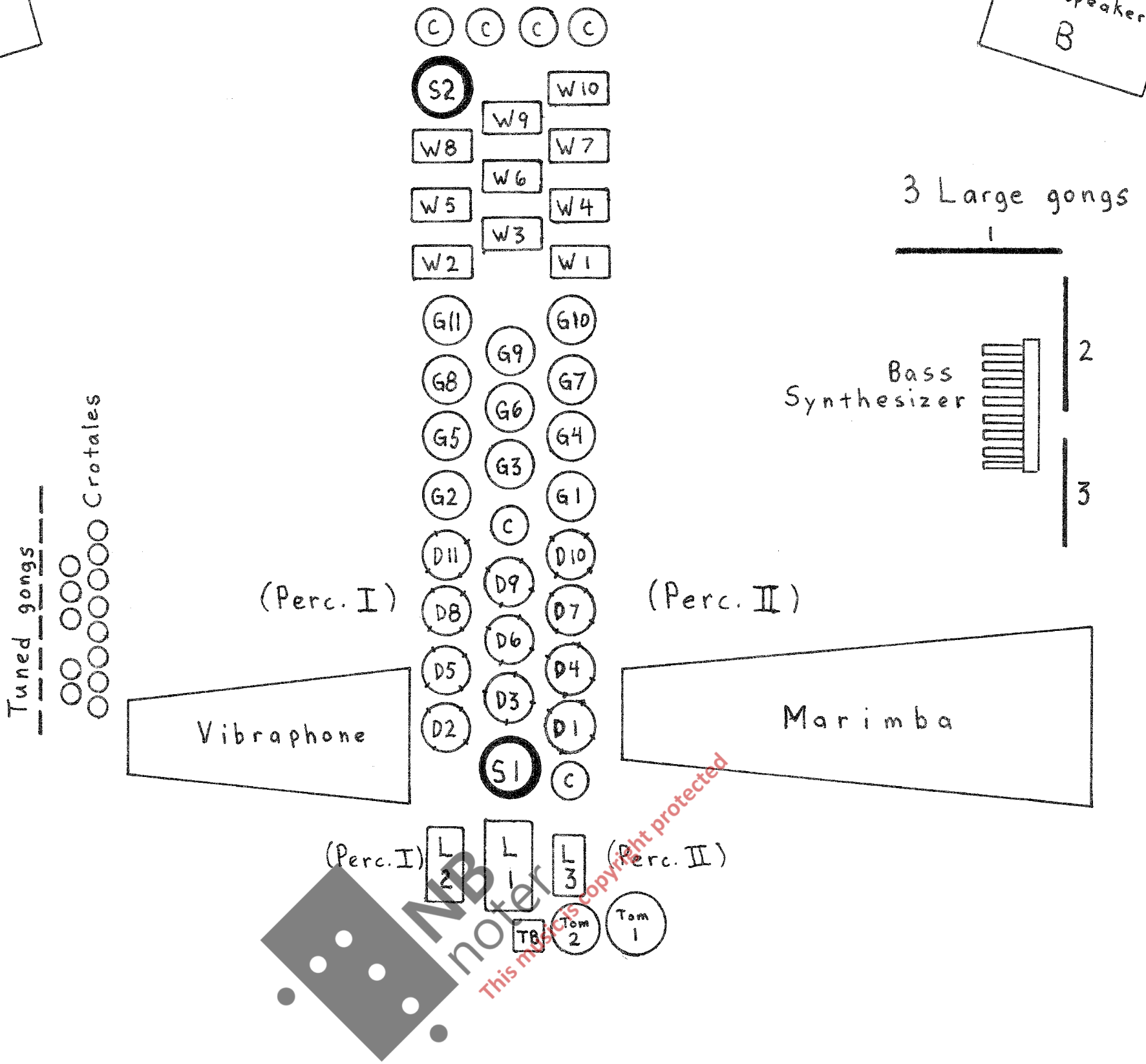
Perc. II marimba

** Sounds 2 octaves higher than written.

Perc. II Taurus (bass synthesizer) 3 large gongs

Loudspeaker
A

Loudspeaker
B



Loudspeaker

C

Loudspeaker

D

Audience

E

F

G

Instructions for the Sound Engineer

The score indicates the desired dynamic levels for all the sound on tape. Some of the changes in dynamics are recorded on the tape, others are not and must be executed manually by the engineer.

Throughout all the 8-track tape sequences, tracks 1 and 8 have the reverb from the sounds on the other tracks. (This is not indicated in the score.) The amount of reverb can be adjusted to suit the acoustics of the hall. Track 1 (reverb left) should come from speaker A, track 8 (reverb right) from speaker B. In the third tape sequence, another sound comes in on tracks 1 and 8 in addition to the reverb (Part III, measure 132 to the end). This sound must be heard as indicated in the score regardless of how the level may have been set for the reverb before that.

(The recording takes this into consideration, and it would only present a problem in an extremely abnormal acoustical situation.)

The bass synthesizer and the 2 percussion synthesizers should be in speakers A and B. C-ducer no.1 (Perc.I) should be in F, C-ducer no.2 (Perc.II) in E. The 2-track tape should be in A,B, and G. The 8-track tape is represented in the diagram below:

Tracks	1	2	3	4	5	6	7	8
Sequence 1	A	C	D	E	F	A/B		B
Sequence 2	A	C	D	E	F	A/B	G	B
Sequence 3	A	C	D	E	F	A/B	G	B
							A/B*	

* G before bar 129, A/B after bar 129 (Part III).

SHIVA'S DANCE

Rob Waring

Percussion I

Percussion II

8 Track Tape: A and B

LOUDSPEAKERS

Track 6: *ppp*

Track 2: *ppp* *sempre crescendo* →

Track 3: *ppp* *sempre crescendo* →

Track 4: *ppp* *sempre crescendo* →

Track 5: *ppp* *sempre crescendo* →

ppp *sempre crescendo* →

Perc. I

Perc. II

A/B

C

D

E

F

pp

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

Perc. I

Perc. II

A/B

C

D

E

F

mp

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

6 log drums:

Perc. I

Perc. II

A/B

C

D

E

F

mf *f* *dim.*

(sempre cresc.) *f* *diminuendo al niente*

(sempre cresc.) *f* *diminuendo al niente*

(sempre cresc.) *f* *diminuendo al niente*

(sempre cresc.) *f* *diminuendo al niente*

10

Perc. I

Perc. II

16

Perc. I

Perc. II

mf

22

Perc. I

Perc. II

29

Perc. I

Perc. II

34

Perc. I

Perc. II

40

Perc. I

Perc. II

46

Perc. I

Perc. II

52

Perc. I

Perc. II

58

Perc. I

Perc. II

64

Perc. I

Perc. II

70

Perc. I

Perc. II

76

Perc. I

Perc. II

A/B

Track 6: mf

C

Track 2: mf

D

Track 3: mf (non dim.)

E

Track 4: mf

F

Track 5: mf

diminuendo -- al niente

92

Perc. I

Perc. II

A/B

C

D

E

F

C-ducer on log drum (Perc. I):

ppp poco a poco crescendo →

88

Perc. I

Perc. II

A/B

C

D

E

F

(cresc.) →

mf diminuendo poco a poco →

94

Perc. I

Perc. II

A/B

C

D

E

F

(dim.) →

100

Perc. I

Perc. II

A/B

C

D

E
C-ducer on log drum (Perc. II):
ppp poco a poco crescendo →

F
(dim.) → niente

106

Perc. I

Perc. II

A/B

C

D

E
(cresc.) → mf diminuendo poco

F

112

Perc. I

Perc. II

A/B

C

D

E
a poco → n

F

G
Track 7:
f

118

Perc. I

Perc. II

A/B

D

G

(to Octoban drums)

124

Perc. I

woodblocks:

gliss. gongs:

Perc. II

Octoban drums:

A/B

D

G

mp

130

Perc. I

(to Octoban drums)

Perc. II

(perc. II):

(perc. I):

A/B

D

G

136

→ (perc. I) Log drums:

(perc. II)

(perc. I)

A/B

D

141

(perc. I) mp

(perc. II) f

(perc. I) f

(perc. II) mf

A/B

D

147

(perc. I) mp

(perc. II) f

(perc. I) f

A/B

D

153

mp

A/B

D

159

165

170

176

181

log drum: (I)

187 (I)

Musical score for measures 187-192. Measure 187 has a treble clef and a 7/8 time signature. Measures 188-192 have a bass clef and a 6/8 time signature. The score includes a piano part with eighth-note patterns and a lower part with asterisks and rhythmic markings.

193

Musical score for measures 193-198. Measures 193-198 have a treble clef and a 6/8 time signature. The score includes a piano part with eighth-note patterns and a lower part with eighth-note patterns.

199

Musical score for measures 199-203. Measures 199-203 have a treble clef and a 6/8 time signature. The score includes a piano part with eighth-note patterns and a lower part with eighth-note patterns.

204

Musical score for measures 204-208. Measures 204-208 have a treble clef and a 6/8 time signature. The score includes a piano part with eighth-note patterns and a lower part with eighth-note patterns.

209

Musical score for measures 209-213. Measures 209-213 have a treble clef and a 6/8 time signature. The score includes a piano part with eighth-note patterns and a lower part with eighth-note patterns.

Part II

Tuned gongs and crotales (unison):

The score is written for two percussion parts, Perc. I and Perc. II, in 3/4 time. The key signature has one sharp (F#). Perc. I parts are numbered 5, 9, 13, 17, 21, 25, 29, 33, and 37. Perc. II parts are numbered 5, 9, 13, 17, 21, 25, 29, 33, and 37. The score includes dynamic markings such as *f* and *mf*. A Marimba part is introduced at measure 17. A large watermark 'MNB noter' is present across the middle of the page, with the text 'This music is copyright protected' written diagonally across it.

41

I

II

45

I

II

49

I

II

53

(to vib.)

vib.:

mf

mf

I

II

57

I

II

61

I

II

64

I

II

f

67

I

II

mf

poco dim.

70

I

II

73

mf

I

II

76

I

II

79

I

II

83

I

II

87

I

II

90

I

II

94

I

II

97

I

II

101

I

II

105

I

II

109

I

II

113

I

II

117

I

II

121

I

II

126

I

II

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129

I

II

132

I

II

135

I

II

139

I

II

(i.v.)

mf

i.v.

144

I

II

148

I

II

mp

151

I

II

mp

155

I

II

sempre mp

159

I

II

l.v.

164

I

II

169

I

II

Sempre ped. →

(Perc. II to Taurus, 3 gongs)

175

I

II

(sempre ped.)

l.v. →

Part III attacca

Part III

(perc. I to tuned gongs)

Perc. I
3 (l.v.)
Taurus (speakers A, B):

Perc. II
4 3 gongs:
mp (sempré l.v.)
mp (long decay)
sempré sim.

9

17
p (sempré l.v.)

25

33

41

49

I

II

2-track tape

57

I

II

2-track

Turn on 2-track tape machine (sound off)

65

I

II

2-track

[Send to speakers A,B,G]

ppp (gradual crescendo to mp in measure 89)

73

I

II

2-track

81

I

II

2-track

89 (To Octoban drums)

I

II

2-track

mp

poco cresc.

97

II

2-track

mf

105

II

2-track

113

II

2-track

121

II

C

D

E

F

2-track

Track 2: *pp*

Track 3: *mf*

Track 4: *pp*

Track 5: *pp*

II

(Woodblocks)

(gliss. gongs)

(Octoban drums)

8 TRACK

C (pp) *crescend* (cresc.)

D (mf)

E (pp) *crescend* (cresc.)

F (pp) *crescend* (cresc.)

G Track 7: *f*

2-track

(mp)

II

(I)

6 (I) *mf*

(II) *mf*

Tracks 1 and 8:

A/B

Track 6:

C (cresc.) *mf* *diminu* *and*

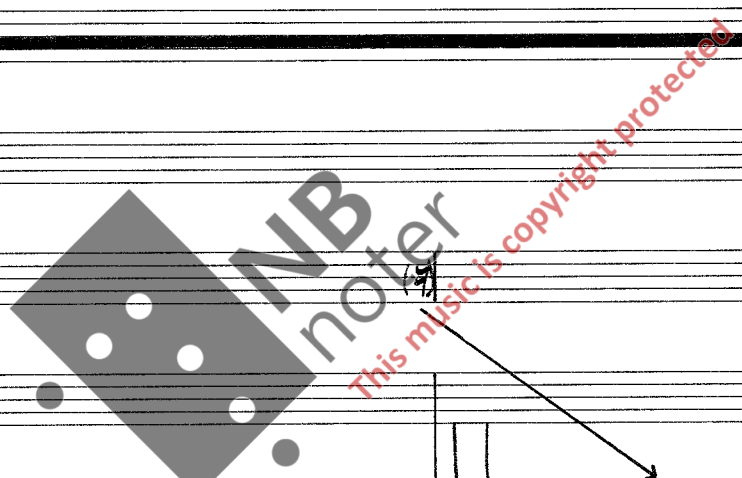
D *mf*

E (cresc.) *mf*

F (cresc.) *mf*

G

2-track



131 (I) (To vibraphone)

Perc. (Perc. II to marimba)

Tracks 1 and 8:

mp

(dim.)

2-track

p

135

Vib. mf

Mar. mf

A/B

C

D

E

F

2-track

mf

diminu-

138

Vib.

Mar.

A/B

C

D

E

F

2-track

(p)

mf

e n d o →

(dim.)

142

Vib.

Mar.

A/B

C

D

E

F

2-track

(to g. gongs)

(to woodblocks)

145

Woodblocks:

(II)

Gliss. gongs:

(I)

Octaban drums:

I/II

A/B

C

D

E

F

2-track

(p)

mf

mf d i m i n u e n d o →

(dim.)

149

(II)

(Perc. I to vib., Perc. II to mar.)

I/II

(II)

(I)

[General crescendo on 8-track tape from here until bar

A/B

C

D

E

F

2-track

p o c o

Vib. _____

Mar. _____

A/B *Track 7: (Switch from G to A and B)*

d i m i n u e n d o n

C _____

D _____

E _____

F _____

2-track _____

mp

Vib. _____

Mar. _____

A/B _____

C _____

D _____

E _____

F _____

2-track _____

mp c r e s c e n d o *f* *to cristales* *l.v.* *(sim.)*

mp c r e s c e n d o *f*

d i m i n u e n d o

157

Crot.

Mar.

Sempre l.v.

A/B

C

D

E

F

2-track

(d i m.)

161

Crot.

Mar.

(to g. gongs)

(to woodblocks)

A/B

C

D

E

F

2-track

d i m.

P o c o

164

woodblocks:

gl. gongs:

Octoban drums:

I/II

A/B

C

D

E

F

2-track

c r e s c e n d o

168

I/II

A/B

C

D

E

F

2-track

(cresc.)

mf

I/II

ff

(II)

(I)

3

4

2

6

6

A/B

8

C

D

E

F

2-track

(mf)

ff

3

4

2

6

6

8

d i m i n u e n d o

→

n

I/II

(I)

(II)

9

(I)

16

16

A/B

8

C

D

E

F

2-track

I/II

(II)

A/B

C

D

E

F

2-track

(mf) d i m i n u e n d o

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I/II

A/B

C

D

E

F

2-track

p o c o a p o c o a l n i e n t e

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