

Global Water Dances 2019
Written Score for Section III (Global Part) – Reviewed May 2019

2. Revision by Antja Kenendy

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from the original of Antja Kennedy (and Tara Stepenberg)

The movement descriptions below are meant to clarify movement with the video and assist with the written motif score. Clock times in parenthesis correspond to both the video and music timings. For exact timing, use this Written Score with the music track “GWD Section III – Global Dance 2017.mp3” by composer Nicolas Soto. Visit <http://www.globalwaterdances.org/For-Choreographers> to download the music file.

We emphasize two important places for synchronizing with the global music:

- The Thunder Sound (section 12) and

- The unison movement sequence of the Finale (section 26).

1. (0:00) Looking for Water in the Sky

Entering the space from the sides; move/walk toward each other, moving in straight paths forward, with direct and bound qualities. Focus is periodically upward while walking, as if looking for rain. At the end, hold an active stillness on your own timing. Movers stop and start at different times.

2. (0:27) Vibrating—Raindrops

Hands begin a vibrating phrase (like water vibrating in the clouds) and then the whole body picks up the vibrating motif, this continues. Everyone does it in their own time; then different people start the *raindrop motif*.

(0:48) Raindrop motif: either arm goes up towards place high, then the whole body sinks with a fall, with passive weight and quickness (rhythm state). The rise and fall is one phrase. This repeats for a while (different people have different timings, not in unison). Now, the movers begin traveling at different times with the raindrop motif.

3. (1:08) Pool Together

Dancers move towards each other on a low level, becoming one group (or sub-groups depending on the group size). The body and arm movements carve as movers come together with bound flow. Movers have a “sliding, passing near” relationship to each other (a sense of an intertwining between each other). They end at the back of the performing area, facing front, in two lines, one in front of the other (or remain in a circle if preferred).

4. (1:48) Pool of Water (an alive and happy pool, also splashing)

--short choreographed phrase with an overall sense of constant bouncing up and down:

Happy Pool phrase:

Upper body moves right-low, forward-low, left-low with passive weight and free flow. The upper body comes up while arms move up, then down.

The arms and upper body stay down while the body jumps up. Dancers quickly expand into a big “X”; then contract again.

Jump again as before.

Unfold into a big “X” with arms and right leg extending to right-forward high, weight-shift to right leg, while sinking.

Repeat the “unfold” on the other side.

Jump phrase to the side: (small jeté) to the right, then a quick “ball change” in place, while arms are going over to the same side.

Repeat to the left, to the right, to the left again.

Continue small jumps from one foot to the other, in place, and let arms rise and sink

5. (2:14) Eddies (Whirlpools)

Dancers move away from the group while turning: upper body sinks while arms spread left and right. Turn with arms moving up and down, turning in different directions. Continue this movement traveling around the space in circles until the circling is used to travel into a line. Re-group, facing the audience, standing shoulder to shoulder, relatively close, in one line.

6. (2:23) Stream / River

Begin at one end of the line, the arms and upper body move to his/her neighbor's body.

Move in canon: starting at the end of the line and passing through the line from one end to the other and then returning to the first (initiating) person. Do this with free flow, holding until the impulse returns. Coach movers to keep arms below shoulder level (not in front of the face).

Then the first person turns (¼) and in canon, the movement passes down the line to the “follow the leader” phrase.

7. (2:39) Stream / River becomes Faster, rushing over rocks

“Follow the leader” phrase: turn while going forward on a meandering pathway, following the leader. The arms do a figure “8” carving movement towards the directions up, down, left, right, up, down, ending with up and a traveling jump (light & quick, playful), returning to center stage.

The “follow the leader” phrase is done about 3 times while the whole group travels on a snaking path (like a slalom) with arms swaying into different directions. (If there are many people, it is possible for them to be two or more lines, going in different directions) The tempo can increase.

8. (3:12) Empties into Ocean

Still traveling, with the upper body carving through space, dancers move toward the back of the performance space, ending in a straight line, facing front, shoulder to shoulder.

9. 3:14 Wave Against the Rocks

The line travels forward on a straight path, accelerating and ending with a jump (like crashing against rocks), then traveling back in a straight line, decelerating. The timing of the forward and back movement is free, but with a sense of group traveling.

(Possibly repeat 3 times – depending on how much time has been spent on previous sections.)

10. (3:36) Two Waves Against Each Other

Transition to waves against each other: a 'wave' deviates off to one side, in a curved path, to the right or left. The whole group splits into two groups, ending on the right and left side of the performing area, turning to face each other. The two lines are perpendicular to the audience.

Repeat the 'wave against the rocks' phrase (in Section 9) toward each other.

Option: The second time the groups come toward each other, all move through each other, with or without jumping, going to the other side of the space (two waves passing through each other). Suspend the movement at the end. Another choice: the dancers “crash”, freezing in center space – palm to palm and/or do a lightning link with direct bound directional movement as the music drops away, until a thunder is heard.

11. (4:00) Thunder Implodes

At the sound of the thunder, quickly and directly come toward the center of the room, low to the ground, the group looking inwards and down. They are so close that the dancers are touching or supporting each other with their arms.

Hold and breathe, with active stillness, for the first moments. *Image: we are now people and we give each other protection from some threatening water phenomena—such as a big storm, or Tsunami.*

12. (4:13) Individuals Look to See If It Is Safe (sending out the scouts)

One person at a time leaves the group, rising, looking up and around, returning to the group. Sinking back into the group, but not so close, without touching or supporting. Repeat this process a few times, going back and forth on mover's own timing, different ways and paths.

(NOTE: only 3-4 members of the group need to do this)

The group slowly becomes looser during this section.

13. (4:45) Dehydrated Humans, no energy – looking for water

Staggering: while traveling away from the water source, falling with passive weight and flow.

Look for water in community space / zig-zag through the group

Taking big steps, one or two people move laterally with bound quickness through the space made in between the other movers (who now stand upright – a bit like trees). This creates an interlacing or penetrating set of near relationships – without touching. This repeats a couple of times in free time.

14. (5:13) Quarrel / Fight with Neighbor over water (access)

Now they see that their neighbor is hiding (or equally, anxious about what little water there is). They spread into the horizontal plane in stable state – with a wide and low stance (as if to say 'this is MY water') They could start vibrating their hands with tension, letting the vibration travel to the legs (as if they are in a state of anxiety).

A couple starts to fight with each other (over lack of or access to water). Each couple fights in their own movement style: some can do large gestures as if really animated, others pushing. (It can work to have some couples periodically hold in shapes: frozen fighting efforts.)

15. (5:23) Stand-Off Between Two Groups

One leader starts looking over at the other group (one may be holding a water vessel), turns to them and steps toward them in a stable state (as if he/she is blaming them for the lack of water or desirous of their water). The dancers line up behind the two leaders, as if in tribes. Lines copy the movements of their own leader. Both leaders are advancing and retreating towards each other with clenched fists. Each group moves in unison in the same direction in general space – while facing each other.

Optional movement: Some members of the group dig for water

Turn to face the audience (can be with a body attitude of passive weight) and start digging with both arms. First to left-low and right-low with passive weight. Repeat this, with increasing activation of weight. The third time, only dig to the left-low but as strongly and intensely as possible. Then the head rises slowly upward, as if the eyes are following a fountain of water spurting out of the ground.

16. (5:45) Looking Up – finally rain

One mover looks up and sees/feels a drop of water OR movers all look up—the rain is finally coming! They let go of their fists, since there is enough water for all.

17. (5:54) Catching Water in Cupped Hands

Repeat the Catching Raindrops phrase (Section 2):

Hand goes up

Arms drop down with passive weight and quickness

The hand is held in a cupped shape (holding an imaginary drop of water), the face looks at the hand

PAUSE

Repeat this phrase several times (each mover has his/her own timing)

18. (6:10) Show Water to Each Other

Show the water drop to someone in the group; travel to different people to share – drinking, washing. End up in a semi-circle formation, opening to the audience, with the cupped hands toward the middle of the semi-circle.

19. (6:33) Lift Up Water / honor water

The focal point is an imaginary water container in the center of the semi-circle.

Movers advance to the container and pour the water from their hands into it.

One mover (from the center back of the semi-circle) moves forward and picks up the imaginary container with BOTH hands.

While he/she is rising, the group rises with one hand gesturing to the container. Short Pause

Transition: The container person comes back to center and the group returns to the semi-circle, bringing their other hand forward so each has two cupped hands gesturing to the middle.

20. (6:38) Sharing Water: putting water on face and body

The mover with the 'container' pours imaginary water into the cupped hands of each person in the group. The mover can go to each person in the semi-circle.

Each mover who receives water takes their cupped hands toward their face and slides their hands over their body from head to waist. *NOTE: If the receiver starts right away, a canon sequence occurs.*

Depending on the size of the group, the water-giver can go around the circle once or twice.

21. (6:52) Look to the body of water (river, lake, ocean) (not on instructional video)

Arms circle in the sagittal plane over the head and torso (as if swimming), the head looks at the actual body of water with direct space effort. The body rotates with the arms as when taking a breath in swimming.

22. (6:54) Lots of Water /splash water to others

Playfully splashing water towards others. Keep redirecting towards another person.

Or

Activities with water – Individually

Each person moves out of the group into their own space and starts moving as if they are doing an activity with water: drinking, washing themselves, clothes, food – activities all people need water for, in order to survive.

First, all are happy in their activity, but after 2-4 repetitions they abruptly stop their activity (because the water is all gone), this abruptness becomes rhythmic. The group does this in different rhythms.

Eventually the whole group freezes in their activity (meaning that all the water for this is gone) and everyone starts looking around, moving towards a partner.

23. (7:13) *Swim Out Through Water*

Everyone has to swim through the water.

They swim in 'crawl' style with the arms, while the body is slightly tilted towards forward-high. With this movement they travel through space in all directions, and towards the end they go toward each other – so that the **group forms the shape of a circle**.

Each person tries to grasp the hand of a neighbor in the circle (still fluid in body movement - as if they are still in the water). When all touch their hands – everyone leans back with the upper body, arms extended – the body still moves as if in the water.

24. (7:20) *Resolve in Unity*

Slowly everyone becomes more grounded and steady. Everyone becomes weight dependent on each other (in a circle holding hands). All are looking up, in active stillness.

(NOTE: Depending on size of space: form multiple circles, perhaps one within the other.)

Transition: everyone lets the weight come back to their own center.

25. (7:27) *Water Gives Energy*

The group takes one step into the circle and all start to jump – then let go of hands.

Right arm moves into the right-forward-high diagonal, returns to center. Each person turns slightly into different directions. Left arm moves into the left-forward-high diagonal, returns to center. Each person turns slightly into different directions.

Repeat the arm motif (with the body following the energy of the arm) with jumping. Then repeat with jumping and traveling, becoming more and more a loose scattered formation.

The jumps become increasingly light, free and quick (in passion drive).

Repeat, energizing each other (excitedly greeting each other)

26. (7:56) *Unison – Recap Grand Finale!!*

The unison sequence is 6 measures of 8 counts. When there are numbers below, they refer to counts. The phrase is performed three times – see table below.

Unison – Recap Grand Finale!!

(It is important to start with the music – on 7:56 minute - and the beginning of the music phrase on count 1, so that the unison phrase will end with the music)

Nr.	Count	Image	Action Description
1		preparation	Standing in parallel facing audience
	1-8	Reach slowly with longing to the sky	Sinking low, palms face each other, arms rise to the area of place-high with free, direct, sustained (“Vision drive”)
2	1-2	dig	With right hand leading, dive into left-low with a punch-like action
	3	Reach and find water drop	Right hand upward to place-high
	4		Drop to place-low with passive weight and quickness, hold cupped hand
	5-8	Preparation	Retreat with both arms, with sustainment
3	1-4	Become the wave	Straight path forward, arms move in a sagittal cycle, ending place-high, with a slight arch of the upper body (end jump possible)
	5-8		Straight path backward, arms move in a sagittal cycle ending back-low
4	1-2	eddies	Right arm moves left-back in the horizontal plane (on video is shows high-left in the vertical plane) with quick and directness
	3-6	splash the water outward	Stepping turn to the right on a straight path on a diagonal in general space, while the right arm spreads outwards on the horizontal plane and then over the head makes a figure 8 wave...
	7-8	Preparationto the area of left-high with free flow, strong, quick
5	1-4	Appreciate the water	Moving along the diameter of the vertical plane towards right-low, the right hand is making shape design of a wave, like a river coming down from a mountain
	5-6	Bringing water to our kinesphere	Gathering with both arms from low level, rising (slight sinking and spreading)
	7-8		Repeat: Gathering with both arms from low level, rising
6	1-2		Repeat: Gathering with both arms from low level, rising
	3-8		Start to spread and sink from elbows while head looks up; small vibrating actions in fingers while spreading
1-6		The second time:	Repeat all of the above, with the left arm leading
1-6		The third time:	Repeat, with the right arm leading
7 Da-Capo	7-8	Grateful to receive	End in a pose where hands are wide and head level

Enjoy dancing!

Global Water Dances www.globalwaterdances.org

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