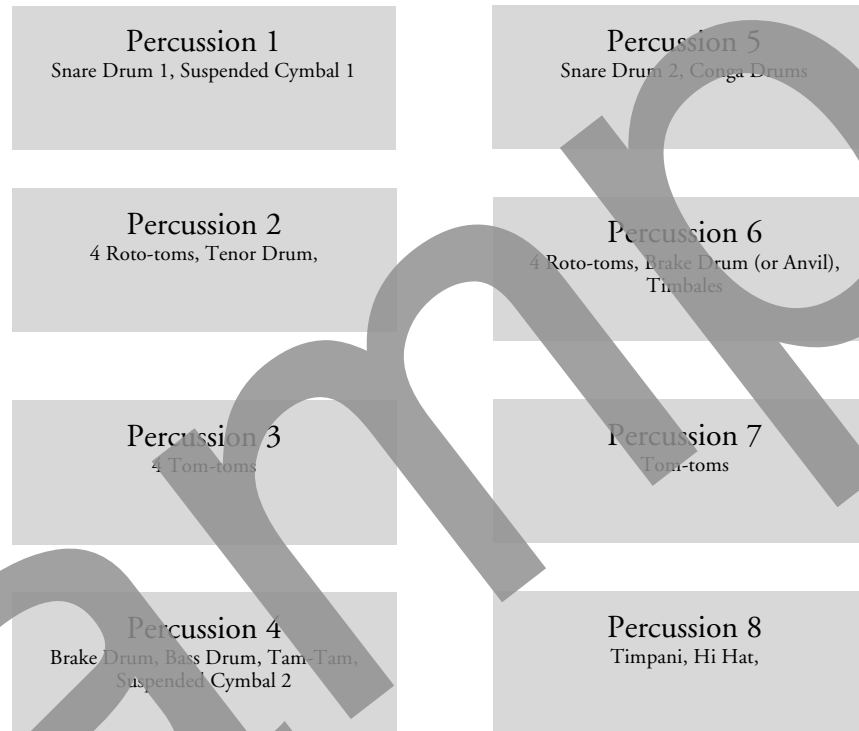


FIRE DANCE

Christopher Tyler Nickel

INSTRUMENTATION & SUGGESTED STAGE SETUP

(Audience)



(Back of Stage)

NOTES

Fire Dance is a dynamic and ferocious piece for percussion octet. Designed as both a musical and physical performance piece, *Fire Dance* challenges the performers to combine their instrumental performances with highly interlaced physical motions (such as clapping and stomping) that occur in conjunction with the instrumental parts. Through the use of asymmetric meters and contrapuntal polyrhythms, *Fire Dance* races forward with a strong, driving rhythm that pushes the piece toward a powerful conclusion.

PERFORMANCE NOTES

- Phrase markings in the score are used to help clarify melodic phrases in sections where they do not fall on the measure, they are not meant to imply any overall articulation.
- Stomps can alternately be performed as rim-shots on any available percussion instrument where they are not doubled already. However, should the decision be made to go with rim-shots instead of stomps in these sections, please do so for every player.
- In percussion 6, the brake drum part can alternatively be played on an anvil.

ABOUT THE COMPOSER

Award winning composer **Christopher Tyler Nickel** is unique in today's musical landscape, having made a name for himself as a successful writer of both concert music as well as film and television music. The Province Newspaper called Christopher's music "*engaging and compelling... music that deserves a wide audience!*" and Screensounds in the UK wrote, "*to say that this is beautiful music would be an understatement*". A graduate of the University of British Columbia School of Music with a degree in composition, Christopher studied with renowned Canadian composer Stephen Chatman. Upon graduation, he continued his studies in both New York and Los Angeles.

Christopher is the author of numerous concert works, which have been performed by ensembles in Canada, the United States, and Europe. In 2002, the Northeastern Pennsylvania Philharmonic performed his *Fanfare for Freedom* for an audience of 40,000. Another highlight was the Vancouver Symphony's performance of that same work for an audience of 9,000 at Deer Lake Park in Burnaby. Other ensembles having performed Christopher's works include the Atlanta Symphony Orchestra, Champagne-Urbana Symphony, Grand Rapids Symphony, Vancouver Symphony Orchestra, Northeastern Pennsylvania Philharmonic, College Light Opera Orchestra, Vancouver Youth Symphony, Richmond Symphony, Fraser Valley Symphony, North Shore Sinfonia, Pacific Symphonic Wind Ensemble, West Coast Symphony, as well as many other university, youth and semi-professional and professional orchestras and concert bands.

Christopher has composed music for hundreds of hours of film and television for clients that include the Sci-Fi Channel, Alliance Atlantis Television, YTV, Lifetime, NBC, the National Film Board, Teletoon, Cinetel, HGTV, Telefilm Canada, Animal Planet, Vision TV, TLC, the Discovery Channel, and the History Channel. Christopher is currently scoring *Highway thru Hell*, which premiered as the highest rated show on the Discovery networks. Recently completed scores include *Transparency* starring Lou Diamond Phillips and Estella Warren, and *The Christmas Consultant* starring David Hasselhoff and Caroline Rhea. His awards include among others the 2004 Gold Metal for Best Action Score at the Park City Film Music Festival, two 2009 JPF awards for his album *Horizons*, and four Leo Award nominations.

Christopher's arrangements and orchestrations can be heard in numerous television series, video games, concert works and musicals. He has worked with such artists and groups as the Hollywood Studio Symphony at Paramount Studios, contributed orchestrations to the *Video Games Live* touring event, which has now played to over 100,000 people worldwide, and is currently providing arrangements that will be performed by international stars Hayley Westenra, and Loreena McKennitt as part of Tim Janis' *American Christmas Carol* at Carnegie Hall.

In the winter of 2006, Christopher traveled to the Czech Republic to record his first concert album *Horizons* with the acclaimed City of Prague Philharmonic Orchestra and Chorus. Christopher has also just released his new album *Rain*, which features soprano Catherine Redding, English horn soloist Beth Orson, as well as large orchestra and choir.

Duration: ca. 7:16

FIREDANCE

Christopher Tyler Nickel

Vivace con brio ♩ = 160

The score consists of eight staves for different percussion instruments. The first staff, Percussion 1, includes Snare Drum, S.D., and Sus. Cym. It features a rhythmic pattern starting with a half note rest, followed by eighth notes, with dynamics *mf* and *sim.* and a slur over the first six measures. Percussion 2 (Roto-toms, Ten. Drum) and Percussion 3 (Tom-toms) have rests. Percussion 4 (Tamtam, Bass Drum, Brake Drum, Sus. Cymbal) starts with a *p* dynamic, increases to *mp*, and has a *mp* dynamic later. Percussion 5 (Snare Drum, Conga Drum) has a similar pattern to Percussion 1 with *mf* and *sim.* dynamics. Percussions 6, 7, and 8 (Roto-toms, Brake Drum, Timbales; Tom-toms; Hi-hat, Timpani) have rests.

Musical score for Percussion 1-8, measures 11-18. The score is written on eight staves, labeled Perc. 1 through Perc. 8. Measure numbers 11 and 18 are indicated at the top. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions include "Hit drumsticks together" and "Tom-toms (rim shot)" with dynamic markings of *mf*. A large, semi-transparent watermark "SAMPLE" is overlaid diagonally across the page.

21

Musical score for Percussion 1 through Percussion 8, measures 21 through 28. The score is written in 4/4 time and features a variety of rhythmic patterns and articulations. Percussion 1 plays a steady eighth-note pattern with accents. Percussion 2 and 3 play syncopated patterns with accents and x marks. Percussion 4 plays a melodic line with eighth notes and rests. Percussion 5 plays a steady eighth-note pattern with accents. Percussion 6 plays a melodic line with eighth notes and rests. Percussion 7 and 8 play syncopated patterns with accents and x marks.

FIREDANCE

31

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

41 42

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

FIRE DANCE

50

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

Roto-toms

mf

59

Musical score for Percussion 1-8, measures 59-66. The score is written on eight staves, each labeled Perc. 1 through Perc. 8. Perc. 1 uses a snare drum (II) and plays a continuous eighth-note pattern with accents (>). Perc. 2 uses a treble clef and plays a melodic line with eighth and quarter notes, including accents (>) and slurs. Perc. 3 uses a snare drum (II) and plays a pattern of quarter and eighth notes with accents (>). Perc. 4 uses a snare drum (II) and plays a pattern of quarter notes with accents (>) and slurs. Perc. 5 uses a snare drum (II) and plays a pattern of quarter notes with accents (>). Perc. 6 uses a treble clef and plays a melodic line with eighth and quarter notes, including accents (>) and slurs. Perc. 7 uses a snare drum (II) and plays a pattern of quarter and eighth notes with accents (>). Perc. 8 uses a snare drum (II) and plays a pattern of quarter notes with accents (>). The score includes various musical notations such as accents (>), slurs, and dynamic markings.

FIRE DANCE

68 70

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

on rim

mf

77

Musical score for Percussion 1-8, measures 77-82. The score is written in 4/4 time and consists of eight staves. Percussion 1 and 3 play a steady eighth-note pattern. Percussion 2 and 6 play a melodic line with eighth and sixteenth notes. Percussion 4 has a few notes in measures 79 and 80. Percussion 5 has a rhythmic pattern of eighth notes in measures 78 and 79, with a dynamic marking of *mf*. Percussion 7 plays a steady eighth-note pattern. Percussion 8 plays a hi-hat pattern, with a label 'Hi-hat' and a dynamic marking of *mf*. A large 'SAMPLE' watermark is overlaid on the score.

FIRE DANCE

86

Musical score for Percussion 1-8, measures 86-91. The score is written on eight staves, each labeled Perc. 1 through Perc. 8. The music is in 3/8 time and features various rhythmic patterns, including eighth notes, quarter notes, and rests. Percussion 1 plays a steady eighth-note pattern. Percussion 2 has a melodic line with eighth and quarter notes. Percussion 3 has a pattern of eighth notes and rests. Percussion 4 has a pattern of quarter notes and rests. Percussion 5 has a pattern of eighth notes and rests, with a *mf* dynamic marking. Percussion 6 has a pattern of quarter notes and rests. Percussion 7 has a pattern of eighth notes and rests. Percussion 8 has a pattern of eighth notes and rests, with a *mf* dynamic marking. The score is divided into measures 86-91, with a key signature change from 3 flats to 2 flats at measure 88.

FIREDANCE

95 98

Perc. 1 *stomp* **f** (rim shot) (ord.)

Perc. 2 *stomp* **f** (rim shot)

Perc. 3 *stomp* **f**

Perc. 4 Sus. Cym. *stomp* **f**

Perc. 5 *mf* *stomp* **f**

Perc. 6 *stomp* **f**

Perc. 7 *stomp* **f**

Perc. 8 *stomp* **f**

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104

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Perc. 8

FIRE DANCE

113 114

Perc. 1 *mf*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *mf*

Perc. 6

Perc. 7 *mf*

Perc. 8 *mf*

FIRE DANCE