

# Study for Milwaukee Blues

## for three tap dancers or three percussionists

### Performance Notes

*Study for Milwaukee Blues* is scored for three tap dancers or three percussionists. The first performance, in New York City, March, 1986, was choreographed by Anita Feldman, and danced by Renni Gallagher, David Parker, and Deborah Robertson. As usual, I am indebted to Ms. Feldman for her editorial assistance, and to these three fine dancers for their work on the piece.

The notation used is the same as my other two works for tap dancers, *Three Monk Tunes* (for tap dancer and percussionist), and *Milwaukee Blues* (for two tap dancers and five saxophones). The bottom line of the staff indicates a heel sound, the middle line (bass clef E) a toe sound, the top line (bass clef G) a finger snap, and above the top line (bass clef B) a hand clap (or body slap). The foot combinations are left to the dancer and/or the choreographer.

The instrumentation of the percussion realization is not specified, but each percussionist should have available four distinct sounds, as in the four tap sounds. The percussionists may utilize a homogenous or heterogenous ensemble of pitched or unpitched (or both), traditional or non-traditional percussion instruments. The tempo for the percussion realization should be at least quarter note equals 112, and if possible, faster.

*Study for Milwaukee Blues* is conceived as an extrapolation of the fifth variation of *Milwaukee Blues* (in which the third tenor player uses tap shoes to make a tap "trio"). The *Study* is intended as a purely rhythmic work — to complement the highly formalistic nature of the earlier *Three Monk Tunes*, and the more theatrical and programmatic aspects of *Milwaukee Blues*, its immediate predecessor.

The manuscript was copied by Jarrad Powell.

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