

GRUPO CORPO



choreography: Rodrigo Pederneiras

music: Marco Antonio Guimarães / UAKTI

set design: Fernando Velloso

costume design: Freusa Zechmeister

lighting: Paulo Pederneiras

(Premiere 1992)

(Duration: 40 minutes)

THE MULTIPLE COMBINATIONS OF "21"

After several years of creating ballets using classical music, Paulo and Rodrigo Pederneiras felt it would be necessary to create another music, which would "dance" to **Corpo**. And nobody better than **Marco Antonio Guimarães**, the leader, composer and creator of the unusual instruments used by another extraordinary artistic group from Minas Gerais, the **UAKTI Oficina Instrumental**, and with whom they had successfully worked in 1988.

The **Pederneiras'** brothers found the "brain" of **UAKTI** experimenting with geometrical music sheet. In other words, the music sheet which used geometric figures to indicate tempo. This was the method devised by **Marco Antônio Guimarães** to indicate the tempo changes without suggesting melody or harmony, therefore leaving room for improvisation. There, among the circles, triangles, squares, pentagons and hexagons of the unique music sheet of **Marco Antônio Guimarães**, was the seed of "21". If anyone doubts this, just add the sides of each of these figures - without forgetting to add the first circle, than the two intervening circles, which form a geometric symbol for number 2. Next try to add four squares and one pentagon. Or five squares and one circle. Or three squares and three triangle. Etc, etc, etc...

Of the innumerable combinations suggested by number 21 - "big enough to contain all the basic numbers and small enough not to be distant from them", as **José Miguel Wisnik** wrote in the text of the ballet's program. From this, the music of **Marco Antônio Guimarães** and the new ballet of **Grupo Corpo** were born, in a gestation period which lasted six months between the creation process till the final phase of rehearsals. Divided

into three parts, the music and the choreography of "**21**" surprise the public throughout its 40 minute presentation.

The force contained in the tension of the reds, the background lighting and the yellow of the leotards used by the dancers, set the tone for ballet's first part, where the repetition of multiple rhythm combinations, as well as the scale decreasing from 21 to 1, adds a minimalist touch.

Eight short music pieces, extracted from the combination of numbers 6, 5, 4, 3, 2, 1 (which add up to 21), take turn with the erudite, popular, oriental, gypsy and jazz music, giving life to what the creators of "**21**" refer to as the 'hai-kais' of the core of the presentation, hinting at the Japanese poems which are structured on three short verses. Confined in a type of tulle black box, which reduces the physical space of the stage and at the same time creates a veiling effect, the hai-kais work almost as a parenthesis in the

presentation, establishing a simple and economical language. The artistic lighting is, many times, made by the dancers themselves.

A 10 meter high by 18 meter in length monumental patchwork, made of a vibrant color print typical of the interior, accented by geometric figures which take back to primitive African art and also refer to **Marco Antônio Guimarães'** music sheet, allowing the public a glimpse of the ballet's grand finale. Now, wearing leotards which reproduce the stage's patchwork, the 18 dancers of **Corpo** begin a joyous dance, free of pirouettes and arabesques, where they use mostly their upper bodies and hips. This time, music and choreography play around regional references, evoking popular festivities and keeping, behind the apparent simplicity, complex structures such as the music's division by 7 (which in each three repetition add to 21, once again). It all culminates in an almost tribal percussion, allowing **Rodrigo Perdeneiras** the opportunity to use the dancers' body to interpret the melody hidden in the fantastic rhythm, offered by this portion of **Marco Antônio Guimarães'** composition.