

DANCE SUITE

for ROLI Seaboard, MIDI Keyboard
& Live Electronics

Alex Groves

for Zubin

DANCE SUITE

for ROLI Seaboard, MIDI Keyboard & Live Electronics

Instrumentation

ROLI Seaboard
MIDI Keyboard

Live Electronics

Duration

15'

Movements

R U GONNA?
LOOKING
HOLD ME (CLOSE)
LOVE/HATE

Programme Note

DANCE SUITE is a set of Baroque dances for the 21st century. At its core, classical music has always been dance music - gigues, allemandes, polkas and waltzes run through the canon from start to finish - so this piece channels the sounds of the contemporary dance floor into a set of four songs. Each with its own character and each with a quick side eye back to the original Baroque form that inspired it.

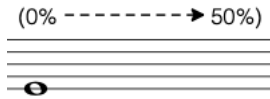
The songs are about flirting, fucking and fighting, the messy tangle of emotions found on the dance floor at 2am. There's joy, intimacy, fear and loathing, but they're all wrapped up in the intense heat of flashing strobes, pounding feet and shaking subs.

DANCE SUITE was commissioned by Zubin Kanga with the support of a UKRI Future Leaders Fellowship and Royal Holloway, University of London, and was premièred by him on Saturday 12 October, 2024 at the Southbank Centre.



Performance Notes

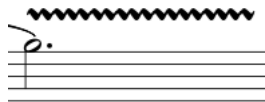
- DANCE SUITE is performed using a ROLI Seaboard, MIDI Keyboard and an Ableton Live set (available from the composer via alex@alexgroves.co.uk). The MIDI Keyboard can be used at the performer's discretion for any parts that require fast, rhythmic precision which may be harder to achieve on the Seaboard.
- The piece needs to be amplified and should be loud - aim to get the audience up out of their seats and on their feet dancing by the end.



- A percentage in brackets above a note such as in bar 5 of R U GONNA? indicates that you should slide up or down the note on the Seaboard whilst it is held. 0% being the end of the key closest to the player and 100% being the other.



- A crescendo or decrescendo in brackets such as in bar 22 of R U GONNA? indicates that pressure should be increased or decreased on the Seaboard over the course of the note.



- A wavy line above a note such as in bar 35 of LOOKING indicates that vibrato should be introduced on the Seaboard. A larger wavy line such as in bar 42 of LOOKING indicates that the vibrato should be come bigger and more exaggerated.



- A triangle notehead pointing up or down such as in bar 64 of LOOKING indicates that you should slide off the end of the Seaboard either at the top or the bottom as shown.



- A diamond notehead such as in bar 124 of LOVE/HATE indicates you should use the continuous strip on the far side of the Seaboard to create a smooth glissando.

for Zubin

R U GONNA?

for ROLI Seaboard & Electronics

Alex Groves

Fast, but with a crisp, clipped edge to it (♩ = 120)

Electronics

Vocals

R u gon - - - na? R u gon - na, r u gon - na?

Hi-hat

ROLI Seaboard

5 **A**

Elec.

R u gon-na, r u gon-na?

(slide up key)

f

(0% -----> 50%)

sim.

Sbd.

12 (electronics cont.)

Sbd.

21 **B**

Chopped Vocals & Drums TBC

(r.h. increase pressure)

mf

(quaver pulses in synth)

Sbd.

25 (electronics cont.)

Sbd.

29

Sbd.

21
21

Elec.

33 Drums Build TBC

R u gon - na, r u gon - na?

Sbd.

37 C

Elec.

R u gon - na, r u gon - na?

(r.h. sounding two octaves up)

p (r.h.)
(0% -----> 75%)

f (l.h.)

sim.

41 (electronics cont.)

Sbd.

45

Sbd.

49

Sbd.

53

D

Elec.

R u gon - na love me like you know I should be loved? And r u gon - na kiss me like you know I wan - na be kissed?_

Sbd.

mf

57

Elec.

R u gon - na hold me like you know I could be held? And r u gpn - na me like you know I wan - na be

Sbd.

61

Elec.

R u gon - na love me like you know I should be loved? And r u gon - na kiss me like you know I wan - na be kissed?_

Sbd.

65

Elec.

Sbd.

69 **E**

Elec.

Sbd.

(r.h. sounding two octaves up)

73 (electronics cont.)

Sbd.

77

Sbd.

81

Sbd.

F (r.h. pressure change,
l.h. slides as before)

85

Sbd.

f

93

Sbd.

f

LOOKING

for ROLI Seaboard & Electronics

Alex Groves

Fast, driving and incessant (♩ = 140)

Electronics

Vocals

Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all.

Kick

ROLI Seaboard

slide up and down key (0%-50%) very slowly to create movement in filter

mf

(quaver pulses in synth)

7 (electronics cont.)

Sbd.

11

Elec.

Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor,

Perc. Filter Sweep

Sbd.

(0% -----> 50%)

17

A

Elec.

eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor,

Kick & Hi-hat

(sounding as a C minor chord) sim.

Sbd.

f

0%

(0% -----> 50% -----> 0%)

22 (electronics cont.)

Sbd.

slide sim.

26

Sbd.

29

Elec.

eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call,

Sbd.

(0% --- 75%) 75% ---

B

33

Elec.

eyes want - ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call,

r.h. increase pressue gradually introduce slight vibrato

Sbd.

p (r.h.) 0%

f (l.h.)

(0% --- 75%) 75% --- 0%

(electronics cont.)

gradually introduce wide vibrato

38

Sbd.

slide sim.

42

Sbd.

45

Elec.

Sbd.

eyes want - ing more, eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want - ing more, your

(0% -----> 100% 100% ----->)

49

C

Elec.

Sbd.

eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want - ing more,

ff 0%) (0% -----> 100% 100% -----> 0%)

(electronics cont.)

53

Sbd.

slide sim.

57

Sbd.

Detuned Perc.

61

Elec.

Sbd.

eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all.

gliss. off the top and bottom of keyboard

D

66

Elec.

Sbd.

Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all.

mf

(semiquaver delay on synth)

(electronics cont.)

70

Sbd.

74

Sbd.

78

Elec.

Sbd.

Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor,

82

E

Elec.

Sbd.

eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor,

(sounding as a minor chord above the note played) sim.

f

86

Sbd.

90

Sbd.

94

Elec.

Sbd.

eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call,

98

F

Elec.

Sbd.

eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call,

move up the key
(0% -----> 50%)

f

sim.

102

Sbd.

106

(0% -----> 100%)

Sbd.

sim.

110

Elec.

eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want-ing more, your

Sbd.

G

114

Elec.

eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all. Eyes

Sbd.

ff *sim.*

118

Elec.

'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the

Sbd.

122

Elec.

Sbd.

call, eyes want-ing more, your eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want-ing more, your

126

Elec.

Sbd.

eyes say it all. Eyes 'cross the floor, eyes send the call, eyes want-ing more, your eyes say it all.

HOLD ME (CLOSE)

for ROLI Seaboard & Electronics

Alex Groves

Warm and intimate (♩ = 120)

Electronics

Vocals

Hi-hat

Hold me, hold me, hold me close,

ROLI Seaboard

p

(sounding an octave lower)

5

Elec.

Hold me, hold me, hold me close, Hold me, hold me,

Pno.

10

Elec.

close, Hold me, hold me, hold me close, I said

Pno.

14

A

Elec.

hold me, hold me, hold me close, Hold me, hold me, hold me close,

Kick

(sounding an octave lower)

Pno.

20

Elec. *Hold me, hold me, hold me close, I said hold me, hold me, hold me close,*

Pno.

B

26

Elec. *Hold me, hold me, hold me close, Hold me, hold*

Pno.

30 (drums cont.)

Elec. *me, hold me close, I said hold me, hold me, hold me*

Pno.

34

Elec. *close, Hold me, hold me, hold me clo - ser still,*

Pno.

C

38

Elec. *Hold me, hold me, hold me close, I said hold me, hold_*

Pno. *mp*

42 (drums cont.)

Elec. *_ me, hold me close, I said hold me, hold me, hold me_*

Pno.

46

Elec. *_ close, I said hold me, hold me, hold me clo - ser, still,*

Pno.

D

50

Elec. *Hold me, hold me, hold me close, I said hold me, hold me, hold me close, I said*

Pno.

56

Elec. 

Pno. 

E

62

Elec. 



Pno. *mf* 


66 (drums cont.)

Elec. 

Pno. 

70

Elec. 

Pno. 

F

74

Elec. hold me, hold me, hold me clo - ser still, Hold me, hold

Pno. *f*

78 (drums cont.)

Elec. me, hold me clo - ser still, Hold me, hold me, hold me

Pno.

82

Elec. clo - ser still, Hold me, hold me, hold me close, I said

Pno.

G

86 (drums cont.)

Elec. hold me, hold me, hold me clo - ser still, Hold me, hold me, hold me clo - ser still,

Pno. *f*

(improvised solo using given note range and responding to vocal texture, sounding two octaves higher)

92

Elec. *Hold me, hold me, hold me close, I said hold me, hold me, hold me close - ser still,*

Pno.

98

H

Elec. *Hold me, hold me, hold me close - ser still, Hold me, hold*

(both hands sounding at pitch)

Pno. *pp*

102 (drums cont.)

Elec. *me, hold me close, I said hold me, hold me, hold me*

Pno.

106

Elec. *close - ser still, Hold me, hold me, hold me close.*

Pno.

for Zubin

LOVE/HATE

for ROLI Seaboard & Electronics

Alex Groves

Fast and playful, with a knowing side eye (♩ = 140)

A

Electronics Kick

ROLI Seaboard *mf*

7

Elec.

Sbd. *sim.*

13

Elec.

Sbd.

17

Elec. High-Pitched Synth

Sbd. *sim.*

B

22

Elec. Vocals

Kick & Tom-tom

Love me,

Sbd. *mf*

sim.

27 (electronics cont.)

Sbd.

32 sim.

Sbd.

37

Elec.

Sbd.

C

42

Elec.

Love me,

Sbd. *f*

(electronics. cont.)
sim.

46

Sbd.

52

Sbd.

58

D

Elec.

Love me,

Sbd.

mf

slide across keys

(triplet pulses in synth)

63

Sbd.

68

Elec.

Hate me, Oh!

Sbd.

E

74

Elec.

Sbd.

f

Love me,

78

Elec.

(electronics cont.)

Sbd.

83

(electronics cont. as before)

Sbd.

87

Sbd.

F

91

Elec.

Sbd.

mf

(semiquaver arpeggiation in synth)

95 (electronics cont.)

Sbd.

101

Sbd.

107 **G**

Elec.

Sbd.

f

Love me, Hate me,

111 (electronics cont.)

Sbd.

sim.

115

Sbd.

f

119

Elec.

Sbd.

H

(electronics cont. as before)

slide along the horizontal strip at the top of the keyboard

124

Sbd.

f

(changing LFO on synth)

132

Sbd.

(changing LFO on synth)