

Chorégraphié l'épisode pour quatre interprètes

Numéro un

(Choreographed Episodes for Four Performers, Number One)

Robert John Magnuson 2017

Approximate duration: 8:00



I wish attribution to include my name, date, and title of composition, as are listed in each score. I request that any public performance of any work I have released be recorded to video with sound, and that recording be forwarded to me (as video file or website URL of video). Please use the 'Contact' form on my website listed below if you have a video of a performance, to arrange how I might receive such.

This is the documentation and choreography details. The score is provided in an associated file.

Overview: This is a "recital with choreography". Whereas a typical recital finds musicians entering the stage, playing the music, and leaving the stage... all participants in this composition will PLAY and ACT. No speaking out loud is undertaken, all is 'mime' or "stage business"

(This piece - out of the four pieces from 2017 - is the ONLY one where a non-musician is involved. That person is called "Stage Assistant".)

In this score, I've elaborated as much as is reasonable, to detail what the musicians ***are to do, and how they should 'act'***. Please do not fear suggestion you are asked to be an actor; if directions are followed, all will hopefully produce a satisfying experience for the audience, and the players. It might prove beneficial to have a sort of "stage director" during rehearsals, to help the performers with their choreography & actions. That person may be valuable, viewing from the audience's perspective, and action synchronization to the score.

All my free compositions (and further info) are found at:
<https://www.gandsnut.net>

All the 2017 "choreographed episodes" were specifically conceived with the intent to introduced a *novel experience* for the audience.

Important: from start to finish, musicians (who are to 'act' my listed choreography) **MUST NOT** 'ham things up". Musicians need to know that their essentially innocent authenticity has to be maintained from beginning to end. This is not about playing any joke on the audience. It's about a musical experience that has been enhanced by movement and/or individual or group actions.

We trust this unexpected kind of performance will please the audience.

What you performers are doing makes perfect sense to you... **WE** know in advance the audience will be surprised. But we can't "let on" that we know there will be surprises along the way.

I consider this performance to begin when the first individual walks out on the stage, even if no music is being played.

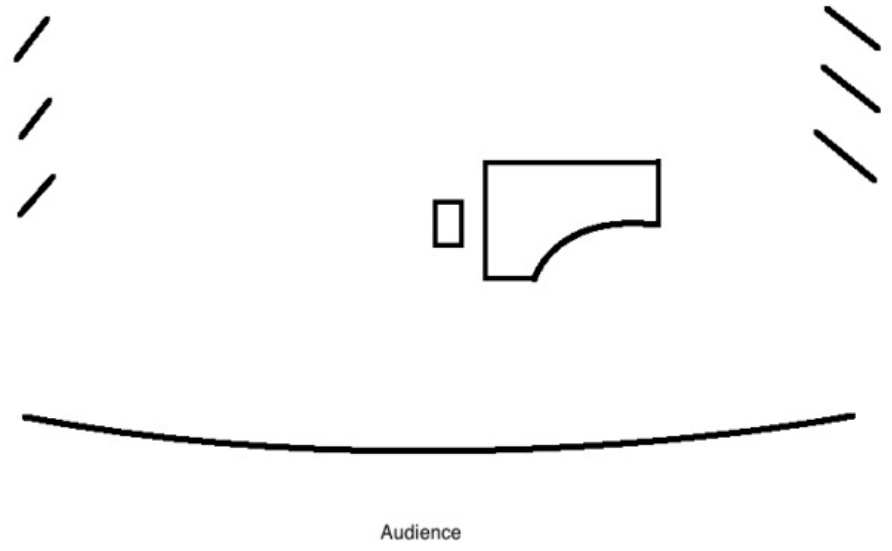
Participants: Pianist (P), Clarinetist (C), Violist (V), stage assistant (SA). Non-formal, sedate clothing is recommended. As would be worn by those in a "pit orchestra". Please arrange by agreement all wear similar shirts, uniform color (black?) and with/without necktie. For ease of reference, 'he' / 'his' will be used here, no matter the sex of the participants.

Equipment: Music stands, easy to move, do not obscure seated musician's upper body and head (2 each). Office chairs, no arms, with wheels, that can rotate 360 degrees when a person is seated upon (2 each). Standard non-folding utility chair (1 each). Stool - not bench - for pianist. Black "bowler hat" for SA.

Interactions between P, C, V and SA should be done with minimal facial emotion or body language, except where specified in the choreography step at hand.

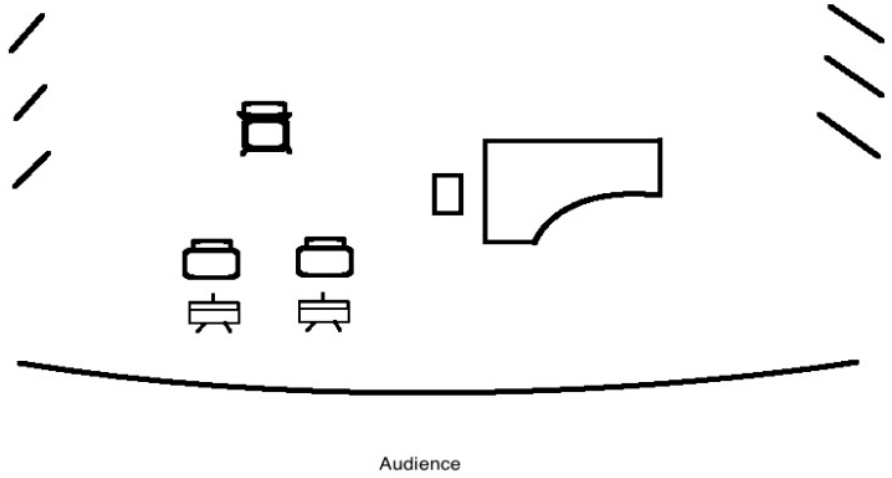
Choreography is indexed by notations in the score 'C1', 'C2', 'C3', etc., when something should happen, or begin happening, or stop happening. Measures which only contain fermatas are **not typically musical**, and should be interpreted as variable time spaces, in which the choreography (or other directions) are to execute.

Figure 1.



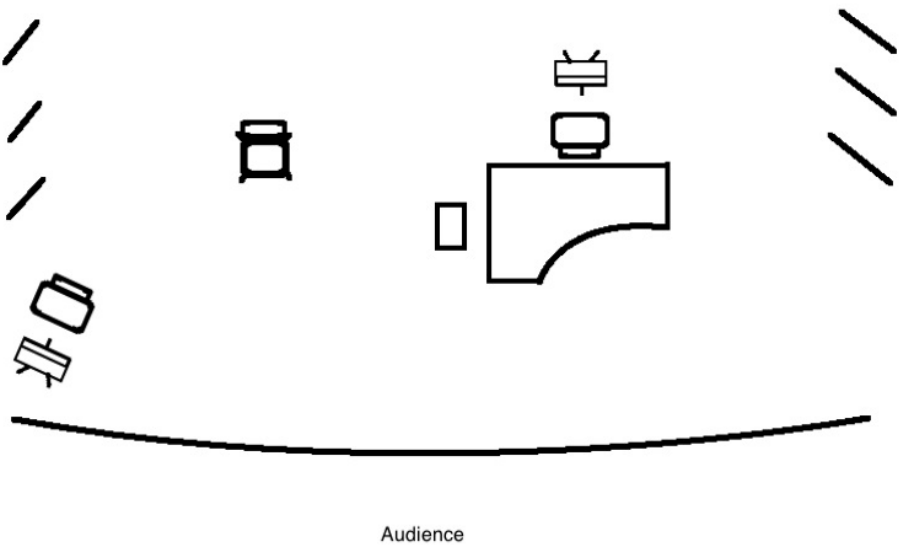
bowler hat

Figure 2.



office chair

Figure 3.



Pre-performance: The piano with is already present center-stage, please refer to Figure 1. The piano's lid is closed. P's music is already on piano's music stand. All entries and exits happen from **stage-right**.

C1: Performance begins. SA (wearing bowler hat) rolls out - one at a time - two office chairs to be placed slightly upstage of, and on the keyboard end of the piano. See Figure 2. Chairs are set apart by 2 or so feet, 2 or so feet from the piano. SA exits stage, then immediately returns, carrying two music stands, and places them in front of the two chairs. (Music should already be on the music stands.) SA exits stage and returns, carrying one chair which provides his seating on stage; his chair is placed upstage of the instrumentalists by 4 or so feet, generally between the players. SA exits stage.

C2: P is first to enter the stage, sits on the piano stool. C (first) then V (following) take the stage carrying their instruments, and seat themselves on the office chairs provided. SA takes the stage and sits on the standard chair. C & V ready their instruments, then, when both are ready, one of them lightly taps foot to count-in the first measure. They start playing. P need not look behind at them, and waits to start playing at measure 5.

C3: C and V begin slow rotation on their chair, not synchronized - randomly, left, right, left, right no more than 7 or 8 degrees from straight-facing audience. No connection with the music, something of a listless, daydream unconscious motion, using feet planted on floor to cause the twisting.

C4: C and V end rotating motion of C3, returning to face straight to audience.

C5: The following actions happen **while** C & P are playing. Unhurried, V stands next to his chair, stage-right of where C is seated, and waits. SA stands at the same time as V, walks to V, stands with back to audience 2 feet in front of V, executes a hat-acknowledgement, "Hat-Ack", (grasp hat by brim, raise hat straight up a few inches, then lower hat back to head), walks around then behind V, and rolls the office chair to the far edge of the stage area, see Figure 3. V places bow on music stand, carries music stand and viola, following SA. V sits, and SA positions music stand in front of V, who has turned roughly 15 degrees away from center, again, refer to Figure 3. SA walks back to his chair and sits. V readies music and waits to play. *All these actions need to finish by measure 36.*

C6: Unhurried, C stands to the side of his chair opposite from where V used to be, and waits. SA stands at the same time as C, walks to C, stands with back to audience 2 feet in front of C, executes a "Hat-Ack" (see C5), walks around then behind C, then rolls the office chair to a position upstage of the piano, center of the piano, with chair facing upstage (C's **back** is now facing audience). C follows, carrying music stand. As C sits, SA positions music stand in front of C. SA walks back to his chair and sits. C readies music and waits to play. *All these actions must be done before measure 60.*

C7: Up to this point, V has done little in the way of body 'expression' while playing. Starting at this index, V should introduce slightly more upper-body motion as might be suggested by the music. He should also introduce moderate 'rubato' with moderate dynamic and accent alterations.

C8: V gradually accentuates faux emotive playing (mostly upper-body), up to measure 63. When finished playing, V will sit still, gazing without focus in the direction faced, oblivious to events transpiring on the stage.

C9: When C begins playing, P will **slowly** stand, looking intently (for a few seconds) at C behind piano. P walks to seated SA, who stands as P comes close. (SA has turned with back stage-right, P's back is stage-left.) SA executes a Hat-Ack. P whispers in SA's ear (pretending) for a few seconds, pauses, pulls away, turns, and points to C who continues to play. P further pretend whispers into SA's ear for a few more seconds, then walks back to the piano stool and sits. SA walks to in front of C, facing directly, and executes a "Hat-Ack". SA waits for C to stop playing. P sits quietly at piano, oblivious to events transpiring on stage. C repeats measures 69-72 enough times for SA to end up in front of him. C then stops playing.

C10: SA leans forward to pretend whisper into C's ear. After a few seconds, SA carries C's music stand to its starting position, and walks back to C. SA gently pushes C's chair, out from behind the piano, to return to C's starting position by music stand. C remains seated, and 'walks' as is being pushed. As soon as SA & C are moving, C plays the music in measures 74 & 75 until being returned to the starting position. Said measures may have their repetition increased or decreased as needed, for SA & C to arrive at the end location. C then stops playing. P (and V) take no notice of what is transpiring.

C11: When C stops playing (within C10's actions), with no delay SA walks to V, stands 2 or so feet in front of V with back to the audience, executes a "Hat-Ack", and carries V's music stand back to V's starting position next to C. SA walks back to V, and gently pushes V's chair from behind (V remains seated) to return to V's original position. V 'walks' as is being pushed. When SA & V begin the travel, V plays the music in measures 77 & 78 until returned to starting position. Said measures may have their repetition increased or decreased as needed, until SA & V arrive at end location. V then stops playing.

C12: SA returns to his chair and sits. When P senses that SA has returned to his seat, P begins playing at measure 80, C & V playing at measure 81.

C13: As P plays beginning at measure 88, V (nearest to stage-right) stands to the side of his chair opposite C, and waits. At the same time, SA stands and walks to V, stands 2 feet in front of V with back to audience, executes a "Hat-Ack", walks around then behind V, and rolls his office chair off-stage. While this is happening, V has placed bow on the music stand, and carries stand and viola off-stage following SA rolling the chair. As SA returns to the stage, C stands to stage-left of his chair. SA walks to C, stands 2 feet in front of C with back to audience, executes a "Hat-Ack", walks around then behind C, then rolls the office chair off-stage. C carries music stand and clarinet off-stage, following SA rolling the chair. SA returns to stage, goes to his chair, and sits, waiting for P to finish playing.

(During rehearsal, the number of repeats of P's measures 88-98 can be determined to coincide with SA sitting.) P then plays measures 99 to end of the piece. Upon end of P's playing, P stands and begins to walk off-stage in the same direction as V/C, but pauses before passing SA. P & SA (who stood when P did) are now facing each other, 2 feet apart, their sides facing downstage. SA executes a "Hat-Ack", turns to face the audience, remains standing until P exits the stage.

(C13, continued.) Once P has left, SA carries his chair to where V/C chairs were, and puts it down. SA returns to piano to close its keyboard cover, pushes the pianist's stool close to piano, and begins to walk off-stage in same direction as all others. SA pauses when behind chair, facing the audience, and reaches to hat to execute a "Hat-Ack", but instead does not lift his hat, lets arm return to side, and carries his chair off-stage.

Applause: P, C, V & SA (no hat worn, left off-stage) all return to stage, down-stage, center. P, C, V individually take their bow, then P, C and V indicate with matching arm & hand gesture for SA to take bow, which he does. If a "stage manager" has participated during rehearsals, he can take the stage, to join the others in bows. All exit.

I am more than happy to answer questions or comments about this piece and its performance as I have laid out. Contact me via my web page 'Contact' form, or through the MuseScore website.