

Chorégraphié l'épisode pour quatre interprètes

Numéro trois

(Choreographed Episodes for Four Performers, Number 3)

Robert John Magnuson 2017
Approximate duration: 5:00



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"

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.

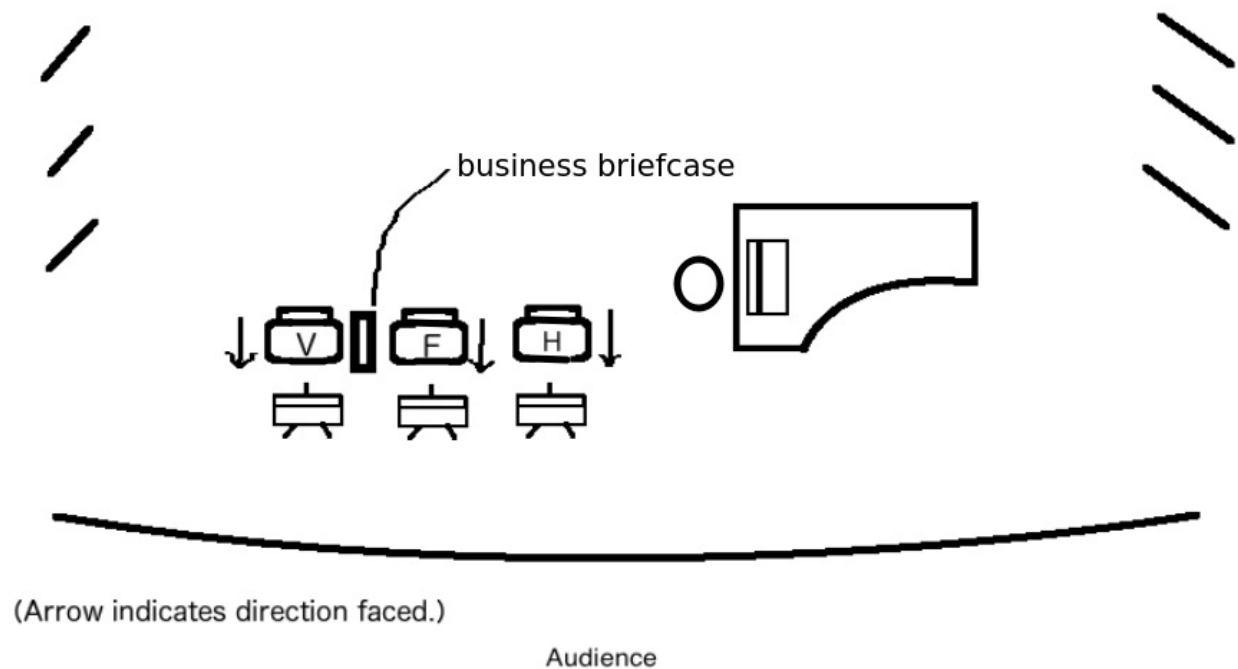
Participants: Piano (P), Flute (F), Horn (H) and Cello (V). Non-formal, sedate clothing is recommended. As would be worn by those in a "pit orchestra". Please arrange by agreement all wear similar shirts, uniform color (black?) and with/without necktie. For ease of reference, 'he' / 'his' will be used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

Equipment: 3 ea. music stands, standard black 3-legged base, metal, adjustable tilt and height. 3 ea. standard non-folding utility chair. The chairs are positioned 2 or so feet to stage-right of piano, which is a bit stage-left of center-stage. (See Figure 1.) The 3 chairs are no more than 2 feet apart, with stands already positioned. Stool - not bench - for pianist, helps if top can turn while P seated. One copy of score for P; 3 copies of score for each of F, H & V (2 copies of F, H & V's scores will be destroyed during performance.) 3 pair of "toy fake-nose, fake-glasses, fake-moustache", which F, H & V will use as noted. 4 sheets of plain copy paper already folded into a "paper airplane" shape (one of the of 4 pre-made paper airplanes should be of horrible, un-flying design). 3 of the 4 "paper airplanes" bundles will be needed. 3-4 feet of rope (1/2 - 5/8" diameter). One bottle of "bubbles with dipping/blowing wand. All small items listed are initially placed inside a business briefcase with handle, of sufficient size to hold everything. Fake thick wad of cash, which will be in P's (hidden) possession before taking the stage. As long as the fake cash can pass from the audience's view as real, that's all that is needed.

Interactions between P, F, H and V 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.



Pre-performance: The piano with is already present center-stage, refer to Figure 1. The piano's lid is closed. 3 chair & music stand groups are in position. P - remember to take the fake wad of cash on your person. Briefcase has all items inside. Most entries and exits happen from stage-right.

C1: Performance begins. P enters stage (from STAGE-LEFT) carrying all music (1 score for self, 3 bundles of 3 scores for others), goes to piano and sits. P busies himself getting his own music ready, as well as organizing 3 stacks of music for F, H & V. As P is doing this, F, H & V enter already 'pretend' whispering between each other, shaking hands, pat-on-back, friendly and familiar. They bring their instruments. V is carrying (*bow under arm OR carried by H or F*) briefcase with pre-made paper airplanes, rope, bubble liquid & wand, fake nose-glasses-moustaches (F-N-G-M), and should sit in the furthest STAGE-RIGHT chair. The briefcase is put on floor to the left of V's chair. They take their seats, assure music stands are at lowest position and not blocking the audience's view of them. F, H & V wait for whatever comes next, mostly facing the audience.

When P senses F, H & V are seated, P stands, takes ONE copy of a score for each, walks to in-front of the middle music stand with back to audience, and distributes the score bundles to F, H & V, who take such in hand but do not yet examine the music. P returns to piano and sits, and begins playing measures 2 through 11. At that point, F, H & V quickly page through their scores, leaning over to each other and comparing scores (no speaking). They do nothing with their instruments. When done examining the scores, they put them on the music stands and wait. The examination should stop before P stops playing.

C2: P stops at measure 11 before the repeat, turns to see F, H & V have not been playing. P then stands, walks to in front of the center music stand with back to audience, picks up that musician's score packet, and points to it to show, "you're supposed to play this" to all 3 musicians. P puts the music back on the music stand and returns to piano, and sits. P begins the 2nd repeat of measures 2 through 11, louder. As soon as P has started the 2nd repeat, F, H & V look at each other, nod together in agreement, take their scores, and rip them in half, then the halves in half, and so on till ripped to bits. Before measure 11, F, H & V take the ripped-up scores and throw them into the air above themselves, and with minimal facial expression return to waiting for whatever comes next. (During the 2 repeats of measures 2 through 11, P does not notice nobody else is playing.)

C3: P stands, looks at F, H & V and sees the shredded scores strewn about, grabs 3 new scores, walks to in front of the middle music stand (with back to audience), and places the scores on the music stands. P stands for a moment in front of them, puts hands on hips with an air of displeasure, then takes out the "fake wad of cash", holds it up for the 3 seated instrumentalists to see, and shakes it a bit as if "do you want to get paid?". P DOES NOT put cash back in pocket, but carries it to the piano. P puts the wad of cash on the downstage end of the piano's music stand in clear view of audience. F, H & V ready their scores and their instruments.

C4: F, H and V play with the least possible facial OR musical expression, EXCEPT the two staccato/accented quarter notes in measure 22, which are played angrily (some facial stress OK here) to express "here's what we think of this music".

C5: V relocates 'cello to lay down to the right of his chair, and manages to take the briefcase, open it, removes the F-N-G-Ms, places them on his music stand (for the moment). He also removes the paper airplanes and bubble liquid & wand, places such on his music stand. V closes the briefcase and returns it to the floor. He takes one pair of the F-N-G-M and places it on F's music stand. He hands H the other pair of F-N-G-M and one bundle of paper airplanes. V & H now put on the F-N-G-M, and wait for their turn to play.

C6: F is now available to get 1) paper airplane bundle and 2) bubble liquid and wand from V, which V provides. F takes his score on music stand, and rips it up as was done earlier, and throws the shreds towards the audience over his music stand. F takes his paper airplanes, and throws such in varying directions. (These actions need to be completed by measure 49.)

C7: H is now free to take his score from music stand, rips it to shreds as done before, and throws it backwards over his head. H takes his paper airplanes, and throws them over his music stand in various directions towards the audience. During H's mischief, F has unscrewed the cap of the bubble liquid, and - using the wand - has been blowing bubbles up in the air above himself. H and F's actions should conclude by measure 65 or so (F has put the cap back on the bubble liquid bottle, and puts bottle and wand under his chair).

C8: V is now free to take his score from the music stand, rips it up as before, and throws it over H & F's heads, as high as possible to make the shreds 'rain' better. As P continues to play (and EVEN if P stops playing), V has taken his paper airplanes and is throwing them to fly in various directions. During the repeats for P at measure 73, P has taken a quick glance at F, H & V, then looks back to his music, then glances back, then to music. 5 repeats of this measure should be sufficient. When the repeats are done, P repositions himself to be facing the audience, with left arm leaning on piano's music stand area, staring at F, H & V - who take no notice of this and mostly are looking out over the audience. No matter if P has stopped playing, V continues throwing paper airplanes until he has no more.

C9: P for a moment bows his chin to his chest in great frustration, stands, takes the 3 remaining score bundles to in front of the center music stand, and places one bundle on each stand. While this occurs, H, F & V have taken off their F-N-G-M and deposited such under their chairs. P turns to face the audience, for a moment looks the floor, takes a great breath, and releases it slowly, walks back to the piano. As P is returning to the piano, H, F & V have a brief mini-conference (no talking). They ready their music and instruments. P sits at the piano, turns to see that H, F & V are ready (they take no notice of him, and are just ready), and begins to play.

C10: P sits staring at his music for a moment, then repositions himself to be facing the audience. He stares blankly out to the audience, whereupon V sets aside his 'cello, opens briefcase, takes out rope, closes case. H & F stand, H takes the rope from V, and they walk to P - H in front of P with his back slightly to the audience but to P's right side, and F behind P. H brings P's hands together (he does not resist), out in front of him, and ties up his hands with the rope (no tight knot needed). During the restraint, F is patting P on the shoulder, as if meaning "there, there, it's OK". When done, P lowers his bound hands to his lap, and blankly stares at the floor. H & F return to their seats. H, F & V take a moment to give each other a "high-5" hand-touching at head-level, to signal their success. They ready their music, take their instruments. F uses his foot to provide a count-in for them to begin playing - not a subtle tap, but obvious "thump thump" of his foot. The three play the next music.

C11: H, F & V stand with their instruments, then congratulate & shake each other's hands (no speaking). At the same time, P turns towards the keyboard, puts his bound hands on the keyboard cover, and closes it. He then leans his bound hands above the keyboard cover in front of the piano music stand, and places his head face-down on his hands. H and V are the first to depart stage-right (taking their instruments), but F lingers for a bit, then walks (with instrument in hand) to the piano. He is upstage of seated P. He lays his flute on the piano top, takes the fake wad of money (puts it into a pocket), and taps P softly on the shoulder. P lifts his head. F then unties P's bound hands, gathers up the rope, takes his flute, and walks off stage-right. As F is walking off, P raises the keyboard cover, and when F is off stage, P plays the remaining music.

C12: At the end of playing, P very slowly closes the keyboard cover, stands as if greatly exhausted. He pauses, looking over the litter on the stage caused by H, F & V. He ploddingly walks downstage of the piano, towards stage-left, and exits.

Applause: All 4 performers enter from the stage direction they exited, and join each other center-stage, down-stage. If a "stage manager" has participated during rehearsals, he can take the stage, to join the others. First, individual bows, then a group bow.

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.