

Samuel Feldhandler

For Four

Score

This work is to be performed by four movers, and directed by one rehearsal director external to the performance. If any of the movers or the rehearsal director have worked on this piece before, they are to use the same movements they created the first time.

The rehearsal director creates four movements representing the core of the piece and numbered from 1 to 4. These four movements should be performable in one count, they should stay on the spot, and they should be made aiming to contrast one another.

Without yet knowing the basic movements, the four movers each create own movement sequences, which the rehearsal director records on video. This process should happen at separate time or in separate rooms, so the movers don't influence each other.

The following movement sequences are to be created by the movers:

3	movement sequences of	1	count	staying on the spot	named:	1	1	1
						oP1	oP2	oP3
2	movement sequences of	1	count	moving in space	named:	1	1	
						M1	M2	
3	movement sequences of	1	count	that the performer considers as 'not in her/his style'	named:	1	1	1
						W1	W2	W3
2	movement sequences of	2	counts	staying on the spot	named:	2	2	
						oP1	oP2	
1	movement sequence of	2	counts	moving in space	named:	2		
						M1		
2	movement sequences of	2	counts	that the performer considers as 'not in her/his style'	named:	2	2	
						W1	W2	
1	movement sequence of	3	counts	staying on the spot	named:	3		
						oP1		
2	movement sequences of	3	counts	moving in space	named:	3	3	
						M1	M2	
1	movement sequence of	3	counts	staying on the spot & that the performer considers as 'not in her/his style'	named:	3		
						WoP1		
2	movement sequences of	3	counts	moving in space & that the performer considers as 'not in her/his style'	named:	3	3	
						WM1	WM2	
1	movement sequence of	4	counts	moving in space or staying on the spot	named:	4		
						M/oP		
1	movement sequence of	5	counts	moving in space or staying on the spot	named:	5		
						M/oP		

One of the two sequences in 4 and 5 counts stays on the spot and the other moves in space. It is up to each mover to choose which one does what.

Each mover fills in her/his own sequences in the score of her/his part, as well as the basic movements the rehearsal director created.

When two or more own sequences follow each other without basic movements in between, their order is up to each mover. Exceptions to this are marked with '*', for which the written order is to be followed.

Each mover chooses her/his spatial trajectory from a specific set of starting (S) and ending (E) positions. Different spatial patterns apply to each mover.

In the rehearsal process, the rehearsal director has to pay attention that the spirit and timing of his own movements don't get lost in the flow of the other movements.

In such, the attention and focus of movers can vary greatly in their own movement sequences, but should come together for the basic movements.

This piece can be practised with a metronome and is to be performed with the piece of music by Genevieve Clare Murphy, which can be found via this link:
soundcloud.com/samuelfeldhandler/forfour

For Four - Score Ensemble

I.	2		1	1		2		4	3		4		3		1		4
II.	3		4	3		4		1	1		2		1		3		2
III.	4	³ M1	3	4		² M1		¹ M1	2		¹ oP1		² oP1		² W1		⁴ M/oP
IV.	1		2	2		1		3	4		3		4		2		3
I.				3		4				2				3		4	4
II.				1		2				4				1		2	1
III.	³ oP1	³ WM1	^{2/3} WoP1	2		¹ W1		³ M2	¹ M2		³ WoP2		³ M1	¹ oP2		1	2
IV.				4		3				1					3	3	
I.	1	2		3		4		3			4	4		3			4
II.	3	3		2		1		2		[*] ³ WM1	[*] ¹ M1		3	2	² W2	3	¹ oP1
III.	2	4		1		2		1					2	3		2	¹ oP1
IV.	4	1		4		3		4					3	3		4	3
I.	0	2		3				4		1	1	3		4			1
II.	4	4		3		[*] ² oP1		[*] ⁵ M/oP		4	² W1		3	4	1	¹ M2	4
III.	3	3		2				1		4	3	4		1		[*] ¹ oP2	[*] ² oP2
IV.	2	0		4				3		0	0	4		3			4
I.	4		0	1		3		2		2	2			1			2
II.	4		0	0		3		0		2	2	3		3		³ WoP1	¹ W3
III.	1	⁴ M/oP	4	4		⁵ M/oP		¹ W2		3	² M1	3	2	¹ oP3	0		3
IV.	1		1	0		2		0		3	3			2			1

II.	3		2	2		1		2	*			4		0	4		1
III.	0	² W1	1	1	¹ M1	2	¹ oP1	1	¹ W1	³ M2	¹ M2	0	² oP2	4	0	² W2	2
IV.	2		2	3		2		3				1		2	2		4

I.		4		1		4		3		4		3					2
II.	¹ oP2	2	² M1	1	¹ W2	2	*	*	2	¹ W3	2	² oP1	1	³ WoP2	³ M1	^{1/3} oP1	3
III.		1		2		1	⁴	¹ oP3	1		1		2				4
IV.		1		4		1			4		3		4				1

I.			1		4		2
II.	³ WM1	² W1	4	³ WoP1	2	² oP2	3
III.			3		1		4
IV.			2		3		1

Spatial Directions — Mover I.

FRONT STAGE

S 16	S 15	S 14	S 13	S 12	S 11	S 10	S 9
E 16	E 15	E 14	E 13	E 12	E 11	E 10	E 9
E 1	E 2	E 3	E 4	E 5	E 6	E 7	E 8
S 1	S 2	S 3	S 4	S 5	S 6	S 7	S 8

(Each starting position should end in its dedicated ending position, so S1 in E1, etc...)

Mover I. merely travels from back-stage to front-stage, like in an imaginary corridor. There is no restriction as to how many times Mover I. can go back and forth in her/his corridor.

The facings of the personal movement sequences are to be adjusted accordingly.

Mover I. and II. having the same spatial directions, they should communicate in order not to be in the same corridors.

The spatial directions are up to the movers and can change from performance to performance.

Spatial Directions — Mover II.

FRONT STAGE

S 16	S 15	S 14	S 13	S 12	S 11	S 10	S 9
E 16	E 15	E 14	E 13	E 12	E 11	E 10	E 9
E 1	E 2	E 3	E 4	E 5	E 6	E 7	E 8
S 1	S 2	S 3	S 4	S 5	S 6	S 7	S 8

(Each starting position should end in its dedicated ending position, so S1 in E1, etc...)

Mover II. merely travels from back-stage to front-stage, like in an imaginary corridor. There is no restriction as to how many times Mover II. can go back and forth in her/his corridor.

The facings of the personal movement sequences are to be adjusted accordingly.

Mover I. and II. having the same spatial directions, they should communicate in order not to be in the same corridors.

The spatial directions are up to the movers and can change from performance to performance.

Spatial Directions — Mover III.

FRONT STAGE

	S 3					S 4	
			E 3	E 4			
E 3		E 3			E 4		E 4
E 1		E 1			E 2		E 2
			E 1	E 2			
	S 1					S 2	

(Each starting position should end in a dedicated ending position, so S1 in E1, etc...)

Mover III. travels throughout the whole stage without restriction. Her/his sequences that move in space travel alternately in diagonals and straight directions (to the front, back and sides). She/he can choose whether to start diagonally or in a straight direction and must then keep alternating facings until the end. The facings of the sequences that stay on the spot are up to the mover.

The spatial directions are up to the movers and can change from performance to performance.

Spatial Directions — Mover IV.

FRONT STAGE

S 2	E 2	E 2	E 2	E 2	E 2	E 2	S 2
S 1	E 1	E 1	E 1	E 1	E 1	E 1	S 1

(Each starting position should end in a dedicated ending position, so S1 in E1, etc...)

Mover IV. merely travels from stage-right to stage-left, like in an imaginary corridor. There is no restriction as to how many times Mover II. can go back and forth in her/his corridor.

The facings of the personal movement sequences are to be adjusted accordingly.

The spatial directions are up to the movers and can change from performance to performance.