

Promenades and Preambles

for concert choir

(2018)

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Section 1 – *Elaborate Entrances*

Performance Notes

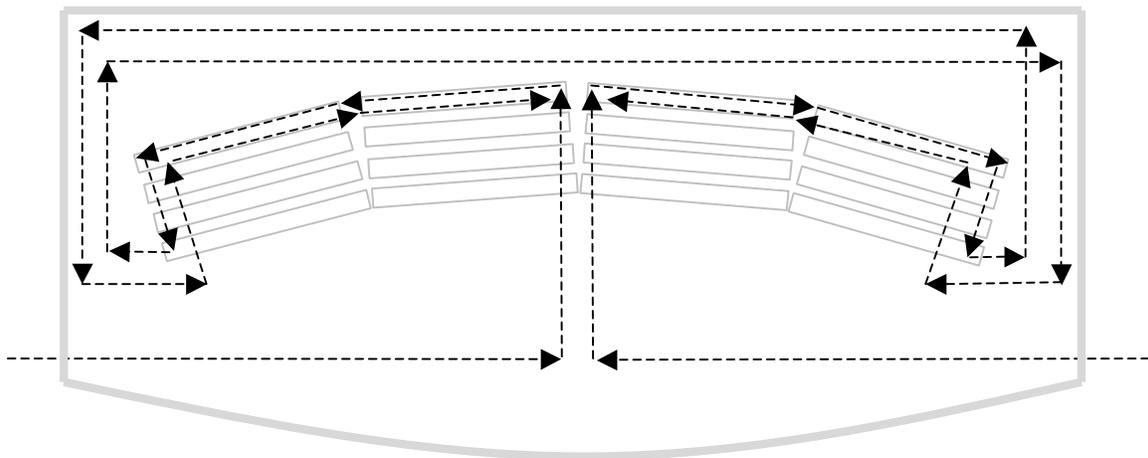
- The choir enters single file, organized into rows according to how they will stand on the risers.
- The choir enters continuously—when the last person in a row enters the stage, he/she should be immediately followed by the first person in the next row.
- The choir enters symmetrically—one half from stage right and one half from stage left—according to the diagrams below.
- All should carry standard black music folders.
- All should be in standard concert dress: concert black or choir robes

Actions

1st to enter – Top/Fourth row in hard-soled dress shoes.

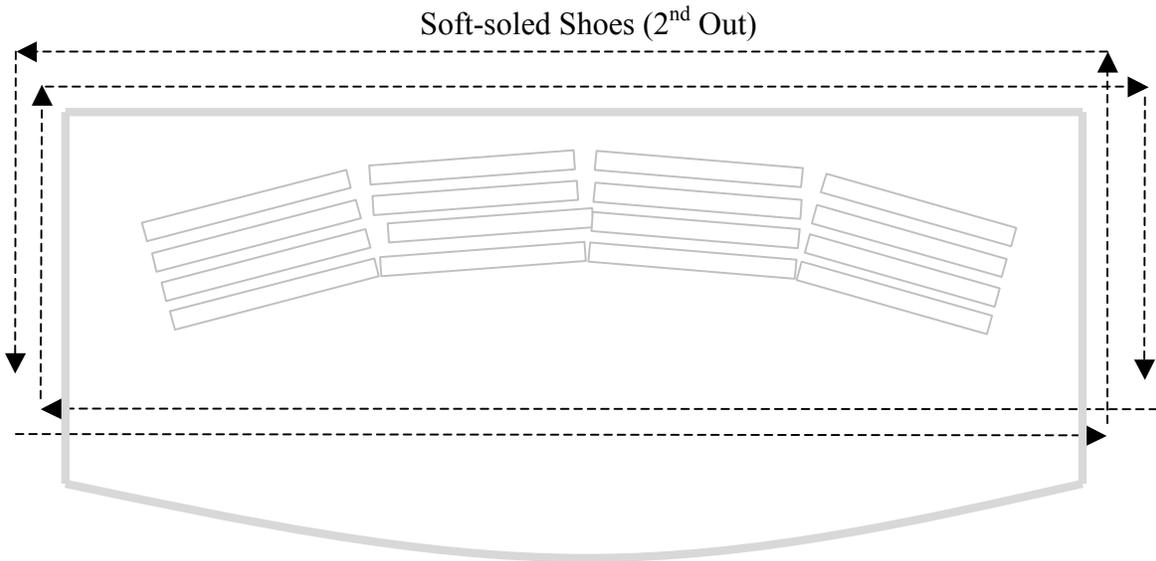
- Standard dress shoes with heels or hard-soles—i.e., soles made from hardened rubber or leather.
- *Nothing should be out of the ordinary.*
- The shoes should be loud, but the performers should do nothing to bring attention to this—they should enter as they would for any other piece.
- Enter, walk to center stage, climb to the top row of risers, move to the end of the risers, walk back down to the stage, walk behind the risers to the other side of the stage, climb back up the risers and move toward center stage until all choir members, when facing forward, are shoulder-to-shoulder.

Hard-soled Shoes (Back/Fourth Row; 1st Out)



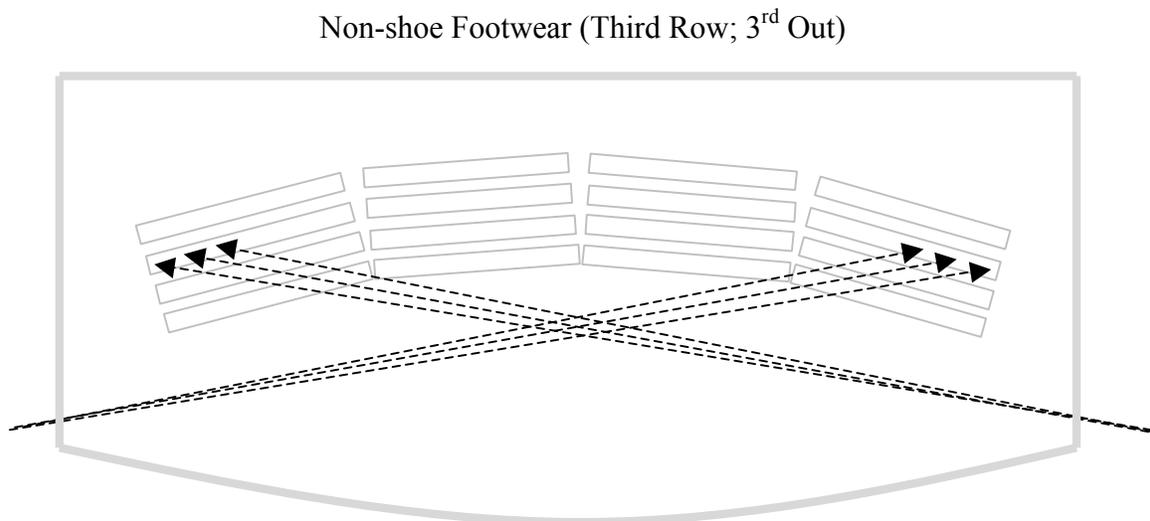
2nd to enter (1st to exit) – in soft-soled footwear.

- Some in dress shoes and some in sneakers—i.e., with soles made from soft leather, imitation leather, or rubber.
- Enter and immediately exit on opposite side of stage. Once off-stage, venture back to original side of stage and wait to re-enter after non-shoe footwear.



3rd to enter – Third row in non-shoe footwear.

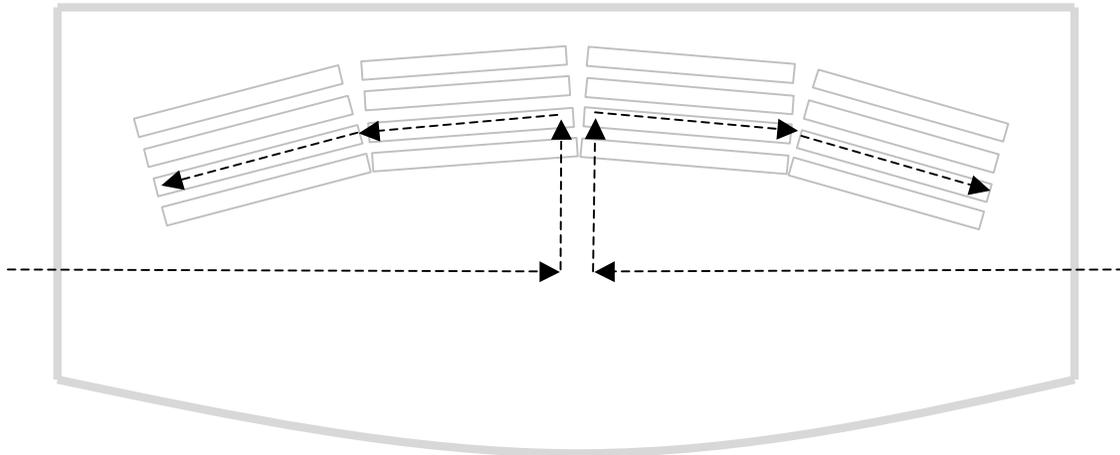
- Most in socks, some in moccasins or house slippers, only one person in ridiculous bedroom slippers.
- Enter, walking diagonally across the stage, climb directly to the assigned spot on the third row of risers. This row should fill in sequentially from the ends toward the center. As with first row, when complete, all choir members should be shoulder-to-shoulder, facing forward.



4th to enter (1st to re-enter) – in soft-soled footwear.

- Most should re-enter in the same shoes, but a few should change into sandals—a mixture of hard and soft soles. Additionally, one person should be in Crocs or Jellies, and one person should be in flip-flops.
- Enter, walk to center stage, climb to the second row of risers, move to the end of the risers until all choir members end shoulder-to-shoulder, facing forward.

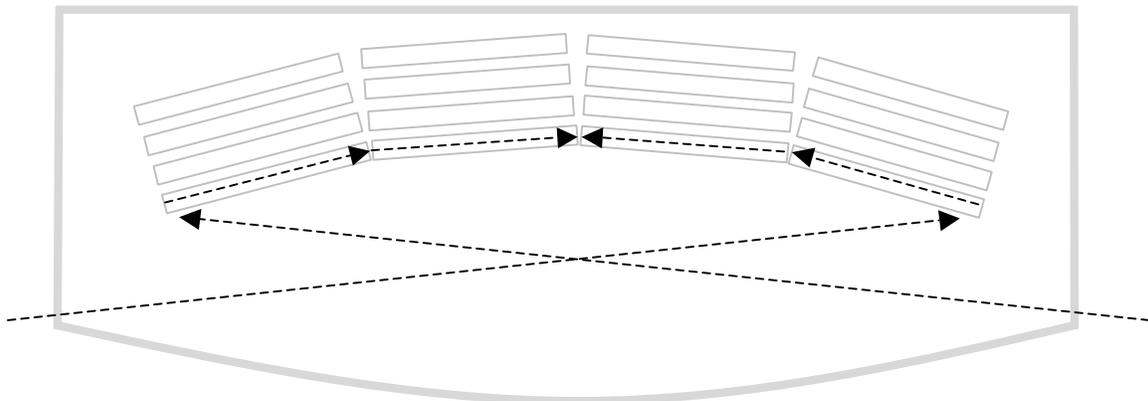
Soft-soled Shoes (Second Row; 4th Out)



Last to enter – in iconic footwear

- Each person should be distinct—if two people wear cowboy boots, one pair should be practical working boots while the other should be urban and fashionable.
- Other possible shoe types: sneakers that light up with every step, rollies, stiletto heels, platforms, sport cleats, military-style boots, slick leather creations with or without heels, galoshes, snow/ski boots, snow shoes, clogs, etc.
- Enter, walking diagonally across the stage, climb onto the first row of risers and fill the row from the center out. As with the other rows, when complete, all choir members should be shoulder-to-shoulder, facing forward.

Iconic Footwear (Bottom/First Row; Last Out)



Section 2 – *Enter the Conductor*

Walk very slowly to the podium.

- Use very small steps.
- Do not overact.
- If there is applause, walk slow enough so that the applause fades when halfway to the podium—stop if necessary.
- The choir should be as quiet as possible

Section 3 – *Seat Fillers*

The choir moves into the audience.

- This should appear chaotic and unorganized—a few running, some walking fast, and some walking slow.
- The choir should take care not to trip or injure one another or anyone in the audience, but they may jostle and bump up against one another. This should not appear to be staged or overacted.
- Once in the audience, each choir member should take an empty seat.
- The choir should avoid vocal noises except for the necessary pleasantries while moving toward open seats—e.g., “pardon me.”
- Once seated, the choir should watch the stage expectantly.

Section 4 – *The Performance*

- The conductor stands at the podium, facing away from the audience.
- He/she begins directing the “phantom choir” without overacting.
- During “the performance,” each choir member may plan to do only one of the following: sigh, gasp, shuffle in their seat, fumble with their music, or drop their music on the floor. This action may be done at any time while the conductor directs the “phantom choir,” but it should only be done once. Alternatively, a choir member may choose to remain silent and watch the conductor intently.
- The conductor has some leeway for how long the “phantom choir” “sings,” but it should be at least a minute and no more than three minutes.
- When finished, the conductor should exit with brisk walk.
- The choir should then clap, occasionally shouting “bravo” or “brava” as appropriate, but do not give a standing ovation.
- After ten seconds of applause, the choir should abruptly cut off—this can be cued by a choir member seated nearest the front-center standing snappishly—and exit the hall through the rear-house and/or side-house exits. No one should attempt to mount the stage.
- If there is still some remaining applause from the audience, the conductor may come back out to accept it.