

CROSSING BRIDGES / CONNECTING SOUNDS

Belgrade, 10 November 2022

HELOISAMARAL APR 02, 2020 11:04AM UTC

Love Sings / Begins

- recapitulate the performances of the last days
- Srda protagonist, plays chords on the piano
- Yana gets inspiration to sing for the public, and asks Srda to play for her to sing
- Srda picks up the phone, checks time, realises that he is late for a date
- goes on a date with Teodora in the theatre, in a concert with Milica and Marija
- stage music goes softer
- Srda and Teodora converse like in the Schumann-concert
- Milica and Marija finish and leave the stage
- Sara on phone in the stage (in her role as a stage manager), calling Dorde, who is late
- tells Srda and Teodora that the artists will be there very soon; they are furious, because they know Dorde and know that Dorde is late all the time.
- Sara calls Stefan and asks him to turn the lights off
- Dorde arrives and sees an empty theatre, plays a sad song on the trombone
- Srdja calls Stefan to ask for love advice
- Srdja, Drde and Nikola are speaking about how to confess the love to Teodora
- Decision: Nikola will sing for Srdja (in playback), and Srdja will play the piano
- Teodora falls profoundly in love
- Srdja and Teodora kiss, everyone comes on stage and sings a Serbian love slager
- bowing
- Dorde comes up the stage too late again!
- aftertalk with the audience

Yana's character....connect Dorde and Yana
more ups and downs in the Teodora / Srdja story?

PARAMETERS

Important aspects and parameters for playing / creating in a new and collective and/or cross-over setting/context

Dynamics **Freedom** **Improvisation** **Material**
Trust **Interaction** **Dialogue** **Sound**
Variation **Energy** **Involvement** **Dedication**
Balance **Meaningful**
Communication **Confidence**
Curiosity **Emotions** **Roots**
Culture

Parameters
PDF document
PADLET DRIVE

To Do List

audiences
 light technician
 sound technician
 video technician
 producers taking care of space arrangement before
 producers for stage shifts
 cleaning team
 documentation person
 detailed plan of concert itselfs (total plan)
 stage manager (keep track of time, of total plan, where are things, know who does what, supervise safety and cleaning, etc)
 program, invitations (communication team)
 dres code (if costumes somebody responsible)
 after party responsible

door person

AUDIENCES (FOR WHOM?)

relationship to the audience

intimate
 distant

To think about

theme
duration
dramaturgy (flow of arts as a strategy)

THEMES

What comes first when we create a concert?

content
ideas
what
themes

motion picture

flow of arts

combination of multiple arts
what arts: poetry, music, visuals, work on the concept of
'Bohemian nights'
continuous elements, connecting elements/transitions
connected to connecting sounds
explanation element

one space

easier for the audience and for the organisation
more inclusive
easier in terms of information

sounds connecting

not only music

lights off

building upon "The life of an Ensemble"
connects to techno piece
how long (black out? =

background music

entrance music / welcome performance
breaks the usual beginning

many spaces

how many people would come? strategy independently of how
many people?
different than a traditional concert
needs a good organisation
complicated (how to organise the audience?)
would require a guide
simultaneous events or in a sequence?
high risk high reward

tour guide

like in an art gallery (music gallery)
can provide context
excite the audience
orient the movement of the audience
ensure smooth transitions
what language? music, english, serbian....

performing positions

moving around
remaining stationary
using the space
placement of musicians
how does the placement affect listening
depends on the content

music therapy

therapy session
inspired by the schumann-performance
music playing in the background, what function? matching the
mood?
audience can participate
inform the audience about our competence
scripted or improv?
how to engage the audience for sure?
musician as fake test-audience

dialogue with composer

public synesthesia

- combination of senses
- three pieces of paper in different colours given to the audience
- audience communicates emotions
- using lights to react and represent the audiences emotions
- project colours related to compositions
- turn lights off

- dress up as a composer
- impersonate a composer
- period clothes
- are there costumes and scenography that we can borrow?
- too complicated because of logistics? where to find Beethoven hair?
- replace costumes by associations?
- perhaps audiences is not familiar with composers
- contrast to the music

costumes
