



OPTIONAL MOBILE PHONE PARTS - Instructions

For performances involving the optional cellphone part, a minimum of 8 participants are required, in addition to the 2 saxophonists and pianist.

Ringtones can be downloaded from: <http://paulsteehuisen.com/Ringtones.html>

Voicemail should be turned off.

Turn vibration mode off.

Maximum ringing time is required.

Ringtone volumes of all participants should be set to maximum.

Alto 1 and 2 should have their phones easily accessible – in a shirt pocket.

Participants should simply hold their phone in front of them

–not up in the air, not hidden in a pocket.

Participants' actions should not be dramatized, exaggerated, or acted.

Main Caller:

1. Tones for the number pads should be disabled.
2. Follow the piece with a copy of the score while sitting either offstage, or at the back of the concert hall.
3. The three red cues in the score designate the approximate entry point of the ringtones, i.e. dial the number prior, and aim to have the ringtone begin where the red numbered cue is placed.
4. The ringtone assigned for Alto 2 should be enabled to run once through, without any repetition (40”), after which the Main Caller “Ends” the call (and the onstage ringing stops).

5. The ringtone assigned to Alto 1 will be answered after several rings. When Alto 1 answers, hang up (do not speak).

Group Callers:

6. Each Group Caller has a corresponding Group Recipient. The Mail Caller is also Group Caller 1 (GR1), who (in addition to calling Alto 1 and Alto 2 in other parts of the piece, calls Group Recipient 1 (GR1). GC2 calls GR2, GC3 calls GR3, and GC4 calls GR4.
7. Group Recipients (GR) should have the proper ringtone installed on their phone. GR1 has JEU_Tone01 installed, GR2 has JEU_Tone02, GR3 has JEU_Tone03, and GR4 has JEU_Tone04. In performances where more cellphone players are available, three other ringtones are available, and the division of labour should follow the same protocol as GC/GC 1-4.
8. Therefore, the Group Callers 1-4 should have the phone numbers for Group Recipients available. Manually, or in Contact Lists.
9. Group Callers may choose to have number key tones enabled.

CUE 1: Measure 23 - Alto 2 hears the phone ringing in his/her pocket. Plays the trill for the complete duration, then take phone out of pocket, places it on music stand, and comes in at the proper location in the score. Meanwhile, the ringtone continues underneath, running through once (36 seconds).

CUE 2: Measure 68 – Alto 1 hears the phone ringing in his/her pocket, takes the phone out, and lets it ring. When Alto 2 has finished the part ending in measure 71, Alto 1 answers the phone, and has a brief conversation in French.

CUE 3: Measure 101 – Group Caller 1 (aka Main Caller), phones Group Recipient 1. Group Recipient already has her/his phone out of pocket, and the ringtone sounds in the concert hall. Let the ringtone continue, including when it repeats from the beginning. After several seconds (~3 or 4) of hearing the CR1's phone, GC2 calls GR2, whose phone rings as well, so there are two tones actively sounding in the concert hall. After a few more seconds GC3 calls GR3, and after a few more seconds GC4 calls GR4 until four layers of ringtones are sounding in the hall.

Meanwhile, the Alto 2 and Piano play the material in the repeat box (Alto 2 only plays the B3 one time, and on subsequent repetitions plays only A2. The duration of the fermata in measure 103 may vary each time, while the duration of the subsequent rest should increase each time. Repeat this material a maximum of three times. Note that the dotted tie on A2 only applies to performances that don't implement the cellphone parts. In those cases, the A is held through to the end of measure 104.

After three repetitions of the boxed material, it is up to Alto 1 to decide when the piece continues. If the ringtone accumulation and (a)synchronization is interesting based on the random entries, audience, participants, etc., let it continue for some time (maximum 30 more seconds). If the accumulation of ringtones is not ideal for that performance setting, Alto 1 may come in at any time after two of the boxed repetitions (negating a third repetition). Once the saxophones and piano begin playing again, the ringtone parts are removed incrementally.

A few seconds after the entry of Alto 1 in measure 103. GC1 "ENDs" the call to GR1. Five or six seconds after that, GC2 ends her/his call to GR2. Approximately five seconds after that GC3 ends the call to GR3. A reasonable amount of time after that GC4 ends her/his call, so the overall effect is the tapering out of ringtones while the performers proceed.

Once CUE 3 has been completed, all cellphones must be set to MUTE, with vibrate remaining OFF for the duration of the piece.