



Elevator Music

For The Great Learning Orchestra

1. The Orchestra chooses a building that has an elevator. The size, person specification and load of the chosen elevator thus dictate the size of the ensemble for a performance of the piece.
2. The Orchestra enters the building (with instruments) and sets up in the designated elevator. This can be done either with or without permission. In the later case, it is advisable to have good lawyers on standby.
3. Once set up is completed, the leader of the Orchestra (or his/her designated representative) closes the doors and presses the button for the top floor. The closure of the doors is the signal for the Orchestra to begin to play.
4. The musical material for the piece should be in the style of Muzak™. This can either be improvised, devised beforehand, or selected from the typical Elevator Music repertoire. *The Girl from Ipanema* is always a good place to start, and one might want to follow up with something like Mungojerrie's *In the Summertime*, *Over the Rainbow* or *Fly Me to the Moon* . . . The choices here are literally endless.
5. In the case of a completely improvised or devised performance, the feel of the material should definitely be like something The 101 Strings or The Mystic Moods Orchestra might churn out. Any avant-garde or de-constructionist techniques could be used on the material (and indeed, should perhaps be encouraged). An example: One might imagine that the canned music system has broken down and is repeating the same bar *ad infinitum*.
6. Essentially the idea is for the Orchestra to continue playing whatever happens, as if they were a canned music system (albeit one that takes up more physical room than its electronic counterparts. The Orchestra should not be put off by people coming in or out of the elevator (or not), or whatever else happens. The performance ends when the Orchestra is finally, directly asked to leave.
7. Extension #1: If the building has a number of elevator shafts in a bank, sections of the Orchestra should divide up into each elevator. Thus, the elevator shafts could be used as a kind of mixing desk, by calling elevators one-by-one, or simultaneously in any combination, to the lobby (or any other floor).
8. Extension # 2: With the collaboration of a film crew, this concept could be used as the basis for a short film, thus allowing the work to be presented in a traditional concert setting.

