



GERSHWIN'S MAGIC KEY

SCHEDULE A: TECHNICAL REQUIREMENTS

1. PRODUCTION NOTES

Gershwin's Magic Key is a theatrical presentation designed to introduce children to the life and music of George Gershwin. Twenty-three excerpts of Gershwin's best-loved works are presented in concert as two professional actors perform a fully-staged play about the great composer's life in combination with a featured pianist and a full, on-stage symphony orchestra. This educationally-entertaining theatrical concert production features lighting, projections, sound, scenic properties and period costumes.

2. MUSIC EXCERPT CUES

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| 1. Overture from <i>Catfish Row: Symphonic Suite in Five Parts: I</i> | 13. "Rialto Ripples"(Gershwin - Tyzik) |
| 2. Segment from <i>Rhapsody in Blue</i> | 14. Humoresque op. 101 no. 7 (Dvorak - Trinkaus) |
| 3. "Swanee" (Gershwin - Wodehouse) | 15. <i>Second Rhapsody (New York Rhapsody)</i> |
| 4. Clarinet solo from <i>Rhapsody in Blue</i> | 16. "Promenade" (Gershwin - Berkowitz) |
| 5. Fugue subject from <i>Catfish Row: Symphonic Suite in Five Parts: I</i> | 17. <i>An American in Paris</i> |
| 6. "I Got Plenty O'Nuttin" from <i>Catfish Row: Symphonic Suite in Five Parts: II</i> | 18. "Summertime" & "Bess, You Is My Woman Now" from <i>Catfish Row: Symphonic Suite in Five Parts: I & II</i> |
| 7. "Strike Up The Band" (Gershwin - MacPherson) | 19. "Oh Lord, I'm On My Way" from <i>Catfish Row: Symphonic Suite in Five Parts: V</i> |
| 8. Woodblock hit/orchestra cheer | 20. <i>Concerto in F: III</i> |
| 9. "Take Me Out to the Ball Game" (Norworth and Tilzer) | 21. Medley from "Oh, Kay!" (Gershwin-Warner) |
| 10. "I'll Build a Stairway to Paradise" | 22. "Second Prelude" (<i>Blue Lullaby</i>) |
| 11. "Nice Work If You Can Get It" (Gershwin - Bennett) | 23. <i>Cuban Overture</i> |
| 12. Period Medley: "Oh, You Beautiful Doll" (Ayer) & "Baby Face" (Akst) | 24. "I Got Rhythm" (Gershwin - Bennett) |
| | 25. "Fascinating Rhythm" (Gershwin-Warner) |
| | 26. <i>Rhapsody in Blue</i> |

NOTE: Pianist plays on all cues except 1, 4, 9, 17, 23 & 25. Cues 2, 3, 12 & 22 are piano solos. Cue 14 is for solo violin with piano accompaniment.

3. INSTRUMENTATION

The instrumentation represents an orchestra of 52 musicians in order to realize the musical integrity of the excerpts listed above. **Though we supply a set number of parts, we defer to each individual orchestra to reduce or increase proportionately according to organizational requirements.** If increasing, we're happy to supply PDFs for you to print extra copies.

A Conductor's Book, complete with full-score and dialogue cues, along with a reference script is sent at least three weeks in advance of the concert along with all stand parts (bound books) satisfying the following instrumentation.

String Count (number of players): **6.6.5.4.5** (status – 4.5.5.2.2) [may increase/decrease proportionately]

2[2/pic], 2[2/eh], 3[3/bcl], 2[2/cbn], 2asax[2/brsax], 1tsax/3331/timp+2/str

pf - provided by Classical Kids

Player breakdown in detail:

- Solo Piano (featured Gershwin pianist provided by Classical Kids) NOTE: Pianist plays on 20 of the 26 cues above.
- 12 woodwinds: 2 flutes (2.pic), 2 oboes (2.oh), 3 clarinets (3.bcl), 2 bassoons (2.cbn), 2 alto saxophones (2.brsax), tenor saxophone;
- 10 brass: 3 horns, 3 trumpets, 3 trombones, tuba;
- Timpani & 2 percussion: Crash cymbals, Drum Set (S.D., B.D., Toms, Cymbals), Gong, Glockenspiel, Xylophone, Vibraphone, Chimes, Sus. Cymbals, Crash Cymbals, Woodblock, Temple Blocks, Triangle, Taxi Horns, Maracas, Bongos, Claves, Snare drum, Bass drum;
- 26 strings: 8 first violins, 6 second violins, 5 violas, 4 cellos, 3 double basses. (may increase/decrease proportionately)

4. STAGE

Orchestra area to be set as per each orchestra's artistic/management requirements. We require an acting area downstage of the orchestra 12 feet deep and 40 feet wide. We require 2 matching black chairs and one wooden, black piano bench (or 2 more matching black chairs) placed DS LEFT on the stage apron. The Piano shall be prominently placed DS RIGHT on the stage apron (in front of the 2nd Violins). The stage right and left entrances are required for the actors. (See Basic Floor Plan under "Lighting Design" below.)

5. CREW

The touring company includes one Director/AEA Stage Manager that will coordinate onsite technical requirements and "call" all cues during the performance from front of house.

We require a technical crew consisting of ONE LIGHTING OPERATOR and ONE SOUND OPERATOR. A PROJECTION OPERATOR is needed or our Stage Manager can operate our QLab program on our MacBook computer from front of house. Slides and footage are a mixture of aspect ratio 4:3 and 16:9. Our program will "letterbox" either way but most images are 4:3. We will have both VGA and DVI adaptors. A WARDROBE ASSISTANT is required for an approximate 2 hour call at the top of the tech call to prep and steam costumes (and for light mending, if necessary). Steamer and sewing kit are required. [We may make use of 2 SPOT OPS, if available – but not required.]

Our stage manager will coordinate with your wardrobe assistant, sound operator, lighting technician and projectionist during our 3 hour technical call prior to the orchestra rehearsal. Lighting pre-focus is required prior to our arrival. Orchestra set-up should be complete prior to this 3 hour call. The crew (minus wardrobe) is also required during the 2nd half of the 2.5 hr. orchestra rehearsal and during the performance(s). If more than a few performances are scheduled, the wardrobe assistant will be needed to maintain costumes.

6. SCHEDULE

A three-hour technical call prior to the orchestra rehearsal is required to properly set the lighting, sound and scenery/props for the performance. This is not inclusive of the pre-lighting hang & focus that should be done prior to the arrival of the company. Our director or stage manager will confirm technical details with the venue's technical coordinator a few days prior to our arrival.

Actors require a one-hour meeting with the conductor prior to the orchestra rehearsal. This is usually scheduled during the above technical call and can be held in a dressing room, green room or conductor's studio. NOTE: The actors time their dialogue to the music. Other than dialogue cues to start the excerpts, it is not necessary for the Conductor to watch a script or listen to the actors while conducting the music.

A 2½ hour rehearsal with the Orchestra is sufficient time to rehearse with the performers. A cue-to-cue work through of the score's excerpts (in performance order) followed by a non-stop, full tech run-through is required. The performance runs approximately 50 minutes.

7. SCENERY/PROPS/COSTUMES

The company tours with three large pieces of luggage (in addition to personal luggage) containing all their gear including costumes, props and minor set pieces. We require 2 matching black chairs and one wooden, black piano bench (or 2 more matching black chairs) placed DS LEFT on the stage apron. Conductor will require a music stand (turned flat) or similar beside podium to hold props to pass to actors.

8. TRANSPORTATION

Ground transportation shall be provided for the company members upon their arrival and departure between the airport and the hotel. A larger vehicle (SUV or minivan) is required to accommodate 4 persons, production luggage and personal luggage. A stop at the venue on the way from the airport to hotel may be necessary for dropping off the production gear. If necessary, ground transportation shall also be provided between the hotel and the performance venue.

9. DRESS

The Orchestra is encouraged to dress in FORMAL BLACK to inspire a sophisticated environment for children and their families of a legitimate classical concert experience. However, we will defer to your typical dress code for family or school concerts.

10. LIGHTING INFORMATION

The lighting design involves approximately 90 lighting cues using a combination of several lighting “looks” projected on an acting area being 12 feet deep and covering the width of the apron up to 40 feet. Orchestra lighting often used for “pops” concerts can satisfy the requirements listed below. WE ARE FLEXIBLE IN WORKING WITHIN YOUR VENUE’S TECHNICAL CAPABILITIES.

Our Director or Stage Manager will consult with the venue’s Technical Coordinator prior to our arrival to address any questions or concerns. A PRE HANG & FOCUS of the basic lighting design “looks” below is required prior to our arrival.

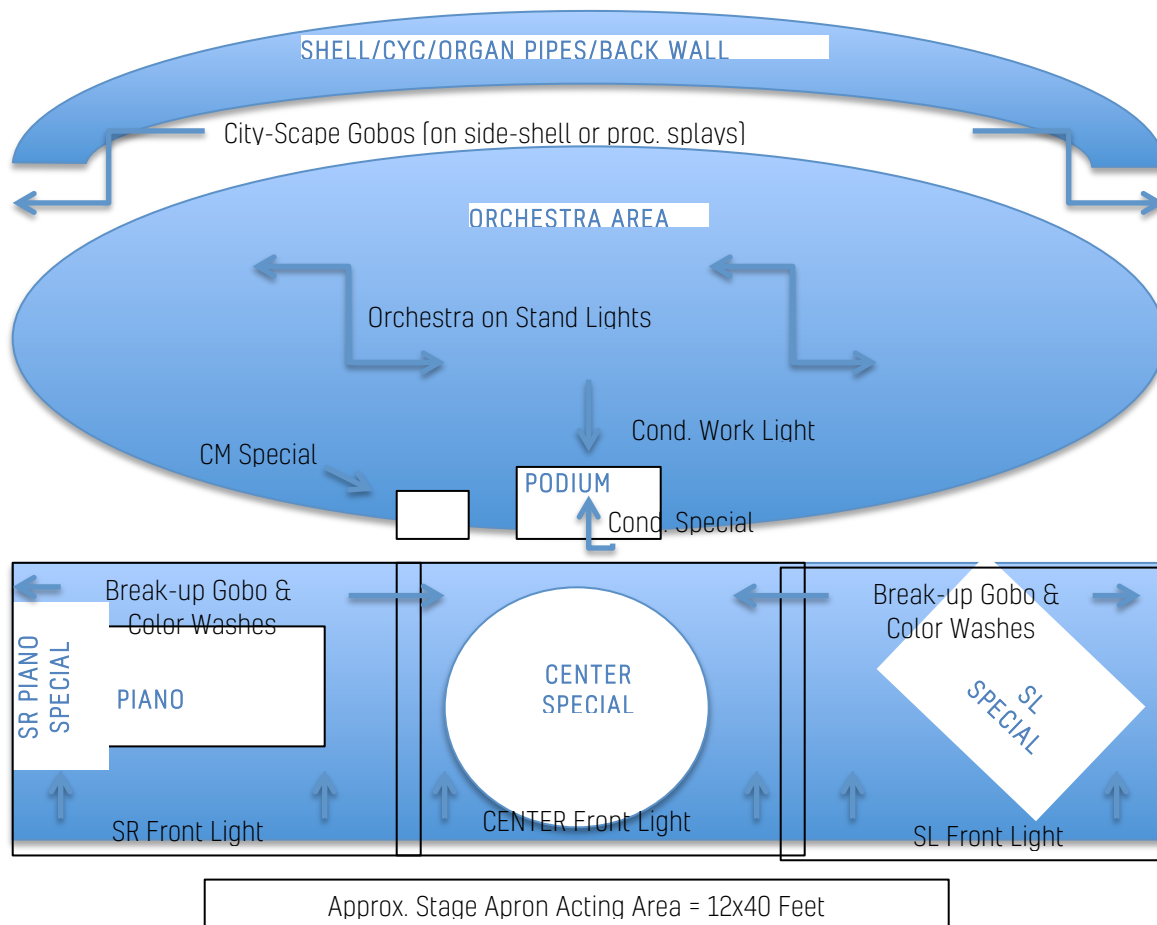
During the onsite technical rehearsal our director/stage manager will supply Gobos and go cue to cue with your staff programming our cues and making focus and level adjustments. Pre-programming is encouraged and we’ll be happy to provide cues in advance. Board programming moves quickly as built cues are copied and pasted as several other restored cues. (Most restored cues will then add minor tweaks to the copied palettes.)

11. LIGHTING LOOKS

Lighting “Looks” pre-focus is required prior to our arrival. Director/PSM may tweak “looks” on-site. (Allow 30 min.) Board pre-programming is encouraged (or allow 2 hrs with PSM). Note: Orchestra requires music stand lights (including piano light).

1. THREE GENERAL NO-COLOR FRONT LIGHT ACTING AREAS (40ft wide & 12ft deep) across the front of the stage (DS RIGHT, CENTER and DS LEFT) overlapping each area by approx. 2 feet - evenly focused across entire apron acting area WITH separate control to isolate the 3 different SR, CEN and SL acting areas. (Try to limit spill into orchestra area as much as possible while accommodating actor height near musicians.)
2. THREE STEEP NO-COLOR DOWN-LIGHT SPECIALS (moving lights preferred for extra effects) across the front of the stage (DS RIGHT, CENTER and DS LEFT) WITH separate control for each. Special #1: Shuttered, hard-edge square SR over pianist bench and keyboard/music. Special #2: Hard-edge circle CS approximately 6 feet in diameter to edge of apron. Special #3: Shuttered, hard-edge rectangle SL turned on angle (see following floor plan).
3. BLUE AND PINK APRON WASHES (between medium and dark in color) covering entire downstage apron acting area WITH separate control for EACH color. Should not spill into orchestra area. Steep side or down light preferred.
4. NO-COLOR APRON BREAKUP GOBO WASH (2 Gobos supplied)
5. NO-COLOR CITY-SCAPE GOBO WASH (2 Gobos supplied) to be projected on rear shell/cyc/back wall (used in cities that use proscenium side-splay projection screens) **OR** projected on side proscenium splays or side walls of shell (used in cities that use a center-hung projection screen above or behind the orchestra)
6. AMBER and BLUE ORCHESTRA WASHES – should not spill into downstage acting areas. Down light preferred. Will make use of overhead white PAR Cans, if available.
7. AMBER, BLUE, RED and GREEN SHELL/CYC/BACK WALL WASHES - preferably projected up from bottom (floor strips or LEDs). [non-LED red & blue will combine for purple look] Will make use of architecture or organ pipe lighting, if available.
8. NO-COLOR CONCERT MASTER SPECIAL – shuttered hard-edge square tight over CM chair.
9. NO-COLOR CONDUCTOR SPECIAL – shuttered hard-edge square on podium from front of house.
10. NO-COLOR CONDUCTOR “WORK LIGHT” – from upstage, sides or straight down to light conductor’s face and hands for musicians to see. (This will be on at low level during the entire performance)

BASIC FLOOR PLAN (not to scale) & Lighting Areas



12. LIGHTING CUES

Light Board programming will take place onsite in coordination with our Director/PSM's directions. (Allow 2 hrs.) Our Director/PSM will call cues during the performance from front of house. Board programming moves quickly as built cues are copied and pasted as several other restored cues. (Many restored cues will then simply add minor tweaks to the copied palettes.) **Light Board pre-programming is strongly encouraged before our arrival. Our technical representative will send lighting cues at least 1 week prior to our arrival for the opportunity to reduce day-of work by pre-programming early.**

13. PROJECTIONS

Slideshow imagery will be projected on a large screen over the orchestra (side splays, cyc or other projection surface may be used). The touring company will supply the digital imagery via QLab programming on MacBook Pro w/ multiple adapter interfaces (HDMI, VGA or DVI) to be projected using the venue's projector and screen. A projectionist script will be provided for a crew person to operate laptop or our Director/PSM can "call" projection cues. (If necessary, our Director/PSM can operate projection laptop from front of house while "calling" show).

14. SOUND

Due to the extremely delicate balance needed between Orchestra and performers, the sound operator has one of the most important roles in the performance. A good quality house sound system is required for this performance. It should include adequate speakers to cover the entire hall and be suitable for vocal amplification. Please note that the orchestra does not require amplification other than for general ambience as may be required in some halls. No sound cables should cross the acting area. A sound-script will be provided for sound operator to follow and mute/unmute mic cues.

sound amplification shall include.

1. TWO head-mount E6 microphones or comparable good quality wireless mics with unidirectional pick-ups and body-pack pouch are required for our two Actors. Head-mount E6 style is preferred and strongly encouraged for better sound control and balance with orchestra. This production features one Caucasian and one African American actor. Head-mount mics should match racial skin tone, if possible.
2. TWO back-up lavalier mics for Actors are to be worn together with head-mount mics above. (double-mic for safety)
3. Sound board with graphic equalization and level control.
4. ONE Stage right and ONE stage left vocal monitor for the Actors. (Placed at sides of apron acting area pointing in toward Actors and NOT toward Musicians. Use at lowest level only as necessary for Actors to hear.)
5. ONE vocal monitor Hot-Spot for the Conductor. (Use at low level only as necessary for Conductor to hear Actors.)
6. Vocal monitor feed (if necessary) and Clear-Com for Stage Manager in technical area or lighting booth at front of house.
7. Depending on acoustics, it may be necessary to mic the piano.

15. DRESSING ROOMS

TWO clean, well-lit dressing rooms equipped with mirrors, make-up tables, towels, chairs and clothes hanging facilities are required for our union (AEA) Actors. ONE dressing room is required for our Featured Pianist (w/ piano if available) and doubles as production office for Director/PSM. NOTE: Steamer and sewing kit are required for wardrobe assistant (see #5 above.)

16. HOSPITALITY

The importance of available water and refreshments is stressed. The company members are often required to be working or “on call” for several continuous hours without the opportunity of leaving the venue to obtain the necessary nourishment for maintaining focused performance energy.

- Refreshments such as muffins, juice and coffee are requested for the actors and stage manager prior to the rehearsal and performance.
- In cases of extended periods such as rehearsal through to performance or multiple performances, a light lunch (e.g. sandwiches) is required.
- BOTTLED WATER IS REQUIRED FOR THE ACTORS AND STAGE MANAGER FOR ALL REHEARSALS AND PERFORMANCES.

THE PARTIES HAVE ACCEPTED THIS AGREEMENT AS OF THE DATE FIRST ABOVE WRITTEN:

On behalf of "Presenter"

On behalf of "Producer"

Sign

Paul Pement

Print

Executive & Artistic Director
Classical Kids Music Education, NFP

Title

Orchestra
Classical Kids Music Education, NFP

