Hakan A. TOKER

Three Questionable Dances for Wind Octette

1998 ~ 1999

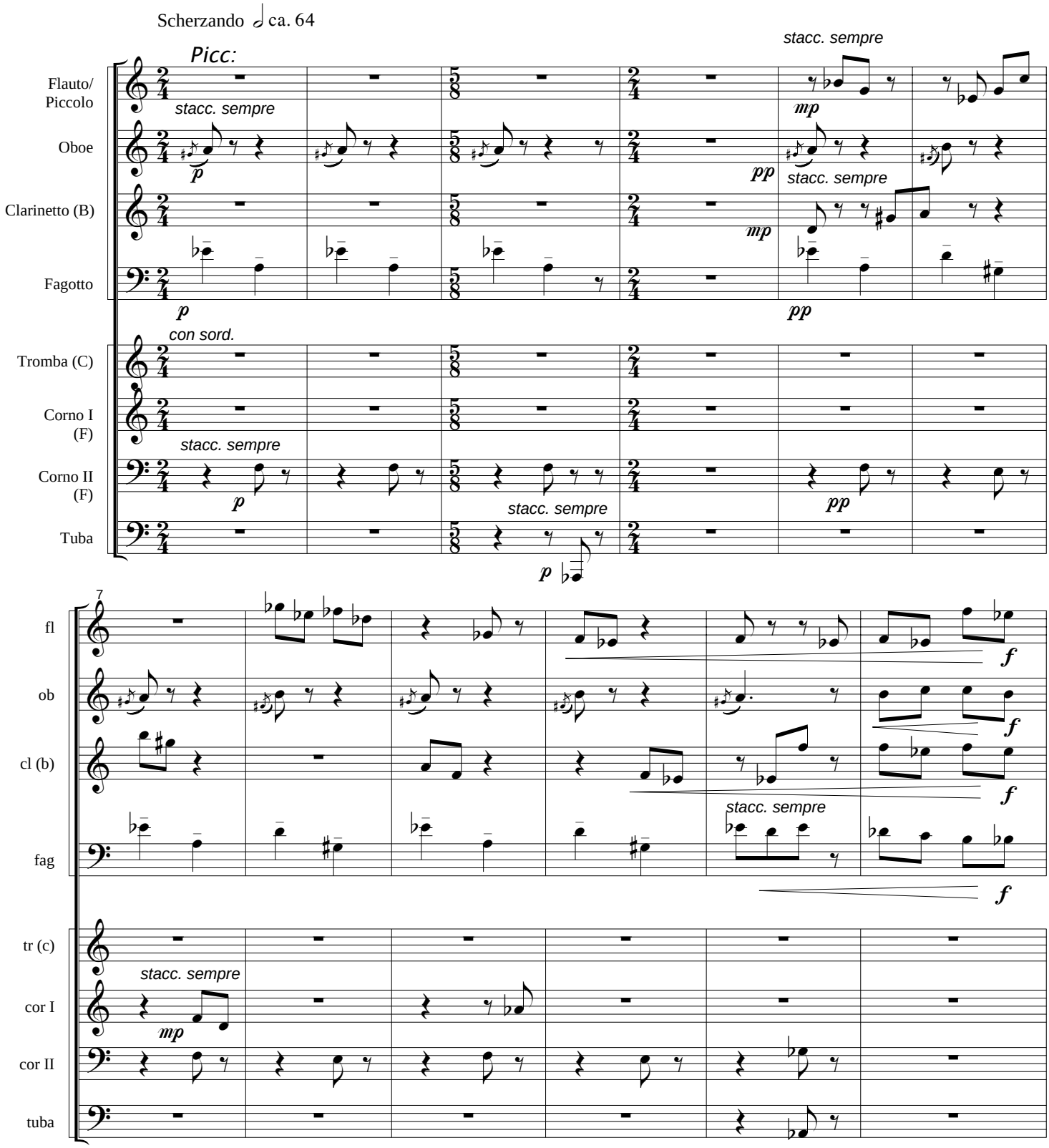
Three *Questionable* Dances for Wind Octette [a)]

Score in C

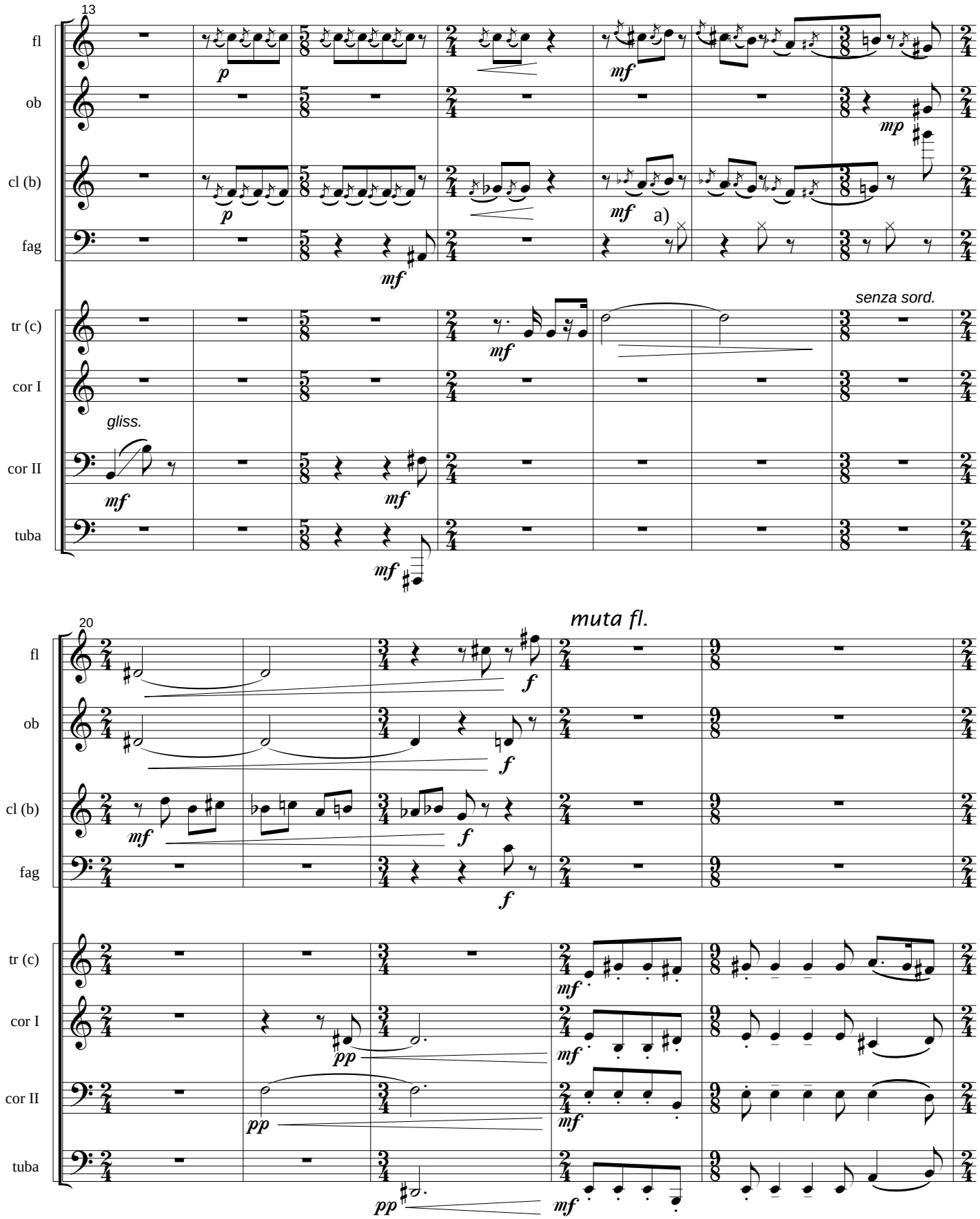
Hakan A. TOKER
(1999)

I - Gavotte

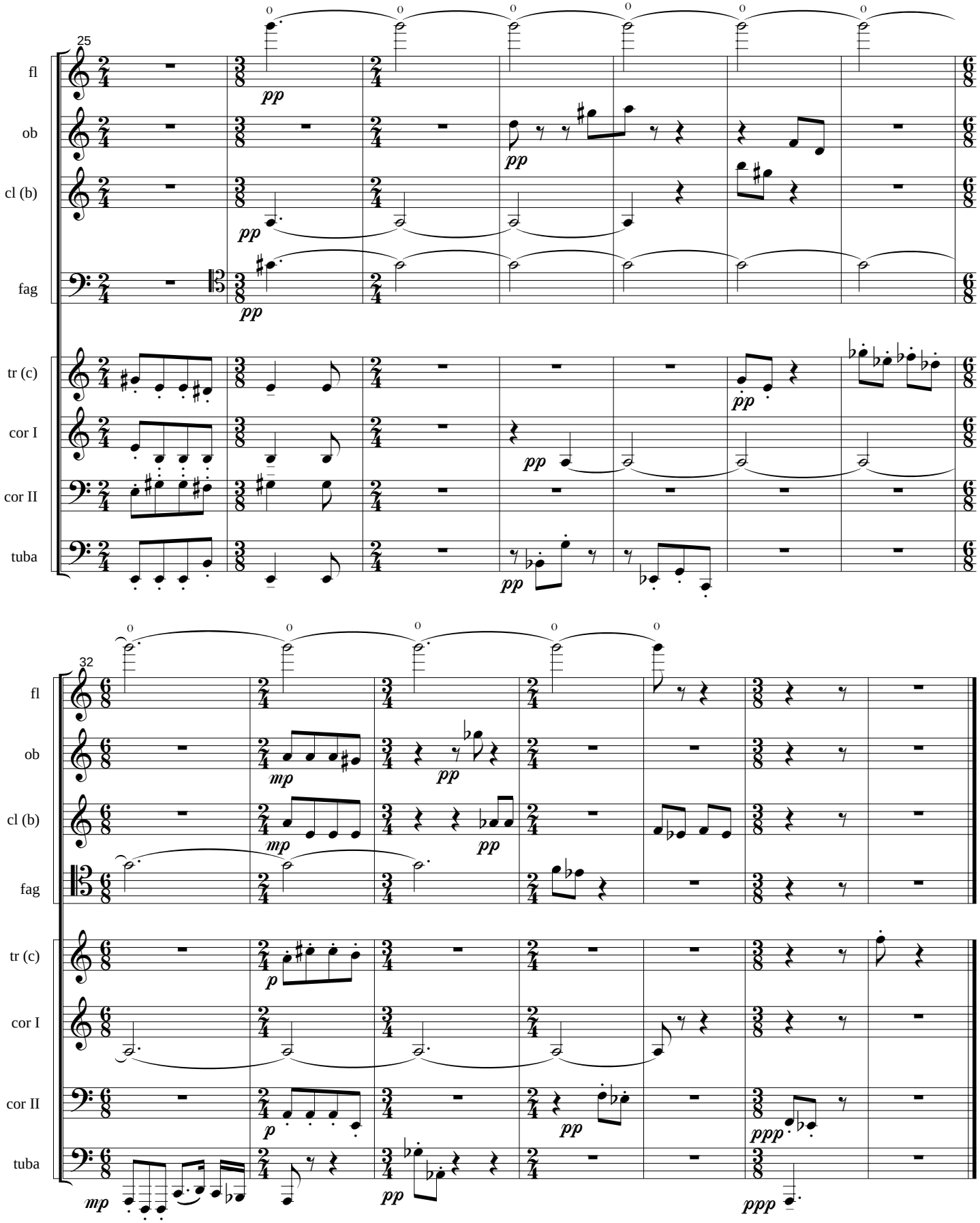
Suggested set-up: Brass sit close to eachother, in the middle; woodwinds sit scattered all over the stage.



a) No conductor, please.



a) Tongue click.


25
fl
ob
cl (b)
fag
tr (c)
cor I
cor II
tuba
pp
32
mp
p
ppp

II- A Happy Occasion

Hakan A. TOKER
(1999)

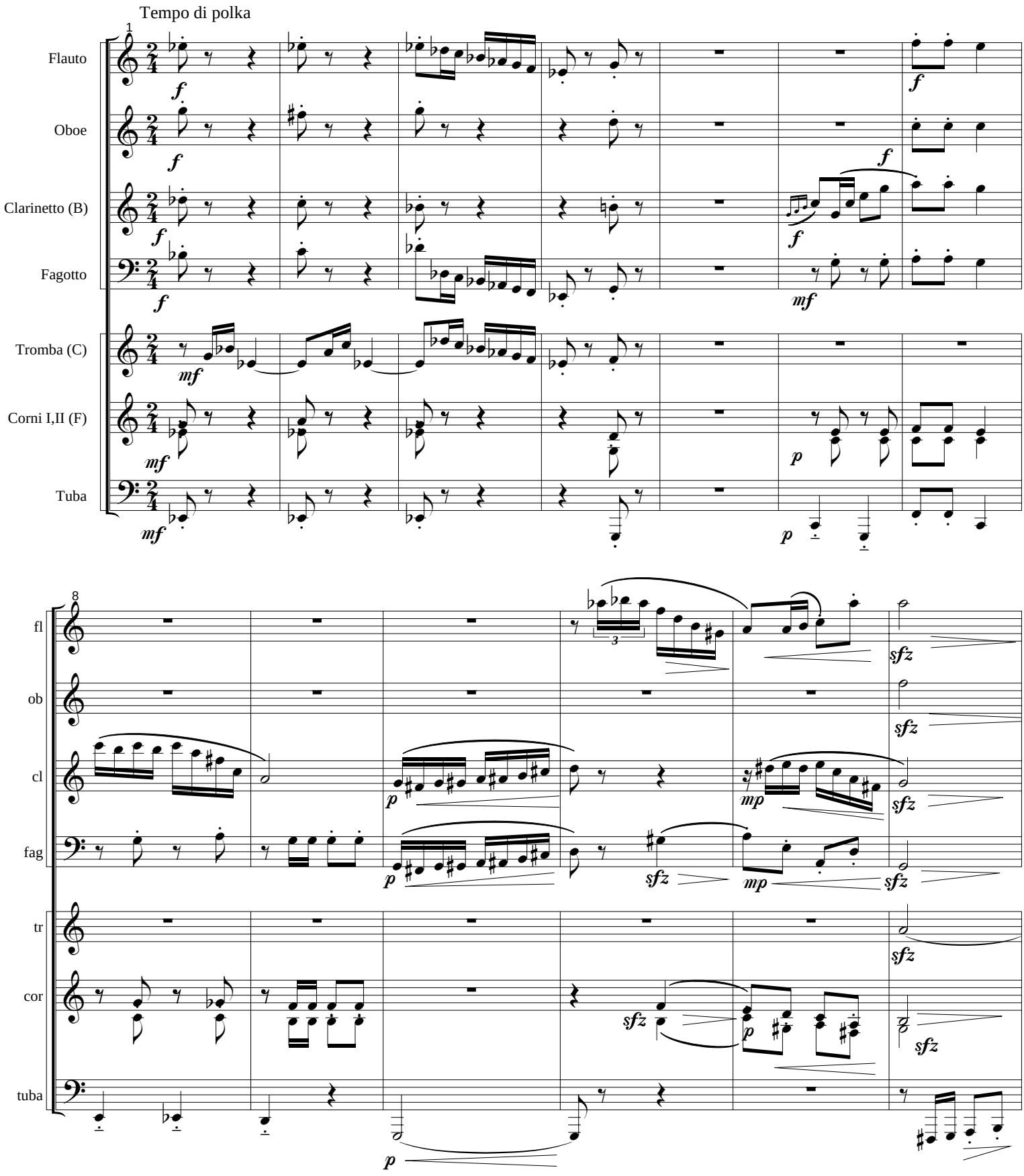
After the gavotte, the performers push their chairs to the walls of the stage. 4 of them sit, or stand next to the wall. 4 of them take all the instruments , one in each hand, per person. They pair these instruments and make them dance, as if they were human. The instruments should make bounce-like gestures, close to the floor. Arms, legs, clothes, make-up etc. may be attached to the instruments if desired. The other 4 musicians will clap tempo and sing a folk song of the country this is being performed in, or one of their own country. Everything should be done in a manner of countryside folk dancing. Everyone must smile, look cheerful, and forget all their problems for the moment. Audience may be encouraged to join clapping and singing. At the end of the folk song, the clappers will applaud, the dancing couples will bow to eachother.

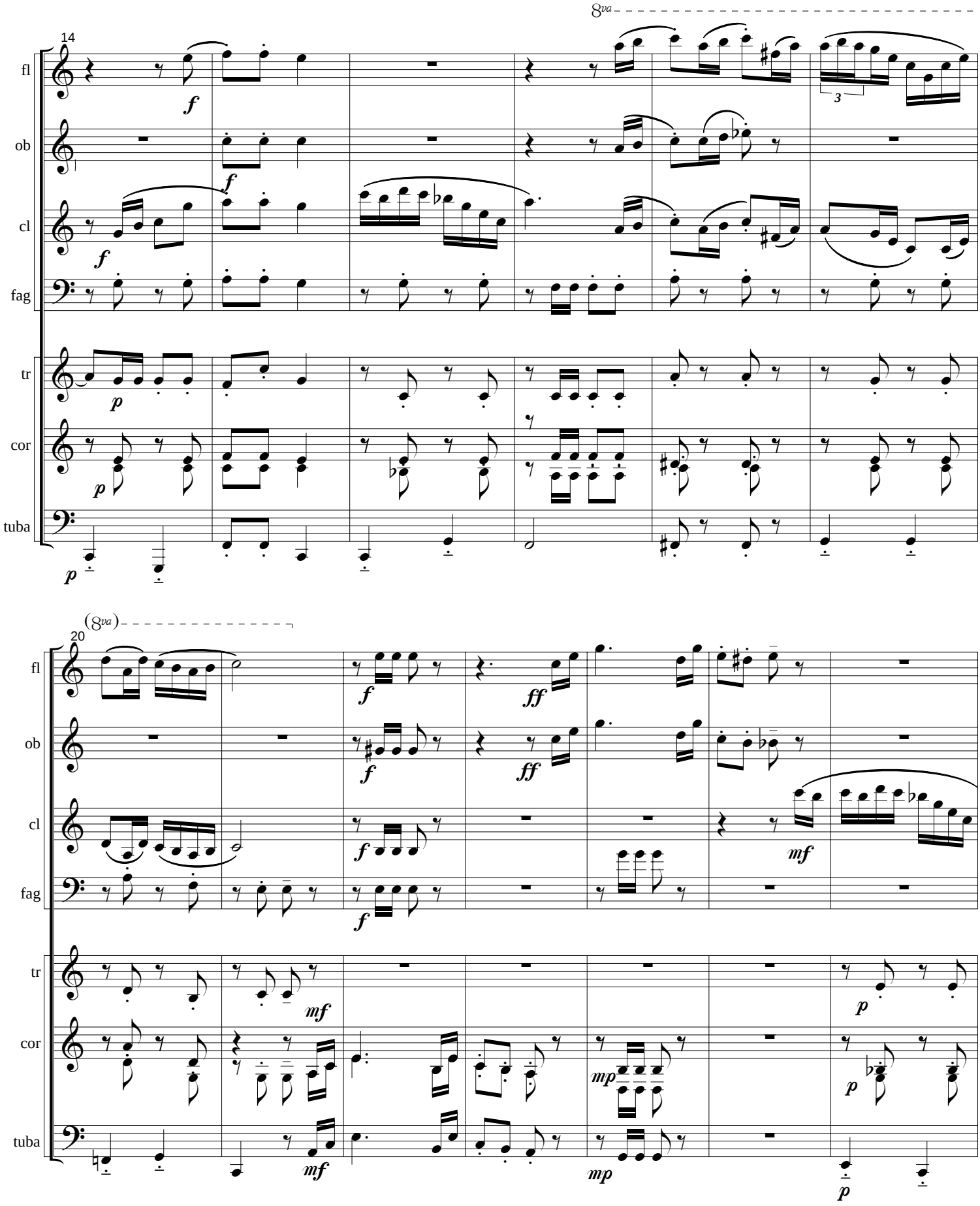
Score in C

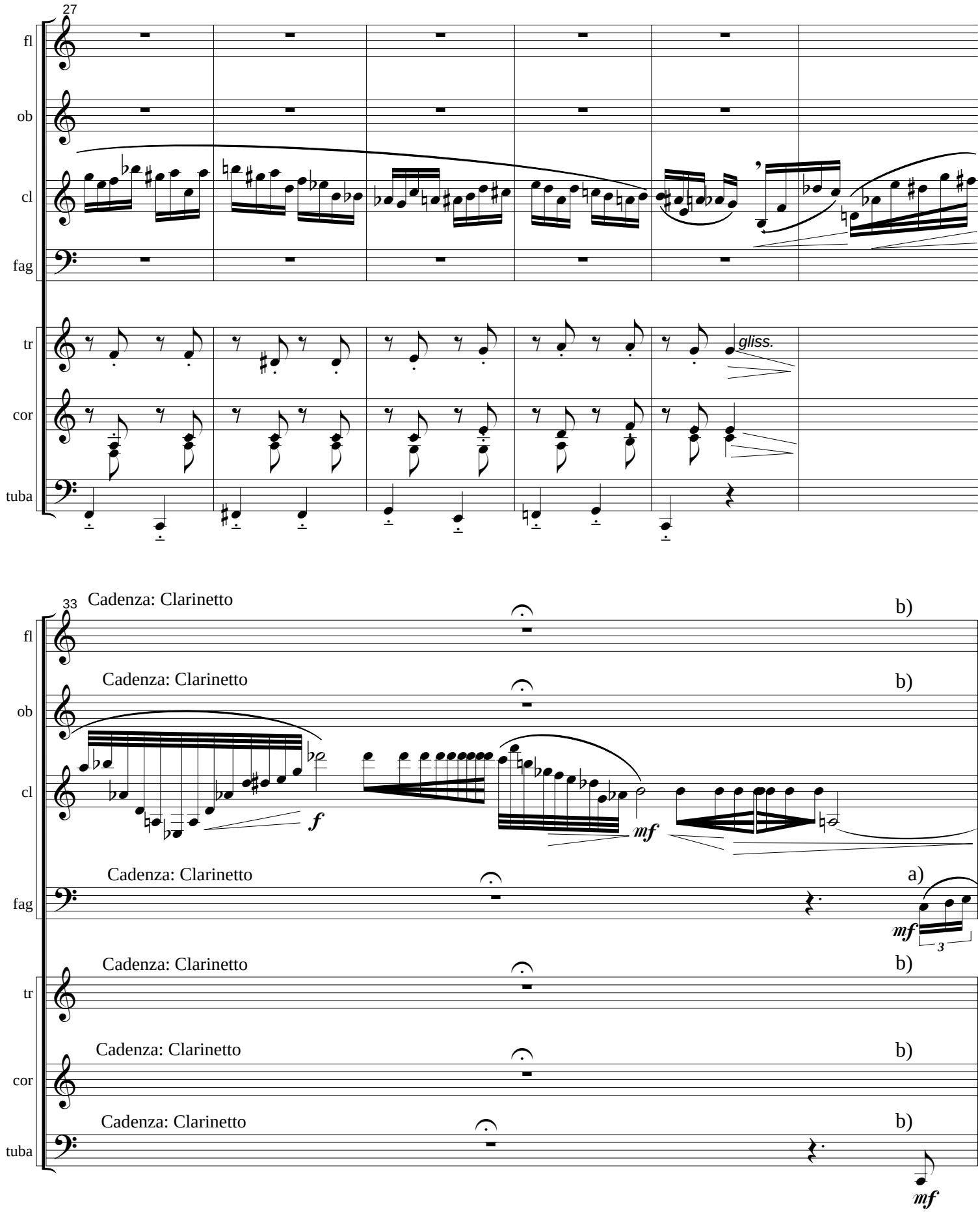
III- Polka

Hakan A. TOKER

After the previous dance, bring chairs back to the middle. This time, wood wind and brass will sit opposed to eachother, the two groups representing two opposite view-points. In order to facilitate interaction, musicians must take a look at the score, before playing from parts.

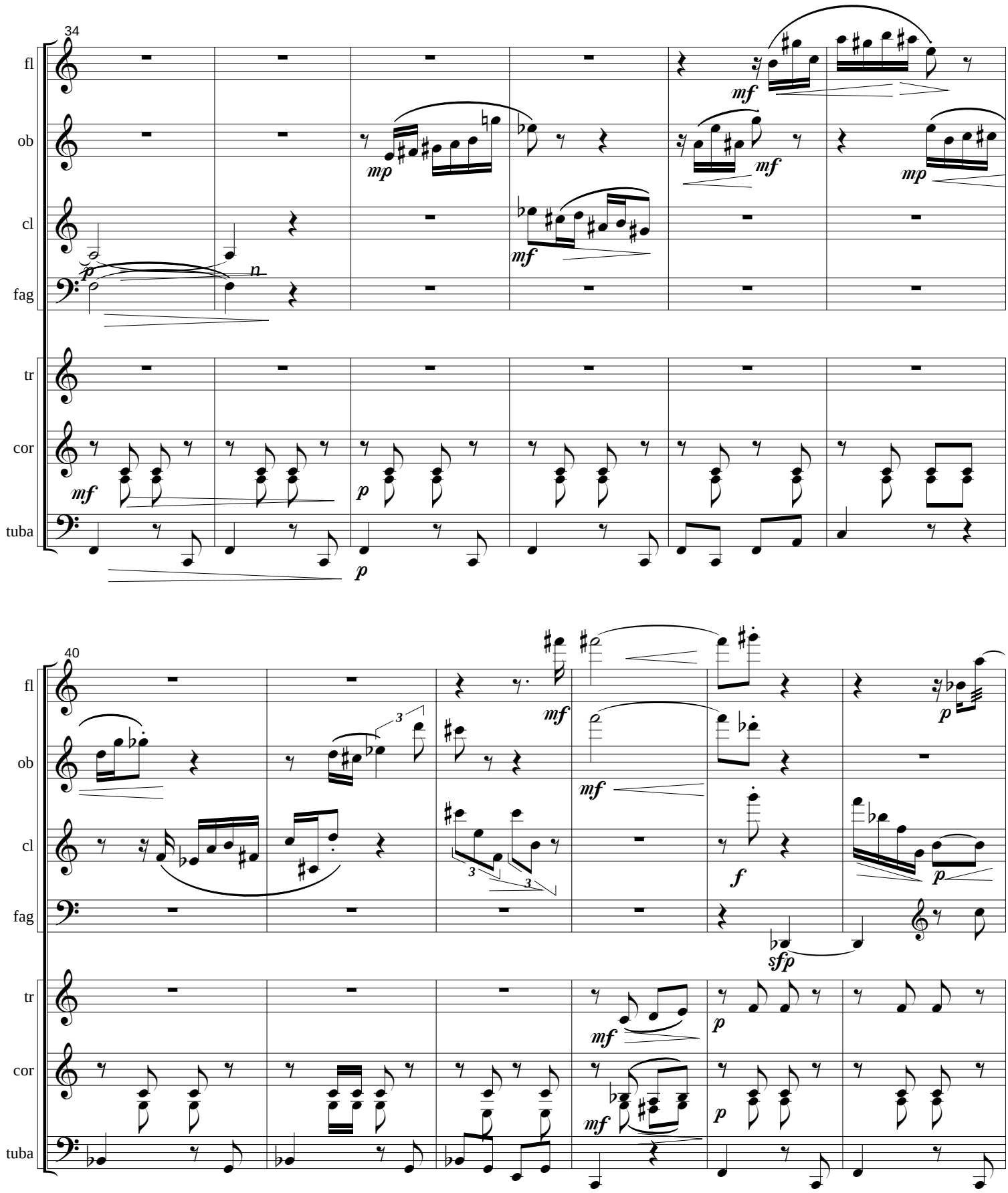


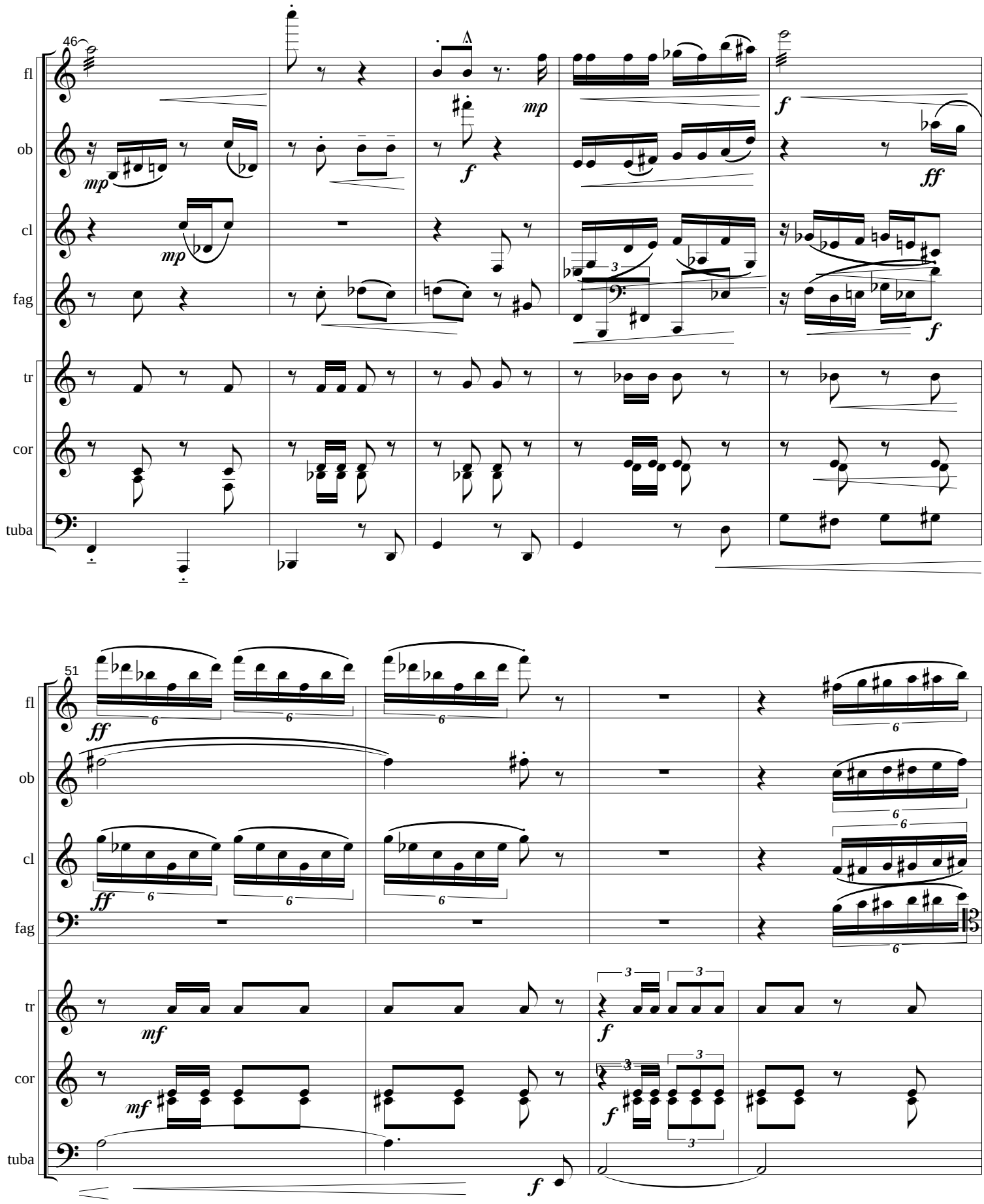

14
8va
fl
ob
cl
fag
tr
cor
tuba
f
p
3
(8va)
20
ff
mf
mp

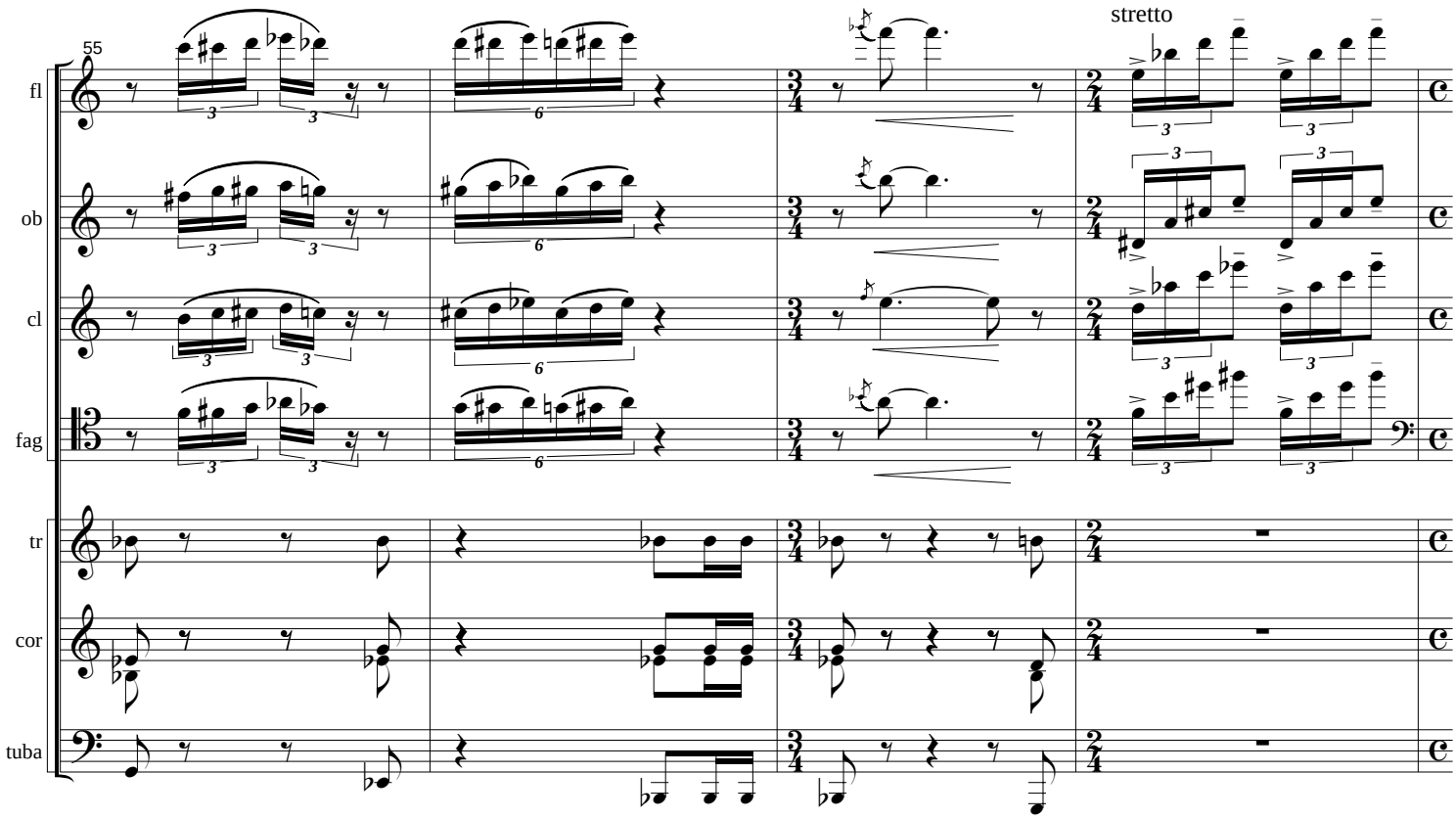


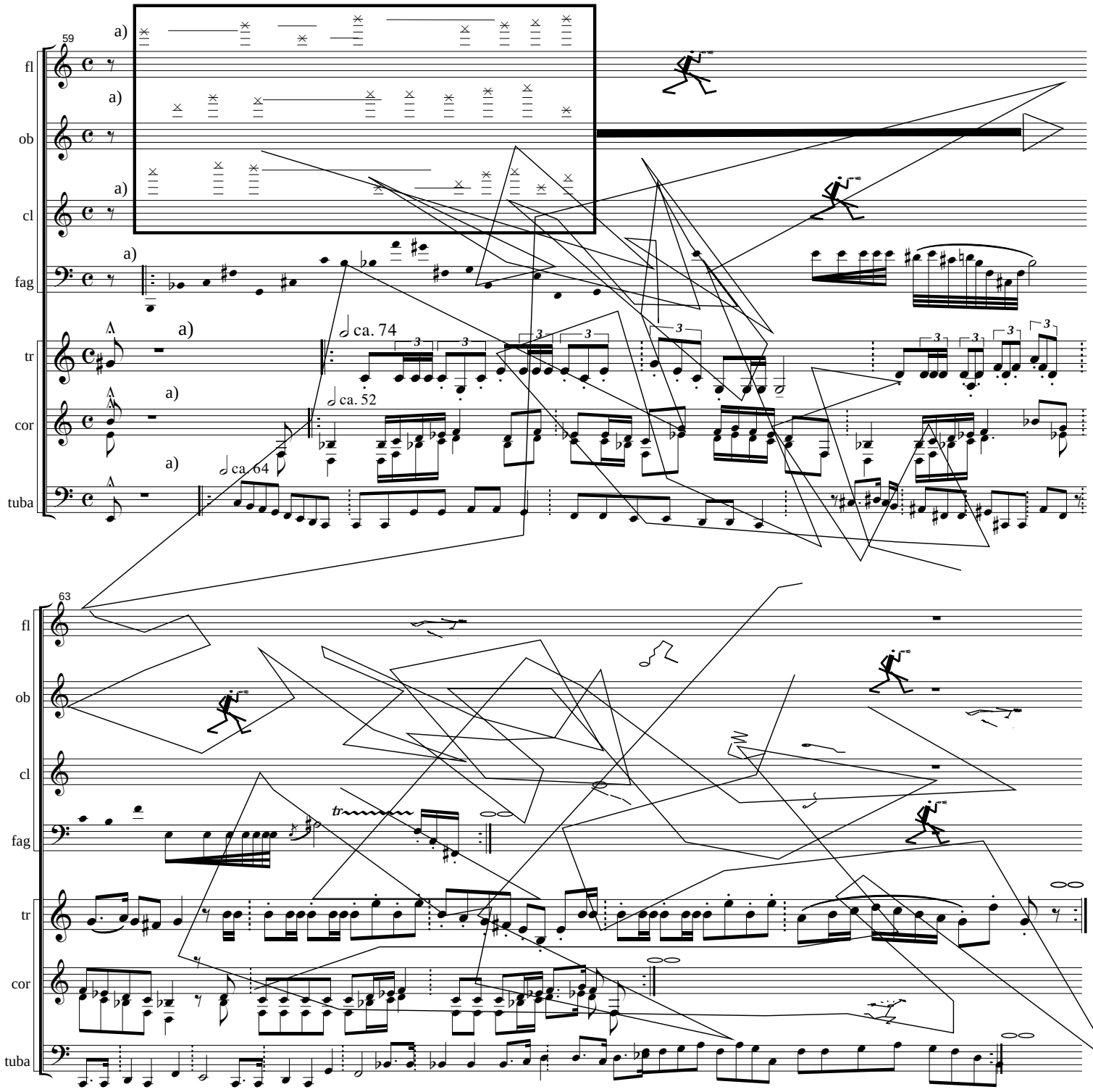
a) Cue others.

b) Look at bassoon for cue.


34
fl
ob
cl
fag
tr
cor
tuba
mf
mp
p
n
40
sfp
f


46
fl
ob
cl
fag
tr
cor
tuba
mp
f
ff
51
mf


55
stretto
fl
ob
cl
fag
tr
cor
tuba



a) At this point, every body leave their seats, keep playing while chasing others or being chased by others. Woodwinds should begin by playing high, piercing, offending pitches, then also incorporate free atonal passages which they make-up and chase brass players with this music. Brass players make-up tonal passages, or use familiar tunes to chase the woodwind with. The music written on page is suggestive, just to give an idea. Only the horn part is to be memorized and played as written, since the two horns must play together, attack and be attacked together.
The scene must be chaotic, people running all over the hall, stage, audience. Musicians should act as if the music they're playing is a weapon.
After a few minutes, the musicians will leave the stage, being chased, injured, and being dragged out by a friend, if dead. That's how the piece ends.