

# **Elevator Gnome**

for woodwind performer and elevator

Stephen F. Lilly

(2008)

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## *Entrance*

- a) The performer enters an empty elevator and finds a suitable corner.
- b) The performer enters an occupied elevator and makes their way to a corner dispensing pleasantries as necessary. If someone else should occupy the desired corner, the performer politely convinces them to relocate.

## *Performance*

- Facing the selected corner, the performer should crouch down. If desired, the performer may sit cross-legged instead of crouching.
- If the elevator has no corners (i.e. it is elliptical in shape), the performer shuffles back and forth along the portion of the curve directly opposite the elevator doors. At all times, the performer faces the wall.
- Once in the crouched position (or shuffling back and forth), the performer blows air into the instrument (directly into the mouth piece) being careful not to excite any pitches.
- In addition to the sound of air rushing through the instrument, the performer taps the keys so that the clicks are audible and the sound of the air in the body of the instrument is “filtered” by the changes in length.
- The rhythm of the tapping and the selections of keys should be erratic and random.

## *Interruptions*

The following are performed only if they occur. Once the response is satisfactorily completed, the performer returns to Performance.

- a) The elevator doors open: The performer freezes until the doors close.
- b) Movements by another passenger are audible: The performer stops playing and looks over their shoulder, wide-eyed and frightened, to examine the other occupant(s).
- c) A fellow passenger coughs: The performer plays the lowest note possible on their instrument – short, staccato, and moderately loud.
- d) A fellow passenger speaks or whispers: The performer plays a short, staccato, moderately loud middle-C and then whispers “quiet” five times as fast as possible under their breath.
- e) A fellow passenger laughs: The performer stops blowing into the instrument, increases the frequency and intensity of the key clicks, and quietly says “no” twice.
- f) A fellow passenger applauds: The performer stops playing, quickly turns around, and then nods and mutters “yes” until the applause ends.
- g) An alarm or ring is emitted from an electronic device carried by a passenger: The performer stops playing and howls until the device is silenced.

- h) A ding or chime is heard when the elevator approaches a floor: The performer stops playing, laughs, and then plays the highest note possible on their instrument – short, staccato, and moderately loud.
- i) A strange mechanical sound is heard: The performer stops blowing, increases the frequency and intensity of the key clicks, yelps, and begins to bouncing up and down.
- j) Some other non-mechanical sound is heard from outside of the elevator: The performer stops playing and makes a “shh” sound.

*End*

The performer may perform this piece for any length of time. For example, the piece could be limited to a single ride or it could be staged as a more continuous installation. To end the piece, the performer may choose either one of the following options regardless of how the piece started.

- a) The piece end when the elevator is empty. The performer unceremoniously exits.
- b) The piece ends abruptly. The performer resumes human form, acts as if the performance never took place, and exits the next time the doors open.