



Quatre Mains

(Four Hands)

a little show mixing juggling and music



*Vous étudions le jonglage
et faisons de la guitare.
Nous étudions la guitare
et faisons du jonglage.*

We study juggling and do guitar.
We do juggling and play guitar.

creation 2023 / 2024



Intimate show
Length: 30min
All audiences

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Note of intent

This show is a meeting, a meeting between musical instruments and juggling objects.

This encounter is a tribute, a tribute to passion and all the things we do in our spare time.

This tribute is a homage, homage to medieval jugglers who traveled from town to town playing music, performing feats, and telling stories.

This homage is a breeze, a breeze of simplicity, lightness, and humor.

An "étude", eight measures, five chords, three balls, and our four hands outline the beginning of this show.



On stage there are:

-two jugglers:



Florimond Dumas

Born near Clermont-Ferrand, I started circus at the age of 3 and began playing the guitar at 6 in the conservatory. These two activities became my main passions. At the age of 18, I entered professional circus training at Piste d'Azur and later at DOCH (SKH) in Stockholm. The stage has always been present in my life, and this show is particularly close to my heart because it combines my passions.

David Martin

Born near Paris, I started juggling at the age of 5. After studying visual arts and multimedia, I joined the circus school in Stockholm in the juggling program. I want to share my passion, which blends circus, curiosities, the poetry of objects, juggling, and music.

- some instruments:

- a cajon

We found it at the back of one of the storage rooms at school; unused for quite some time, it now has a new life as a juggling prop



- a guitar

Handmade in Spain. I had only played on my mother's old Yamaha, which my teacher dismissed as a bit worn out. Consumed by passion for this instrument, I visited a store where I fell in love with this guitar that was way too expensive. Eventually, I found it at a merchant in Barcelona for a third of its price. D.



- an accordion

Bought in Paris, the accordion with which my mom used to play little waltzes for me. D.



- a guitar stand

A guitar stand made in Erik Aberg's workshop in Stockholm.



- a music stand

A music stand that apparently belonged to a conductor in Stockholm.



- juggling objects:

- six white beanbags

Handmade in the Czech Republic. We use them for the rhythmic parts because the sound of the grain-filled balls is very pleasant to the ear. F.



-three blue balls

Handmade in Japan. I've been using these balls for a year. F.



- five white clubs

Machine-made in Germany. I've been using these clubs since I was 12. D.



Lesson 19 of Dioniso Aguado

True origin and guiding thread of the project: we explore guitar playing through concepts drawn from juggling, such as passing, the exchange of objects between two jugglers, or passages through the body (under the leg, behind the back, and other intertwinements).



Rhythm of the grains

Close-up on the sound produced by the grain-filled balls in a syncopated composition for two jugglers, six balls, and four hands.

Musical Vélocimanie*

When the «vélocimane» (juggler) can't keep up with the crescendo of the music! *see definition on the next page



The major chords celebration

Energy and celebration of the joy provided by juggling, jumping, and throwing high!

Accordion transe for 4 balls fountain

Emphasizing the breath-holding moment of a sequence of four synchronized balls with an accordion trance. Each throw corresponds to a note of the accordion until the climax. Here, we explore music as a sonic representation of juggling.



and games, balances, tricks....

*definition on the next page



A little thought for medieval jugglers



The term «jongleur» is derived from the Latin «jocus,» meaning «game.» It emerged in the Middle Ages, covering a broad range of professions aimed at entertaining the public, whether noble or common. These artists performed in public squares during fairs and other events. Nomadic in nature, they were often musicians, storytellers, bear showmen, acrobats, and sometimes «true jugglers.»

Those who juggled were called «vélocimanes» (those who move their hands quickly).

Through this show, we aim to draw inspiration from the essence of

jugglers from that era. To engage with the audience by playing music and juggling, and above all by «playing.» We've designed the show with games: we want to celebrate amusement and activities that serve no other purpose than fun (perhaps) by sharing joy.

Technical rider

* Planned for interior stages and circus tents. It can also be played outside with some specific requirements (look the last sentence).

* Minimum : height 5m, depth 4m, width 5m.

* We prefer a flat and straight ground , relatively hidden from the wind if outside.

* We prefer a small audience because we use acoustic instruments (under 200 persons) .

* Lights : no specific lights but we need to be able to see clearly everywhere on stage.

* 1 hour to set up and warm up before playing.

* Frontal audience placement but it could also be in a half circle.

* Not a noisy place.

* If we play outside, the organizer needs to lend to the artist two ambient mics to catch sounds on stage that is from the instruments and the juggling objects (reference that works for example Audio Technica AT8033). Those mics needs to be linked to a mixing table with a 48V function. The organizer needs also to lend the sound system adapted to the number of persons in the audience.





With the complicity of:
Benjamin Richter
Gaelle Bisselach
Jay Gilligan
Erik Aberg
Chris Patfield
Stockholm University of
the arts (DOCH)

trailer: <https://youtu.be/v5GyOnte8oM>



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