

Bucket Jam Performance Notes

This piece is divided into two sections. The first section has the players pick up the bucket with their hands on the sides of the bucket to implement the motions and notes. The second section utilizes drumsticks being played on various parts of the bucket for the various sounds. Please refer to the legend below for notation and correct stickings. As with dynamics, all notations and stickings should continue until a new notation or sticking is presented.

The “add visual” listed in measures 9 and 17 is executed by picking up the bucket by grabbing the side of the bucket and then putting the bucket up in a horizontal fashion in front of your face with the open end facing the audience. Execute these during the quarter note rests.

Rehearsal tips:

1. If staffing allows, plan to rehearse in sectionals with the **A** and **B** groups rehearsing separately.
2. Secondly, practice together but with each voice in a large group; i.e. **A A A A A A B B B B B B**
(This allows for more success due to being surrounded by the same voice. This would also suffice for a performance.)
3. The final goal would be to rehearse and perform as follows; **A B A B A B A B A B A B**
(This is much more appealing, visually, but, also certainly harder for performers as each performer is surrounded by the opposite voice.)

The suggested “per player” equipment for this piece would be as follows:

- 1 Rubbermaid, 11 Qt., Model 2963, Durable Bucket, Blue in color
- 1 pair of light drumset sticks or timbale sticks

Legend:

Hand-Bucket section:

- FL – strike the bucket on the floor, upside down, in a vertical motion
- OV – strike the bucket on the floor, right side up, in a vertical motion
- FT – lean the bucket slightly away from you and strike front edge on floor
- BK – lean the bucket slightly toward you and strike back edge on the floor
- SL – slide the bucket on the floor for notated number of beats

Bucket Jam Performance Notes - cont.

Legend:

Stick-Bucket section:

F – strike stick on floor

S – strike stick on side of bucket

R – strike stick on front rim of bucket

T – strike stick on top of upside down bucket

N – strike the top of your right neighbor's bucket

B – backstick by striking the top of the bucket with the butt end of the right stick; flipped over back of the hand

CR – cross the right stick over the left stick on top of your own bucket

SC – click your own sticks together

SN – click your sticks with your neighbors

(when executing this sound, place your right stick in a vertical position and your left stick in a horizontal position thus making a cross when striking your neighbor's stick)

Bucket Jam

by Lamar Burkhalter

♩ = 100 - 120

Bucket A

Bucket B

SL FL FL SL FL FL SL FL FL FL FL

Bucket A

Bucket B

FL FL FL FL FL FL FL FL FL FL FL FL

FL FL FL FL FL FL FL FL FL FL FL FL

Bucket A

Bucket B

SL SL SL SL SL SL FL FL FL FL FL FL

FL FL FL FL FL FL SL SL SL SL

Bucket A

Bucket B

FL FL FL FL One two we know what to do! FL FT SL FL FT

SL SL SL SL One two we know what to do! FL FT SL FL BK

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Broom Jam Performance Notes

Broom Jams is written for two parts, **A** and **B**, and should be played with the following equipment.

A – Standard rubber or metal dust pan and small, long, plastic brush **B** – Small to standard sized “push broom” and 1 dowel rod or drumstick

Although this piece can be staged any number of ways, the following represents the staging for the debut performance by Haude Elementary, Lamar D. Burkhalter, director.

A Brooms should enter from behind the curtain from stage right and proceed to center to line in front of, and between, the **B** Brooms. **A** Brooms should then sit in a crossed leg fashion on the ground to facilitate playing the dustpan on the ground. **B** Brooms should enter from behind the curtain from stage left and proceed to center to line up behind **A** Brooms and become the back row.

This represents a top view of the setup for the opening sections, described above.

B B B B A A A A

At letter G, the **A** Brooms should stand up and the **B** Brooms should move forward while standing the broom up vertically with the bristles at the top. As they move and **A** Brooms stand up all players should move into a single, straight line facing the audience.

B A B A B A B A

Legend:

A Brooms

D – strike the face of the dustpan with the plastic part of brush

FL – stike or scrape dustpan along floor or stage

M – strike the face of the dustpan with plastic part of brush while muffling dustpan on torso or upper thigh

D/FL – strike the face of the dustpan with the plastic part of the brush while also striking the dustpan on the floor

B Brooms

B – strike bristles of push broom on floor or stage

RE – strike right wooden end of push broom on floor or stage

LE – strike left wooden end of push broom on floor or stage

OV – strike top side of push broom completely over on floor or stage

ST – strike the shaft of the broom with a drumstick

FL – strike the end of the shaft, vertically on the floor

Broom Jam

♩ = 112 - 116

by Lamar Burkhalter

A

B

C

D

E

w/ rotation L to R

w/ rotation from R to L

rotate back from L to R

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Chair Jam Performance Notes

This piece is written in the style of Japanese Taiko drumming as it has long phrases, many unisons and endless possibilities for visual enhancement within the Taiko drumming style. Plan to research Taiko drumming to enhance the experience and understanding of this culture of drumming.

This piece utilizes drumsticks being played on various parts of a standard, classroom chair, without arms, to produce the various sounds. How the chair is played, or where it is played, is notated below the note and the stickings are notated below the sound. Please refer to the legend below for notation and correct stickings. As with dynamics, all notations and stickings should continue until a new notation or sticking is presented.

The chairs should be placed at the front of the stage with the **A** chairs positioned sideways with the back of the chair facing stage right with the left side of the chair to the audience. The **B** chairs should be placed back to back with the **A** chairs. **B** chairs should face the opposite direction with the back of the chair facing stage left, with the right side of the chair to the audience. Players should stand in front of their chairs with **A** players right side of their body toward the audience and **B** players should face **A** players with the left side of their body facing the audience. **A** and **B** players will be facing each other in pairs.

Rehearsal tips:

1. If staffing allows, plan to rehearse in sectionals with the **A** and **B** groups rehearsing separately.
2. Secondly, practice together but with each voice in a large group; i.e. **A A A A A A** **B B B B B B**
This allows for more success due to being surrounded by the same voice. This would also suffice for a performance.
3. The final goal would be to rehearse and perform as follows; **A B A B A B A B A B A B**
This is much more appealing, visually, but, also certainly harder for performers as each performer is surrounded by the opposite voice.

The suggested "per player" equipment for this piece would be as follows:

- 1 standard metal and/or plastic classroom chair
- 1 pair of light drumset sticks or timbale sticks

Legend:

- B** – strike one or both sticks in the middle of the seat of the chair.
- SB** – strike one or both sticks on each side of the seat of the chair, where there is metal reinforcement.
- S** – strike one or both sticks directly on the side of the back of the chair, as it faces you.
- T** – strike one or both sticks in the middle of the top of the back of the chair.
- SC** – strike both sticks together, stick clicks, in the formation of an **X** in front of the players face.

Chair Jam

by Lamar Burkhalter

♩ = 160 - 168

Chair A

Chair B

Measures 1-4: Chair A and Chair B play a rhythmic pattern of eighth notes. Chair A starts with 'T' (Tongue) and 'R' (Right) notes, while Chair B starts with 'R' (Right) and 'L' (Left) notes. The pattern alternates between 'T' and 'S' (Tongue) notes. A dynamic marking 'f' is present at the start of each staff.

Chair A

Chair B

Measures 5-8: Chair A and Chair B play a rhythmic pattern of eighth notes. Chair A starts with 'SB' (Sustained Bass) and 'R' (Right) notes, while Chair B starts with 'SB' (Sustained Bass) and 'L' (Left) notes. The pattern alternates between 'SB' and 'B' (Bass) notes. A dynamic marking 'f' is present at the start of each staff.

Chair A

Chair B

Measures 9-13: Chair A and Chair B play a rhythmic pattern of eighth notes. Chair A starts with 'B' (Bass) and 'SC' (Sustained Chord) notes, while Chair B starts with 'B' (Bass) and 'SC' (Sustained Chord) notes. A dynamic marking 'f' is present at the start of each staff. A box labeled 'A' is placed above measure 13.

Chair A

Chair B

Measures 14-18: Chair A and Chair B play a rhythmic pattern of eighth notes. Chair A starts with 'B' (Bass) and 'SC' (Sustained Chord) notes, while Chair B starts with 'SC' (Sustained Chord) notes. A dynamic marking 'f' is present at the start of each staff.

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Kitchen Jam Performance Notes

Kitchen Jams is written for two parts, **A** and **B**, and should be played with the following, per player, equipment.

A – Standard cookie sheet: 1 water bottle filled with peas: 2 chopsticks to be used as drumsticks

B – Standard, aluminum mixing bowl filled with peas: 1 water bottle filled with peas, 2 chopsticks to be used as drumsticks

Although this piece can be staged many different ways, the following represents the staging for the debut performance by Haude Elementary, Lamar D. Burkhalter, director.

All players should sit on the floor in the same manner and in a straight, horizontal line. **A** players should have a cookie sheet directly in front of them and **B** players should have a mixing bowl directly in front of them. All players should have a water bottle placed horizontally in front of them, at both 2 and 10 o'clock; relative to the seating of the players and sharing the water bottle with your adjacent neighbor. In addition, each bottle should be filled a few inches deep with peas, i.e. shaker-like. Please note the vocals in measures 9, 19, 34 and as these will help to maintain tempo and ensemble cohesion.

This represents a top view of the setup for the opening sections, described above.

CS – **A** players: cookie sheets placed upside down on floor or stage

B – **B** players; mixing bowls placed right side up on floor or stage; one third filled with peas

WB – water bottles placed horizontally on floor with the lids towards the performers or, stage, left



Audience

Kitchen Jam Performance Notes - cont.

At the beginning of the piece, the whole note rolls should be executed by shaking the water bottle for the **A** players and stirring the peas in the mixing bowl for the **B** players.

Legend:

A Players; cookie sheets

C – strike the face of the cookie sheet with chopsticks

B – strike the adjacent mixing bowl consistent with the sticking

J – strike the adjacent water bottle consistent with the sticking

SH – hold a water bottle horizontally in front of face and use as a shaker

FT – shake water bottle horizontally to the front, or away from the performer's body, a front/back motion

BK – shake water bottle horizontally back, or toward the performer's body, a front/back motion

B Players; mixing bowls

B – strike the rim of the mixing bowl with chopsticks

C – strike the adjacent cookie sheet consistent with the sticking

J – strike the adjacent water bottle consistent with the sticking

SH – hold a water bottle horizontally in front of face and use as a shaker

BM – strike bowl while also muffling it by grabbing with opposite hand

ST – stir peas around bowl to match note length

SI – stir "in" or across to center of bowl

SO – stir "out" or across to edge of bowl

FT – shake water bottle horizontally to the front, or away from the performer's body, a front/back motion

BK – shake water bottle horizontally back, or toward the performer's body, a front/back motion

Kitchen Jam

♩ = 112 - 120

by Lamar Burkhalter

Cookie Sheet

Bowl

Cookie Sheet

Bowl

Let's Get Cook in'

SI SO SI SO

A

Cookie Sheet

Bowl

SH SH SH SH SH SH SH SH

L R L R L R L R

SI SO SI SO SI SO SI SO SI SO SI SO SI SO SI SO

Cookie Sheet

Bowl

SH SH SH SH SH SH SH SH

L R L R L R L R

Yum Mm Mm Mm

FT BK FT BK FT BK FT BK

B

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Body Jam Performance Notes

Body Jam is written for two parts, **A** and **B**, and should be played with different parts of the body and with the usage of vocal drums sounds and words.

The performers should sit in a straight line in normal, classroom chairs. No other equipment is required to perform *Body Jam*.

A A A A A A B B B B B B

Audience

As with dynamic markings in music, the written sound or vocal should be continued until directed to utilize a different sound.

Legend:

- 1/2 - this represents a “half clap” and is executed by offsetting the hands from a normal clap to produce a lighter, higher pitch
- C – a normal clapping sound
- K – strike both hands on the upper leg, just above the knee cap
- TH – strike both hands on the upper leg, nearer the torso, on the thigh
- F – strike one or both feet on the floor or stage, with a flat foot

Please note the “cross thigh” in the last four measures of the piece.

This is executed by crossing the right hand over the left hand for each hand to simultaneously strike on the opposite thigh.

All vocals should be clearly and strongly executed and follow standard enunciation rules.

Body Jam

by Lamar Burkhalter

♩ = 116 - 120

Jammer A

Jammer B

Yeah!

uh huh

1/2

yep

Jammer A

Jammer B

shhhhhh

A

1/2

Jammer A

Jammer B

TH TH

C

F

K

Jammer A

Jammer B

ch ch ch ch ch ch ch ch

ding ding ding ding ding ding ding ding

TH TH

C C

F

K

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Jumble Jam Performance Notes

Jumble Jam is written for four parts, Kitchen Utensils, Buckets, Brooms and Chairs, utilizing all of the instruments from the other pieces in this collection. Parts should be equally distributed with a suggested amount of two to three players per part.

Kitchen Utensils – a standard cookie sheet: aluminum mixing bowl filled a third of the way with peas: 1 water bottle filled a third of the way with peas: 2 chopsticks to be used as drumsticks

Buckets – small, plastic bucket and one pair of drumsticks

Brooms – a full size push broom and one drumstick

Chairs – a plastic, classroom chair and one pair of drumsticks

Although this piece can be staged many different ways, the following represents the staging for the debut performance by Haude Elementary, Lamar D. Burkhalter, director.

All players should be in a straight line with the Chair players on stage right, standing behind the chair as the chair faces the player; Kitchen Utensils players should sit on the floor to the left of the Chair players; Bucket players should sit on the floor to the left of the Kitchen Utensils players and the Broom players should stand to the left of the Buckets on stage left.

Chairs Kitchen Utensils Buckets Brooms

Audience

Jumble Jam Performance Notes - cont.

Legend:

Chairs

- B** – strike the seat of the chair with the appropriate sticking
- S** – strike the side of the seat with the corresponding sticking and side
- T** – strike the top of the backrest of the chair with appropriate sticking
- SC** – stick click; strike one stick with the other stick

Buckets

- T** – strike the top of the bucket with appropriate sticking
- R** – strike the rim of the bucket with appropriate sticking
- S** – strike the side of the bucket with appropriate sticking
- SC** – stick click; strike one stick with the other stick

Kitchen Utensils

- C** – strike the face of the cookie sheet with chopsticks
- J** – strike the adjacent water bottle consistent with the sticking
- B** – strike the bowl with appropriate sticking
- SC** – stick click; strike one stick with the other stick
- MB** – muffle bowl with LH while striking bowl with RH

Brooms

- FL** – strike the floor with the end of the handle in a vertical motion
- ST** – strike the handle of the broom with the drumstick
- SH** – strike the head of the broom with the drumstick
- RE** – strike the floor with the right end of the broom head
- LE** – strike the floor with the left end of the broom head
- BR** – strike the floor with the brush part of the broom
- SC** – stick click; strike one stick with adjacent broom neighbor's stick

Jumble Jam

by Lamar Burkhalter

♩ = 152

The musical score is organized into two systems, each containing six measures. The instruments are Kitchen, Buckets, Brooms, and Chairs.

- Kitchen:** Represented by a single horizontal line with a common time signature (C). It contains a series of rests across all measures.
- Buckets:** Features rhythmic notation in common time. The notation consists of quarter notes with stems pointing up, followed by eighth notes with stems pointing down. Above the notes are letters 'T', 'R', 'L', and 'R'. A dynamic marking *f* is present at the beginning of the first measure.
- Brooms:** Represented by a single horizontal line with a common time signature (C). It contains a series of rests across all measures.
- Chairs:** Features rhythmic notation in common time. The notation consists of quarter notes with stems pointing up, followed by eighth notes with stems pointing down. Above the notes are letters 'B', 'S', 'T', 'T', 'B', 'B', and 'SC'. A dynamic marking *f* is present at the beginning of the fifth measure.

The notation for Brooms in measures 9-12 includes the letters 'FL', 'ST', 'ST', 'FL', and 'ST', with 'etc..' written below the notes in measure 10.

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