

Row-Loff Productions

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Stick Schtick

by **Chris Brooks**
Medium - 3:17 / 8 players

Instrumentation

(8) 7' hardwood poles, (8) Hammer Handles or 3S Drumsticks

Key

Pole Slam *Left foot stomp* *Right foot stomp* *Stick on Pole* *Hit Partner's Pole* *Left Clash* *Right Clash*

Definition Of Terms

- Pole Slam** - Hit floor with pole by "slamming" it vertically into the floor. (Pole should be held in left hand)
- Left / Right Foot Stomp** - What it says... Stomp with respective foot.
- Stick on Pole** - Hit the pole with hammer handle or drumstick. (Stick should be held in right hand)
- Hit Partner's Pole** - What it says... (Written only in one section, duet w/Player 1 & Player 2)
- Left Clash** - Hold pole at 45° angle, LH low/RH high. Hit center of partner's pole with center of your pole.
- Right Clash** - Hold pole at 45° angle, RH low/LH high. Hit center of partner's pole with center of your pole.

Stick Schtick

Performance Notes

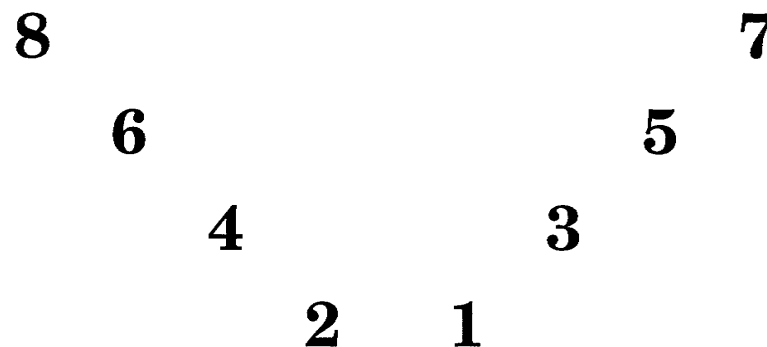
Stick Schtick is another Row-Loff novelty ensemble modeled after a piece performed by the percussion troupe **STOMP**. The instruments used are: (A) a 7' long staff or pole, approximately 1&1/2" in diameter, and (B) a 3S drumstick or hammer handle (Stomp uses hammer handles). If a hammer handle is used it should be held at the end the hammer would be on thus hitting the pole with the fat end of the hammer handle.

The pole can be purchased at any Home Depot, Lowe's, Builders Square, etc. and will cost about \$8.00-\$10.00 each. Depending on where you find them try to get them made of harder wood vs. softer wood. The softer the wood the faster the pole will chip and eventually break. I might suggest each player having an extra pole for rehearsal that is wrapped in the middle with duct tape. This will affect the sound but extend the life of the pole. (If you rehearse this piece alot you could go through alot of poles.)

As for the hammer handle I think that choice is based of the sound you're going for. There are all kinds of hammer handles and they will get a different sound than a stick does. What seems to work best again is harder wood. Any hammer handle is going to be made of hardwood but as you get more expensive you'll obviously get better quality wood.

The piece should begin with the players off stage. Players 1, 3, 5, 7 should be stage left and Players 2, 4, 6, 8 should be stage right. The opening motif can be started by Player 1 with the remaining players joining in as they feel comfortable.

They should come marching out from their respective sides and repeat the first 4 measures of the piece until they are in this formation:



Front of Stage

After arriving in this formation a cue should be given by Player 1 to proceed on to Letter A.

At letter **B** players 3, 4, 5, 6, 7, 8 should move forward so the ensemble is in a straight line across the front of the stage. This section of the ensemble is a “solo step-out” section. Each player has a 2 measure written solo but if desired the solos may be improvised. The 2 measure solos could also be longer if the players are motivated to do so. The written parts for Players 1 & 2, and Players 3 & 4 are written as duets. If the written parts are played the respective players should face each other when they step out of the line for their feature.

Letter **C** is a transitional section to move into a new formation. At measure 61 the ensemble should look like this:

8 7 6 5
4 3 2 1
Front of Stage

On beat 3 of measure 62 the players should jump and turn as to confront their partner. The **D** section should be approached as a karate-like fight sequence. A “Left Clash” is performed with the pole held at a 45 degree angle with the left hand low and the right hand high. A “Right Clash” would be just the opposite. Be careful when learning this section as to not “clash” any knuckles. The “clashes” should also be forceful but not too hard. This section has the greatest opportunity for breaking poles if the players get over zealous. Try to be as animated as possible with this section. Letter **E** is mostly a visual effect section. The clashes are written to pyramid through the ensemble. After a clash the players should stay still until their next one to achieve the maximum visual effect. At the end of this section measures 75 & 76 should be repeated until the ensemble is in this formation:

5 6 2 1 3 4 7 8
Front of Stage

The final section section is written mostly unison with some figures written moving from side to side and should be played with mucho attitude. At measure 83 the rhythmic pattern is swapped every other player and has to be extremely accurate. Measures 85 & 86 are very physically demanding and you need to make sure the players have enough space between each other so stepping on a foot to one’s left or right is avoided. Measure 86 is by far the most difficult measure of the entire piece. If accurately performed it should sound like a string of 16th note triplets.

The overall success of the the piece lies in the performer’s abilities to be animated and entertaining. It is also of the utmost importance that the playing be extremely accurate. If lots of attention is given to these two aspects this piece is sure to be an exciting experience for the players and the audience.

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25 26 27 28

Player 1

Player 2

Player 3

Player 4

Player 5

Player 6

Player 7

Player 8

The musical score is arranged in a system of eight staves, labeled Player 1 through Player 8. The score is divided into four measures, numbered 25, 26, 27, and 28. Measures 25, 26, and 27 contain rhythmic patterns for all eight players, consisting of eighth and sixteenth notes with stems pointing down. Measure 28 shows a change in the pattern for Player 7, who plays a more complex sequence of notes, while the other seven players have rests. The notation includes various note values, stems, and beams, with some notes marked with 'x' above them.

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E

The musical score is arranged in eight staves, labeled Player 1 through Player 8. The score covers measures 69, 70, 71, and 72. Measure numbers are placed above the first staff at the beginning of each measure. A box containing the letter 'E' is located at the top left of the page. The notation includes various rhythmic values such as quarter notes, eighth notes, and rests, along with dynamic markings like 'feet spread' and 'feet spread'.

Player 1
feet spread

Player 2
feet spread

Player 3
feet spread

Player 4
feet spread

Player 5
feet spread

Player 6
feet spread

Player 7
feet spread

Player 8
feet spread