

“Noises ON” Notes

Preface

So you want to entertain the masses with... CANS? Well, it takes ALL kinds, doesn't it? As with all of the Row-Loff novelty ensembles, you get out of it what you put into it. Use your imagination and creative brain power as well as calling upon the talents of your students. (There should be many creative ideas from MTV there, eh?)

This piece has 8 parts but must have two “lid” players. (There are split sections as well as two solos written for them.)

Since the music only calls for 3 metal cans, that leaves you one lid short for the 2 lid players. (They each have two.) You'll need to sneak over to your next door neighbors house, late one night, and ask to borrow a trash can lid. Or you may end up doubling one or more of the metal can parts which will provide additional lids.

Continuing down the priority list, I'd double the “bass can” next, then the “plastic bucket” part. From there, it's up to you. I'd probably start with the 30 gallon metal can and work my way up through the score, leaving the lid parts last to be doubled. However, you may have several “show-offs” in your percussion section that want to be lid stars... it's your call.

Can & Bucket Prep

See our tutorial video at rowloff.com/ConcertAudio/NoisesOn/NoisesOnTutorial.mov

Lids - What's to prep? They're metal trash can lids, right? The only suggestion I might offer would be to use minimal duct tape on the inside to deaden the ring. You may find that some type of padding need be affixed where the knuckles contact the lid at the handles.

Soprano Can - Use a 10 quart galvanized metal bucket. Remove any handles that may be attached to avoid rattling while performing. Drill two holes about ten inches apart and two inches from the bottom of the can. Using washers and a nut, attach a 1/4 inch eye hook into each drilled hole with the “eyes” on the outside of the bucket. The player then straps on the bucket, bottom up and around the waist, horizontal to the ground, using a 28” inch bungee cord with plastic hooks attached to the ends. The player should be in a comfortable position for playing with sticks and hands on the bottom of the bucket as well as striking the sides.

Alto Can - Ditto the soprano can using a 4 & 1/2 gallon galvanized metal bucket for a lower pitch difference.

Plastic Bucket - Ditto the soprano can using a 5 gallon plastic bucket. Drill the holes two to three inches from the bottom allowing the bucket to sit higher on the waist for the more extensive “conga-type” playing done with the hands.

20 & 30 Gallon Cans - Metal cans, that is. You'll be removing one handle from the can and using the other to strap on a 42” to 46” inch bungee cord. Drill your single 1/4 inch eye hook hole about one inch from the bottom and slightly behind the hand handle position at the top of the can. These cans are worn at a diagonal so the side and bottom can equally be accessed for playing. (Kinda like a Ricki Ricardo “bobaloo” thing.)

Bass Can - Use a 32 gallon “*Rubbermaid*” and attach the two eye hooks about 18” inches apart at the bottom. Use larger washers for support against the can. You'll be using the shorter 28” inch bungee cord for the bass can. It is to be played like the plastic bucket. Use hammer handles, wrapped with cloth and duct tape at the beater ends, for mallets.

Performance Notes

The only stage prep required is having the cup and pot placed somewhere on stage, each with a pair of sticks, for the lid players to retrieve at section "E".

If you have control over the house lights, I suggest this opening. Have the players off stage with the lights on and have someone throw a lid from stage right onto the stage floor. That'll wake up the audience! Then cut the house lights off and have the players play the first 3 bars as they move onto the stage and through the disgruntled "old man" at bar 4. (Perhaps a disgruntled band director should play this part!) Bar 4 should be screamed from backstage in the dark. Perform bars 5 & 6 in the dark and turn the lights on at the downbeat of bar 7. YEE-HA!!

In bars 17 & 18, the lid players are facing each other and cross-smashing their lids together. (right with right, left with left.) Bars 19 & 20 are both lids smashed head on.

Allow solo exposure in your choreography for the 20 gallon cans at "B" and the soprano and alto can solos at bar 27. Bar 30 is to be played with the soprano and alto cans leaning into each other allowing each of them to play on the others can.

Have the lid players down front for their solo at 39 through 46.

During the "Three Camps" section at "D", have everyone turn their back to the audience except for those that are playing. As they enter, they should turn to face the audience. This section should end in a fortissimo and bombastic fashion transcending into a soft 12/8 feel at "E".

At "E", 30 gallon, 20 gallon #1, alto and soprano cans and plastic buckets place their sticks in a back pocket or under their left arm and play the cans/buckets with the hands. The lid players place the lids on the floor and retrieve their cup and pot to play with one stick beginning at bar 87. The piece starts to intensify at bar 91 with the entrance of the 20 gallon #2 part. Everyone begins to enter with sticks and the ensemble should crescendo into the third beat of bar 106. Rehearse the layering in bars 107 & 108. Strive for volume balance and consistent sixteenth note flow.

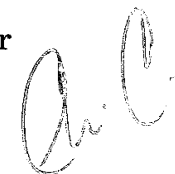
Section "F" is set up for solos being performed by the lid players. They will give their respective cup to the soprano can and pot to the alto can to be held for the solos. The lid players will need two sticks to perform their solos. They'll be playing on the other cans/buckets that will be set in a playing position held by the other players. (The other players will need to dismount their instruments during this section so they can hold them for the soloists.) Bass can and 20 gallon #1 should move to center stage and perhaps be back to back leaning against each other during this section. They will be the "comp" groove players through this. The solo instruments should be set-up, one on each side, of the comp players. The first lid solo occurs at bar 117. Have the lid players experiment with the most comfortable can/bucket set-up for them. This can be an open solo section. The written solos are only a suggestion. The soloists may play as long as they wish. I visualize the solos being played with the soloists back to the audience and the cans/buckets being held in the air as high as possible for visual effect. After soloist #1 is finished, he may comp a soft groove on his "kit" through the #2 solo. Notice there is a joint kick of the cans by both soloists in bar 128. At bar 129, the players should begin strapping the cans/buckets back on and the lid players need to retrieve their lids at this point.

It might be effective to have the players upstage at bar 133 and walk, or run, downstage during the two bar crescendo. You could also do this at the end of the piece in bars 141 & 142.

Have fun with Noises ON and don't forget to check-out the tutorial video... if you dare, at:

rowloff.com/ConcertAudio/NoisesOn/NoisesOnTutorial.mov

ENJOY!



Noises ON

pg 16

This musical score is for the piece "Noises ON" on page 16. It consists of ten staves, each representing a different instrument or sound source. The score is divided into four measures, numbered 61, 62, 63, and 64 at the top. The key signature is one flat (Bb) and the time signature is 3/4. The instruments are: Lids, Soprano Can, Alto Can, Plastic Buckets, 20 Gallon #1, 20 Gallon #2, 30 Gallon, and Bass Can. The dynamic marking *ff* (fortissimo) is present in measures 63 and 64 for all instruments. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, along with accents and slurs. The Lids part has a unique notation with a box around the note in measure 63. The 20 Gallon and 30 Gallon parts use a notation with 'x' marks under the notes, likely representing a specific sound effect.

61 62 63 64

Lids

Soprano Can

Alto Can

Plastic Buckets

20 Gallon #1

20 Gallon #2

30 Gallon

Bass Can

ff

ff

ff

ff

ff

ff

ff

Noises ON

pg 22

Split Part

tin cup

85 86 87 88

Lids

Soprano Can

Alto Can

Plastic Buckets

20 Gallon #1

20 Gallon #2

30 Gallon

Bass Can

mf 10" metal pot

Detailed description: This musical score is for a percussion ensemble. It consists of nine staves, each representing a different instrument or sound effect. The measures are numbered 85, 86, 87, and 88. The 'Lids' staff has a single note in measure 85. The 'tin cup' part begins in measure 87. The '10" metal pot' part, marked *mf*, begins in measure 87. The 'Plastic Buckets' staff features a rhythmic pattern of eighth notes with accents. The other staves ('Soprano Can', 'Alto Can', '20 Gallon #1', '20 Gallon #2', '30 Gallon', 'Bass Can') contain various rhythmic patterns, including quarter notes, eighth notes, and rests, with many notes marked with accents (>).

Noises ON

pg 32

Soloist #2

(30 gallon can, bucket, alto can, pot)
(listed from bottom to top, on staff)

both soloists kick their cans!

125 *f*

126

127

128

p

p