

Performance Notes

The following performance notes are mere suggestions from one composer's demented mind.
Feel free to exercise your *own* dementia while rehearsing and performing this piece.

Set-Up

Two trash-cans placed center-upstage with eight plastic sacks inside each. The cans should be six to ten feet apart.

These sacks may be of various size and color or you may wish to use identical sacks.

There should also be a single sheet of 8 1/2 x 11 paper in the can to stage right. If possible, one or two floor microphones should be used.

Performance

The ensemble begins with an empty stage, (except for the trash-cans). The "White Pages" player enters with a phone book of thin dimension and seems intent upon finding a place to sit and practice without disturbance. The player sits cross-legged on the floor, (centerstage), and places the phone book in front of him/her and proceeds to practice "licks" of some sort. When the player begins the groove at bar 1, "Yellow Pages" enters, carrying the yellow pages phone book, not really paying any attention to what's going on but then notices a happnin' beat being played on stage and wants to join in. (It should be noted that all individual entrances can be done in a leisurely manner and not specifically as the music denotes. It would even be funny to have the "white pages" give the "yellow pages" a sour look when he/she joins in, and perhaps have a stop and restart point.) The "yellow pages" walks around the "white pages" playing a fatter phone book, (and proud of it), with a bass drum mallet.

Not long after this duo groove is established, "Cuica cup" enters drinking from a large paper cup. (Any device may be used for this, perhaps a real cuica disguised as a cup) Seeing the fun that is being had.... he/she joins in at bar 7.

"Box" and "Paper" players then enter from opposite sides. The "Box" player should be dressed as a delivery person, carrying a large box, pencil, and piece of paper. (8 1/2 x 11 folded once) The two meet at center stage and the "Paper" player grabs the paper and pencil from the "Box" player as if signing for the package. They turn their heads to hear what's going on... smile.... and then "Box" begins his groove (with hands on box) at bar 9 and two bars later "Paper" enters striking the paper with the eraser-end of the pencil.

The "Newspaper" player may be dressed-up in a suit or nice dress. He/she enters reading an open newspaper. After noticing this silly display on stage, the "Newspaper" begins their contribution at bar 13. Make sure that the up-beats from this part are in the groove with everyone else. The "shake newspaper" sound should be obtained by simply flicking the wrists of both hands simultaneously as if straightening the newspaper.

Oh Boy.... here comes "Posterboard" person carrying a large piece of the same. (Any color will do) One side should read "Detour" or "Men Working" while the other side reads "Applause". (The audience should NOT see the applause side until the appropriate time.) "Posterboard" player is looking for a place to hang his/her sign and notices the group and decides to join in. The shaking of the posterboard is done by one hand and the "strikes" come from striking the board with the other hand. (either with flat fingers or the second knuckle joints of the fist)

When the "Plastic Sack" person enters, I envision the player being dressed as an old woman with a cane in one hand and a sack of groceries over the arm. She's moving across the stage at a snail's pace and when she witnesses the music....she becomes wildly energetic and throws her cane behind her, dumps her bag of groceries on the floor and starts playing at bar 19. The visual in bar 20, (beat 4), can be anything you wish. I see a "John Travolta...Saturady Night Fever" forefinger in the air! Whatever!

At bar 23, "White Pages" decides to move things along with much frustration and a new tempo. Everyone gladly joins in with an answer/call section. At this point, "Yellow Pages" sits next to "White Pages", pulls out drum sticks from the back pocket, and plays at bar 27. Everyone is having a grand ol' time from bars 27 - 34. During this section, have each individual get close to "White Pages" at different times and show -off their playing ability much to "White Pages" despair.

The dynamic changes at bar 35. "White Pages" gets up and proceeds to the stage right trash can to throw his/her phone book and drumsticks away. When he/she looks into the trash can, he/she sees a piece of paper in the can and proceeds to pull it out. The paper snaps are played by holding it at the short ends between the fingers and thumb of each hand and giving it a snap with a wrist motion. "Newspaper" and "Yellow Pages" proceed to the stage left trash-can, but pull out two plastic sacks, putting one in their back pocket, (dangling is fine), and holding one in their hand.

At bar 35, "Box" (who has been sitting on the same while playing the sixteenth-note pattern from bar 27) moves to center stage to play his/her solo bars 37-44. At the end of the solo, "Posterboard" has moved over directly behind "Box" and after beat 3 of bar 44 turns the posterboard around to reveal the "applause" side. "Box" stands up, with the box still between the legs, bows and hops upstage to stage right trash can with the box, (between his/her feet), in tempo. (bars 47-48)

Now would be a good time to explain the fine art of playing "Sack"!

Sack Snap - Basically holding the sack in one hand, by its end, and giving it a whipping motion with the wrist and arm, (up/down), to make the shortest sound possible. Most snaps are notated with a house-top accent or with "snap" written above the notes.

Sack Shake - This is done by grabbing the sack with both hands, making fists, and placing your second knuckle joints together. Now practice rubbing your knuckles together with the sack in between. Practice easy sixteenth note accent patterns as found in bar 77. This technique will take some practice, especially when the foot stomps are added. Strive for the cleanest and shortest sound. Make it look easy!

Sack Pull- This is done by grabbing the sack with both hands and pulling the sack tight to may a sharp, short sound.

At bar 49, all players should be at "piano" dynamic so the "Cuica cup" solo may be heard. Have the "Cuica" as far downstage as possible to be heard. You might want to have the ensemble blocked behind him/her in a semi-circle. *OPTION* - "Cuica" is getting so involved in the solo, on beat 3 of bar 52 he/she pushes the straw all the way into the cup, smashing it. Feeling rather embarrassed, "Cuica" saunters back to the stage left trash can to retrieve his/her two plastic sacks. Putting one in the back pocket and blowing one up, twisting the end, to strike with the palm of the other hand.

Then stage blocking should be set for the "Paper" solo at bar 57. On beat 4 of bar 59, "Paper" strikes on the beat and flips the pencil out of his/her hand and proceeds to tear the paper down the long side in rhythm.

Set stage blocking for the next "Posterboard" solo at 65. As "Posterboard" plays its last rip down the center in bar 68, an option would be to stick your head through the board and say "Heeeres Johnny"ala Jack Nicholson in "The Shining".

At bar 69, the entire ensemble, (except for "Posterboard" who's retrieving his/her two sacks from the trash can), should be in a line across the front of the stage facing the audience. This position can be held through the end of the piece unless more stage blocking is desired. It is very important that bar 69 through 72 be rehearsed for clarity of rhythm. With so many sack shakes going on, the sixteenth notes can be lost and thus the effect not as impressive. At bar 69, it should also be noted that all sack shakes are now done with a sack in each hand, rubbing them together.

Bar 73-74 is a ripple "snap" up and down the ensemble with one sack in the right hand. A visual idea for this may be to have the players lean forward or go down on one knee as they play their 1st snap and then step back upright on their 2nd snap. After the ripple, the second sack is pulled from the back pocket of all players and double snaps are used for the roll-off bars at 75 and 76. Sacks are shaken (not stirred) in 77 - 80. (Make sure the foot stomp rhythm is in time with the sacks).

At 81 the sixteenth note remains constant and the entire ensemble does a slow 360 degree turn in place through bar 84. Make as much out of the crescendo as possible.

Bars 85-88 are split accent "snap" patterns between the players. Be sure these accent snaps are well heard as well as the vocal "Heys" and "Hos".

Bars 89 and 90 are also split accent snap patterns playing a triplet between two sets of players while "Box" and "Plastic Sack" keep "shake" time.

At bar 91, all players lean over with sacks at their ankles and raise playing the eighth-note crescendo snaps with a final double stomp and deafening snap!

Hopefully, at this point, there will be thunderous applause and many gratuitous bows taken.

The players dump their sacks in the trash cans and bring them off stage.

Pulp Friction

♩ = 100 *With Optimistic Outcome*
Swing 16th's

by Chris Crockarell

sticks on phone book

The score is written for eight percussion instruments, each on a five-line staff with a common time signature (C). The instruments are: White Pages, Yellow Pages, Paper, Box, Plastic Sack, Newspaper, Cuica Cup, and Poster Board. The White Pages staff is the only one with rhythmic notation, starting with a dynamic marking of *f*. Above the staff are performance instructions: '>' and '^' symbols above notes, and numbers 2, 3, 4, 3, 5 above groups of notes. The Yellow Pages staff has a dynamic marking of *f* and the instruction 'w/ bass drum mallet' above the first measure. The remaining six staves (Paper, Box, Plastic Sack, Newspaper, Cuica Cup, and Poster Board) contain only rests, indicating they are silent throughout the piece.

Pulp Friction

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The musical score is arranged in a multi-staff format with the following instruments and parts:

- White Pages:** Features a complex rhythmic pattern of sixteenth notes with accents and slurs. Above the staff, there are measure numbers and rhythmic markings: 6 > > ^ > > ^, 3 7 > > ^ > > ^, 8 > > ^ > > ^, 3 9 > > ^ > > ^, 10 > > ^ > > ^, 3.
- Yellow Pages:** Features a rhythmic pattern of eighth notes with accents and slurs.
- Paper:** Features a simple rhythmic pattern of eighth notes with accents.
- Box:** Features a rhythmic pattern of eighth notes with accents and slurs. The instruction *play with hands* is written above the staff, and the dynamic marking *f* is written below the staff.
- Plastic Sack:** Features a simple rhythmic pattern of eighth notes with accents.
- Newspaper:** Features a simple rhythmic pattern of eighth notes with accents.
- Cuica Cup:** Features a rhythmic pattern of eighth notes with accents and slurs. The dynamic marking *f* is written below the staff.
- Poster Board:** Features a simple rhythmic pattern of eighth notes with accents.

Pulp Friction

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White Pages
11 > > ^ > > ^ 12 > > ^ > > ^ 3 13 > > ^ > > ^ 14 > > ^ > > ^ 3 15 > > ^ > > ^

Yellow Pages

Paper
strike paper w/ eraser end of pencil
f

Box

Plastic Sack

Newspaper
shake newspaper
cough, grunt or snort
f *sniff*

Cuica Cup

Poster Board
shake - - - strike w/ hand
f

The score is organized into five measures. The White Pages part consists of rhythmic patterns of eighth notes with accents and slurs. The Yellow Pages part features a melodic line with eighth notes and rests. The Paper part has a rhythmic pattern of eighth notes with accents and slurs, starting with a dynamic marking of **f**. The Box part has a rhythmic pattern of eighth notes with accents and slurs. The Plastic Sack part is mostly silent. The Newspaper part has a melodic line with eighth notes and rests, starting with a dynamic marking of **f**. The Cuica Cup part has a rhythmic pattern of eighth notes with accents and slurs. The Poster Board part has a melodic line with eighth notes and rests, starting with a dynamic marking of **f**.