

Funky Buckets

by Ed Argenziano

♩ = 132

Musical score for measures 1 through 6. The score is arranged in six staves: Plastic 1, Plastic 2, Plastic 3, Metal 1, Metal 2, and Metal 3. Measures 1-6 are marked with measure numbers 1, 2, 3, 4, 5, and 6. The Metal 1 staff has a dynamic marking of *f* and a label "top of pail" with arrows pointing to the notes. The Metal 2 staff has a dynamic marking of *f* and a label "top of pail" with arrows. The Metal 3 staff has a dynamic marking of *f* and a label "top of pail" with arrows.

Musical score for measures 7 through 12. The score is arranged in six staves: Plastic 1, Plastic 2, Plastic 3, Metal 1, Metal 2, and Metal 3. Measures 7-12 are marked with measure numbers 7, 8, 9, 10, 11, and 12. A box labeled 'A' is placed above measure 9. The Metal 1, 2, and 3 staves have a dynamic marking of *mp* and a label "pick up pail and hit on floor" with arrows. The Plastic 3 staff has a dynamic marking of *f* and a label "top of bucket" with arrows. The Plastic 1 and 2 staves have a dynamic marking of *mp* and labels "right side" and "left side" with arrows. The Metal 1, 2, and 3 staves have a dynamic marking of *mp* and a label "top of bucket" with arrows.

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Tubz

Performance Notes: Each performer uses one chair (without a padded seat or back - ex: metal, wood, formica, etc.). Players 1, 3 & 5 use one pair of Large Plastic Tubes (thin plastic, approximately 18" long), and Players 2, 4 & 6 use one pair of Small Plastic Tubes (thin plastic, approximately 12" long). *Pro-Mark* manufactures *Tubz*™ (large version), and *Kidz Tubz*™ (small version). Or you could find appropriate plastic tubing that could be cut to length at your local hardware supply store. The important thing is that the tubes have a nice, clear pitch when hit together. All pairs of the long tubes should match in pitch, and all pairs of the short tubes should match as well.

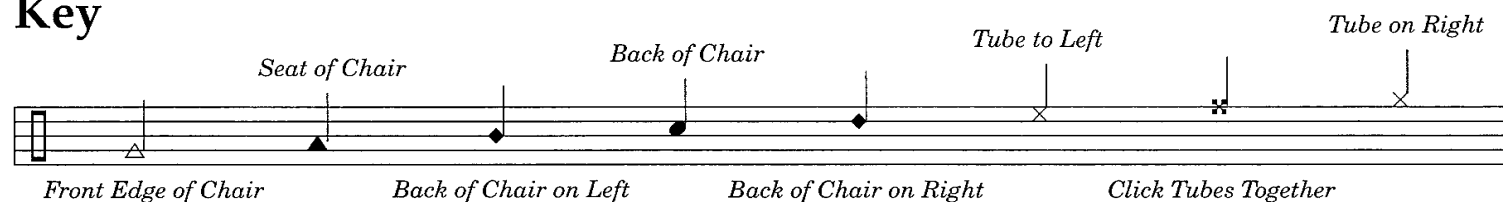
The performers should begin the piece sitting in their chairs in a straight line facing the audience. One by one, performers stand up, walk to the back of their chair and begin the opening measure vamp. After all players have begun, the ensemble can continue into measure two, either with a cue or after a designated number of measures following the last players' entrance.

Once the ensemble reaches measure 54, one by one, performers exit the stage, leaving the initial player alone. After realizing he/she is alone, the remaining player should perform the final two measures with flair and showmanship, and then exit the stage. The ensemble can return for recognition as a group.

The piece should be memorized and performed without a conductor for the best effect.

For an added effect, the plastic tubes can be partially wrapped in white cloth tape and the ensemble can perform on a "black-lit" stage. In this case, all performers should dress in black.

Key



Tubz

by Josh Gottry

♩ = 120-132

Start as solo . . . vamp as additional players enter.

Large Plastic Tube
(1, 3, 5)

Small Plastic Tube
(2, 4, 6)

R R L R R L R R R L R R L R R R L R L R R L R R L R

Large Plastic Tube
(1, 3, 5)

Small Plastic Tube
(2, 4, 6)

R R L R R L R R R L R R L R R L R R R L R L R R L R L

A

Large Plastic Tube
(1, 3, 5)

Small Plastic Tube
(2, 4, 6)

R R L R R R L R R L R L R R R L R R L R L R R L R L R L R L

Clap Trap

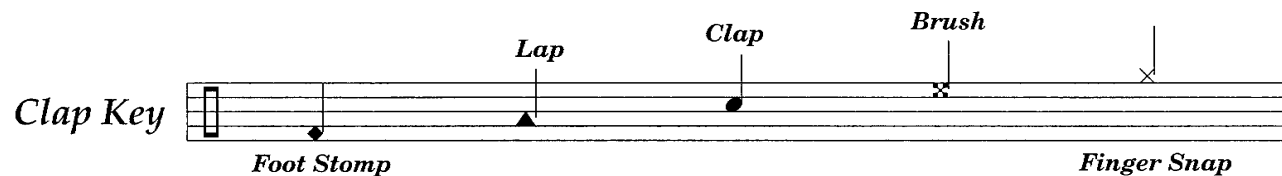
Performance Notes: Most of the sounds in this piece are self-explanatory. The players should perform the piece seated in a semi-circle. The stomps that aren't too fast can be played with both feet if more volume is needed. Snaps should also involve both hands for maximum volume. For the brush sound, the hands are glanced across each other as if removing dust. Make sure to assign parts based on the sound making abilities of your players (i.e. those that can't snap well don't need the parts that snap often). Some sounds throughout the piece may need to be balanced carefully as not to have one voice overpower another.

It is important at Letter **A** to keep the unaccented notes low (just a few inches) and to really bring out the accented notes. Try cupping the hand for more volume. The accents are orchestrated around the group to add a visual aspect to the piece as well as a musical one, so lift the hands high for show.

Letter **B** creates an optional opportunity for standing up while stomping and clapping. The students could sit back down one count before Letter **C** where they clap and shout, "Hey!"

Letter **C** is a groove section with one-bar solos for each player. The solo measures can be improvised if desired, and there is also an opportunity to have some fun (i.e. humor) during that section. It is important to really exaggerate the crescendo into Letter **D** to add dynamic interest to the piece.

Letter **D** is a mostly unison jam until the end . . . *HAM IT UP!*



Clap Trap

by John R. Hearn

$\text{♩} = 120$

Player 1
mf

Player 2
mf

Player 3
mf

Player 4
mf

Player 5
mf

Player 6
mf

Player 1
f

Player 2
f

Player 3
f

Player 4
f

Player 5
f

Player 6
f

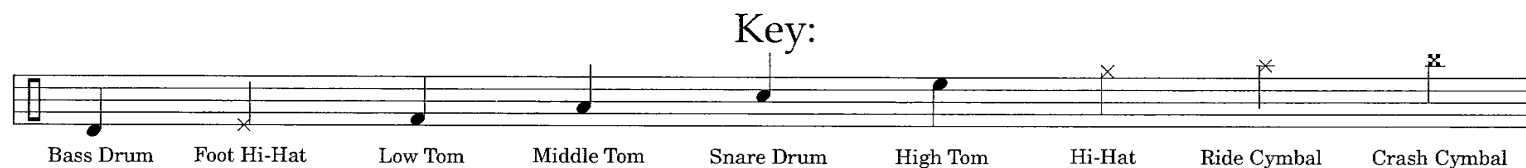
"CLAP TRAP" by John R. Hearn © 2006 by Row-Loff Productions
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Rockin' Rickie Rocket Jr.

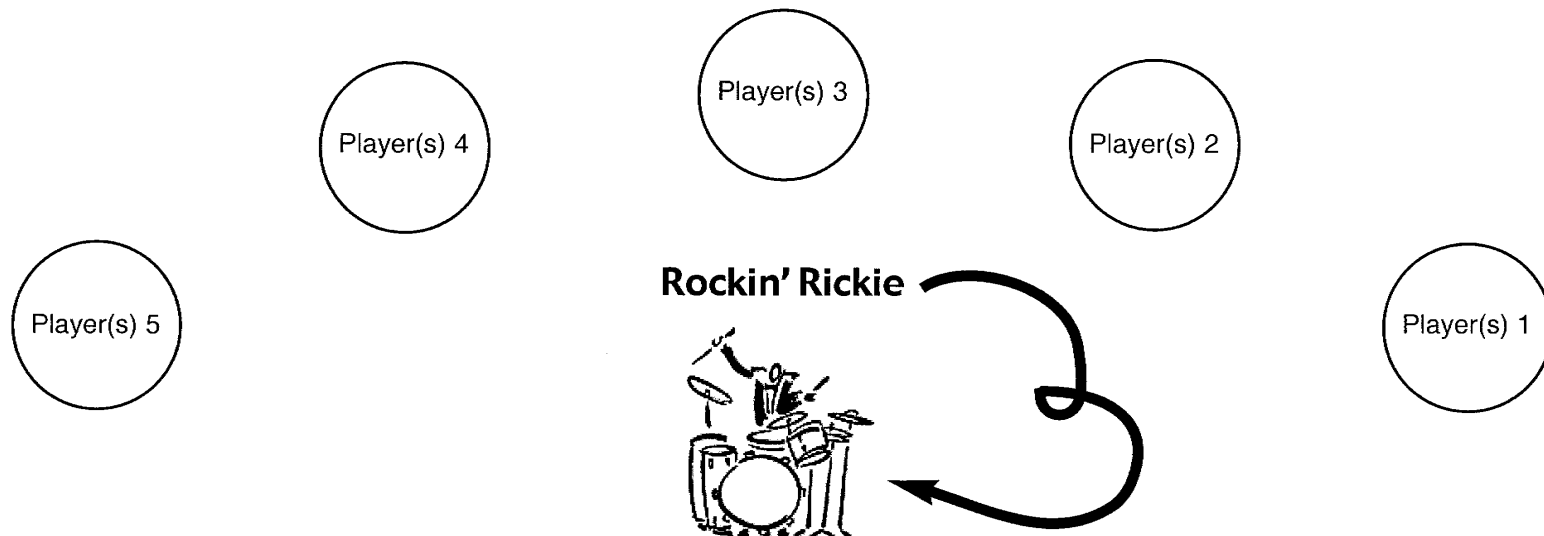
Performance Notes: It goes without saying that this ensemble's sole purpose of existence is to further enhance your favorite "air-drummer's" ego! And that's the main piece to this Davila puzzle. (Watch the DVD to get the idea.) As "rock-starrish" as you can make "Rockin' Rickie" look, all the better. It will come back to you by way of crowd hysteria.

We also recommend doubling, tripling, quading, etc... the parts. If possible, mic each part for more balance control.

You'll find entertaining visuals by watching the DVD but, as with all the NoveltySicles ensembles, we encourage the director and students to create their own magic! (*And by the way, if you enjoy performing this gem, check-out a slightly more advanced "Rockin' Rickie Rocket" ensemble at www.rowloff.com.*)



Set-Up:



Rockin' Rickie Rocket Jr.

by Lalo Davila

♩ = 120 With Composed Hysteria

Musical score for measures 1-4. The score is for six parts: Player 1, Player 2, Player 3, Player 4, Player 5, and Rickie Jr. Each part is in common time (C) and features a rhythmic pattern of eighth notes. The lyrics 'doom doom doom' are written below the notes. A dynamic marking of *f* (forte) is present at the beginning of each part. Measure numbers 1, 2, 3, and 4 are indicated at the top of the staves.

Musical score for measures 5-8. The score is for six parts: Player 1, Player 2, Player 3, Player 4, Player 5, and Rickie Jr. Each part is in common time (C) and features a rhythmic pattern of eighth notes. The lyrics 'da ga da ga dot dot' are written below the notes. A dynamic marking of *ff* (fortissimo) is present at the beginning of each part. Measure numbers 5, 6, 7, and 8 are indicated at the top of the staves.

"ROCKIN' RICKIE ROCKET JR." by Lalo Davila © 2006 by Row-Loff Productions
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30 Gallon Groove

Performance Notes: The piece should begin with the players off stage. The pattern at the beginning is repeated until they've gotten into position center stage. Have one of the players cue measure 3 by raising his sticks into the air. At measure 5, the cans are slammed on the floor. It's a good idea (essential if you're in a gymnasium) to have some plywood or fiberboard on the floor to protect it from damage.

Letter **B** is a duet/step-out section. Have each duo move out in front of the line for their 2 bar feature. If you want you could extend this section and give each individual player an improvised solo.

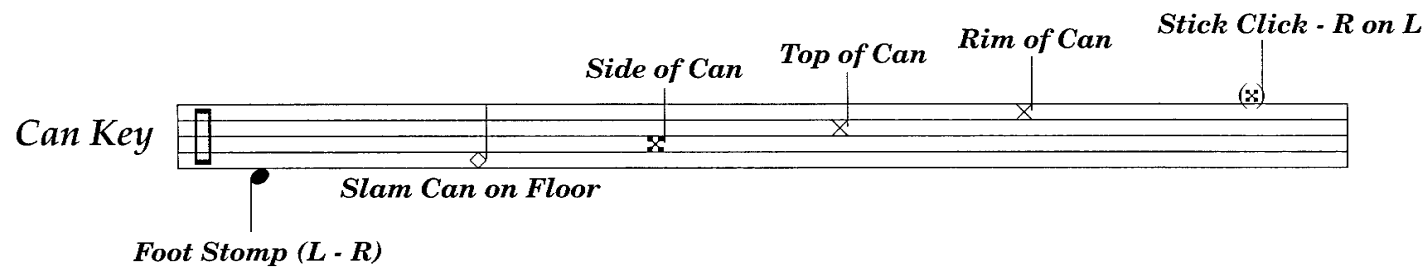
At Letter **C**, all accents should be played very high and all other notes low so the audience sees the accents moving around through the line. As well, the shots on top of the can with both hands at measures 31, 32, 33 & 34 should be really big & accentuated.

Letter **D** should be played with all players having the same pose and stick position. A consistent look is very important in this section.

When playing the "can to your left/right" section at Letter **E**, **BE CAREFUL!** If a player neglects to go to the side, knuckles can get whacked. Again, **BE CAREFUL!**

One last thing, be as theatrical as possible when you play this piece but **don't** overplay. It's fun to bang on garbage cans, but overplaying will make the piece messy. Play hard but always stay controlled.

HAVE FUN!



30 Gallon Groove

by Chris Brooks

♩ = 120-132

Side Of Can w/ Both Sticks in RH

Repeat Until In Place - Center Stage

On Cue

Don't You Move Check Dis Groove

Can 1

Can 2

Can 3

Can 4

Can 5

Can 6

Slam Can On Floor

HUH

Play 4x's

Play 4x's

Can 1

Can 2

Can 3

Can 4

Can 5

Can 6

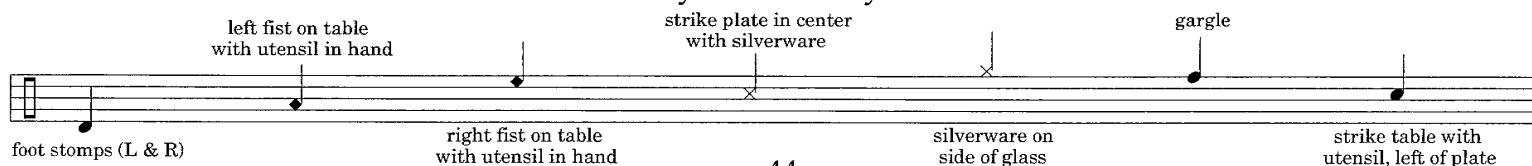
Blue Plate Special

Requirements: You'll need some dinnerware for performing "Blue Plate Special". We suggest going to your local Goodwill or thrift-type store to make your purchases. (Don't use mom's fine china.) You'll need 5 plates, 5 water glasses (the thicker the better), 5 sets of silverware (fork and knife only), a plastic water pitcher that is filled with drinkable water, a metal handled pot that contains some type of "slop" which your waitress (Hilga) will slap onto the plates (the "slop" used for the DVD performance was green-dyed mashed potatoes), 3 wooden spatulas, a small order pad and pencil, 1 metal fry pan, 2 metal pot lids (different pitches), 2 aluminum pie pans, 4 metal pots graduating in size and pitch, 2 six-foot tables and 5 chairs.

Set-Up: There should be 5 place-settings at the table with the knife on the player's right side of the plate and the fork on the left. The water glass should be on the right side, forward of the plate. Hilga will need (offstage) her "pot of slop", spatulas, pencil in ear and order pad, and water pitcher. Players 1-5 start the ensemble seated at their place-settings with knife in the right fist and fork in the left. Looking from the audience, player 1 is on the left and the seating proceeds in order down the table with player 5 on the far right. Each player's pots/pans that they hold for Hilga's solos should be placed on the floor next to them for easy access.

Performance Notes: Player 3, (middle man/gal), counts off the ensemble. Make sure there is a quick and clean head snap to the player's right on the 2nd beat of bar 13 as they're demanding a "Wai-tress"! Hilga enters at **Letter A** carrying her pitcher, order pad in pocket and pencil in ear, and proceeds to fill the water glasses beginning with player 1. (Repeat **Letter A** as many times as necessary in order for Hilga to fill the water glasses in a relaxed and comical manner.) After filling player 5's glass, Hilga sets the pitcher on the floor, (or small table that can be placed on that end of the stage), and starts taking orders with her pad and pencil starting with player 5 and moving down the line (**Letter B**). There are 2 bars allotted per player for the order-taking. There's conflict between Hilga and player 1 in bars 26-29, she keeps forgetting to wait on him/her. (This occurs in the repeated-as-needed bar 50 as well.) **Letter C** is the "gargle chorus". Players put down their utensils and take a drink of water 2 bars before **Letter C** which they retain for gargling. The players should have their heads tilted back during this section. At bar 41 everyone holds their arms up as if accepting applause. Hilga enters at **Letter D** playing the conga on her "slop pot" with a spatula. Beginning with player 5 in bar 46, Hilga begins to slop their plates with a spoonful on the accented beat. Shtick ensues between Hilga and player 1 at the repeated bar 50. She finally slops player 1's plate. Hilga exits and returns in bar 56 with 2 clean spatulas to perform her solos on the appropriate instruments held by the players, (**Letter F**). It is important through this section that the players maintain a comfortable & steady groove in between Hilga's solos. Hilga and the players will need to rehearse proper placement of the instruments for easy execution by Hilga. Players 4 & 5 should hold their pots in a graduated form as if toms on a drum-set, (smallest to largest / left to right from audience viewpoint). At **Letter G** Hilga begins gleefully dancing about enjoying the cafeteria groove! Notice the leg kicks by her in bar 84 and then a unison arm-up visual from the entire ensemble after the last note in bar 85. Again, these are ideas based on the DVD performance. YOUR Hilga may have different visions for cafeteria mayhem! Oh, by the way, that is NOT John Hearnese from Nashville, TN portraying Hilga on the DVD performance!

Players 1-5 Key:



Blue Plate Special

by Chris Crockarell

♩ = 120 A "Dining-Out" Experience

The musical score is arranged for six players. The first system (measures 1-6) features a 4/4 time signature and a dynamic marking of *f*. Player 1 and 2 play a simple rhythmic pattern (R L R L). Player 3 and 4 play a more complex pattern (R L R L L R L R L). Player 5 plays a simple pattern (R L R L). Player 6 is silent. Percussion techniques are indicated: "silverware on middle of plate" for measures 3-4 and "silverware on water glass" for measures 5-6.

The second system (measures 7-12) continues the piece. Measures 7-8 show a change in Player 2's pattern to include a bass drum (B). Measures 9-11 feature a complex, fast-paced percussion pattern for Player 2 and 4, marked with 'x' for cymbals. Measures 10-11 have a dynamic marking of *p*. Measure 12 shows a return to a simple pattern for Player 2 and 4, also marked *p*. Player 6 remains silent throughout.

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1.21 Jiggawatts

Performance Notes: "1.21 Jiggawatts" is an exciting contemporary piece which involves four snare drummers and two floor tom/ride cymbal players, playing with neon painted sticks under black lights. For painting the sticks, any kind of fluorescent paint should do. I'd suggest rehearsing most times with non-painted sticks because the paint does chip off a lot. The piece lends itself to a variety of performance interpretations from a visual and playing standpoint. The addition of props, neon masks and stick visuals are great as long as they are consistent with the piece. Neon signs like "clap", "cheer", "wow", "mom", "yeah" etc., could also be used during appropriate sections to create some visual excitement and perhaps a little comic relief. Thanks to my good friend Lalo Davila for giving me inspiration in writing this piece.

Literally . . . *The sky is the limit.*

Set-Up Notes: Players should be in a straight line across the stage. Player 1 (Floor Tom/Ride Cymbal 1) should be on the left as you're looking at the stage, then the (4) snares (Players 2 thru 5), then Player 6 (Floor Tom/Ride Cymbal 2) on the far right. You'll need (6) music stands set up in front of the players, spaced to span the width of the drums. They should be parallel to the floor with the lip of the stands facing the audience. Using at least (4) 2' black light fixtures (two footers are the most economical, so if you've got the dough, I'd suggest using six), place the black lights on the music stands facing the players. Some students may already own black lights, which helps keep cost to a minimum. For safety, make sure that at the joint where the stands pivot, they're good and tight. Then using black cloth, drape the group of stands so that from the audience perspective the stands and the black lights are hidden. Attaching the cloth to PVC pipe can help make this easier. Regardless of your method, a roll of duct tape will probably be instrumental in attaching the draping to the stands.

The piece comes with a performance CD which should be played through a P.A. system. If possible the players should have a couple of monitors behind the drape facing them, as well as speakers providing sound for the audience. Great care should be taken in developing an accurate balance between the track and players. It is essential that the players be able to hear the play-along track at enough volume that it doesn't get lost when they're all playing. As well, be careful not to overbalance them. If monitors aren't available, you can place the speakers a few feet behind the players, facing in a bit. Experiment in your performance venue for the best placement/balance.

NOTE: *There are multiple tracks on the performance CD. MAKE SURE that your sound man A) selects the correct track for your performance, and B) stops the CD at the end of your performance!*

1.21 Jiggawatts

by Chris Brooks

♩ = 126

Musical score for tracks 1 through 4. Each track is labeled "Track Starts" and contains a single horizontal line with a bar line at the beginning of each measure, indicating the start of the track.

Tom/Cym 1
Tom/Cym 2
Snare 1
Snare 2
Snare 3
Snare 4

Musical score for tracks 5 through 8. Tracks 5 and 6 are labeled "Floor Tom" and contain rhythmic notation with dynamics. Tracks 7 and 8 are empty.

5 *f* Floor Tom
6 *f* Floor Tom
7
8

R R L R R L R L L R L R L etc.
R R L R R L R L L R L R L etc.

Snare 1
Snare 2
Snare 3
Snare 4

1.21 Jiggawatts

pg 2

A

Musical score for measures 9-12. The score is divided into four measures. The top two staves are labeled 'Tom/Cym 1' and 'Tom/Cym 2'. The bottom four staves are labeled 'Snare 1', 'Snare 2', 'Snare 3', and 'Snare 4'. The snare parts include 'On Rim' markings and dynamic markings such as *f* and 'etc.'. Measure 9 starts with a box 'A' in the top left corner. The snare parts for measures 9 and 10 show a sequence of 'R' notes. In measure 11, the snare parts show 'On Rim' markings and 'etc.' text. In measure 12, the snare parts show 'On Rim' markings and 'etc.' text. The bottom right of the score shows a sequence of 'R' notes with a dynamic marking *f*.

Musical score for measures 13-16. The score is divided into four measures. The top two staves are labeled 'Tom/Cym 1' and 'Tom/Cym 2'. The bottom four staves are labeled 'Snare 1', 'Snare 2', 'Snare 3', and 'Snare 4'. The snare parts include 'L' and 'R' markings and dynamic markings such as 'etc.'. Measure 13 starts with a box 'A' in the top left corner. The snare parts for measures 13 and 14 show a sequence of 'L' notes. In measure 15, the snare parts show 'L' and 'R' notes. In measure 16, the snare parts show 'L' and 'R' notes. The bottom right of the score shows a sequence of 'R' notes with a dynamic marking *f*.

Pipe Down

Requirements: Six PVC or conduit pipes of varied length, 3" in diameter. 90 degree elbow joints are attached to the bottom of the pipes to help with projection. The scale tones you hear on the DVD performance are root, 2nd, 4th, 5th, flat-7 and octave. The pipes were cut at 7' - 6' - 5'2" - 4'6" - 45" and 38 1/2". You may wish to use a different set of pitches, which is fine. There are no other pitch references that will interfere in the piece. Only pipes against pipes and stick clicks.

You will also need 6 thick foam pads for striking the top of the pipes. Garden knee pads work well and you can find these at your local or huge corporate hardware stores. You may need to cut them down to a comfortable size for the players.

You'll need a stand for your pipes. For a more detailed description of what was made for the DVD go to rowloff.com and find the "Noveltysicles" page. There is a short video on the construction of the pipe stands as well as optional ideas. (Or have one of those clever band-booster dads construct a stand(s) for you.)

The "play-along tracks" CD that comes with this package has two "stick-click" performances. Track #3 is the slower "Pipe Down" performance and track #4 is the faster one. You may wish to learn the piece at the slower tempo and work-up to the faster for performance. This is optional. The piece can be performed with no track play-along if preferred or have "live" stick clickers on stage performing as well. (You'll find a stick click part at the end of each student book.) Note that there is added silent time placed at the end of the tracks for performance safety.

You will obviously need some type of guitar amp or PA system to project the track out into the audience as well as some type of monitors for the players. It is very important that the players can hear the stick clicks coming directly from a monitor/speaker and not have to rely on sound they hear being projected out into the audience. The delay of the track getting to them will cause a delay in striking the pipes and a "behind the track" result. Rehearsal in the performance venue is a "must" for this.

Players 6, 5, 4 and perhaps 3 will need some type of step ladders to stand on while performing. Try to achieve a straight descending line from left to right. From audience view, the pipes are positioned large to small / left to right / players 6 - 1.

Performance Notes: The players should strike the top of their pipes as squarely as possible and not at an angle. Immediately after striking, the foam board should be lifted slightly off the pipe to allow the air to move. The exception to this technique is found in **Letter C** when a note is denoted with a "+" above it. This means to dampen or hold the foam board down against the pipe after striking to achieve a more choked timbre. Practice dynamics. The harder the hit, the louder the note.

