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Raucous Caucus

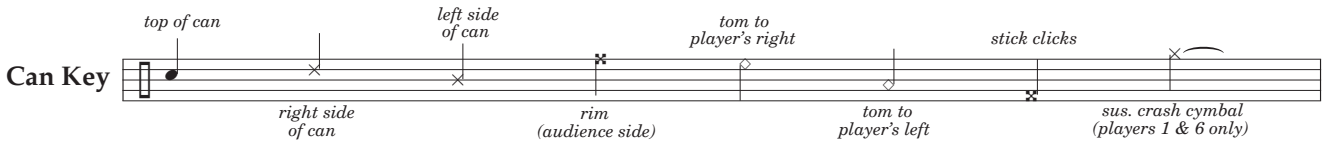
by Chris Crockarell

Medium / 3:20 / 6 Players

Instrumentation

Six 20 to 30 gallon metal trash cans (lids removed),
Seven concert toms on stands (graduating in pitch, if possible),
Two suspended cymbals on stands - 14" to 18"

Performance Notes Included



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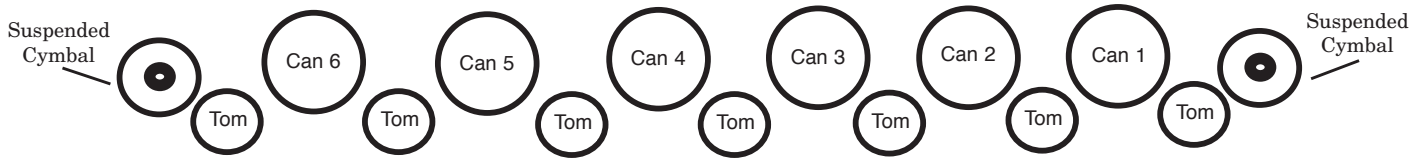
Some things you might want to consider before attempting...
Raucous Caucus

Set-up - You'll need six 20 or 30 gallon metal trash cans, lids removed and turned upside down, striking on the bottom of the can. Seven toms are dispersed between the cans, placed on snare drum stands. (See diagram below.) If possible, but not necessary, the toms should graduate in pitch from Can 1 to Can 6. The furthest tom to the right, audience view, being the highest pitched. There are some sections within the piece that are written with this pitch graduation in mind. Again, not a necessity to perform the piece. Players 1 and 6 have suspended cymbals, on stands, off to the side for striking comfortably. The cymbals should be of a crash variety and be between 14"- 16," if possible. These should be a bit higher than the height of the toms and cans. The toms can be slightly higher than the cans. Just go for a uniform height down the line. First and foremost, a comfortable height for all the players. A medium size drum stick is best for performance. ***The Can Key can be found on the cover sheet of this score.*

Performance notes - For comedic purposes, the players could saunter out onto the stage dressed as janitors picking up trash and carrying their cans. Seeing the toms set up, they turn the cans over and place them in their individual spots to perform. Take special care throughout the piece to adhere to stickings. The piece will flow much better and look more uniform doing this. Pay special attention to dynamics throughout. *"Dead sticking"* on the sides of the can simply means to strike the can and hold the sticks to the surface, pressing slightly into the can. In bars 20 & 22 make the arms visual as smooth and high as possible between beats 3 & 4. (Same in bars 81 & 82.) Keep the 8th-note stick clicks as consistent and soft as possible during the solo section at Letter C. Really bring out the "ands" of 3 & 4 in bar 42 from the entire ensemble, SMACK IT! Don't be shy during the few vocal "HUHS" in the ensemble. Strive for rhythmic accuracy during the "tom pyramid split" in bars 66 & 67. Can 1 sets the new tempo in bar 68. At Letter F, the entire ensemble plays softly through bar 88. Don't begin the long crescendo, (poco a poco), until bar 89. The slight accelerando in bar 96 is optional. When performing the unison groove at Letter G, put some back and forth sway into the moves from tom to tom. Beginning in bar 102, the players swap off to their neighbor's can in groups of two. There should be sufficient time in making this switch as the players are instructed to either move in front or behind on another. (An excellent opportunity for some visual showmanship... perhaps?) The move for players 5 & 6 at bar 107 is done in half the time. So... think ahead, and don't wreck! The big finale begins at Letter H and is mostly unison. Check-out a performance video at www.rowloff.com... *HAVE FUN!*



Audience

Row-Loff Productions

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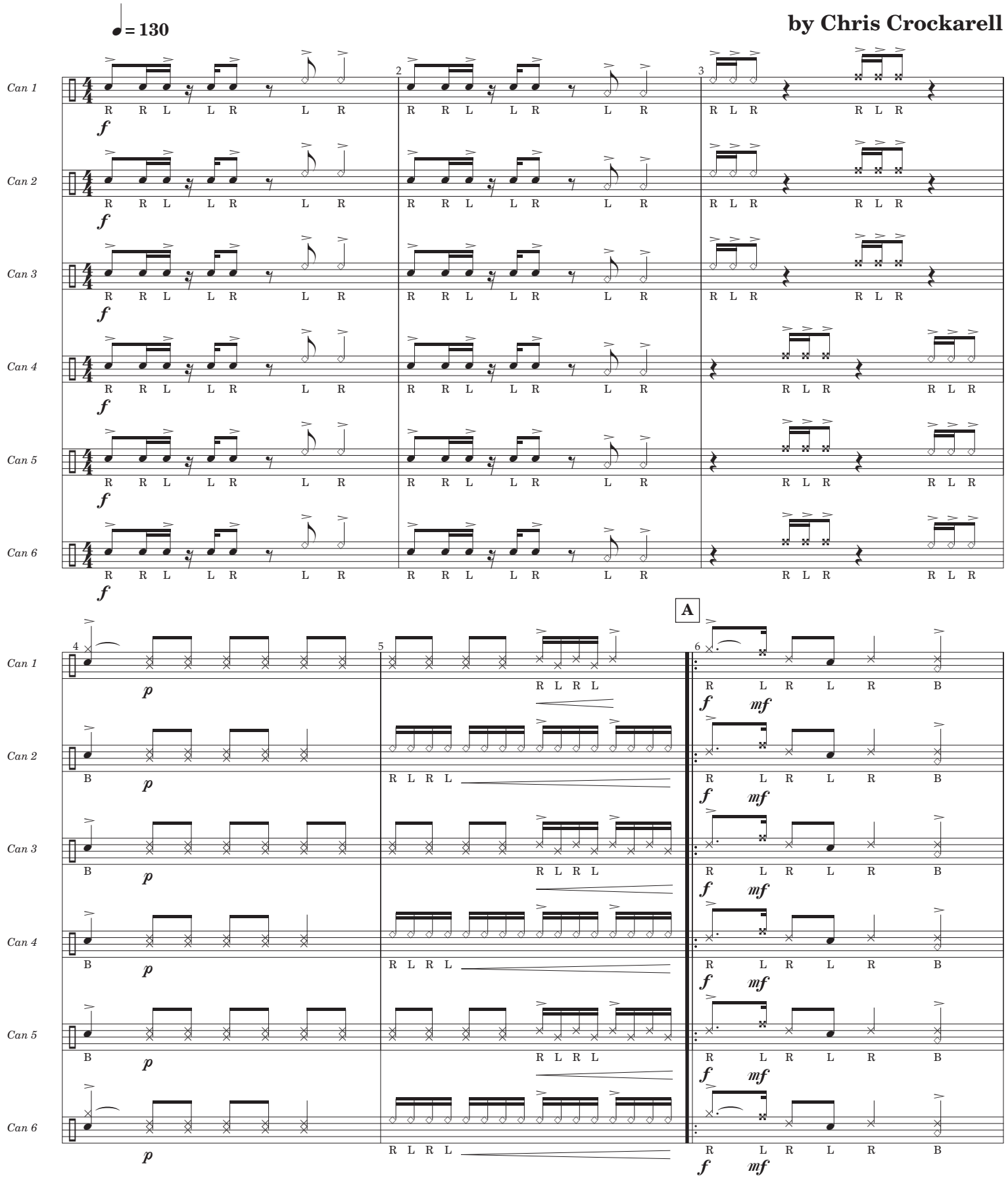

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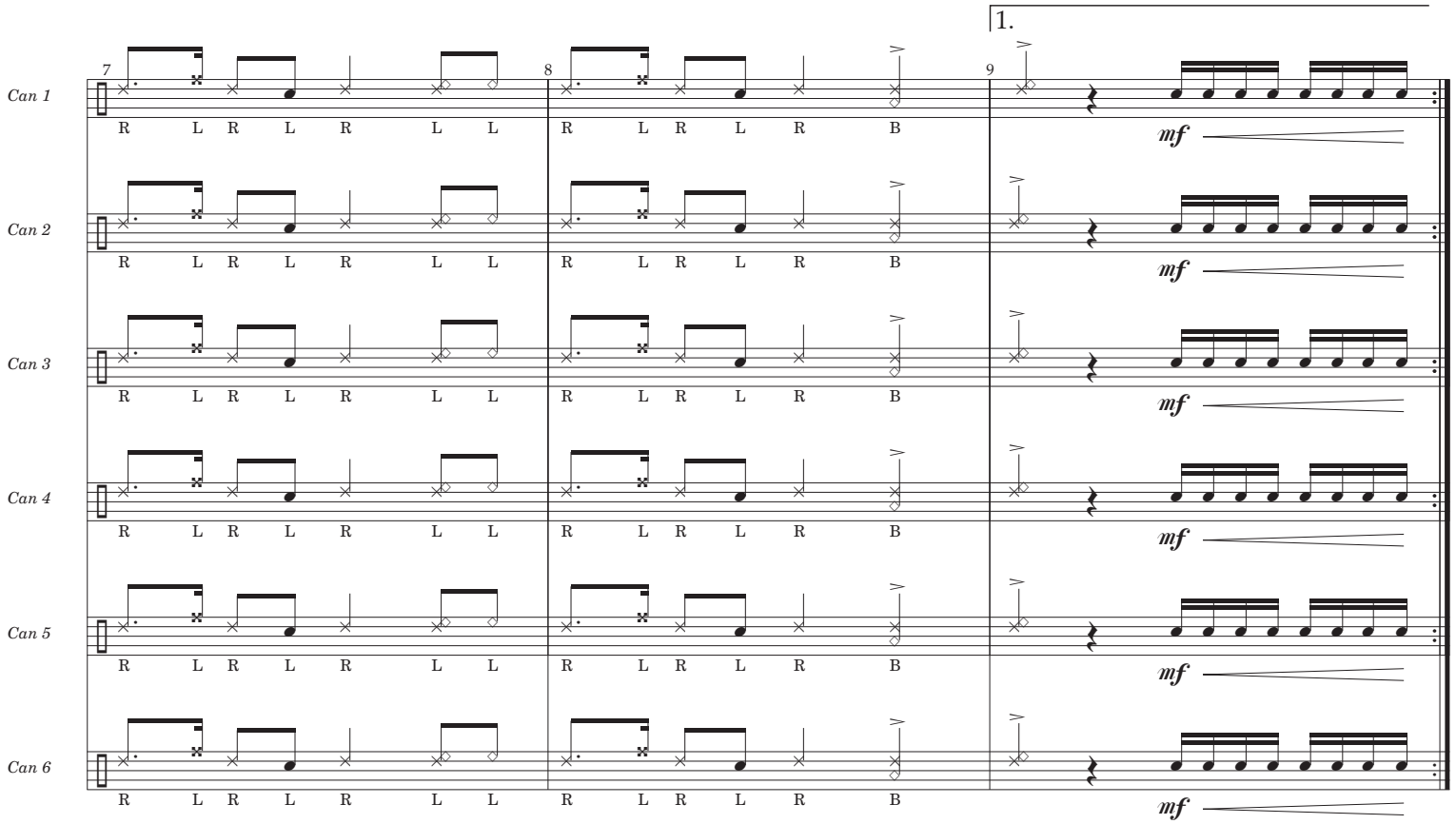

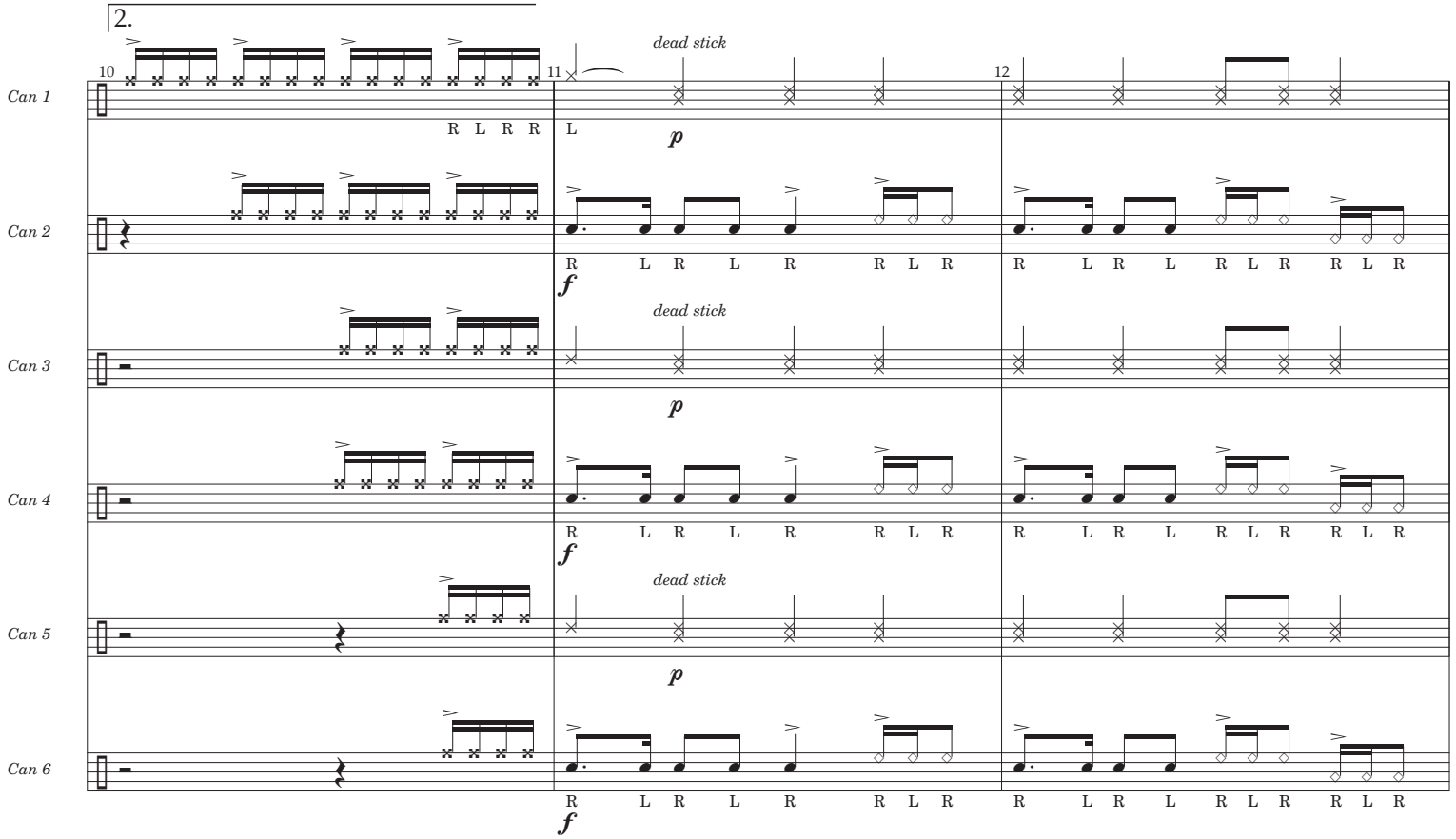

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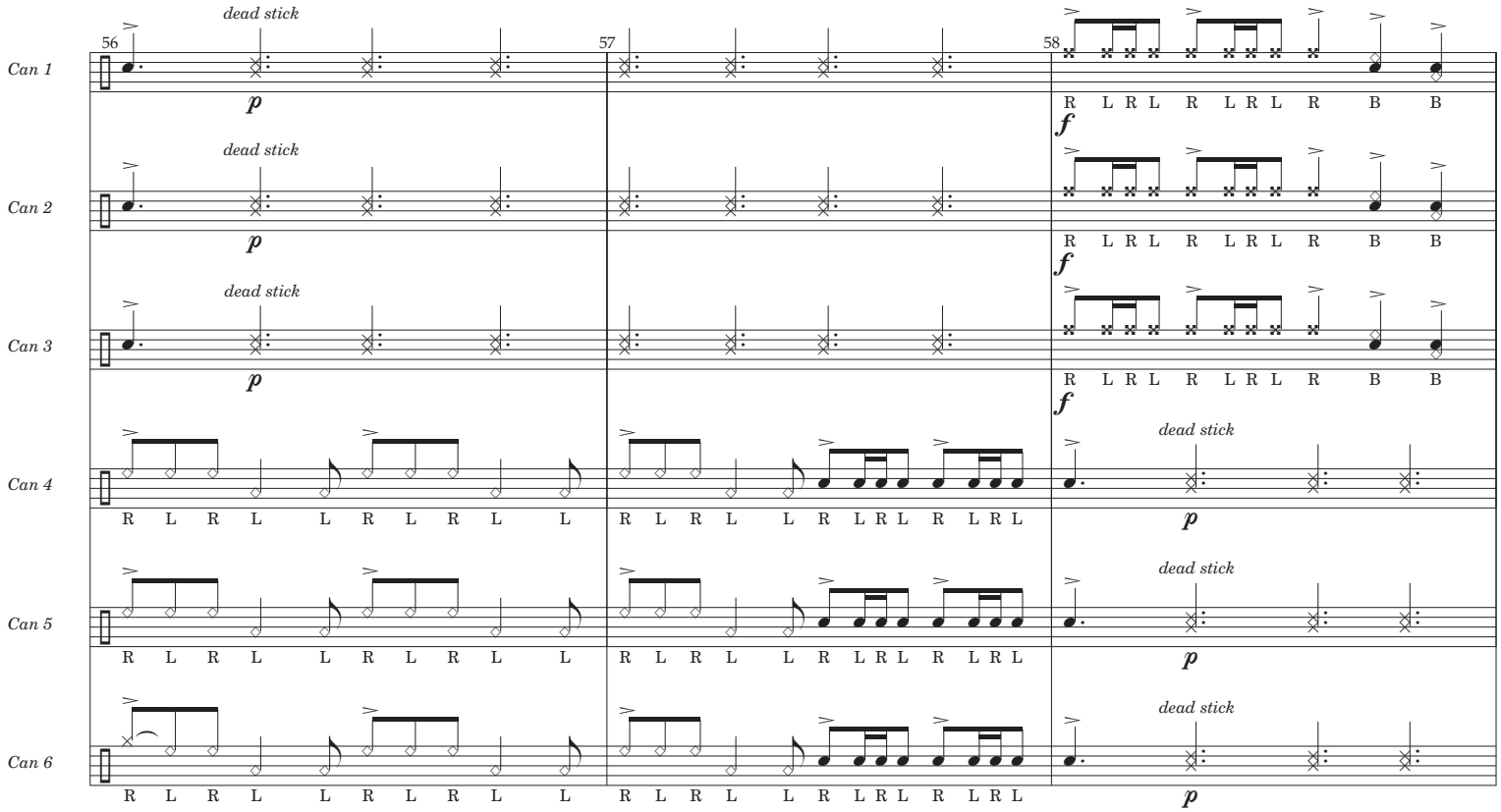

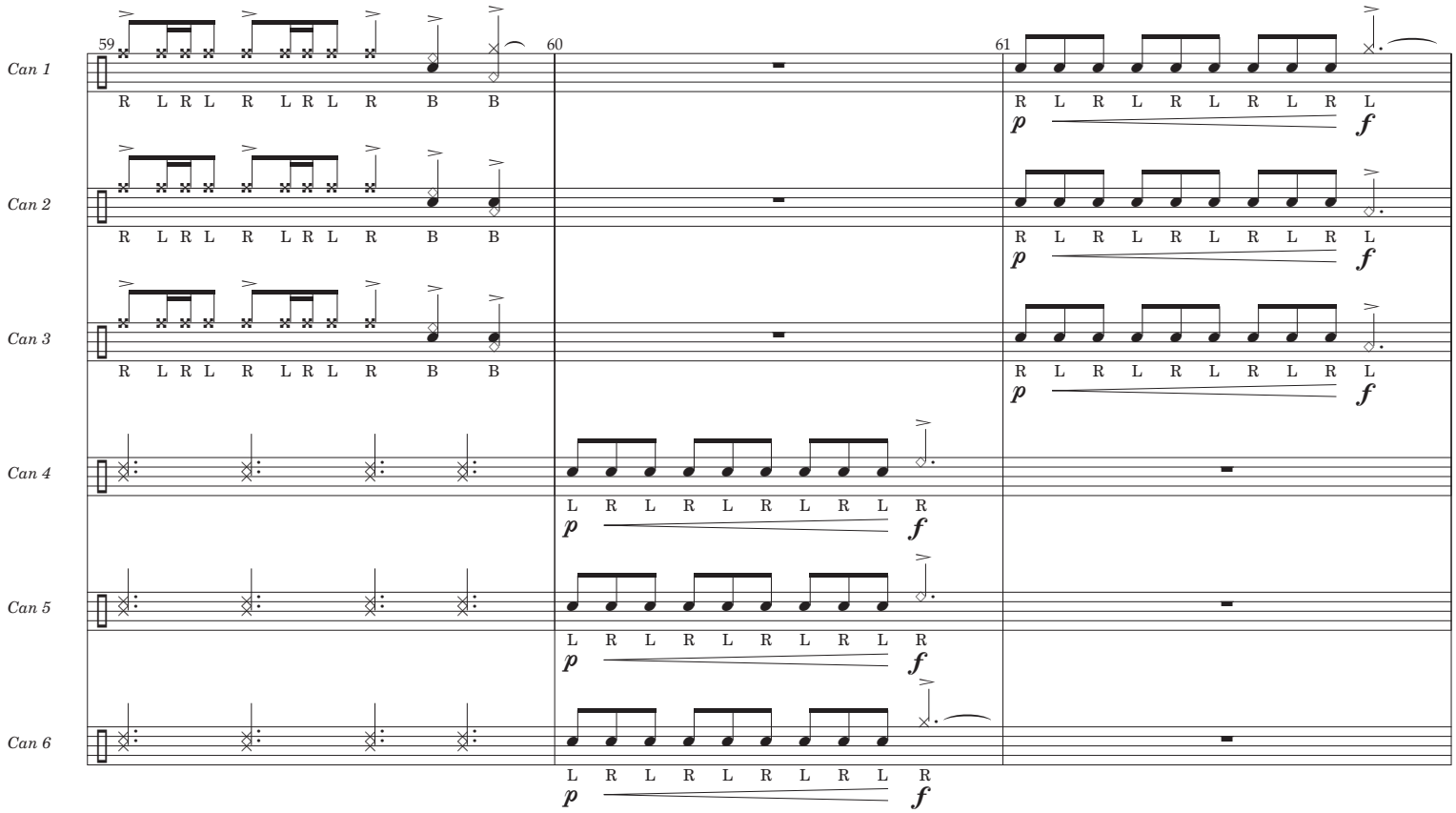

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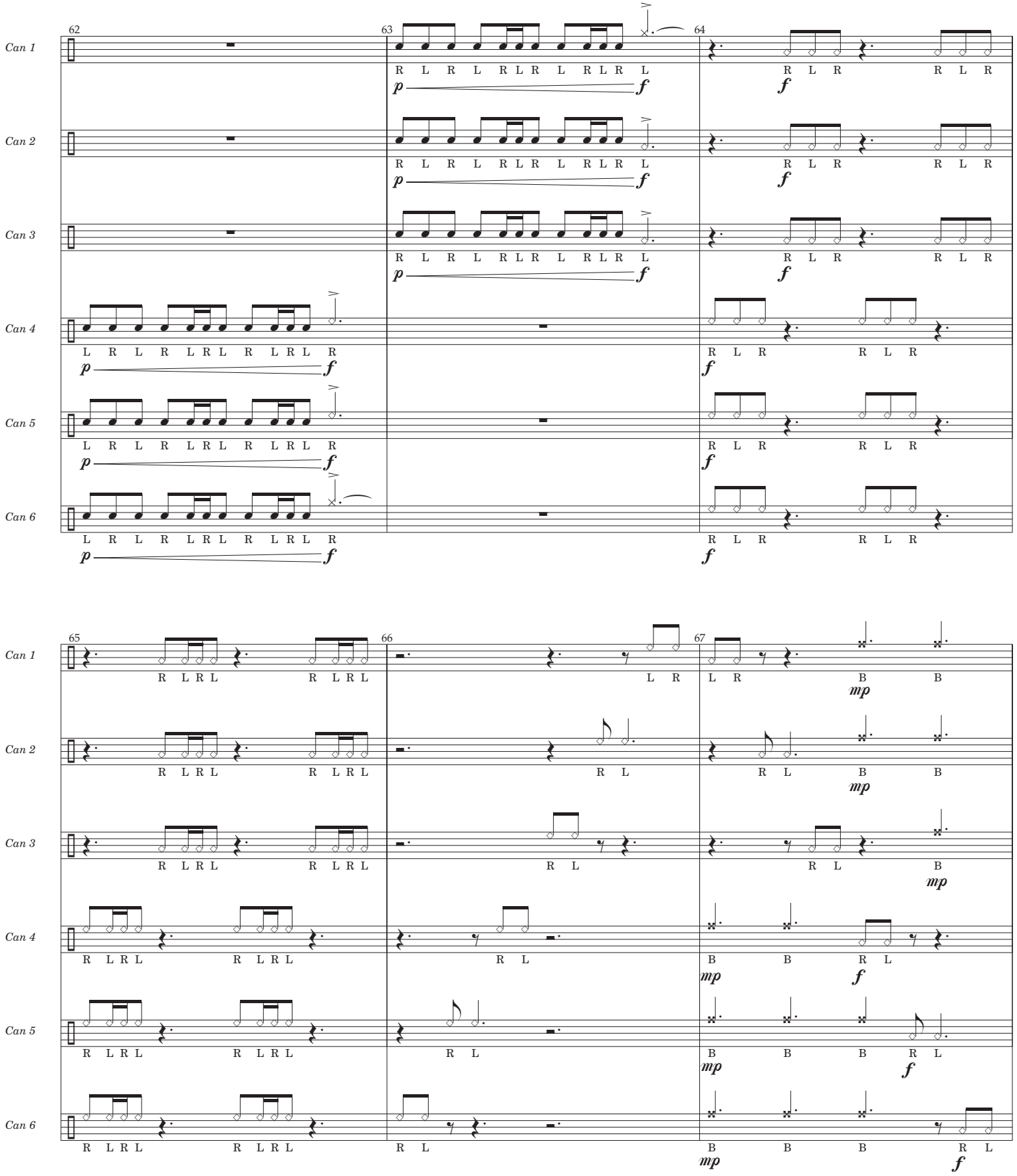
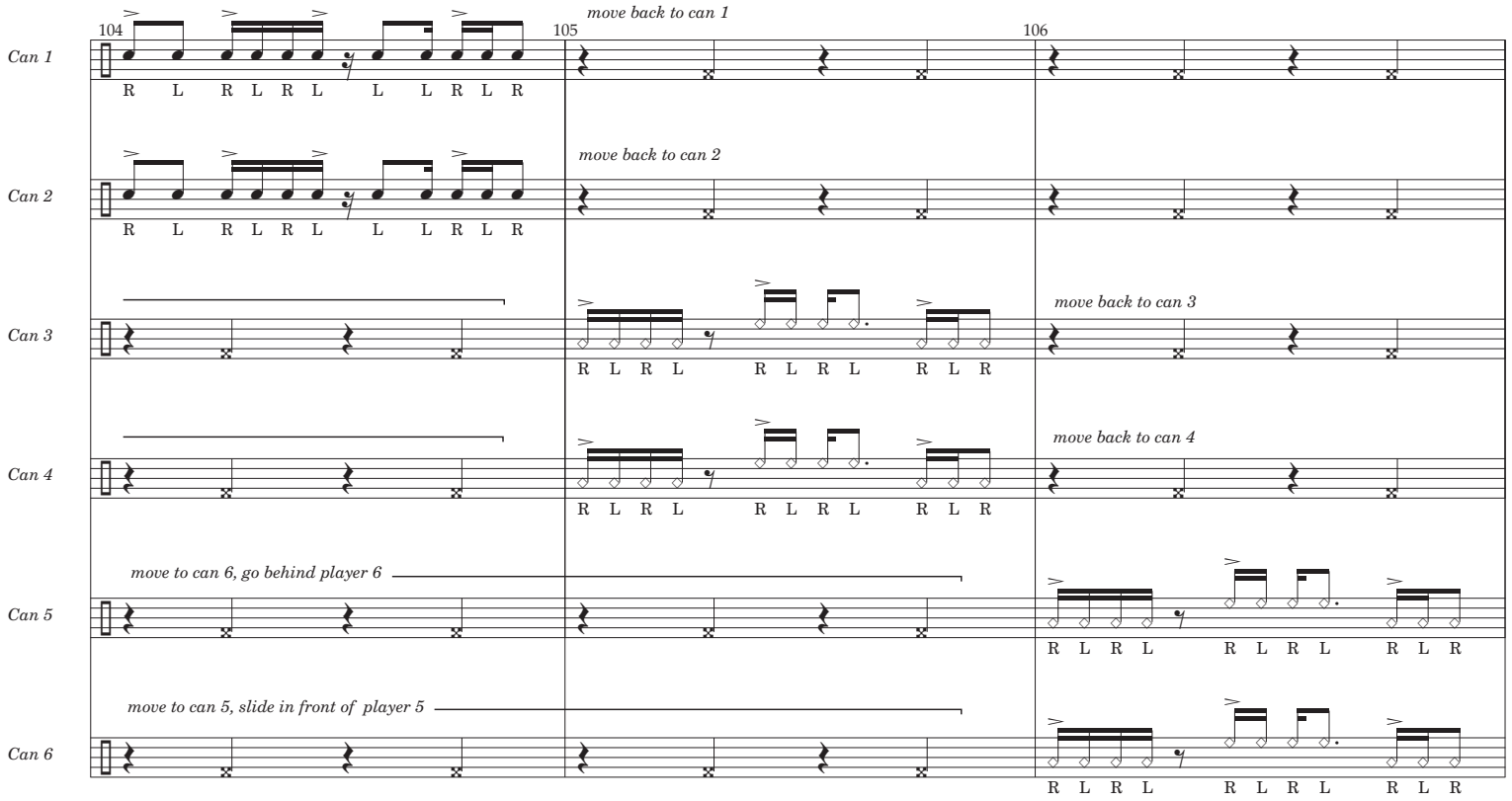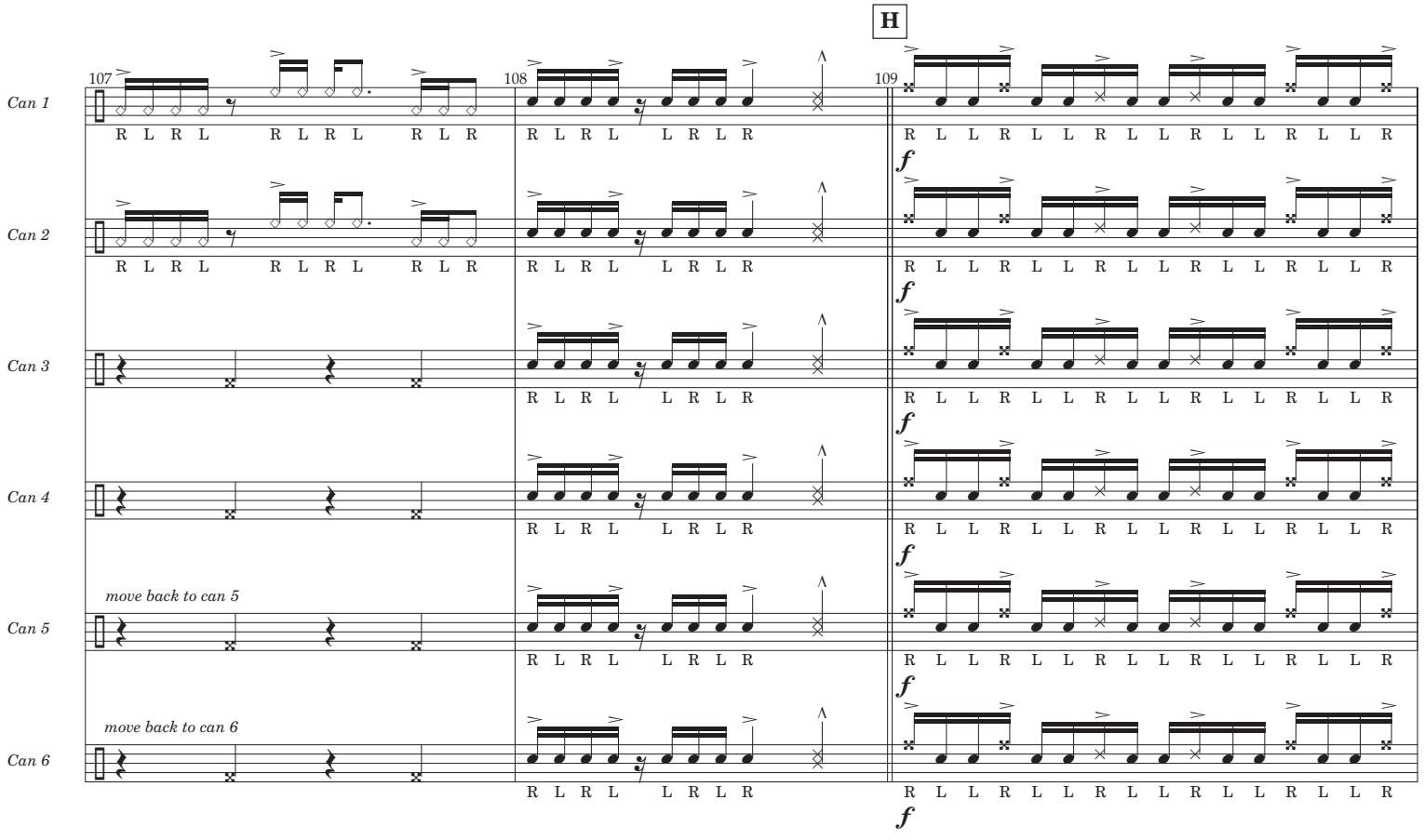
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