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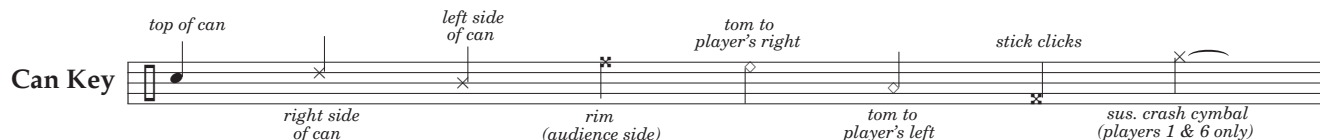
# Raucous Caucus

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*

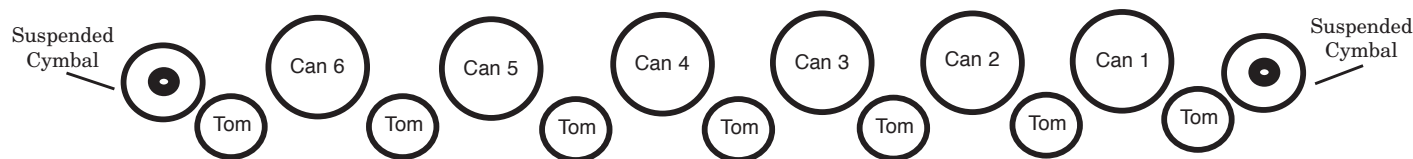


Some things you might want to consider before attempting...

## ***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](http://www.rowloff.com)... *HAVE FUN!*



Audience

**♩ = 130**

The image shows a musical score for six canons, labeled Can 1 through Can 6. Each canon is represented by a system of two staves: a vocal staff and a piano accompaniment staff. The piano accompaniment staff is divided into a right-hand part (upper) and a left-hand part (lower). The score is organized into three measures. The first measure is marked with a box labeled 'A' above the piano accompaniment. The second measure is marked with a box labeled 'B' above the piano accompaniment. The third measure is marked with a box labeled 'C' above the piano accompaniment. The score includes dynamic markings (p, f, mf) and articulation marks (accents, slurs). The vocal parts are written in a simplified notation with notes and rests. The piano accompaniment parts are written in a more complex notation with notes, rests, and slurs. The score is for a 3-part setting, as indicated by the three measures.



# Raucous Caucus

pg. 10

56 *dead stick*

Can 1 *p*

Can 2 *p*

Can 3 *p*

Can 4

Can 5

Can 6

57

58 *f*

R L R L R L R L R B B

R L R L R L R L R B B

R L R L R L R L R B B

*dead stick* *p*

*dead stick* *p*

*dead stick* *p*

59

Can 1

Can 2

Can 3

Can 4

Can 5

Can 6

60

61

R L R L R L R L R B B

R L R L R L R L R B B

R L R L R L R L R B B

*p* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

# Raucous Caucus

pg. 11

This musical score is for a percussion ensemble, featuring six canyons (Can 1 to Can 6) and a drum line. The score is divided into measures 62, 63, and 64, and then continues into measures 65, 66, and 67. The percussion parts are written on a grand staff with a single line for each canyon. The drum line is written on a grand staff with a single line for each drum. The score includes various musical notations such as notes, rests, and dynamic markings. The percussion parts are primarily composed of eighth and sixteenth notes, while the drum line features a mix of eighth, sixteenth, and quarter notes. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The percussion parts are labeled with 'L' for left and 'R' for right, indicating the hand used to play the notes. The drum line is labeled with 'B' for bass drum and 'mp' for medium percussion. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano). The score is written in a standard musical notation style, with a grand staff for each part and a key signature of one flat. The percussion parts are primarily composed of eighth and sixteenth notes, while the drum line features a mix of eighth, sixteenth, and quarter notes. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The percussion parts are labeled with 'L' for left and 'R' for right, indicating the hand used to play the notes. The drum line is labeled with 'B' for bass drum and 'mp' for medium percussion. The score includes dynamic markings such as *p* (piano), *f* (forte), and *mp* (mezzo-piano).

62 63 64

Can 1

Can 2

Can 3

Can 4

Can 5

Can 6

65 66 67

Can 1

Can 2

Can 3

Can 4

Can 5

Can 6

*p* *f* *f* *f* *f* *f*

*mp* *f* *mp* *f* *mp* *f*

# Raucous Caucus

pg. 18

Can 1

104 *move back to can 1* 105 106

Can 2 *move back to can 2*

Can 3 *move back to can 3*

Can 4 *move back to can 4*

Can 5 *move to can 6, go behind player 6*

Can 6 *move to can 5, slide in front of player 5*

R L R L R L L L R L R

R L R L R L L L R L R

R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

Can 1

107 108 109 **H**

Can 2

Can 3

Can 4

Can 5 *move back to can 5*

Can 6 *move back to can 6*

*f*

*f*

*f*

*f*

*f*

*f*

R L R L R L R L R

R L R L L R L R

R L R L R L R L R

R L R L L R L R

R L R L L R L R

R L R L L R L R

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

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

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

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

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

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