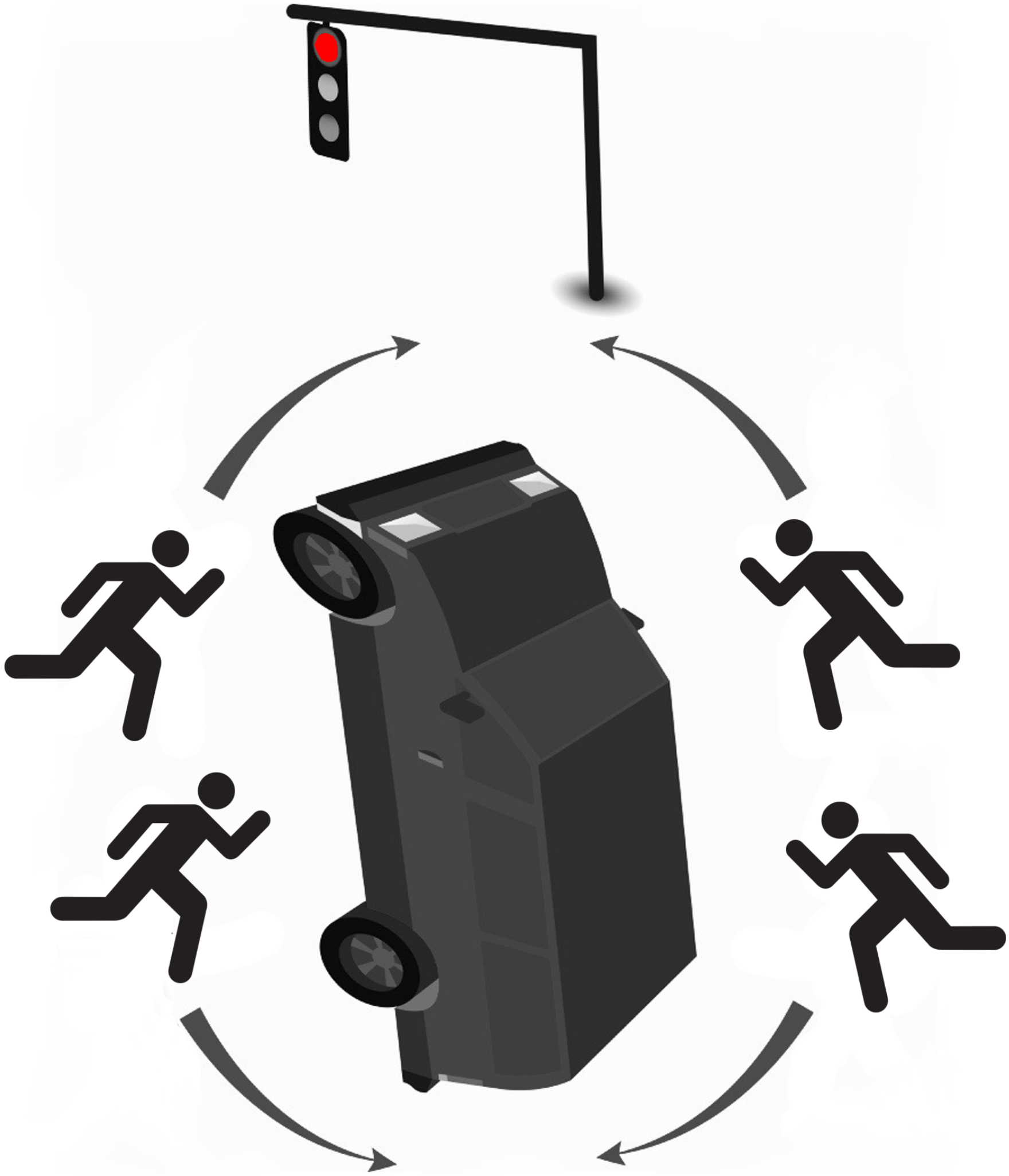
# CHINESE FIRE DRILL

BENJAMIN DEAN TAYLOR



# CHINESE FIRE DRILL

BENJAMIN DEAN TAYLOR

*Commissioned by the Colorado Mesa University Wind Symphony*
*Calvin Hofer, conductor*
*with the generous support of Karen Combs*

2018

Duration:  ca. 6:30

Music typeset by the composer.

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Cover art by Benjamin Taylor.

Taylor, Benjamin Dean
- *Chinese Fire Drill,* for wind band

www.benjamintaylormusic.com

# INSTRUMENTATION

## TRANSPOSED SCORE

(Number of players doubling each part is at discretion of conductor in keeping with a balanced sound)

Piccolo
Flute 1 , 2
Oboe 1* , 2

B-flat Clarinet 1* , 2 , 3
B-flat Bass Clarinet
Bassoon

E-flat Alto Saxophone 1 , 2
B-flat Tenor Saxophone*
E-flat Baritone Saxophone

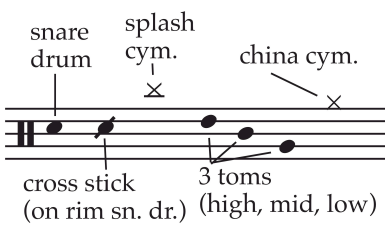
B-flat Trumpet 1 , 2 , 3 (straight mutes required for all, harmon mutes for Tpt 1.)
F Horn 1 , 2 , 3 , 4
Trombone 1 , 2 (straight mutes required)
Bass Trombone
Euphonium*
Tuba

Timpani*
5 Percussion

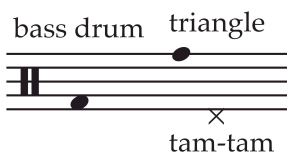
(*The first chair player will be required to play on a "siren whistle" noisemaker. See performance note.)

## PERCUSSION INVENTORY**

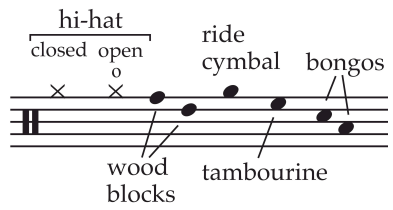
**1.** snare drum, 3 tom-toms (high, middle, low), splash cymbal, china cymbal, siren whistle.



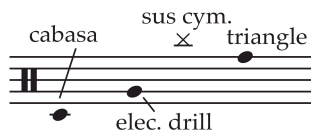

**2.** small bass drum, triangle, tam-tam, siren whistle




**3.** hi-hat, 2 woodblocks, tambourine, bongos, ride cymbal




**4.** cabasa (or shekere or shaker), triangle, suspended cymbal, electric drill (see performance note)




**5.** marimba, xylophone, siren whistle

(**Percussion and timpani players will also require an assortment of small, non-specified unusual instruments and found objects for Fire Drill #3)

## Duration ca. 6:30

## Program Note - The story behind the music

As a teenager, I was a willing participant to many "Chinese fire drills." Interesting enough, in my experience they usually occurred on the way to or from marching band rehearsal. For those who may not know, a "Chinese fire drill" is kind of like a game of vehicular musical chairs. A car load of people (usually teenagers) come to a stop at a red light. Everyone frantically gets out and runs around the vehicle (usually while laughing and/or screaming hysterically) and then jumps back in the car. These are wildly fun and generally seen as harmless, playful pranks.

While composing this work, I often asked myself, "What would a Chinese fire drill sound like if it were a piece of music?" What you'll hear is my best answer! This composition, *Chinese Fire Drill* attempts to portray the zany, whimsical, and chaotic nature of a "Chinese fire drill." I didn't figure I could literally have all the performers jump up and run around and switch seats onstage. However, I have tried to capture the adrenaline and excitement of the event by incorporating unusual extended techniques, a few unusual instruments, and even some slightly theatrical elements. A lighthearted humor pervades much of this work and smiling and laughing during the performance is not only admissible but encouraged! It is my hope that this composition will help all of us connect with the energy and spontaneity of our inner youth.

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**Benjamin Dean Taylor** *is a composer of contemporary art music. His energetic, adventurous music provides a uniquely refreshing sonic experience for performers and audiences alike. Trained as a trumpet player and pianist, he performs with and writes music for a variety of chamber ensembles, jazz combos and big bands, wind bands, orchestras, choirs, and experimental ensembles. He received degrees in music composition from Indiana University, Brigham Young University, and Bowling Green State University. Dr. Taylor's prizes and honors include winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, three Barlow Endowment Commissions, and an ASCAP Young Jazz Composer Award. His music is frequently performed in the United States and abroad. Dr. Taylor resides in Bloomington, Indiana with his wife and five sons and when not composing or performing enjoys mowing the lawn, hiking, camping, knife throwing, cooking, rock balancing, reading, and running.*

***benjamintaylormusic.com***

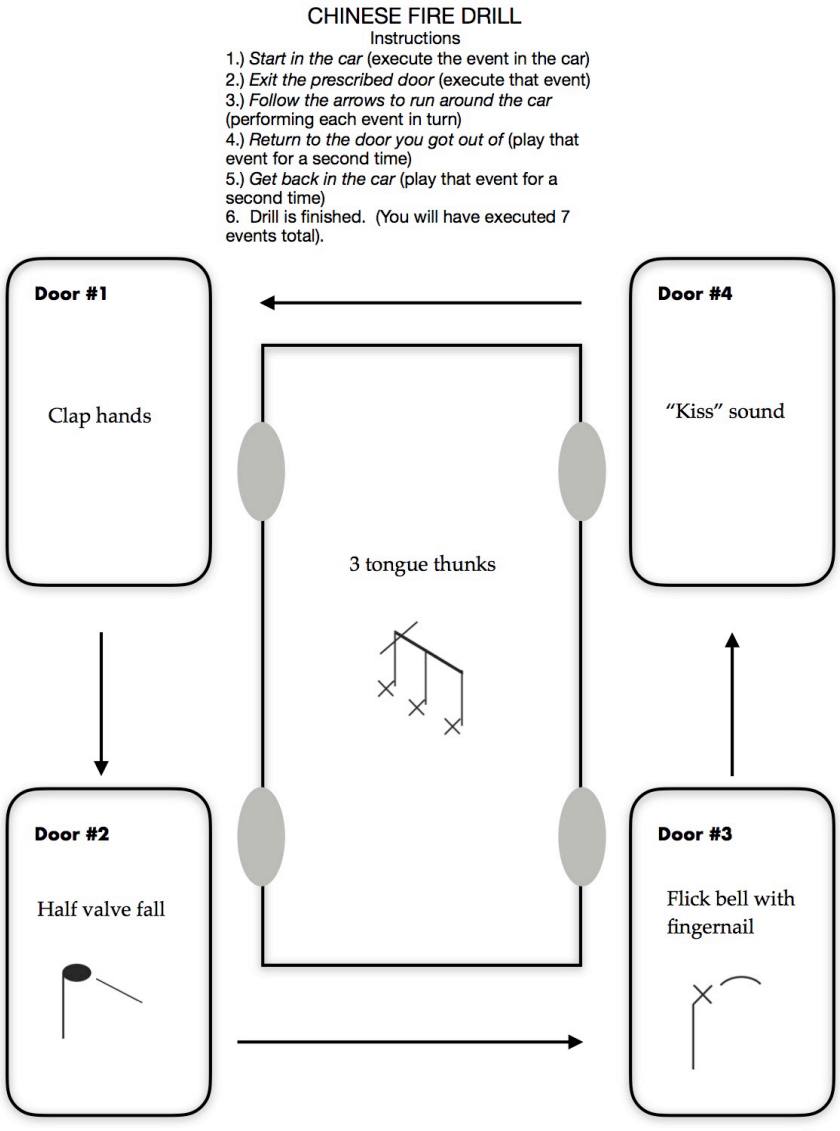
Photo by Aleksandr Karjaka. www.karjaka.com

# PERFORMANCE NOTE

This work is unconventional in many ways when compared to a traditional band piece. This is entirely on purpose! I hope that you and I, as the director and composer, will be united in making this performance a thrilling and compelling event that provides a unique, concert music experience for both the performers and the audience. With that goal in mind, here are a few explanations:

## CHINESE FIRE DRILLS

There are four sections in this work which are unmetered and unconducted referred to in the score as "Chinese Fire Drills #1-4." Each of these events is basically the same thing though with some variation. Each player has a diagram in their parts like the one below. The diagram provides a series of sonic and/or theatrical events which the player executes as fast as possible. This is a musical parallel to a real Chinese fire drill and as such should be quite chaotic and spontaneous. Below is an example taken from the Trumpet 1 part:




## SIREN WHISTLE

A minimum of nine siren whistles are needed for this piece. Siren whistles are small, plastic tubes that have a little spinner inside. When you blow through them they make a whizzing sound. The bag I purchased on amazon was $5 and had 12 of them. The following first chair players will use them: Oboe 1, Clarinet 1, Tenor Sax, Euphonium, Timpani, Percussion 1, Percussion 2, Percussion 5, and the conductor.

## ELECTRIC DRILL

Percussion 4 uses an electric drill. Mine is a corded 3 amp Black and Decker (like the one pictured above) that I got for $10 at a pawn shop. Any standard drill should work fine as long as it is reasonably loud and doesn't stop spinning immediately when you release the trigger. Rather, it should gradually wind down.

## EXTENDED TECHNIQUES

Common extended techniques such as flutter tongue, tongue thunks, slap tongue, etc. are used in this work. A brief explanation will be given upon their first appearance. If for any reason a player is unable to perform a particular technique, other sounds may be substituted at the conductor's discretion.

TRANSPOSED SCORE

# Chinese Fire Drill

*Commissioned by the Colorado Mesa University Wind Symphony, Calvin Hofer, conductor*
*with the generous support of Karen Combs*

**Benjamin Dean Taylor** (b.1983)
(ASCAP)

**Playful**
♩ = 120

Piccolo

Flute 1 — [**one player only** until m. 11]

Flute 2

Oboe 1

Oboe 2

Clarinet 1 in B♭ — [**one player only** until m. 11]

Clarinet 2,3 in B♭

Bass Clarinet — [**one player only** until m. 11]

Bassoon — [**one player only** until m. 11] — closed

Alto Sax. 1 — closed slap tongue

Alto Sax. 2 — closed slap tongue

Tenor Sax. — closed slap tongue

Baritone Sax. — closed slap tongue; open slap tongue

Trumpets in Bb 1 — harmon mute (stem extended) [**one player only** until m. 11]

Trumpets in Bb 2,3 — tongue thunk* **a2**

Horns in F 1,3 — 1. [**one player only** until m. 11]; stopped; (ord.)

Horns in F 2,4 — tongue thunk* **a2**

Trombone 1,2 — straight mute 1. [**one player only** until m. 11]

Bass Trombone — tongue thunk*

Euphonium — tongue thunk*

Tuba — tongue thunk*

Timpani

Percussion 1 (sn. dr., 3 toms, splash cym., china cym., siren whistle) — splash cym.; (hit with stick and catch immediately with other hand); sn. dr.; high tom; low tom; sticks; bs. dr.; secco

Percussion 2 (sm. bass drum, tri., tam-tam, siren whistle)

Percussion 3 (2 woodblocks, tambourine, bongos, hi-hat, ride cym.) — sticks; woodblocks; high bongo; low bongo; high bongo

Percussion 4 (cabasa, tri., sm. sus. cym., elec. drill)

Percussion 5 (marimba, xylophone, siren whistle) — marimba

1 2 3 4 5 6

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*Tongue thunk - quickly blow air through horn without vibrating lips and ram tongue into mouthpiece to stop the air. Also known as a tongue stop, or tongue ram.

7

**A** ♩ = 86

ca. 6"

**No Meter, (not conducted)**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5 (marb.)

CHINESE FIRE DRILL #1

ALL PLAYERS USE DOOR #1

Each player executes a series of events given in their part as fast as possible independent of all other performers. The overall texture should be suddenly frantic and choatic, but not loud.
Once everyone has finished their fire drill the conductor procedes.

7 8 9 10 11 12 13

(Conducted)

14 ♩ = 120

**B**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5

a2

straight mute

tamb.

(still with sticks)

cabasa

xylo.

14 15 16 17 18 19 20 21

22

C

D

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

closed
slap tongue

A. Sx. 1

closed
slap tongue

A. Sx. 2

closed
slap tongue

T. Sx.

open
slap tongue

B. Sx.

harmon mute
(stem removed)

1
Tpts.
2,3

1,3
Hns.
2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

sn. dr.

Solo
stick shot

cross stick (rim knock)

tri.

Solo
hi-hat

tamb.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
(cabasa)

Perc. 5

22 23 24 25 26 27 28 29

30

**E**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4 (cabasa)
Perc. 5

Solo
siren whistle

straight mute
a2

pedal gliss.
(ord.)

low tom
bs. dr.
tamb.
hi-hat
marimba
sn. dr.
cross stick (rim knock)

30 31 32 33 34 35 36 37

38

**F**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (sn. dr. 3 toms)
Perc. 2
Perc. 4 (hi-hat)
Perc. 4 (cabasa)
Perc. 5

*pp* *mf* *mp* *p* *f* a2 mallets tam-tam tamb. hi-hat

38 39 40 41 42 43 44

45

G

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (sn. dr. 3 toms)
Perc. 2
Perc. 4 (hi-hat)
Perc. 4 (cabasa)
Perc. 5

*mf*
a2
high tom
on rim
sn. dr.
(ord.)
*mp*
sticks
bs. dr.
secco

45 46 47 48 49 50 51 52

53

**H**

Picc.

Fl. 1 — *pp*

Fl. 2

Ob.1

Ob. 2

Clar. 1 — *pp*

Clar. 2,3 — *mf* *f*

B. Cl. — *mf* *f*

Bsn. — *mf* *f*

A. Sx. 1 — *mf* *f*

A. Sx. 2 — *mf* *f*

T. Sx. — *mf* *f*

B. Sx. — *mf* *f*

1 Tpts. — *pp*

2,3

1,3 Hns. — a2

2,4 — a2

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 — on rim, (ord.); cross stick (rim knock); *p*

Perc. 2 (bs. dr.)

Perc. 4 (hi-hat) — tamb.

Perc. 4 (cabasa)

Perc. 5

53 54 55 56 57 58 59

60

**I**

ca. 6"

**No Meter, (not conducted)**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5

CHINESE FIRE DRILL #2

ALL PLAYERS USE DOOR #2

Each player executes a series of events given in their part as fast as possible independent of all other performers. Once everyone has finished their fire drill the conductor procedes.

60 61 62 63 64 65 66

67 (Conducted) ♩ = 120

J

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

f mp mf a2 Solo siren whistle straight mute hi-hat cabasa splash cym. tri. marimba

67 68 69 70 71 72

73

♩ = 160

♪. = ♩

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1 Tpts. 2,3

1,3 Hns. 2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 4 (hi-hat)

Perc. 4 (cabasa)

Perc. 5

3 toms

sn. dr.

sticks

bs. dr.

73 74 75 76 77 78 79

**K**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (toms)
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5

siren whistle
a2
(pedal gliss.)
tamb.
high bongo
elec. drill

80 81 82 83 84 85 86 87

88

**L**

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1 Tpts. 2,3

1,3 Hns. 2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (toms)

Perc. 2 (bs. dr.)

Perc. 3

Perc. 4 (drill)

Perc. 5

p f

open

a2

Solo

wd. blks. tamb. hi-hat xylo.

88 89 90 91 92 93 94 95

96

**M**

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

(first chair player may stop playing to prepare for siren whistle)

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1 Tpts. 2,3

1,3 Hns. 2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

china cym.

splash cym.

china cym.

Perc. 1 (toms)

Perc. 2 (bs. dr.)

Perc. 4 (hi-hat)

Perc. 4 (drill)

Perc. 5

96 97 98 99 100 101 102

103

**N**

Picc.

Fl. 1

Fl. 2

Ob.1

siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — (ord.)

Ob. 2

siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — (ord.)

Clar. 1

Clar. 2,3 — a2

B. Cl.

Bsn.

A. Sx. 1 — closed slap tongue

A. Sx. 2 — closed slap tongue

T. Sx. — siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — closed slap tongue

B. Sx. — closed slap tongue

1 Tpts. 2,3 — a2 — tongue thunk — flick bell

1,3 Hns. 2,4 — a2 — mouthpiece slap* — flick bell

Tbn. 1,2 — tongue thunk — flick bell

B. Tbn. — mouthpiece slap* — flick bell

Euph. — siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — flick bell

Tuba — mouthpiece slap* — flick bell

Timp. — siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — (still DJ effect)

Perc. 1 (toms) — splash cym.

Perc. 2 (bs. dr.) — tri.

Perc. 4 (hi-hat) — sub p

Perc. 4 — cabasa

Perc. 5 — siren whistle — quickly alternate exhale and inhale to create a sound like a DJ turntable scratch — (still DJ effect)

103 104 105 106 107 108 109 110

*mouthpiece slap - using palm of hand thump mouthpiece.

111

**O**

Picc.
flick music stand

Fl. 1
flick music stand

Fl. 2
flick music stand

Ob.1
(still DJ effect)
flick music stand

Ob. 2
flick music stand

Clar. 1
(still DJ effect)
flick music stand

Clar. 2,3
a2
flick music stand

B. Cl.
flick music stand

Bsn.
flick music stand
*f*

A. Sx. 1
open slap tongue
*p* *f*

A. Sx. 2
open slap tongue
*p* *f*

T. Sx.
open slap tongue
siren whistle
(still DJ effect)
*p* *f*

B. Sx.
open slap tongue
*p* *f*

1 Tpts. 2,3
tongue thunk
a2
*p* *f*

1,3 Hns. 2,4
tongue thunk
a2
*p* *f*

Tbn. 1,2
tongue thunk
a2
*f*

B. Tbn.
tongue thunk
siren whistle
(still DJ effect)
*p* *f*

Euph.
tongue thunk
*f*

Tuba
tongue thunk
*p* *f*

Timp.
(still DJ effect)
*f*

Perc. 1
china cym.
splash cym.
*f*

Perc. 2
bs. dr. sticks
*f*

Perc. 3
*p* *f*

Perc. 4
elec. drill
*f*

Perc. 5
(still DJ effect)

111 112 113 114 115 116 117

118

**P**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (toms)
Perc. 2 (bs. dr.)
Perc. 4 (hi-hat)
Perc. 4
Perc. 5

*f*
a2
china cym.

118 119 120 121 122 123 124

125

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (toms)
Perc. 2 (bs. dr.)
Perc. 4 (hi-hat)
Perc. 4
Perc. 5

a2

splash cym.
china cym.
xylo.

*p*
*f*

125 126 127 128 129 130

131 *ritard.*

**Q** ♩ = 86

ca. 30"

**No Meter, (not conducted)**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3 — a2
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3 — a2
1,3 Hns. 2,4 — a2
Tbn. 1,2 — a2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (toms) — stick shot
Perc. 2 (bs. dr.)
Perc. 4 (hi-hat) — bongos, tamb.
Perc. 4 — elec. drill
Perc. 5 (xylo.)

CHINESE FIRE DRILL #3

ALL PLAYERS USE DOOR #3
(except percussion see below)

As before, each wind player executes a series of events given in their part as fast as possible independent of all other performers. However, this time, the fire drill is executed as small groups, in the following order;

**Group 1** - perc, timp*
**Group 2** - picc, fl, ob*, a sx
**Group 3** - cl*, tpt
**Group 4** - b cl, bsn, hns, t sx*
**Group 5** - b sx, tbn, euph*, tuba

The drill should run smoothly with as little silence as possible between each group. When a group has finished, the first chair player (indicated with an asterisk above) should so indicate by blowing their siren whistle. The next group should begin their drill immediately. Each group should last about 5-6 seconds. When Group 5 has concluded and first chair Euph has blown his/her siren whistle, the conductor proceeds.

Percussionists will not follow their usual fire drill routine. Instead, they will improvise on unusual instruments, and/or found objects while running around in a disorganized manner. This should still be brief lasting only about 5-6 seconds. Suggested instruments and found objects include car keys, slide whistle, kazoo, harmonica, bike horn, ratchet and any other unique non-traditional percussion instrument, especially if it relates in some way to a Chinese fire drill.

131 132 133 134

(Conducted)

135 ♩ = 120

R

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5

a2

china cym.
beater
wd. blks.
hi-hat
cross stick (rim knock)

cresc.

135 136 137 138 139 140

141

**S**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2 (bs. dr.)
Perc. 3
Perc. 4
Perc. 5

3 toms
low bongo
high bongo
wd. blks.
marimba
sticks
tamb.
mallets
sus. cym.
(pedal gliss.)
sn. dr.
secco
hi-hat

141 142 143 144 145

146

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
a2
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1
Tpts.
2,3
a2
1,3
Hns.
2,4
a2
Tbn. 1,2
a2
B. Tbn.
Euph.
Tuba
siren whistle
exhale; tongue each note
Timp.
siren whistle
exhale; tongue each note
Perc. 1
(sn. dr.
3 toms)
Perc. 2
(bs. dr.)
wd. blks.
Perc. 4
(hi-hat)
elec. drill
Perc. 4
siren whistle
exhale; tongue each note
Perc. 5

146 147 148 149 150

151

**T**

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

a2

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1 Tpts. 2,3

a2

1,3 Hns. 2,4

a2

Tbn. 1,2

a2

B. Tbn.

Euph.

Tuba

Timp.

Solo

*f*

Perc. 1 (sn. dr. 3 toms)

Perc. 2 (bs. dr.)

Perc. 4 (hi-hat)

Perc. 4

Perc. 5

151 152 153 154 155

156

**U**

Picc.

Fl. 1

Fl. 2

Ob.1

Ob. 2

Clar. 1

Clar. 2,3

B. Cl.

Bsn.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

1 Tpts. 2,3

1,3 Hns. 2,4

Tbn. 1,2

B. Tbn.

Euph.

Tuba

Timp.

Perc. 1 (toms)

Perc. 2 (bs. dr.)

Perc. 4 (hi-hat)

Perc. 4

Perc. 5

*p* cresc. *mf* *f*

a2

china cym.

splash cym.

ride cym. (on bell)

sus. cym. mallets

xylo.

156 157 158 159

160

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
a2
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1
Tpts.
2,3
1,3
Hns.
2,4
a2
a2
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
(toms)
Perc. 2
(bs. dr.)
Perc. 3
(ride cym.)
Perc. 4
Perc. 5
(xylo.)

160 161 162 163

164

**V**

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (toms)
Perc. 2 (bs. dr.)
Perc. 3 (ride cym.)
Perc. 4
Perc. 5 (xylo.)

*mf*

a2

siren whistle exhale; tongue each note

cross stick (rim knock)

bs. dr.

*f*

low bongo

hi-hat

elec. drill

(let fade naturally)

164 165 166 167 168

169

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3 — a2
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3 — a2
1,3 Hns. 2,4 — a2
Tbn. 1,2 — a2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1 (sn. dr. 3 toms)
Perc. 2
Perc. 4 (hi-hat)
Perc. 4
Perc. 5 (siren w.)

169 170 171 172

173

W ♩ = 86

ca. 6-10"

No Meter, (not conducted)

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3 — a2
B. Cl.
Bsn.

A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.

1 Tpts. 2,3 — a2
1,3 Hns. 2,4 — a2
Tbn. 1,2 — a2
B. Tbn.
Euph.
Tuba
Timp.

Perc. 1 — sn. dr. *f*; splash cym.
Perc. 2 (bs. dr.) — *f*
Perc. 4 (hi-hat) — tamb. *f*; high bongo
Perc. 4 — elec. drill *f* *f*; xylo.
Perc. 5 (siren w.)

CHINESE FIRE DRILL #4

ALL PLAYERS USE DOOR #4

Each player executes a series of events given in their part as fast as possible independent of all other performers. However, this time the players sitting on the outside edge, those closest to the audience, literally get up and run around the conductor a few times while all others are performing fire drill #3. The conductor gets caught up in the commotion and begins to run around as well. In the confusion, the conductor sits down in one of the empty seats on the first row, leaving a student on the podium.

It will likely be necessary to vamp the fire drill. All may stop playing once the student is on the podium and takes up the baton.

Proceed.

173 174 175 176 177 178 179

180

**(Still no meter - theatrical interlude)**

This is the motive from measure 2, provided in all parts that may have players sitting in the front row.

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts. 2,3
1,3 Hns. 2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

(The following is only a rough sketch of one possible version of what might happen next. This may be altered as desired)

The student on the podium raises his/her baton and points to each player on the front row proceeding down the line so that the conductor will end up being last. As the student points to each player with the baton, they play a fragment of the melodic motive from measure 2. (Divide up the motive ahead of time so that each of the front row players plays a part of the motive.) The motive does not need to be played in time. Asterisks are provided at spots that likely would work well as dividing points.

When the student on the podium finally reaches the conductor, the conductor looks embarrassed and gestures that they do not have an instrument to play. With increasing insistence and annoyance, the student on the podium continues to point to them demanding that they play their part. The conductor gestures to borrow another player's instrument nearby but they refuse. Finally, the student on the podium points again and the exasperated conductor sings a single croaking note "la". All performers immediately show disapproval by throwing up their hands and shaking their heads. The student on the podium especially shows disappointment by burying their face in their hand. Calming himself/herself, the student on the podium begins anew to point at each player on the front row and they deliberately play the melodic line again. When the baton denotes the conductor's turn, the conductor suddenly looks hopeful, like a thought just occurred to them, and they jump up and reach in their pocket and dig out a siren whistle! Enthusiastically, they blow the whistle and immediately all the other band members with whistles join in, each improvising ad lib. creating quite a raucous. At this point, the student on the podium and director trade places so that the director is now back on the podium. The baton is ceremoniously passed back to the conductor. The conductor wipes the perspiration from his/her brow happy to have the ordeal over with. Those that do not have siren whistles begin improvising with any event from the previous fire drills as well as any other extended technique they desire including multiphonics, fluttertongue, etc. The texture should grow in density and in volume, and players may begin to play any melodic material from the piece with increasing chaos.

Once a feverous climax has been reached, the conductor proceeds to Letter X.

**X**

♩ = 120

*ritard.*

Picc.
Fl. 1
Fl. 2
Ob.1
Ob. 2
Clar. 1
Clar. 2,3
B. Cl.
Bsn.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
1 Tpts.
2,3
1,3 Hns.
2,4
Tbn. 1,2
B. Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Perc. 5

*f* *sub p* a2 3 toms sn. dr. bs. dr. tri. xylo. cabasa *pp*

181 182 183 184 185 186

**Y** **Playful**
♩ = 120

ca. 3-5"

Picc.
Fl. 1 — *mp* *mf*
Fl. 2
Ob.1 — *mf*
Ob. 2
Clar. 1 — *mf*
Clar. 2,3
B. Cl. — *mf*
Bsn. — *mf*

A. Sx. 1 — closed slap tongue *mf*
A. Sx. 2 — closed slap tongue *mf*
T. Sx. — closed slap tongue *mf*
B. Sx. — closed slap tongue *mf*

1 Tpts. 2,3 — harmon mute (stem extended) *mf*; tongue thunk a2 *mf*
1,3 Hns. 2,4 — 1. *mf*; tongue thunk a2 *mf*
Tbn. 1,2 — straight mute 1. *mf*
B. Tbn. — tongue thunk *mf*
Euph. — tongue thunk *mf*
Tuba — tongue thunk *mf*
Timp.

Perc. 1 — splash cym. (hit with stick and catch immediately with other hand) *mf*; sn. dr. **Solo** huge rimshot! *ff*; Improvise chaotic fill on any instrument(s)
Perc. 2 — Improvise chaotic fill on any instrument(s); bs. dr. (dampen)
Perc. 3 — woodblocks *mp*; high bongo *mf*; Improvise chaotic fill on any instrument(s); bongos
Perc. 4 — elec. drill; **Solo** (improvise ad lib.) *f*; Improvise chaotic fill on any instrument(s)
Perc. 5 — marimba *mp* *mf*; xylo.

187 188 189 190 191 192