
SNITCHIN' IN THE KITCHEN

BENJAMIN DEAN TAYLOR

for virtual orchestra, electronic audio track, and video

*Commissioned by the
Barlow Endowment for Music Composition
at Brigham Young University*

*Written for and premiered by
SYMPHONIC YOUTH ORCHESTRA OF GREATER INDIANAPOLIS
SHAWN GOODMAN, conductor*

2020

PERUSAL SCORE

Duration: 4:30

Music typeset by the composer.

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Taylor, Benjamin Dean
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www.benjamintaylormusic.com

INSTRUMENTATION

SCORE in C

Flute 1 , 2
Oboe 1 , 2
B-flat Clarinet 1 , 2
B-flat Bass Clarinet
Bassoon 1 , 2
E-flat Alto Saxophone 1 , 2
B-flat Tenor Saxophone
E-flat Baritone Saxophone
F Horn 1 , 2 , 3 , 4
B-flat Trumpet 1 , 2 , 3
Trombone 1 , 2 , 3
Bass Trombone
Euphonium
Tuba
3 Percussion
Strings

Duration 4:30

Program Note

TBD

Performance Notes

Advance Setup

Snitchin' in the Kitchen is way more than your typical orchestra piece and thus requires significant advance setup. This work was written specifically for virtual rehearsal and performance and thus includes many non-musical instructions to ensure that the final video recording is as compelling and fun as possible. The final performance will be individual video recordings of the performers amalgamated together into one video. Eric Whitacre's virtual choir videos are a great example.

Please read the following instructions carefully.

"Home Base"

"Home Base" is the location in the kitchen where you (the performer) will stand (or sit) while playing your orchestral instrument. It should be marked with a piece of tape on the floor (like is done in theatre staging) so that you will be centered in the frame of the video when you set the camera down (third person perspective). Note that at the beginning of the piece, the camera will be in your hand (filming first person perspective). Therefore, you must prepare a tripod, or some type of camera stand (or a family member to be your camera stand) for your Home Base location. This transition from camera in hand to sitting on table or countertop needs to be practiced. You will likely need to experiment with how you will do this. You choose your "Home Base." Ideally, the audience will be able to see the kitchen in the background while you are playing your instrument. And time is limited in the audio track, so plan accordingly and practice this motion of setting the camera up in third person perspective.

Reading the Music

You'll need to either memorize your part, have the printed sheet music sitting on a stand, or have a separate laptop or iPad displaying your music. My suggestion is when in doubt, keep it simple. My slight preference is that you memorize it. This isn't a hard piece and is quite repetitive. Memorizing it will also allow you to get into the performance more and build your confidence in your abilities (I bet there is about a 83% greater chance of you playing the forte-pianos if you've memorized the music. ha ha)

Costume and Lights

Put on an apron. Put on a chef hat if you have one. Maybe a napkin tucked into your shirt collar.... ham it up. But an apron is a minimum requirement. (Maybe we even get a company to sponsor matching aprons for everyone?)

The lights in the kitchen start off. The lights in the hallway or adjoining room where you will start filming should be partially on, so that we can see a large contrast when the lights get turned on in the kitchen. Regarding windows and natural light, and what time of day to record; some sun is totally fine, but again, it shouldn't be so bright that you can't see a difference when you flip the light on. (Some kitchens may have multiple light switches and you can't flip them all at once. I understand. You do whatever you think is best)

Instrument

Put your instrument or a part of your instrument somewhere in the kitchen. For example, maybe your clarinet mouthpiece is in the silverware drawer, or trumpet mouthpiece is in the egg carton in the fridge door. Or the tuba mouthpiece is in a cupboard next to the cups or in the spice rack. You get to decide. This could be coordinated by section (so for example, all violin bows are sitting on top of the fridge) or it could be left up to each person to choose. The rest of the instrument should be easily accessible and ready to play (in tune) and sitting safely within arms reach of Home Base.

Kitchen Implement

Choose a kitchen implement with which to make sound on at letter I. It would be beneficial to explore lots of possibilities before choosing something. Maybe the ensemble could brainstorm ideas and try things out together during a rehearsal. The only requirements are that you can control the rhythm in some way (by striking it, or turning it on and off, or opening and shutting something, etc), that you won't get hurt or damage something (so no sharp knives or breakable glass), and that ideally there are lots of contrasting timbres and colors in the ensemble (ie, don't everyone do the same thing...)

Also, the camera needs to be able to see what you are doing to make the sound. So either you need to pick up your kitchen implement and position yourself where you were performing your instrument, or adjust the camera. I don't advise moving the camera to a new location as you'd have to move it back.... So your Home Base location may need to be influenced by this decision. For example, if your kitchen sound is hitting buttons on the microwave, then maybe you choose a Home Base that has the microwave already in view behind you.

Video specs and requirements

The video must be captured in landscape. Not portrait. Please go into your device settings and ensure that your camera is set to record 720p at 30 fps. Some of you might think that is not very high quality, but remember, your individual video will be quite small on the screen when everyone's are amalgamated together. In fact, recording in super high definition actually makes things more difficult for the wonderful person who ends up assembling all these videos because the large file sizes take MUCH longer to render.

Eliminate all possible background noise. No TV or music on. No loud AC or refrigerator, or dishwasher running. No siblings screaming in the other room. Silence your phone. Unless you are home alone, you will likely need to be diplomatic about this by politely asking your family to help you record a successful video. You have to plan for an ideal time. It will likely take many attempts. You will likely spend hours practicing and recording this until you finally have a take with which you are satisfied. I recommend to the conductor that you ask performers to submit an initial video recording, with time for feedback, before submitting their final videos.

With all of this, some kitchens, some lighting, some background noise, etc will not be ideal. That's fine. Just do your best with whatever parameters are in your control. Ask your friends in rehearsal and maybe you'll find a creative solution together!

Clicktrack (audio track)

It is CRUCIAL that you use headphones or earbuds to listen to the electronic audio track when video recording your performance. This will allow you to be synced with the rest of the ensemble. Download the track to the phone (don't rely on streaming it off your wifi during the video recording session). You will hit play on the audio track, THEN navigate to your camera and start recording. The audio track has a built-in buffer of time before the click starts to facilitate this.

Ideally, your device will allow you to record video while still allowing you to listen to the audio track. My current iPhone does not allow this. With a quick google search I see that the newer iPhones do allow it, and that most other smart phones do allow it. If you have an older iPhone like me, your options are either

- 1) Download a different camera app (that allows you to still listen to music while recording video)
- 2) Use another device to listen to the audio track (in which case you'll have your headphones plugged into that second device). Once you hit start on the track you could simply put this in your pocket for the remainder of the recording session, as you will already be holding the video recording device in one hand and your other needs to be free to flip the first light switch.

Percussion

This work does not utilize traditional percussion instruments. Rather, percussionists are asked to choose sounds from "found objects" in the kitchen.

Perc 1 - Choose something that will represent a snare drum sound (sharp attack, quick delay), maybe a baking sheet struck with a wooden spoon.

Perc 2 - Choose something that will represent a bass drum (low pitched thud sound) so maybe a plastic bowl or empty trash can, or empty cardboard box.

Perc 3 - Choose something that will represent a hi-hat or shaker sound (tingy, blurry, unfocused sound) so maybe a tin can with a few paperclips in it, or maybe an electric beater (turned on and off quickly)



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. Much of Taylor's music includes electronic elements - from prerecorded sounds to live, interactive electronics and video. He received degrees in music composition from Indiana University, Brigham Young University, and Bowling Green State University. Dr. Taylor's prizes and honors include recipient of a Barlow Endowment Commission, winner in the Frank Ticheli Composition Competition, a BMI Student Composers Award, a commission from the Music Teachers National Association, 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 enjoys running, knife throwing, cooking, playing with his traditional dixieland jazz band, rock balancing, camping and hiking.

benjamintaylormusic.com

SNITCHIN' IN THE KITCHEN

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University
Written for and premiered by Symphonic Youth Orchestra of Greater Indianapolis, Shawn Goodman, conductor

Benjamin Dean Taylor (b.1983)
(ASCAP)

Hit play on audio track (in earbuds) 13 seconds

$\text{♩} = 104$

0:18

[This is where the performance video will actually begin. The first 2 measures will be trimmed.]

Flute 1,2

Oboe 1,2

Clarinet 1,2 in B \flat

Bass Clarinet

Bassoon 1,2

Alto Sax. 1,2

Tenor Sax.

Baritone Sax.

Horns in F 1,3

2,4

Trumpets in B \flat 1

2,3

Trombone 1,2,3

Euphonium

Tuba

Percussion 1 (quasi - sn. dr.)

Percussion 2 (quasi - bs. dr.)

Percussion 3 (quasi - hi-hat)

Violin I

Violin II

Viola

Cello

Double Bass

Violin (simplified)

Viola (simplified)

Start filming ASAP

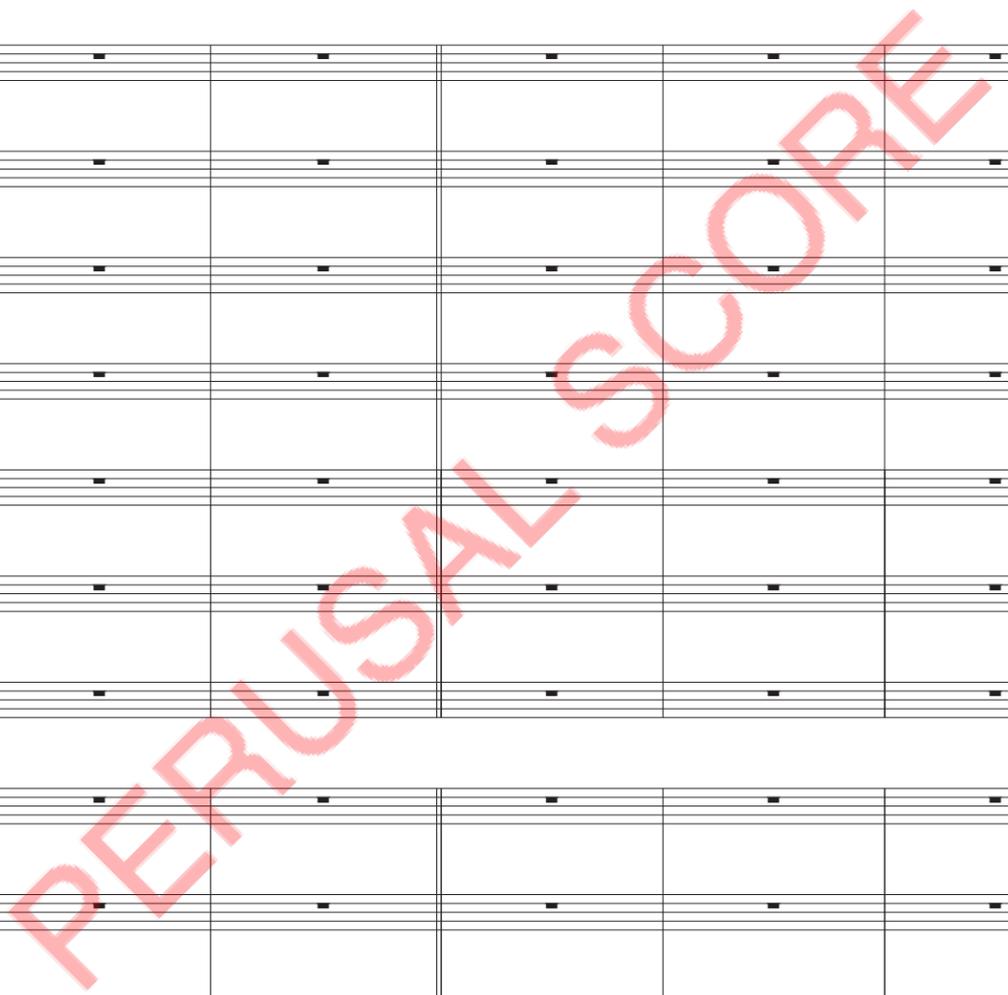
Each player begins filming with camera at shoulder height in first person perspective.

[click heard in audio track]

clap hand on leg or stomach

In a partially lit hallway, walk to kitchen and prepare to flip on light switch.

ALL OF THESE INSTRUCTIONS ARE DUPLICATED IN ALL PARTS



1

2

3

4

5

6

7

8 0:27 26 seconds 0:53 Elec drums enter here

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3 Hns.

2,4

1 Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

PERUSAL SCORE

8

9

10

11

12

13

14

15

16

17

18

1:02

A $\text{♩} = 104$

Fl. 1,2 *p* *mp* *mf*

Ob. 1,2 *mp* *mf*

Clar. 1,2 *p* *mp* *mf*

B. Cl. *mp* *mf*

Bsn. 1,2 *p* *mp* *mf*

A. Sx. 1,2 *p* *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mf*

1,3 Hns.

2,4

1 Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba *mp* *mf*

Perc. 1 (sn. dr.) *p* *mp* *mf*

Perc. 2 (bs. dr.) *p* *mp* *mf*

Perc. 3 (hi-hat) *p* *mp* *mf*

Vln. I *pizz.* *p* *mp* *mf*

Vln. II *pizz.* *p* *mp* *mf*

Vla. *pizz.* *p* *mp* *mf*

Vc. *arco* *p* *mp* *mf*

D. B. *mp* *mf*

Vln. (S) *pizz.* *p* *mp* *mf*

Vla. (S) *pizz.* *p* *mp* *mf*

19

20

21

22

23

24

38

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3
Hns.

2,4

1
Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

56

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

1:56

Each 2 measure unit has 6 beats of solo breaks. Soloists may improvise or play the written figure. In individual practice and rehearsal, everyone can play along with all the solo parts.

D

62

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

fp

f

G7

Solo

Solo fill

63

64

65

66

67

74

Solo

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

G7

C7

Eb7

D7

Solo

PERUSTAL

2:27 SOLO SECTION 1 (all players have chord changes in parts)

F Not all these people have to play the backgrounds, For example, if a tenor sax is soloing, please have clarinets or trombones play that figure.

87

Fl. 1,2 *f* a2 Solo break G7

Ob. 1,2 *f* a2 G7 G7

Clar. 1,2 *f* G7 *mp*

B. Cl. *f* G7 *mp*

Bsn. 1,2 *f* G7 *mp*

A. Sx. 1,2 *f* a2 G7

T. Sx. *f* G7 *mp*

B. Sx. *f* G7 *mp*

Hns. 1,3 *f* G7

2,4 *f* G7

1 *f* G7

Tpts. *f* G7

2,3 *f* G7

Tbn. 1,2,3 *f* G7 *mp*

Euph. *f* G7

Tuba *f* G7 *mp*

Perc. 1 (sn. dr.) *f* Solo *mf*

Perc. 2 (bs. dr.) *f* *mf*

Perc. 3 (hi-hat) *f* *mf*

Vln. I *f* div. Solo break

Vln. II *f* Solo break

Vla. *f* Solo break

Vc. *f* Solo break *mp*

D. B. *f* Solo break *mp*

Vln. (S) *f* Solo break

Vla. (S) *f* Solo break

Optional: some sections that aren't playing could come up with a choreographed dance to do for the video. Be creative! Maybe it is them dancing, or maybe they choreograph movements of silverware dancing...

95

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

Hns. 1,3

Hns. 2,4

Tpts. 1

Tpts. 2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

102

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3
Hns.

2,4

1
Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

C7

Eb7

D7

C7

Eb7

D7

G7

PERUSAL SCORE

102

103

104

105

106

107

114

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3
Hns.

2,4

1
Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

C7 G7 C7

PERFUSAL SCORE

114

115

116

117

118

119

126

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3
Hns.

2,4

1
Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

C7 G7 C7

PERUSAL SCORE

126

127

128

129

130

131

132

Fl. 1,2
 Ob. 1,2
 Clar. 1,2
 B. Cl.
 Bsn. 1,2
 A. Sx. 1,2
 T. Sx.
 B. Sx.
 Hns. 1,3
 2,4
 1
 Tpts.
 2,3
 Tbn. 1,2,3
 Euph.
 Tuba
 Perc. 1 (sn. dr.)
 Perc. 2 (bs. dr.)
 Perc. 3 (hi-hat)
 Vln. I
 Vln. II
 Vla.
 Vc.
 D. B.
 Vln. (S)
 Vla. (S)

144

Fl. 1,2
Ob. 1,2
Clar. 1,2
B. Cl.
Bsn. 1,2
A. Sax. 1,2
T. Sax.
B. Sax.
1,3
Hns.
2,4
1
Tpts.
2,3
Tbn. 1,2,3
Euph.
Tuba
Perc. 1 (sn. dr.)
Perc. 2 (bs. dr.)
Perc. 3 (hi-hat)
Vln. I
Vln. II
Vla.
Vc.
D. B.
Vln. (S)
Vla. (S)

150

Fl. 1,2
Ob. 1,2
Clar. 1,2
B. Cl.
Bsn. 1,2
A. Sx. 1,2
T. Sx.
B. Sx.
1,3
Hns.
2,4
1
Tpts.
2,3
Tbn. 1,2,3
Euph.
Tuba
Perc. 1 (sn. dr.)
Perc. 2 (bs. dr.)
Perc. 3 (hi-hat)
Vln. I
Vln. II
Vla.
Vc.
D. B.
Vln. (S)
Vla. (S)

*Not everyone will be able to sing these first pitches in this low octave. That is fine. People can enter later as the vocal goes higher. Do not sing this at any other octave.

While singing, put kitchen implement down and get your instrument ready.

3:41

J

[SING]

156

ALL OF THESE INSTRUCTIONS ARE DUPLICATED IN ALL PARTS

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3 Hns.

2,4

1 Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

168

Fl. 1,2
Ob. 1,2
Clar. 1,2
B. Cl.
Bsn. 1,2
A. Sx. 1,2
T. Sx.
B. Sx.
1,3
Hns.
2,4
1
Tpts.
2,3
Tbn. 1,2,3
Euph.
Tuba
Perc. 1 (sn. dr.)
Perc. 2 (bs. dr.)
Perc. 3 (hi-hat)
Vln. I
Vln. II
Vla.
Vc.
D. B.
Vln. (S)
Vla. (S)

180

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

180

181

182

183

184

185

Director reaches into mixing bowl and reveals goeey finger. (brownie batter or cookie dough)

192

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

PERUSAL SCORE

4:30 Director visually cues band entrance with gooey finger.

N Director teases audience with yummy finger and playful grin.

SNITCHIN' - Taylor, pg. 32

Director eats the snitch off of finger exactly with this note.

O Director walks to lightswitch.

Director whistles this tune while flipping the lightswitch in time with each note.

(3-5 second fall)

198

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3

Hns.

2,4

1

Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)

Solo fill (chaotic, no pulse)

Solo fill (chaotic, no pulse)

Solo fill (chaotic, no pulse)

198 199 200 201 202 203 204

4:48

♩ = 104

[click heard in audio track]

Last person flips off switch.



205
All players move to lightswitch and show (first person perspective) their finger turn it off. Each video goes black when switch turns off. The final video will be a gradual shift of the entire screen to black. One person is designated as last one to turn off. They should have finger poised and ready to align last flipswitch with audio track.

SCREEN IS BLACK

PERUSAL SCORE

Fl. 1,2

Ob. 1,2

Clar. 1,2

B. Cl.

Bsn. 1,2

A. Sx. 1,2

T. Sx.

B. Sx.

1,3
Hns.

2,4

1
Tpts.

2,3

Tbn. 1,2,3

Euph.

Tuba

Perc. 1 (sn. dr.)

Perc. 2 (bs. dr.)

Perc. 3 (hi-hat)

Vln. I

Vln. II

Vla.

Vc.

D. B.

Vln. (S)

Vla. (S)