

**Bubble "Pop"**  
**by Scott Pfitzinger**  
**for 1 pianist and any number of people**

**Preparation:** Every participant (except the pianist) receives two 12-inch-square pieces of bubble wrap and two 4-inch strips of duct tape.

**Directions:** Everyone takes up random positions around the stage or room, sits down, and tapes a piece of bubble wrap to each of their shoes. The pianist enters and sits down at the piano, holding down the Sustain Pedal for the entire piece. Very slowly everyone begins to stand up and walk around, trying not to pop the bubbles (prolonging the piece as long as possible). Every time the pianist hears a bubble pop, he/she plays a short note of random pitch, one note for every pop. The piece is over when all the bubbles have popped.

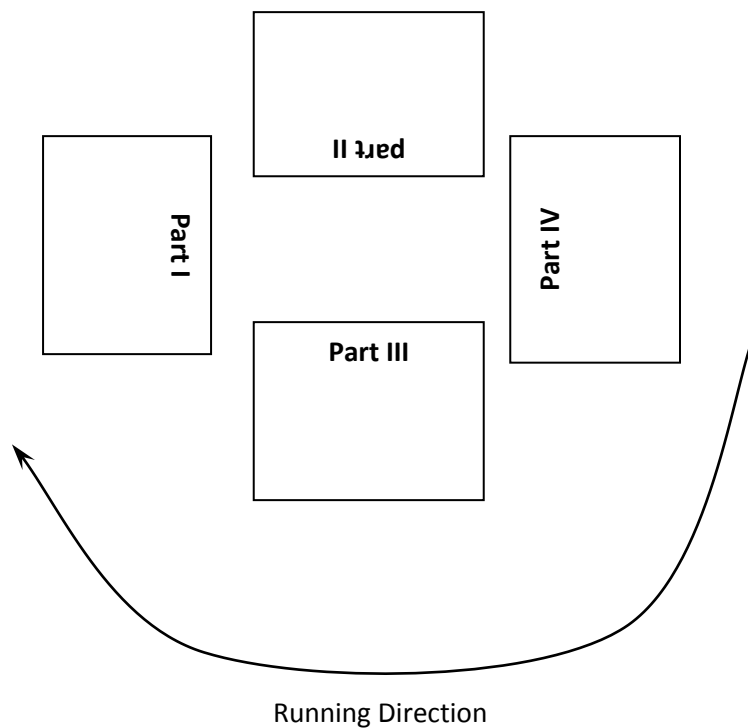
**Chinese Fire Drill**  
by Scott Pfitzinger  
(for FOUR musicians, treble clef, any key)

**Background:** The term "Chinese Fire Drill" has been around since the 1930s and refers to a prank where a car pulls up to a stoplight and all the people get out, run around the car a few times, get back in (usually in different seats), and drive off. It is not meant to be offensive or racist, as the term has lost all association with race over the last 70 years.

**Preparation:** The four Parts are placed in any order on a table or similar surface facing outward (see diagram). Make sure there is sufficient space around the table for the musicians to run.

**Directions:** Each of the musicians chooses one of the parts (I, II, III, or IV) and, beginning together, plays it at any tempo they choose without transposing. When the musician on Part I gets to the end and yells, "Chinese Fire Drill!", everyone immediately stops playing and starts running around the music in a clockwise direction. Whoever was on Part I decides when and where to stop, with everyone else filling in the empty places. The new player on Part I (possibly the same as before) becomes the new leader and the process repeats until all four players have played Part I.

**Possible Musical Arrangement**



# Chinese Fire Drill

Part I

Scott Pfitzinger

Musical score for "Chinese Fire Drill" Part I, measures 1-16. The score is written in treble clef and features various time signatures and dynamics.

Measure 1:  $mf$  (mezzo-forte), 4/4 time signature.

Measure 5:  $mf$  (mezzo-forte), 3/4 time signature, then 4/4 time signature.

Measure 11:  $f$  (forte), 3/4 time signature, then 4/4 time signature.

Measure 16:  $ff$  (fortissimo), 4/4 time signature. Includes a trill (*tr*) and a fermata over a note. The instruction "Yell: Chinese Fire Drill!!" is written above the staff.

# Chinese Fire Drill

Part II

Scott Pfitzinger

The musical score consists of three staves of music in treble clef. The first staff (measures 1-5) starts in 4/4 time, changes to 5/4, then back to 4/4, and ends in 3/4. It features dynamic markings *mf*, *f*, and *ff*, along with accents and slurs. The second staff (measures 6-9) starts in 3/4 time, changes to 4/4, and ends in 2/4. It includes a *mp* marking, a *cresc. poco a poco* instruction, and triplet markings. The third staff (measures 10-13) starts in 2/4 time, changes to 4/4, and ends in 6/4. It features a *b2* marking, a *mf* marking, and a series of *mp* and *mf* markings with slurs. The piece concludes with a repeat sign.

# Chinese Fire Drill

Part III

Scott Pfitzinger

The musical score consists of three staves of music in treble clef. The first staff (measures 1-5) starts in 3/4 time, changes to 4/4 at measure 3, and returns to 3/4 at measure 5. It features a dynamic range from *f* to *mf*. The second staff (measures 6-9) starts in 5/4 time, changes to 3/4 at measure 7, and returns to 5/4 at measure 9. It includes a triplet in measure 7 and a dynamic of *mp*. The third staff (measures 10-12) starts in 4/4 time, changes to 3/4 at measure 11, and ends with a repeat sign. It features dynamics of *mf*, *p*, and *mp*, along with various articulations like accents and slurs.

# Chinese Fire Drill

Part IV

Scott Pfitzinger

Musical score for 'Chinese Fire Drill' Part IV, measures 1-12. The score is written in treble clef and consists of three lines of music.

Line 1 (Measures 1-5):  
- Measure 1: 4/4 time signature, rests.  
- Measures 2-4: 4/4 time signature, notes with 'x' marks below them. Dynamic: *mp*.  
- Measure 5: 3/4 time signature, notes. Dynamic: *mf*.  
- Measure 6: 3/4 time signature, notes. Dynamic: *mp*.

Line 2 (Measures 6-8):  
- Measure 6: 4/4 time signature, notes. Dynamic: *f*.  
- Measure 7: 4/4 time signature, notes. Dynamic: *mf*.  
- Measure 8: 4/4 time signature, notes. Dynamic: *p*.

Line 3 (Measures 9-12):  
- Measure 9: 4/4 time signature, notes. Dynamic: *ff*.  
- Measure 10: 4/4 time signature, notes. Dynamic: *mf*.  
- Measure 11: 4/4 time signature, notes. Dynamic: *mp*.  
- Measure 12: 4/4 time signature, notes. Dynamic: *mp*.

**Downtown**  
**by Scott Pfitzinger**  
**for any number of people**

**Preparation:** Give a sheet of paper to every member of the audience. Tell them that they are to tear a strip off every time they hear two of the musicians playing the same pitch.

**Directions:** Musicians play as softly as possible, improvising on the following theme:

"downtown on a muggy summer morning"

**Forced Unison**  
**by Scott Pfitzinger**  
**for any number of people**

**Preparation:** None.

**Directions:** Musicians take positions as far from each other as possible around the concert hall (even in the audience if possible). At about the same time, everyone plays a random note, holding it as long as one breath allows (different for everyone). They then play another note, either the same pitch or a half-step above or below their first pitch, again as long as one breath allows, trying to get closer in pitch to the other musicians nearby. The goal is for everyone to eventually arrive at a UNISON.

**Suggestions:**

- Don't go so long on each note that you pass out. The point is to slowly arrive at a unison, not to see who can play the longest notes.
- Percussionists are welcome to participate by rolling sustained notes for as long as it takes them to slowly exhale.

**Jinx!**  
**by Scott Pfitzinger**  
**for any number of people**

**Preparation:** Piano should be opened as wide as possible or, even better, have the top removed entirely.

**Directions:** This is a game-style piece. Everyone gathers around the piano as tightly as necessary. Several may sit at the keyboard itself, one person placing a book on the Sustain Pedal to hold it down throughout. All sounds, whether instrumental or vocal, are to be performed into the piano, as close to the strings as possible for maximum sympathetic resonance.

Each musician may play or sing a random note as short or long as they wish, **but only one at a time**. If any two (or more) play/sing a note at the same time, regardless of pitch, they are both "out" and must leave the stage. The winner is the last person remaining.

**Making Water**  
**by Scott Pfitzinger**  
**for 1 pianist and any number of people**

**Preparation:** The piano may be located anywhere in the room. The rest of the participants should divide into two groups and spread themselves out randomly around the room. The pianist need not be able to actually play the piano. One director is required (may be the pianist).

**Directions:** To begin, the director calls out a body of water. Participants in group #1 randomly read the water idioms in a style and volume that matches their perception of the body of water, while those in group #2 randomly read the onomatopoeias in a similar fashion. At the same time, the pianist improvises on the piano, also in the style of that body of water. As the director chooses, he/she calls out another name of a body of water and the participants change their styles and volumes accordingly. The piece is over when it is finished.

**Suggestions:**

- The first and last bodies of water, if desired, may involve only the onomatopoeias but not the idioms.
- The included lists are just recommendations. Additional idioms, sounds, and bodies of water are encouraged, especially if they can be personalized to the concert locale.
- If desired, the readings may be chosen based on their similarity to the current body of water.
- Whispers and yells are encouraged when appropriate.

## Making Water

### Idioms

Water, water, everywhere, and not a drop to drink  
(Like a) Fish out of water  
Water off a duck's back  
Keep your head above water  
She's in hot water  
He's all wet  
Makes my mouth water  
Water under the bridge  
You can lead a horse to water, but you can't make it drink  
Throw out the baby with the bath water  
Wet your whistle  
That doesn't hold water  
There is no life without water  
Don't change horses in midstream  
I've got my head above water  
He's wet behind the ears  
Blood is thicker than water  
Come hell or high water  
Come on in, the water is fine!  
Dead in the water  
When it rains, it pours  
That just muddies the water  
Oil and water don't mix  
It's raining cats and dogs  
Testing the waters  
One hand washes the other  
A drop in the ocean  
Still waters run deep  
A storm in a teacup  
Water, taken in moderation, cannot hurt anybody  
Water sustains all  
I'm singing in the rain  
Water which is too pure has no fish  
Madder than a wet hen  
Like a bridge over troubled water

### Onomatopoeias

Splash  
Gurgle  
Slosh  
Splish  
Trickle  
Gush  
Drip  
Tinkle  
Squirt  
Whoosh  
Burble  
Kerplunk  
Sploosh  
Splutter  
Splatter  
Ploosh  
Slurp

### Bodies of Water

Drop  
Puddle  
Spring  
Brook  
Fountain  
Stream  
Pool  
Rain shower  
Pond  
River  
Lake  
Sea  
Ocean

# Monkey Music

by Scott Pfitzinger  
for any number of people

**Preparation:** Divide the participants into six groups.

**Directions:** The director cues each group to come in or drop out as he/she sees fit. Groups chant their lines completely, keeping the downbeat the same for everyone.

**Suggestions:** Experiment with the combinations of different groups and give them enough time to allow them to set a groove. Keep the feeling of 4/4 time throughout.

## GROUP 1

000 - 000      AH - AH      000 - 000      AH - AH

## GROUP 2

000      AH      000 - AH      000 - AH      000 - AH

## GROUP 3

AH - AH      000 - 000      AH - AH      000 - 000

## GROUP 4

000      000      AH - AH - AH      000      000      AH - AH - AH

## GROUP 5

EEE - EEE      000 - 000      AH - AH      EEE - EEE      000 - 000      AH - AH

## GROUP 6

AH - AH      000 - AH - AH      000

**Sudoku**  
by Scott Pfitzinger  
for any number of people

**Preparation:** Musicians should familiarize themselves with the solved Sudoku puzzle below, which will be used as a source of tone rows, with the numbers representing notes in the C Major scale: 1=C, 2=D, 3=E, ... 7=B, 8=C<sup>1</sup>, 9=D<sup>1</sup>.

**Directions:** Using the solved Sudoku puzzle below, the musicians will play the tone rows (or "tone columns") on any instrument in that instrument's key of C (do not transpose).

Starting together, the musicians select and play any row or column and then proceed through all nine of the rows or columns (but not both) using any rhythm, tempo, and dynamic they choose.

4	8	1	6	7	5	2	9	3
7	3	6	8	2	9	5	4	1
5	2	9	4	3	1	8	7	6
9	5	3	1	8	7	6	2	4
2	4	7	5	6	3	1	8	9
6	1	8	9	4	2	3	5	7
3	7	5	2	9	6	4	1	8
1	6	4	7	5	8	9	3	2
8	9	2	3	1	4	7	6	5

# Wholly Tonicphobic Instructions

## Head

Everyone begins the scale, but individually chooses a note to stop on (eg., D-E-F# and hold the F#).

From measure 3, everyone picks any note from each chord, playing them in rhythm as written.

## Body

Each player should play all five letter-sections (A-E) in any order they like. When all five sections have been played, jump to the **Foot**.

Feel free to experiment with articulations & dynamics.

Note that the 11th and 12th measures of each section are rhythmically in unison.

## Foot

Play this the same way as the head, choosing one note from each chord.

# Wholly Tonitrophobic

for any number of C or B $\flat$  instruments

Scott Pfitzinger

## Head

*Freely*

*mp* *f* *mf* *f*

## Body

♩ = 80

(A) *mf-f*

(B) *p-mp*

(C) *mp-mf*

(D) *p-mf*

(E) *mp-f*

## Foot

*Freely*

*p* *mp* *mf-f* *f* *rit.* *p*