

Voodoo

Daniel Bukvich

1 Full Score	2 Trombone 1
6 Flutes	2 Trombone 2,3
2 Oboes	1 Baritone T.C.
2 Bassoons	2 Baritone B.C.
6 Clarinet 1,2,3	5 Tuba
1 Bass Clarinet	1 Percussion 1: Pedal Timpani
2 Alto Saxophone 1,2	2 Percussion 2: Congas, Tom-Toms
1 Tenor Saxophone	1 Percussion 3: Bass Drum
1 Baritone Saxophone	3 Percussion 4: Bird Whistle, Triangle, Cowbell, Fire Alarm Bell
3 Trumpet 1	2 Percussion 5: Metal Bowl with BB's, Cricket, Chocolo (and snare drum), Maracas, Bird Whistle
3 Trumpet 2	1 Percussion 6: Claves, Temple Blocks
3 Trumpet 3	1 Solo Flashlight
2 F Horn 1,3	1 Audience Flashlights
2 F Horn 2,4	

Extra Part - P3013571

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PUBLICATIONS

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Some suggestions on studying, rehearsing and performing VOODOO

Score Study

1. Relax. Get the kids and dogs out of the room. Despite the fact that VOODOO is written in OPEN SCORE and players need to memorize parts, the piece is relatively easy to put together.

2. The "open score" is like any other score, differing in appearance only because parts having rests of a full measure or more are deleted from the score. The score reads from left to right, measure 1 to 137 just as any other score.

3. Before beginning rehearsal, you will need to assemble these percussion instruments:

Conga Drum (2 different pitches can be attained on 1 drum)
2 timpani
Bass Drum
Bird Whistle
Steel mixing bowl with package of BBs
Cowbell
Claves
3 Triangles
Cricket (percussion instrument that produces chirping sound)
Chocolo
Temple Blocks
Double Drums

Rehearsal

Explaining and rehearsing VOODOO in sections is an effective way of learning and memorizing the piece.

SECTION ONE... Beginning to measure 24.

The initial fermata should be about 10 seconds long. The opening percussion figure is intended to frighten the audience. Percussion 5 will rotate the mixing bowl with BB's, getting a hissing sound. Note that bassoons use a rolled up piece of paper as an extension to reach the low A in meas. 11 - 12. In chanting "VOODOO" in bars 13 - 16, start as low as possible, go as high as possible. Conductor should conduct the "ripple" of flashlights in bar 22 (quick on and off). In measure 23, flutes start on Eb, gradually opening end of head joint to gliss. Up to G#.

SECTION TWO... Measure 24 to Measure 75.

This section is rather straight forward and is the segment best suited to memorization outside of rehearsal. In measure 71 - 75, start the hiss very high, gradually descending and changing to SHH in bar 74.

SECTION THREE... Measure 75 to measure 81

Low voices play in unison (and quietly) in bars 76 - 80, then play the figure randomly (not in unison) gradually getting faster and louder, cutting off (as do the flashlights) on the down beat of bar 82. During section three approximately 20% of the band - players from sections with multiple players on a part - will randomly get up and move out into the audience, using flashlights to light the way. These players will take seats in the audience (reserved in advance if necessary) and turn off flashlights.

SECTION FOUR... Measure 83 to Measure 93

It is suggested that the conductor indicate with one-then-two-then-three-then-four-five fingers the number of repetitions of the figure leading up to measure 93. This will help prevent unscheduled playing into 93.

SECTION FIVE... Measure 93 to Measure 109

On bar 93, the "audience" flashlights will stand up, turn around, place the flashlight at chin height shining on the face and SCREAM (members of the band on the stage will also scream.) Experience indicates that bands do this rather willingly and well. Horns should play the figure at 94 bells up and loudly. The voices join the measure later in boisterous chorus. Note that in the Bey-Oh-Bye-Oh section, Bey is pronounced long A as in Baker. In bars 102 - 108 the band members on stage (except horns) are either clapping or waving hands over head. The people with flashlights in the audience are standing at this point; the effect here is much like a giant strobelight. The conductor should use a watch to ensure that this segment lasts the full duration indicated. Cue the trumpets for bar 105. The voices, flashlights, and percussion key off of this figure.

SECTION SIX...measure 109 to measure 137.

109 to 117 roughly mirrors measure 23 only this time the pitch and the solo flashlight come down. The remainder of the piece is done in tempo. The conductor might once again indicate with finger signals the fact that there are three repetitions of the figure in measures 129 - 134. "VOODOO" in bar 135 should be shouted as loudly as possible, turning the flashlights on and off in rhythm as notated. Following bar 136 there should be silence except for percussion 4 in the back of the hall who will be doing the bird whistle and mixing bowl.

Performance

As with any theatre piece, the players need to get into the mood of the piece. The jungle sounds at the beginning of the piece should not be overdone. Most groups have within their ranks more than enough good bird, monkey, wild boar and other sounds to get the job done. The conductor will need a stand light as will each percussionist. Use theatre light gels over the bulbs so that only the bare minimum amount of light is used. Extinguish all other lights in the house, covering over exit lights if possible. It is suggested that the stand lights be turned off on the downbeat of bar 137.

The conductor may wish to duplicate the INSTRUCTIONS FOR PERFORMANCE found on the back page of this score and distribute to all performers in order to speed up the rehearsal process.

Time: 6 min. 30 sec.

(Concert Pitch)

VOODOO

DANIEL BUKVICH

For The 1984 Idaho All-State Band

1 = MM 60

TO BE PERFORMED IN COMPLETE DARKNESS PERC. WITH COLORED STAND LIGHTS

CUE ON DARKNESS

SOLO CONGA

BIRD WHISTLE

CRICKET

Metal Mixing Bowl (BB's rotated inside)

CLAVES

SOLO FLASHLIGHT

FLUTES 1. 2. 1

OBOES 1. 2. 4

BASSOONS 1. 2.

CLARINETS 1. 2. 3.

BASS CL. 1.

ALTO SAX 1. 2.

TENOR SAX 1.

BARI SAX 1.

HORNS 1. 2. 3. 4.

TRUMPETS 1. 2. 3.

TROMBONES 1. 2. 3. 4

BARITONES 1.

TUBA 1.

PERCUSSION

1. TIMP.

2. CONGA AND DBL DRUMS

3. BASS DR.

4. BELL SOUNDS

5. SHAKERS

6. STICKS

1 2 3 4

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FLUTES 1. 2. (FALL-OFF)

OBOES 1. 2.

CLAR. 1. 2. 3.

BASS CL. 1. 2. 3.

ALTO 1. 2.

TENOR 1. 2. 3.

BARI 1. 2. 3.

HORNS 1. 3. 2. 4.

VOICES

VOD DOO WEE

SING AT PERFECT UNISON (NO SVA BASSO FOR MEN)

TRPT. 3 (ST. MUTES BLOWN LIKE FLUTES)

TBNS 1. 2. 3. (ST. MUTES BLOWN LIKE FLUTES)

BAR. 1. 2. 3.

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

Conga 2.

Bass Dr. 3.

Bird W. 4.

Cricket Bowl w/BBs 5.

Claves 6.

5 6 7 8 9

(SLOW TREMOLO)

FLUTES 1. 2. *mf* *ff*

OBOES *Solo FLASHLIGHT*

(WITH PAPER TUBE INSERTED FOR LOW A)

BSN. 1. 2. *mp* *f* *ppp*

CLAR. 2. *Solo Flashlight* *f* *ppp*

VOICES YAH *Voo mp* (GLISS AS HIGH AS POSSIBLE) *ff*

TENOR S. *Solo Flashlight*

HORN 1. or 3. *Solo Flashlight*

(2ND VALVE SLIDE - BLOWN LIKE A FLUTE)

TRPT. 1. *mp* *ff* (1ST VALVE SLIDE - BLOWN LIKE A FLUTE)

TRPT. 2. *mf*

TRPT. 3. *ff*

TBNS 1. 2. 3. *ff*

BAR. *Solo Flashlight*

TUBA *mp* *f* *ppp*

GLISS (LOWEST TO HIGHEST)

Timp. 1. *sfz* *mp* *f* *ppp*

Conga 2.

Bass Dn. 3.

3 TRIANGLES 4. *ff*

BIRD WHISTLE *mf* *ff*

Cricket Bowl w/BBs. 5.

Claves 6.

10 11 12 13 14

15

FL. 1. (IN OCTAVES) 8VA. --- 7
2. *mf*

Bsn. 1.
2. *p*

CLAR. 1. *mf* *p*

Voices (WHISPERED)
ff Doo

SOLO - FLASHLIGHT
OB. *ff*

SOLO FLASHLIGHT
CLAR. 2. *ff*

SOLO FLASHLIGHT
TEN. SAX *ff*

SOLO FLASHLIGHT
HORN 1. 2. 3. *ff*

SOLO FLASHLIGHT
BAR. *ff*

TRPT. 1. (1ST SOLO) (2ND VALVE SLIDE OUT 2ND VALVE DOWN)
f

TUBA *f*

15

Conga 2

Bass Dr. 3

PERC. *f* *pp*

Cricket Bowl/BB's 5.

Claves 6.

TRIANGLES 4. *f*

15 16 17 18 19

23 10" 24

(HEAD JOINT ONLY) FL. 1. 2. (CLOSED WITH HAND) (STAGGER BREATHE) (RE-ASSEMBLE HORNS)

OB. 1. 2.

BSN. 1. 2. REMOVE TUBE

CLAR. 1. 2. 3.

BASS CL.

ALTO SAX. 1. 2.

TEN. SAX

BARI. SAX

HORNS 1. 2. 3. 4.

TRPTS. 1. 2. 3.

1ST VALVE SLIDE (STAGGER BREATHE)

ST. MUTE (BLOWN LIKE A FLUTE)

TONS. 1. 2. 3.

BAR.

TUBA

CONGA 2.

BASS DR. 3.

CRICKET BOWL/BB's 5.

CLAVES 6.

20 21 22

10" Temple Blocks (rubber mallets)

Chocolo or Maracas

SOLO FLASHLIGHT (FROM MIDDLE OF BAND)

START LOW ON WALL - STAGE LEFT AND SLOWLY MOVE UP WALL

TRACE SLOW, GRACEFUL PATTERNS ON WALL

FLASHLIGHTS RIPPLE FROM STAGE RIGHT TO LEFT

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♩ = MM 96

3

3

23

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97

98

99

100

(CL. 1 8va ↑)

CLAR. 1. 2. 3. *mp*

(RE-ASSEMBLE HORNS)

TRPTS. 2. 3.

ST. MUTES (IN HORN) *f* *mf* (three-measure pattern)

TBNS. 1. 2. 3. *f* *mf*

SNARE STICKS NEAR EDGE (BUZZ ROLLS) (two-measure pattern)

Temp. 1. *mp*

(BRUSH-FLAT ON HEAD)

Bass Dr. 3. *mf* (MUFFLED COWBELL) (two-measure pattern)

4. *mp*

Maracas or Chocolo 5. 3 (two-measure pattern)

Temple Bkls 6.

26 27 28 29 30 31

SOLO FL. L.

(Cl. 1 Bva.)

TBNS 1.
2.
3.

Timp. 1.

Dbl. Drs.
Conga 2.

B. Dr. 3.

Cowbell 4.

Chocolo 5.

T. Blks 6.

Solo
Fl. L.

32

33

34

35

36

37

(CLAR 1 BVA ↑)

CLAR. 1. 2. 3.

T&Bns. 1. 2. 3.

Timp. 1.

Db. Dr. 2.
Conga

B.D. 3.

Cow B. 4.

Choc. 5.

T. Blks 6.

38 39 40 41 42 43

Solo Fl. L.

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(FL. 1 Bva 1) - - - - -

44

OB. 1. 2.

BSN. 1. 2.

CLAR. 1. 2. 3.

BASS CL.

ALTO SAX 1. 2.

TEN. SAX

BARI SAX

HORNS 1. 2. 3. 4.

TRPTS. 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

TUBA

PERC. 1. 2. 3. 4. 5. 6.

Solo FL. L.

FL. 1. 2.

three-measure pattern

repeat meas. 28-43

three-measure pattern

three-measure pattern

three-measure pattern

three-measure pattern

three-measure pattern

(ST. MUTES)

three-measure pattern

three-measure pattern

44 45 46 47 48 49

(Fl. 1 8va ↑)

FL. 1. 2.

OB. 1. 2.

BSN. 1. 2.

CLAR. 1. 2. 3.

BASS CL.

ALTO SAX. 1. 2.

TEN. SAX.

BAR. SAX.

HORNS 1. 2. 3. 4.

TRPTS. 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

TUBA

Timp. 1.

Dbl. Dr. 2.

Conga 2.

B. D. 3.

Cow B. 4.

Choco. 5.

T. Blks. 6.

50 51 52 53 54 55

SOLO FL. L.

FL. 1. 2.

OB. 1. 2.

BSN. 1. 2.

CLAR. 1. 2. 3.

BASS CL.

ALTO SAX. 1. 2.

TEN. SAX.

BAR. SAX.

HORNS 1. 2. 3. 4.

TRPTS. 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

TUBA

PERC. 1. 2. 3. 4. 5. 6.

SOLO FL. L.

(CLAR 1 BVA ↑)

Silence

Silence

56 57 58 59 60 61

(Fl. 1 Bva ↑)

Fl. 1. 2. Silence

ALTO SAX. 1. 2.

TEN. SAX.

BAR. SAX.

OB. 1. 2.

CLAR. 1. 2. 3.

BASS CL.

(FLASHLIGHTS)
BLINK ON AND OFF AS FAST AS POSSIBLE

HORNS 1. 3. 2. 4.

TROPS. 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

TUBA

Timp. 1.

Dbl. Dr. 2.

Conga 2.

B.D. 3.

Choco. S.

T. Blks 6.

62 63 64 65 66 67

SOLO FL. L.

TRIANGLE 4.

4.

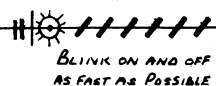
71

(VOICES)

(EVERYONE EXCEPT PERC.)

(Sss...)

(FLASHLIGHTS)



GLISS

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506.

4

75



AUDIENCE FLASHLIGHTS
LEAVE

AUDIENCE
LIGHTS
OFF

Bsn. 1.
Bsn. 2.

BASS CL.

SOLO FLASHLIGHTS (FROM SECTIONS WITH EXTRA PLAYERS)
MOVE SLOWLY OUT TO AUDIENCE (SHINING LIGHTS ON
GROUND AND OCCASIONALLY STRAIGHT AHEAD). DISPERSE,
AND TAKE SEATS. — TURN OFF LIGHT AS SEAT IS TAKEN.

BARI SAX

$\text{♩} = \text{MM } 88$

SOLO VOICES —
SING "Voo — Doo"

VOICES

SHH

ALL ACCEL.
AND
CRESC.

TBNS

1. REMOVE BELLS
2. SLOW GLISS. BETWEEN
3. 3RD AND 4TH POSITION
AT RANDOM

BAR.

TUBA

75

4

Bass Dr 3.

with mallet

5 — ONE PLAYER — USE FLASHLIGHT TO GET TO AUDITORIUM REAR (WITH BIRD WHISTLE AND B.B.'s)

Claves 6.

two-measure pattern

76

77

78

79

80

81

() - NOT LAST TIME

83

FL. 1. (HALF SECTION) *mf* two-measure pattern

OB. 1. (HALF SECTION) *mf* two-measure pattern

BSN 1. 2.

CLAR. 1. 2. 3. (HALF SECTION) *mf* two-measure pattern

BASS CL. (FULL SECTION)

ALTO SAX (HALF SECTION) *mf*

TEN. SAX (HALF SECTION) *mf*

BARI. SAX (FULL SECTION) *mf*

BASS LINE

HORNS 1. 2. 3. 4.

SHH

TRPTS. 1. 2. 3. (FLASHLIGHTS) (EVERYONE NOT PLAYING)

♩ = MM 120

TBNS 1. 2. 3.

BAR.

TUBA

83

Timp. 1. (WOOD MALLETS) *sfz* Mallet (AD LIB PEARL)

Dbl. Dr. and Conga 2. *mf* HAND

Bass Dr. 3. *mf* Mallet

Cowbell 4. *mp* on flat part near open end

82 83 84 85 86 87 88

FLASHLIGHT OVERHEAD, POINTING AT CEILING -
COVER WITH FREE HAND - (PALM DOWN) RUB FREE
HAND IN CIRCULAR PATTERN OVER LENS - ...
CHANTING "VooDoo - VooDoo" AS FAST AS POSSIBLE
AT RANDOM

93

FASTER

♩ = MM 144

FL.

OB.

CLAR.

BASS CL.

ALTO SAX

TEN. SAX

BARI SAX

INSERT LOW A TUBE
BSN

sffz

SCREAM—

(EVERYONE WHO ISN'T
PLAYING)

HORNS

AUDIENCE LIGHTS (OFF)
(SHOWN ON FACE)

TAPTS.

(VOICES) (WITH A NASAL QUALITY)

OH

FLASH-
LIGHTS

assemble horns

TBNS

1.
2.
3.
(OPEN)

TUBA

93

sffz

MALLETS

HAND

BLISS

(HANDS ONLY)

MARACAS or
(CHOCOLATES ON TOM-TOM) (OPTIONAL)

5.

Temple Blks

6.

93

94

95

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2



102

30" → 45"

EVERYONE NOT HANDCLAPPING:
WAVE ARMS OVER HEAD

ADD
"JUNGLE" SOUNDS

HAND-CLAPPERS

VOICES

TAPT. I.

(AFTER APP. 30")
(ON CUE FROM SECTION LEADER)

(CL. AND FL. OUT)

30" → 45"

102

Timp. *Ad Lib WILDLY*
 Obl. Dr. *Ad Lib WILDLY*
 Conga *Ad Lib WILDLY*
 Bass Dr. *Ad Lib WILDLY*
 Cowbell *ADD BIRD WHISTLE*
 Maracas *AD LIB WILDLY*
 Chocolas
 Temple Bks *Ad Lib WILDLY*

105 106 107 108

102 103 104

2

109

HEAD JOINT ONLY

(STAGGER BREATHE)

ASSEMBLE HORNS →

FL.

1.
2.

2

MOUTHPIECE ONLY

(STAGGER BREATHE)

ASSEMBLE HORNS →

CLAR.

1.
2.
3.

f

2

6

109

(AS HIGH AS POSSIBLE)

(BLISS DOWN WITH PEDAL)

Timp. 1.

ppp

GRAD CRESC.

mf

PERC.

Maracas 5.

Claves 6.

109

110

111

112

113

114

115

116

SOLO
F.L.L.SHINE HIGH ON
STG. LEFT WALLMOVE SLOWLY
DOWN WALL

OUT

117

6

OB. 1. 2.

BSN. 1. 2.

BASS CL.

ALTO SAX. 1. 2.

TEN SAX

BAR. SAX

Horns 1. 3. 2. 4.

TRPTS 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

TUBA

ICEBELL®
on Timp. head

1. 2. 3. 4. 5. 6.

117 118 119 120 121 122 123

* ICEBELL® inverted on Timp. head and struck with hard rubber mallet: move pedal up & down rapidly while bell is ringing.

AUDIENCE LIGHTS - AIMED AT STAGE
BLINKING ON AND OFF RAPIDLY

OFF

FL. 1. 2. *sfz*

OB. 1. 2. *sfz*

BSN. 1. 2. *sfz*

CLAR. 1. 2. 3. *sfz*

BASS CL. *sfz* (PREPARE FLASHLIGHTS)

ALTO SAX 1. 2. *sfz*

TEN. SAX *sfz*

BARI. SAX *sfz*

HORNS 1. 2. 3. 4. *sfz*

TRPTS. 1. 2. 3. *sfz*

TBNS. 1. 2. 3. *sfz*

BAR. *sfz*

TUBA *sfz*

Timp. 1. *sfz* (WITH PEDAL)

Dbl. Dr. 2. *sfz*

Conga 3. *sfz*

Bass Dr. 4. *sfz* (muffle)

ICEBELL 5. *sfz*

Maracas 6. *sfz*

Claves 6. *sfz* TEMPLE BLOCKS

124 125 126 127 128 129 130 *ff*

Fl. 1. 2.

Ob. 1. 2.

CLAR. 1. 2. 3.

ALTO SAX 1. 2.

TEN. SAX

(SHOUT)

Horns 1. 2. 3. 4.

TRPTS. 1. 2. 3.

TBNS. 1. 2. 3.

BAR.

Bsn. 1. 2.

Bass Cl.

BARI SAX

2

Voo - Doo

(FLASHLIGHTS)

(SHOWN IN FACE)

TUBA

Two-measure pattern

Timp. 1.

Dbl. Dr. 2.

Conga

Bass Dr. 3.

Temple B.6.

131 132 133 134 135

BIRD WHISTLE

player 2

intermittent "chirps"

player 1

B.B.'S IN METAL BOWL

136 137

(FROM BACK OF HALL)

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PERCUSSION

INSTRUCTIONS for PERFORMANCE

1. ALL PERCUSSION PLAYERS USE MUSIC STAND LIGHTS. PERCUSSION 5 WILL NEED A FLASHLIGHT.
2. TIMP. PARTS (PERCUSSION 1) ARE PLAYED ON A SINGLE DRUM. CHANGE PITCH WITH PEDAL WHERE INDICATED.
3. PERCUSSION 4 WILL NEED A SINGLE TIMP.
4. CONGA PARTS IN PERCUSSION 2 ARE TO BE PLAYED WITH HANDS.
5. PERCUSSION 1, 2, AND 3 ALL HAVE PARTS THAT ARE TO BE PLAYED WITH ONE OR BOTH HANDS. USE OPEN HAND, PALM STRIKING DRUM.
6. IN PERCUSSION 5 AT MEASURE 93 PLAY THE SNARE DRUM PART USING CHOCOLOS AS YOU WOULD STICKS.
7. THIS PIECE IS PERFORMED WITHOUT A CONDUCTOR. ALL PERCUSSION PARTS ARE OF THE UTMOST IMPORTANCE TO THE ENTIRE BAND. PLEASE LISTEN FOR ALL CUES.
8. DOUBLE DRUMS (IN PERCUSSION 2): TWO SNARE DRUMS, SNARES OFF; TIMBALES; ANY TWO MEDIUM TO SMALL-SIZED DRUMS.

INSTRUCTIONS for PERFORMANCE

IMPORTANT:

TO BE PERFORMED IN COMPLETE DARKNESS

PLEASE MEMORIZE YOUR PART

1. Flutes and Clarinets: When using head joint or mouthpiece only, hold with right hand by wrapping index finger and thumb around the head joint or mouthpiece as close to the end as possible. Change the pitch by opening and closing the remaining fingers on the right hand.
2. Trumpets and Trombones: Humes and Berg® straight mutes, when blown like flutes, produce the pitches that sound as written on your parts (concert pitch).
3. Trumpets 1 and 2: When blowing either the first or second valve slides like flutes, cover one end of the slide with your thumb and blow across the open end. The harder you blow, the higher the pitch. (Important for first trumpets in measures 11, 12, 13.)
4. All Players: The parts that are to be sung are extremely important and should be in perfect unison. Men should sing falsetto whenever necessary.
5. Bassoons: You will need a low 'A' extension tube.
6. All Players: Since "Voodoo" is performed in complete darkness, listening to all cues is extremely important.
7. All Players:

Every player will need a flashlight; preferably the type with a small, round button on the switch to enable you to turn it on and off instantly.