

Cooking with Alice

for percussion and electronics

Peter Hatch

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Instructions

Click on “Initiate” button. Place cursor within box at upper left (labeled “O” right now).

From now on any click of the *mouse foot switch (or mousepad) will cause the “rehearsal” numbers to advance. (Clicks must be at least $\frac{1}{2}$ ” apart). These numbers indicate either the starting or ending of sample playback or they turn the score page. To go back to an earlier rehearsal number, go back one further than the one you want (by clicking on the “go back” button) and then advance forward again.

INSTRUMENTATION

high tom

low tom

two woodblocks (low/high)

small cymbal (unmounted)

Four steel mixing bowls with silicon base (Paderno)

one small electric blender

small cutting board

two metal meat cleavers (with dulled blades!)

sticks; rubber mallets; brushes

bow (optional)

MacBook Pro computer or equivalent

Max Runtime software

Max patches and samples (available from composer)

*USB mouse foot pedal

Mackie SRM150 self-powered monitor (or house system)

* an optical mouse with its optical viewer underneath covered

so that only the click function works; placed under foot

Theatrical instructions

The performance of this piece should make subtle illusions to a chef working in a kitchen or giving a kitchen demonstration. References to chopping, stirring and other kitchen activities are alluded to in the score. Simple props supporting this (ie a rack with hanging pots/pans and spatulas, use of an apron, etc) might support this idea but should be employed in an understated way.

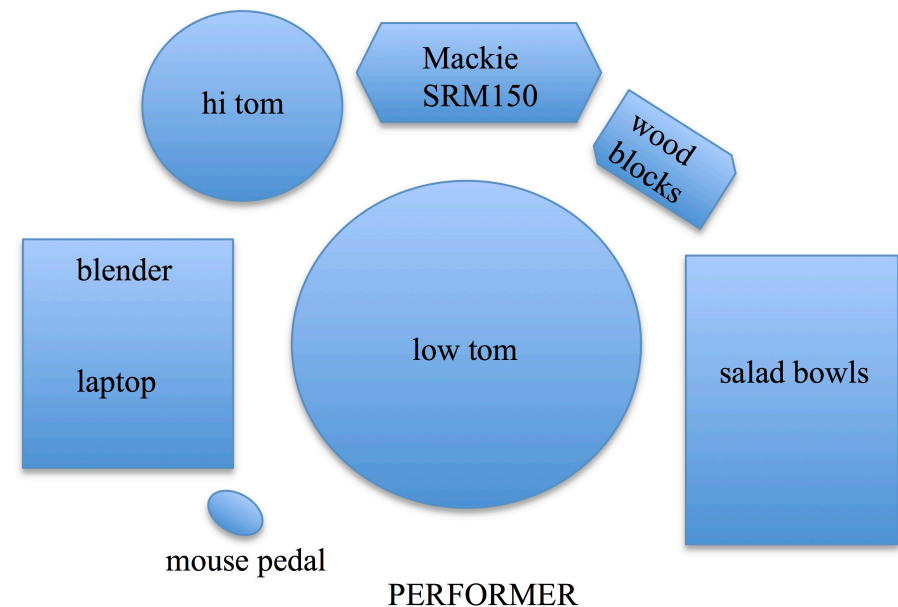
Program note

Cooking with Alice is a work for solo percussion and electronics which celebrates the creative act of cooking. The title of the work refers to Alice Toklas, author Gertrude Stein's lifelong partner and herself the writer of an infamous cookbook. The work features the percussionist at work with various items found in the kitchen (all cooks are de facto percussionists!) and includes audio samples of many famous chefs at work in the kitchen, from Alice Toklas, Julia Child and Alice Waters to the Swedish Chef. Gertrude Stein's words (from the "Food" section of her work "Tender Buttons") provide the rhythm motives that underlie the entire piece.

NOTATION LEGEND

ledger line above:	cutting board	---x---	x	blender
			x	high wood block
staff:	low wood block	----x-----		
	salad bowl (hi)	----x-----		
	salad bowl (med-hi)	---x-----x---		L.H. stick
			x	hi tom
	salad bowl (med-lo)	---x-----		
			x	low tom
	salad bowl (low)	----x-----		

SETUP



Cooking with Alice

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2 $\text{♩} = 120$

for solo percussion and electronics

L R L R L

ff

6

L.H. (using stick held halfway up and under L.H.)

3

random pot sounds

R.H. (no accents)

L.H. hovering over right hand giving the illusion of R.H. at a chopping board

11

show themes, etc

mf

15

20

both hands

mf

24

4

10 ♩ = 120

176 Eggs frying LOW TOM

"I just never..."

BRUSHES (stirring motion - elbows up - play a constant sweeping along with this rhythm)

183

"... and that was it."

G.P.

mp

♩ = 60

189 STIRRING BETWEEN SALAD BOWLS (STICK)

mp *f*

191

ff

193

LOW TOM - BRUSHES

SPEAK (in non-emotional, instructional manner) WHILE PLAYING: "Baste, and cover the fish with a thick coating of very fine cracker crumbs."

f *ff*

LET RING

p R.H.: random short scrapes against head with ends of brush tips (3-5 per measure)
L.H.: sweeping, stirring

201 "Dot with three tablespoons melted butter and cook for 20 minutes more."

"Serve very hot, accompanied by noodles."

207 "This dish has an illusive flavour."

2

28

Musical staff for measures 28-30. Measure 28 starts with a double bar line and a half rest. The melody consists of eighth and sixteenth notes. Measure 29 continues the melodic line. Measure 30 features a key signature change to one flat (B-flat) and a common time signature.

31

Musical staff for measures 31-34. Measures 31-32 continue the melodic line. Measures 33-34 feature triplet markings over groups of notes. A double bar line is present at the end of measure 34.

35

Musical staff for measures 35-38. Measure 35 is labeled "LOWTOM" and has a dynamic marking of *mf*. Measure 36 is labeled "HITOM" and also has a dynamic marking of *mf*. Measures 37-38 continue the melodic line with triplet markings.

39

Musical staff for measures 39-42. Measures 39-40 continue the melodic line. Measures 41-42 feature triplet markings over groups of notes.

43

Musical staff for measures 43-46. Measures 43-45 continue the melodic line with triplet markings. Measure 46 is marked with a dynamic of *ff* and contains a boxed number "5" with the text "eggs cracking" next to it. A double bar line is present at the end of measure 46.

♩ = 120

48 "All you need to make an omelette..."



mp BRUSHES (stirring motion - elbows up - play a constant sweeping along with this rhythm)

55 "...eggs".



61 "Cocoa and clear soup..."



66 "... only excreate, a no since"



6 ♩ = 94 "A no, a no since..."

R.H. ON INVERTED SALAD BOWLS #1, 3, 4
(L.H. CONTINUES SUSTAINED STIRRING ON LOW TOM)



mf ("A no, ___)a no since, ___ a no since when, ___ a no since when since, ___ a no since when since a no since when since, ___ a

*Played in rhythmic sync with recorded voice
(but not spoken): written rhythms are approximate.*

77 **7**



no since, ___ a no since when since, ___ a no since, ___ a no ___ a no since, a no since, a no since, ___ a no since." 

84 SUSTAINED BRUSH CONTINUEs

SPOKEN: "It was then that the murder in the kitchen began."

$\text{♩} = 120$

G.P.

INVERTED SALAD BOWLS (Rubber mallets)

p

playing on sides of bowls - R.H. only

SPEAK while playing constant stream of random 8th notes (no patterns) (approximately 15"-20"):

"The first victim was a lively carp brought to the kitchen in a covered basket. The fish man who sold me the carp said he had no time to kill, scale or clean it, nor would he tell me with which of these horrible necessities one began."

92

p

94

$\text{♩} = 120$

f

playing on bottoms of inverted bowls

p

playing on sides of bowls - R.H. only

98

"So quickly to the murder and have it over with. A heavy sharp knife came to my mind as the perfect weapon, so grasping the lower jaw of the carp, I carefully, deliberately found the base of its vertebral column and plunged the knife in."

100

f

104

8

p

"I let go my grasp and looked to see what had happened. Horror of horrors. The carp was dead, killed, assassinated, murdered in the first, second and third degree. Limp, I fell into a chair, reached for a cigarette and waited for the police to come and take me into custody."

107

109

112

"After a second cigarette my courage returned and I went to prepare poor Mr. Carp for the table. I scraped off the scales, cut open the underside and emptied out a great deal of what I did not care to look at, thoroughly washed and dried the fish, and put it aside."

115

117

121

6

♩ = 60

126 OPEN BOWL

Random bowl sounds

APPROX. 30"

Musical staff for measure 126. It begins with a 4/4 time signature and a long note with a hairpin crescendo that tapers off towards the end of the measure.

ff SILENTLY TURN OVER OTHER BOWLS (approx. 10"-15")

PLAY FREELY WITH RUBBER MALLETS, FINGER TIPS, BOW

128 **10** "When autumn came...."

APPROX. 20"

Musical staff for measure 128. It contains a rhythmic motif consisting of eighth notes: two eighth notes beamed together, followed by a quarter rest, then two eighth notes beamed together, followed by a quarter rest.

CONTINUING TO PLAY FREELY, BUT INCORPORATING GIVEN RHYTHMIC MOTIVES; INCORPORATE CHOPSTICKS, ETC AD LIB

129

APPROX. 20"

".....post-impressionist picture."

Musical staff for measure 129. The staff is empty, with the text "(CONTINUING)" written below it.

130

APPROX. 40"

Musical staff for measure 130. The staff is mostly empty, with a single dash on the middle line.

FREELY IMPROVISE PRESSING END OF ONE STICK INTO DRUM HEAD, WHILE PLAYING WITH OTHER (AS A "TALKING DRUM") AND OTHER PLAYING TECHNIQUES AD LIB. CONTINUE INCORPORATING RHYTHMIC MOTIVES

131

APPROX. 30"

Musical staff for measure 131. The staff is mostly empty, with a slash symbol on the middle line.

FREELY IMPROVISE PRESSING INVERTED CYMBAL INTO DRUM HEAD, ADDING OTHER ELEMENTS AD LIB.

132

APPROX. 30"

11 SLOWLY RAISE EACH CLEAVER TO SHOULDER HEIGHT

Musical staff for measure 132. It starts with a slash symbol, followed by a double bar line, and then a dash on the middle line.

(CONTINUING)

♩ = 120

135 L R L R L

ff CLEAVERS ON CUTTING BOARD (NOT ON DRUM!!)

140 *mp*

mp R.H. only (L.H. grabs stick)

L.H. (using stick held halfway up and under R.H.)

144

12 Pots, etc

(RIM SHOTS)

f STICK

148

13

8

14

151

f STICK

155

158

15

16

161

f "Bam!" *mf* *f* "Bam!"

(pressing switch downbeat, sound appears an eighth note later)

165

mf "Bam!" *mf* "Bam!" "Bam!" "Bam!" "Bam!" "Bam!"

(playing in sync with voice)

169

mf "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!" "Bam!"

172

Pots abruptly cut out

ff

18

4/4

4/4

BLENDER ONLY (10")