

**BALÁZS HORVÁTH**

**BEAN**

for percussion instruments, one player

*to Gábor Palotás*

Ócsa, 2015

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The basic idea of *BEAN* comes from the performance of Rowan Atkinson (Mr. Bean) where he "drums" for the prerecorded drum sounds. Therefore most of my piece is using fake drumming, beats in the air.

(Source: [https://www.youtube.com/watch?v=A\\_kloG2Z7tU](https://www.youtube.com/watch?v=A_kloG2Z7tU).)

Instruments needed for the piece:

- ca. 20-30 percussion "instruments", most of which is rubbish, discarded materials etc. So they are not instruments in the original sense of the word (They may be tin cans, metal plates, tubes etc.). They all can be metal ones but to obtain a richer sound some may be wooden, stone, paper or plastic as (e.g. woodcock, paper box etc.). Traditional instruments may also be used (tom, log drum etc.). The selection of the instruments is the performer's task but the composer is happy to help.
- 2-3 "wind instruments" are also needed. They must be installed on a higher stand for not to be kept in hand. It is advised to install them so the performer can simply blow into these instruments. (You may use for example whistles, 3-4 „mother-in-law's tongues" together, plastic tube etc.).
- You must have the cover of a tinplate instead of a "wind instrument" that is to hang up by cord or fishing line. It must be cut with scissors so that the cover falls on the floor loudly. Anyway the scissors must be used in the piece earlier as instrument or beater.
- The piece must be played loudly – except some places. It is recommended to use a strong, thick wooden stick (e.g. the thicker end of a snare drum stick) or wooden headed mallet.
- The very last bar of the piece is to be played on actual objects in the hall at the left of the stage. So search for 3 (max. 5, if it is a very special sound) adjacent objects that has suitable sound.

To perform *BEAN* you need an assistant, who carries the well prepared instruments in their proper order to the right position. The assistant must place these instruments under the beater of the performer and later place them aside. Placing the last instruments the assistant finished his job and can leave the stage.

The score consists of two parts: one shows the form, the other one shows the moduls. You may see these modules on the latter one with an Intro and a Coda. The modules generally can be played in any order, and the repetition signs can be played any time. The actual tasks to do can be read on the form page, e.g. if it is decided which modul must be played at a certain section.

The notes with arrow-head and stem up in Modul 2 represent the wind sounds.

The notes with x-head in Modul generally mean to beat the beaters to each other. The upbow-downbow signs mean to rub the two beaters against each other to one or the other direction after beating. (When the scissors is to be used these signs refer to open (upbow) and close (downbow) of the scissors; note without these signs mean

direct open-close motion.) Arpeggio sign means guiro-motion across the instruments (starting with a beat on the first one). It is recommended to play upwards arpeggio with left hand and downward arpeggio with right hand.

Modul 4 must be played with beaters hold vertically and they must be dropped on the instruments (see the description of the modul in the score).

Modul 5 is the only one that is suitable for modulation and makes it possible to move between instruments. This modul should be played if one wants to move between the sections consequently.

The score generally uses the five lines of the staff. Only a few special sounds are out of the staff system (e.g. *sf* sounds of modul 3 that are to be played on the side of the instruments or stamping and wind instrument sounds). However, you find notes with ledger lines at modul 5 (three of them), that represent the modulation and motion. Wind sounds cannot be played after a while since they are left behind (Section **f**). In this case tumble down or kick up instruments (that will naturally be noisy but the performance must go on as if nothing happened).

The main goal in the sound of the piece are as follows:

- a kind of continuity that are articulated by special events,
- the transitions between silent and audible sounds (back and forth),
- the stage presence of the performer (and the assistant) that must be a musical experience in itself,
- to solder together the duality of visual and acoustic experience of a percussion music.

Duration: ca. 8-9 min.

World premiere: 03/05/2016, Gallagher-Bluedorn Performing Arts Center, University of Northern Iowa, Cedar Falls, Iowa (USA).  
Gábor Palotás – percussions (Matt Andreini – assistant)

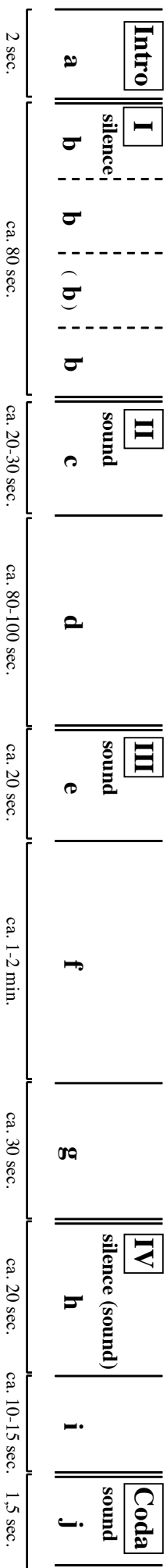
Gábor Palotás and the composer created a sample version after the experiences of the premieres in Hungary. Following this sample you may create your own version or use some ideas. Present score contains this sample. You can also listen to and watch the Hungarian premier at <https://www.youtube.com/watch?v=cirbnTBIqI>

The list of the instrments suggested by Gábor Palotás: plastic bottle, wine bottle, plastic box, milk box, carton box, tin box, beer box, brake drum, salad bowl, flowerpot, plastic tarpaulin, jug, small pot / pan. (More of them can be used from the same kind with different pitches but they should be placed apart from each other.)

## BEAN

form

HORVÁTH Balázs  
(\*1976)



- a:** preparation (long preparation with typical body motions to perform a big piece: body motions, beaters, position etc.), then play the only note of Intro. Fix music event.
- b:** play the modulus in free order - more times if you feel so. Beat into the air (no sound) since there is NO instrument on stage, but play pretending to have some in front of you. Reach Part II in ca. 3-4 steps (see repetitions of "b" section). The steps and moves should possibly be fulfilled with Modul 5 (the modulating one). You may repeat within the modulus that has repetition signat any time. The assistant should start bringing in the instruments not much before starting Part II. (Modul 5 should not be played too often. It is recommended to save it for modulations, move-aways.)
- c:** the section of packing under the performer's beaters. After stepping to Part II the higher notes (1-2) of the modules should be beaten on the instruments brought in. You can select freely among the modules as well as using any order. Don't forget to modulate (Modul 5) and play the new notes only when the assistant puts the new instruments and your beaters.
- d:** by this section a complete 5-note set (min. 5 instruments) and one wind instrument should be on stage. Play all five modulus once from beginning to the end in any order except the modulating Modul 5 that should be left for the end. (Repeats are possible.) Meanwhile he assistant should wait and bring some more instruments.
- e:** the order of the modules and their inner repetitions are free to be done here. The assistant should start packing the instruments again before stepping to this Section "e". At first the some new instruments should be directly put under the beaters of the percussionist.
- f:** the assistant puts all instruments on stage. Unpack and place the instruments in their preferred order. (Some corrections are possible that may create "holes" in the music material, or some instruments can be placed under the beaters.) Packing up the instruments should be faster than the spatial motion of the percussionist. 10-20 instruments must be prepared in this section. In total there will be some 20-30 instruments on stage. Some of them must be "wind" instruments (max. three ones). There should be nowinds by getting to the edge of the setup, in order to kick up/upset some instruments "accidentally". As an analogy to the wind instruments a timpla cover must be hang on. (By this time all instruments should be on stage and the assistant has left - no more to the in the piece.) You can select freely among the modules as well as using any order.
- g:** modul 3 must be played in this section. Cut the cord (fishing line) of the hang-on timpla cover by a scissors at the given moment. Move forward after this (modul 5).
- h:** there should only be max. 2-3 instruments beside the timpla cover. Therefore the modulation can help to get to a point where the top notes are to be played on nothing (silent instruments). Some some modules have only bottom notes - imagine this as a completion of Part I. Play only modul 5 in this part. You may go to this section by continuous modulation.
- i:** you have to play modul 5 in this part during moving to the edge of the stage continuously. This section is to be played silently (except the lowest notes maybe).
- j:** reaching the edge of the stage there are no visible real instruments. Here play the Coda. Coda must be performed on the actual objects to be found at the spot (eg. radiator, curtain, table, chair etc.) Select only three sounds on these actual objects so that the two high notes of the module are to be played in the air. (In case you find very good sounds there, the two top notes may be played normally.) Finish the piece right after the last notes and bow immediately or run out of the hall.

to Gábor Palotás

# BEAN

moduls

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## Intro

♩ = c. 112

lunga



↑  
prepare for  
playing the piece

## 1.

(♩ = c. 112)

ff      STOP      p      STOP      f p      STOP      (trill)      pp      ord.      mf      fp

6      f      STOP      pp

## 2.

(♩ = c. 112)

blow      f      (f)

6      pp

## 3.

(♩ = c. 112)

f      sf      sf      sf

blow OR  
cut the cord with a scissors

put down  
the scissors

4.

(repeat 2 or 3 measures)

(♩ = c. 112)

L R L R L R L R L R L R L R L

stretch up

*mp*  
drop down the beaters (vertically). Catch them in case they rebound. Pick them up if they don't.

place the beaters lying on the instruments

5. modulating modul!

(♩ = c. 112)

*f*

2

3

Coda

(♩ = c. 112)

*f*

actual objects in the hall (ca. 3, max. 5) **FINE**

BEAN

Palotás Gábor - 2016. verzió

HORVÁTH Balázs  
(\*1976)

(Bemutató: '60+40' - 2016.05.03. BMC Konferterem)

Intro - a

1b

1. (♩ = c. 112)  
lunga

4. (♩ = c. 112)

5. moduláló modul!  
(♩ = c. 112)

mp  
récjtye a verőt (figggőlegesen). Ha visszapattan, kapd el. Ha nem, vedd fel.

2. (♩ = c. 112)  
fívás >

3. (♩ = c. 112)

34



5. moduláló modul!

40

III c

4.

helyezd a verőket féktetve a hangszerekre

5. moduláló modul!

48

II d

1.

ord.  
fívás!

2.

63rd.

fívás!

4.

helyezd a verőket féktetve a hangszerekre

85



5. moduláló modul!

137

Musical staff for measures 137-138. The music is in 2/4 time and features a series of eighth-note chords. A dynamic marking of *f* is present at the end of the staff.

III g

3.

Musical staff for measures 139-147. The music continues with eighth-note chords. A dynamic marking of *sf* is present. Above the staff, there are guitar chord diagrams for measures 139, 140, 141, 142, 143, 144, 145, 146, and 147. The lyrics "fívás VAGY ollóval vágd el a zsinórt" are written above the staff, and "tedd le az ollót" is written below it.

5. moduláló modul!

148

Musical staff for measures 148-149. The music continues with eighth-note chords. A dynamic marking of *f* is present.

IV h

5. moduláló modul!

150

Musical staff for measures 150-151. The music continues with eighth-note chords. A dynamic marking of *f* is present.

IV i

5. moduláló modul!

152

Musical staff for measures 152-153. The music continues with eighth-note chords. A dynamic marking of *f* is present. A circled "Coda - j" is written above the staff. Below the staff, there is a tempo marking "(♩ = c. 112)" and the text "terepfárgyak (kb. 3. max. 5)". The word "FINE" is written at the end of the staff.