

## *Performance Notes for "Double Dribble"*

"Double Dribble" opens with the coach and a five man basketball squad entering from the wings, dribbling and mumbling amongst themselves. The players should be "dressed out", and the coach should be wearing a bright red sweater and gray wig. After dribbling in, the team should then be seated center stage, preferably on a bench but five chairs will do as well. The coach then launches into a "Bobby Knight" style pep talk. Really milk the pep talk for a good beginning to the piece. Work hard to get the crowd into it.

Looking from the audience, the players should be positioned as follows:

**Left Guard      Right Guard      Center      Left Forward      Right Forward**

When the bouncing begins, the players should come off the bench as their part enters. When all five players are in, they should be in a line across the front of the stage but not too close together. They also shouldn't be too close to the front of the stage. Letter **B** of the piece features the players individually and they should have room to step out in front of the line. The coach should be constantly wandering around and be very animated. Ham it up! You'll also notice from the recording there's lots of vocal "schuck and jive" going on. Make sure you get plenty of this but not so much as to impare the players ability to be rhythmically accurate. The piece is very simple rhythmically for a good reason. It's fairly difficult to make a basketball hit the floor at a prescribed point in time. If you've seen *Stomp* perform their piece with basketballs they make it look very easy. Trust me, IT'S NOT! Ultimately, theatrics will make this piece but rhythmic accuracy is of the utmost importance. I'd suggest making sure it's being performed very cleanly, and then work into the "schuck and jive".

For letter **B** I've written the step out lines as one solo and two duets. If you'd like to incorporate some improvisation and/or extend this section... feel free. If you're using what's on the page, measure 38 is probably the most difficult. The foot stomps are marked to lead with the right foot. If you're left handed, (as I), that might be really difficult. It really doesn't matter as long as both players do the same thing.

For the sections at letter **C** and letter **E** the balls are played like hand drums. The players should be squatting with their knees resting on the ball. For sticking in these sections, use right hand lead. Also incorporate a little high sticking. Make it look interesting.

The fermata measure before letter **D** should be a huddle around the coach like you'd see in a close game with a minute or so left to go. Very suspenseful! The following 3/4 section should be approached with somewhat of a ballet attitude, almost delicately. Make sure the audience knows there's a waltz going on.

Letter **E** will feature the coach. When this section begins he should be really dancing along with the samba groove. Measures 85 thru 88 are a continuous samba whistle solo that could be extended if you have a coach that's a mean samba whistler/dancer. As I suggested before, HAM IT UP!

The final section of the piece is designed to be, for the most part, visual. The Center tossing the ball back and forth from left to right creates little sound so the foot stomping should be vigorous. If you'd like you could also extend measure 94, measures 95 thru 98, or measures 99 thru 101 in this final section. Measure 103 has the greatest possibility for disaster in the piece. The downbeat has a *Very High Bounce* in which all five balls should be bounced high enough to be in the air for approximately one measure. The players should spread out a little so there's a little margin for error. It doesn't really matter where they're positioned for the final catch and stomp, so long as they execute the move. If they're not careful, a couple of basketballs will probably wind up in the audience, or you might have a collision amongst the players. Have them put in the time necessary to execute the very high bounce consistently.

One final suggestion . . . *Think Harlem Globetrotters!*

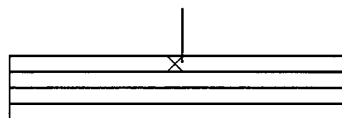
## Nomenclature

*Bounce*



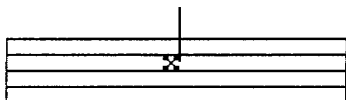
Holding the ball with both hands, simply bounce the ball by throwing it straight down (not too hard).

*Single Handed Slap*



Just what it says, may be all with one hand, or alternating left-right where necessary (Letter C & E).

*Two Handed Slap*



Holding the ball with both hands at chest height, slap it hard with both hands.

*Drop Bounce*



Simply drop the ball from waist height timed so it hits the floor on the beat where written.

*Foot Stomps*



Just what it says, make sure left and right stomps are executed as written.

*LH Catch / Slap*



Follows a Bounce or Drop Bounce. Catch the ball with the left hand sweeping upward with enough speed that a good slap sound is achieved.

# Double Dribble

by Chris Brooks

♩ = 120

Police Whistle

Musical score for measures 1 through 6. The score is written for six parts: Coach, Left Guard, Right Guard, Center, Left Forward, and Right Forward. Each part begins with a half rest followed by a fermata. The Coach part has the text "... Opening Pep Talk ...". The Center part has the text "... Opening Pep Talk ..." and a "Bounce" instruction above a quarter note on measure 3, with a dynamic marking of *f* below it. The Police Whistle is indicated by a series of eighth notes in the Coach part starting at measure 2.

Musical score for measures 7 through 12. The Coach part is silent. The Left Guard and Right Guard parts have a "Bounce" instruction above a quarter note on measure 7, with a dynamic marking of *f* below it. The Center part has a quarter note on measure 7. The Left Forward and Right Forward parts have a "Two-handed Slap" instruction above a quarter note on measure 11, with a dynamic marking of *f* below it.

# Double Dribble

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A

13 14 15 16 17

Coach

Left Guard

Right Guard

Center

Left Forward

Right Forward

*Two-handed Slap*

*Two-handed Slap*

*Two-handed Slap*

*Bounce*

*Bounce*

18 19 20 21 22

Coach

Left Guard

Right Guard

Center

Left Forward

Right Forward