

FREAKY FRIDAY

Detailed Instrumentation

DESCRIPTION OF SCORE:

Freaky Friday is a contemporary score, often reflecting the youthfulness of its characters. Strong stylistic references are made to R&B, arena rock, hip-hop, pop, and contemporary Broadway. As a result, rhythm players from a rock/pop background will be more appropriate than players from swing or traditional theater backgrounds. The score has no improvisation and little comping from chord charts (except in the guitar book). Players must all have excellent time.

DETAILED INSTRUMENTATION BREAKDOWN:

KEY 1 / MUSIC DIRECTOR: Essentially a piano part with the occasional synth patch. A heavy rhythm part that requires contemporary piano chops (Ben Folds, etc.). A strong traditional technique is also required.

KEY 2: A synth book that ranges from orchestral synth parts (splits with different textures and rhythms) to B3 organ playing to the occasional lead rhythm part. Must be able to play in a groove. Player should be able to deal with the numerous patch changes that occur.

GUITAR: Player needs to quickly comp various contemporary styles and have a good knowledge at using effects to match those styles. Electric playing should be hard and muscular. Styles lean towards the late 1990s–present as opposed to the 1970s or 1980s. Acoustic guitar is mostly comping. There are a certain amount of notated parts for nylon string, so traditional reading is required as well.

BASS: Electric only. 5-string required for low C. As with the guitar, a strong feel for contemporary pop and rock of the last 20 years. Muscular, strong playing preferred.

DRUMS: Mostly drums with a small amount of glockenspiel. This player needs to be a rock drummer rather than a show drummer. Someone who commits strongly to the style of the song and helps Key 1 to really drive the numbers.

TRUMPET: Part ranges from R&B work with the reed player to Broadway-style material to legato *espressivo* lines. Part does not go very high as there is only one brass player.

REED: Flute, Clarinet, Alto Sax, Tenor Sax, Oboe. Requires a strong player on all instruments – sax should be a contemporary pop sound (David Sanborn) as opposed to swing. No improvisation necessary (except a small passage in #21 – “Bows”).

VIOLIN – Should be a soloist rather than a section player. String parts are rarely doubled with samples, so the playing is soloistic and exposed. Player should be comfortable with double stops. In the loud rock moments, string playing should be approached like the Kodaly Duo – muscular and strong.

CELLO: See description for Violin.