

A Band Director's Guide to the Percussion Section: Performance Techniques in Standard and Contemporary Wind Band Literature

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The UCF Wind Ensemble Percussion Section

Dr. Scott Tobias, Director of Bands

January 12, 2013-Tampa Convention Center, TCC 18, 19 8:45 am

Sam Hazo, *Alleluia*

- Percussion Intro. Melodic line in Chimes (no recording)
 - M. 1-8
- Double timpani note for more sound and lining up big impacts (no recording)
 - M. 121 – end

Ryan George, *Fire Fly*

- Syncopated metal sounds that blend together for effect. (No Recording)
 - Vibes, 2 Glocks,
 - M. 8 – 13
 - Layer of Parts into syncopated rhythms. (With Recording)
 - M. 155-164

Frank Ticheli, *Symphony No. 2 Mvt. 3 Apollo Unleashed*

- Melodic Timpani and Tom line (with recording)
 - M. 250 – 256
- “White Note” Chime Gliss (with recording)
 - M. 221-221

Donald Grantham, *Baron Cimetiere's Mambo*

- Pod Set up for contemporary music
- Showing how to approach multiple players per instrument (With Recording)
 - Double up xylophone melodic line with brass
 - M. 78-81
 - Tripled Marimba melodic line with WW and bass line that leads into dead strokes
 - M. 111- 128
- Drum Set with Low Brass syncopated line (With Recording)
 - M. 102-111

- Flexatone Technique (With Recording)
 - M. 65-66
- Cabasa Trio/quartet (With Recording)
 - M. 135-143
- Latin Instrument Section / Timpani Gliss (With Recording)
 - Maracas, Hand Drums, Cowbell, Claves, Guiro
 - M. 187-198

Arthur Frackenpohl, *Divertimento Mvt. 3, Galop*. Trombone/Euph. concerto with band

- Xylophone double with WW on melodic line (with recording)
 - M. 56-61 and M.136-144
- Bass Drum with low brass line and SD rim shot vs stick shot (with recording)
 - M. 44-48

Paul Hindemith, *March* from *Symphonic Metamorphosis*

- Parade Drum acc. with low brass same rhythm and articulations (with recording)
 - M. 6-13
- Similar Parade drum acc. with low brass
 - M. 88-92
- Snare Drum Vs. Parade/field drum
 - M. 128-140

HANDOUT from the PASIC 2012 Clinic in Austin, Texas

SOUSA MARCH: From a Marine Band Percussionist's Point of View

Featuring the Percussion Section of **THE PRESIDENT'S OWN**

GySgt Thomas Maloy
 MSgt David Murray
 GySgt Steven Owen
 GySgt Glenn Paulson

General Issues

- Accents
 - Sousa felt accents were the **most important** musical nuance in a march
 - Sousa did not notate the accents because he wanted the Marine Band's interpretation to be unique and special
 - Fill in the melodic line
 - Punctuate melody
 - Sousa dictated them from the podium
 - Band members passed them down
 - Some were penciled in by players

John Phillip Sousa, *Semper Fidelis* last strain

- Accents in different places on the repeats (with recording)
 - Last strain, end of Trio
 - Stick Shots on solo

- Timpani parts are never played as they were not written by John Phillip Sousa.
- Field drum(fd) may double snare drum (sd) in last strain.
- Glockenspiel (glock) parts may be added in trio. (Stars and Stripes, Fairest of the Fair).

Marches are listed in order as they are in the Marine Band march book folder.
List of Sousa marches that use unique instruments:

#1 Stars and Stripes: Glock in trio. (Oboe part) Double sd with fd in last strain.

#2 The Rifle Regiment: Glockenspiel in trio as well as triangle and Glock in last strain. Sd plays on shell eight and six before the last strain.

#7 US Field Artillery March: Glock in trio. Gun shots played by sd doing rim shots. We cannot carry weapons to include starters pistol. Sousa liked special effects as he was a showman and thought of his concerts as events. The last seven gunshots would be played with pistols. Two were needed as the first gun would empty on the sixth shot and a second pistol was needed for the last note.

#8 The Beau Ideal: SD plays on shell in break up strain and cymbal part is very melodic. Cymbal needs to match timbre of winds in first two entrances and second two with low brass. Depending on the director the glockenspiel plays the oboe part in trio.

#9 The High School Cadet: Glock in trio.

#11 El Capitan: Indication in bass drum part in trio to play some notes towards the edge of drum. Since there is an accent on these notes we drum don't stray too far from normal beating zone but just exaggerate the accent (play mp-mf) while still in pianissimo dynamic. Triangle in trio. Glock both times in last strain (pp-ff).

#13 Hail To The Spirit of Liberty: Triangle in second strain. Can be played on held out suspended cymbal on part openers when only two people are on job.

#14 Hands Across The Sea: Very solid weighted accent on the first note of first strain. Glock throughout and triangle in trio.

#19 Thunderer: Stick clicks second strain. We don't play written glock part.

#20 Liberty Bell: Chimes in trio. We play big hits in break up strain on ships bell from the USS John P. Sousa ship.

#38 Jack Tar March: Play on shell at break up strain. Large bell can use bell plate or ship bell. Whistle we use a peep or low boat whistle. Depends on director.

#46 Gridiron Club: Break up strain sus cymbal part – use something thick (20" dark ride). The wood block is played by snare drummer.

#52 Royal Welch Fusiliers: Bog drum solo in break up strain.

#54 Fairest of the Fair: Wood block break up strain. Triangle and glock throughout.

#55 Gallant Seventh: Double sd with fd during “regimental drum break”. Mistake in bar 8 of solo. BD notes are very big. Lock in last strain.

#57 Sabre and Spurs: Horse hooves (two clip clop sounding temple blocks are used with sd sticks). Also Xylophone.

#75 Golden Jubilee: Cymbal should phrase to beat four in break up strain.

***#93 Pride of the Wolverines:** Good example of a doctored up part with many added accents.

#97 National Game: Cymbal part in break up strain can be interpreted many ways. Played on sus. Or played as in Kodaly Hary Janos play crash and use circular motion to achieve cymbal roll.

#116 Solid Men To The Front: Play glock in trio. Add solo cym crash bar before last strain second time and take out sd quarter note.

#126 Sound Off: Play glock in first strain.

UCF Wind Ensemble Percussion Section

Wes Strasser, Soph. BM, Greenville, South Carolina

Jacob Kight, Junior BME, Lakeland, Florida

Karen Toney, Junior BM, Melbourne, Florida

Marissa Turney, Senior BM, Wesley Chapel, Florida

Nick Stange, Graduate MA, Austin, Texas

Mandy Quinn, Graduate MA, Florence, Alabama

Angel Briseno, Graduate MA, Ft. Worth, Texas