

Engaging your Percussionists in the Concert Setting

Clinic given by Dr. Eric Hollenbeck, Dec. 17, 2008 Midwest Band and Orchestra Clinic
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How should we educate percussionists? - *Hobbyist preparation or Professional preparation*

- Private Lessons
- Solo and Ensemble
- Auditions
- Festivals

Help

- Professionals
- Web-sites – www.Adams-music.com, www.Innovativepercussion.com, www.zildjian.com, www.groverpro.com, www.vicfirth.com
- References – *Teaching Percussion*, 3rd Edition – Gary Cook, *Book of Percussion Pedagogy* – Cort McClaren, *The Complete Percussionist: a guidebook for the music educator* – Robert Breithaupt
- Concerts

Rehearsal Techniques - *Make it your own – no traditions!!!!!!!!!! Be Creative!!*

Organization

- 1) Order of rehearsal

Warm-up

- 1) Daily rotation of instruments - include accessories, i.e. triangle, tambourine, bass drum, cymbals, drum-set) - organization
- 2) Tongued figures – bright/short sounds – Slurred figures – dark /long sounds - or the opposite
- 3) Compose

Pieces

- 1) Part Assignments – (R.I.P.) - part challenges!
- 2) Not playing on a piece? – you're now the assistant band director!
- 3) Doubling – clarinets having problems with rhythmic accuracy and/or intonation?
- 4) Recording – feedback – www.drop.io
- 5) Composing – lack of challenge? - change, add, loose the “icon” persona

Rehearsal Feedback

Ensemble comments - “the Music is asking us”, “the Sound required is” – not - “I want”

What do percussionists need from the director?

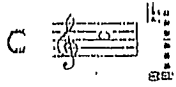
- Equal treatment, equal attention, passion, and sonic preparation.
 - Feedback - “bright/dark” “light/heavy” “short/long”, phrase – imagery!
- 1) Articulations
 - 2) Phrase/Direction
 - 3) Color/Timbre

Basic Sound/Technique concepts for Percussionists

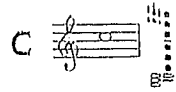
- 1) Resonant/Open/Uninhibited/Naturally Decaying – “Round”
 - a) Coming away from the instrument
 - 1) Long sounds – slow in – slow out
 - 2) Short sounds – fast in – fast out

Problems: stopping the stick, lack of phrase/direction, concern about timbre/sound

Clarinet



Bass Clarinet



Tenor Saxophone



TEACHING TIP

Make sure the clarinet low "F" is well established before adding the register key.

128. GRENADILLA GORILLA JUMP No. 5 - New Note

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.

E♭ Alto Sax.
E♭ Bari. Sax.
E♭ Alto Cl.

B♭ Tenor Sax.

B♭ Trumpet
Baritone T.C.

F Horn

Trumpet
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion
S.H.
D.H.

Keyboard
Percussion

/ Add register key

Flute
Oboe

B♭ Clarinet
B♭ Bass Cl.

E♭ Alto Sax.
E♭ Bari. Sax.
E♭ Alto Cl.

B♭ Tenor Sax.

B♭ Trumpet
Baritone T.C.

F Horn

Trumpet
Baritone B.C.
Bassoon
Electric Bass

Tuba

Percussion

Keyboard
Percussion

OK

4. THE BRISK YOUNG SAILOR
(Who returned to wed his true-love)

Sprightly 8 9 8 17 8 25 8

Clars. Flutes Baritone Oboe

34 Clars. Trombs.

pp *mf*

ff

40 43

3 rit. *a tempo* 6

Bass Drum

SIDE DRUM.

3.

III. March.

Tempo di marcia.

3

ff *f*

1 2

2

cres. *ff* *f*

SIDE DRUM

(The Miser and his Man: A local Tragedy)

Slowly flowing

1 1 6 2 1 1

Musical staff for Horns, measures 1-6. The staff shows a sequence of notes in 4/4 time, with dynamic markings and articulation. Above the staff are the numbers 1, 1, 6, 2, 1, 1.

Horns

10

14

Musical staff for Wood-wind, measures 10-14. The staff shows a sequence of notes in 4/4 time, with dynamic markings and articulation.

Wood-wind

17

Musical staff for Solo Cornet, measures 17-24. The staff shows a sequence of notes in 4/4 time, with dynamic markings and articulation.

Solo Cornet

25

29

Musical staff for Cym. and soft drum-stick, measures 25-29. The staff shows a sequence of notes in 4/4 time, with dynamic markings and articulation.

Cym. *pp*
soft drum-stick

Reeds, Trpt.

34

Musical staff for Reeds, Trpt., measures 34-37. The staff shows a sequence of notes in 4/4 time, with dynamic markings and articulation.

ff slower

ritard.

3

ff

pp *ff*

CARNIVAL OVERTURE

Antonín Dvořák
(1841-1904)

Triangle
Tambourine

Allegro $\text{♩} = 132$

1. **2.** **A** **B** **ff** **tr**

7 **3** **ff** **tr**

17 **tr** **tr** **tr** **tr** **tr** **tr** **tr**

15 **tr** **tr** **tr** **3** **C** **43**

37 **D** **E** **Poco tranquillo** $\text{♩} = 126$ **16** **15** **10**

(strings) (woodwinds)

133 **F** **pp** **2** **3** **4** **5** **6** **14**

154 **G** **pp** **1** **2** **3** **4** **5** **6**

164 **7** **8** **9** **10** **H** **4** **4**

(timpani)

CARNIVAL OVERTURE

Antonin Dvorák
(1841-1904)

Triangle
Tambourine

Allegro $\text{♩} = 132$

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of several systems of staves:

- System 1:** Features a melody starting at measure 1 with a forte (*f*) dynamic. It includes first and second endings. A dynamic change to *f > p* occurs at measure 11.
- System 2:** Continues the melody with a *ff* dynamic and a trill (*tr*) at measure 13.
- System 3:** Shows a trill (*tr*) at measure 17.
- System 4:** Features a trill (*tr*) at measure 15.
- System 5:** Labeled **D** and **E**, it is marked *Poco tranquillo* with a tempo of $\text{♩} = 126$. It includes rests for strings (measures 16-17) and woodwinds (measures 15-17).
- System 6:** Labeled **F**, it starts at measure 133 with a *pp* dynamic. It includes rests for strings (measures 133-134) and woodwinds (measures 133-134).
- System 7:** Labeled **G**, it starts at measure 154 with a *pp* dynamic. It includes rests for strings (measures 154-155) and woodwinds (measures 154-155).
- System 8:** Labeled **H**, it starts at measure 164 with a *pp* dynamic. It includes rests for strings (measures 164-165) and woodwinds (measures 164-165).

Additional markings include *oboe* and *clarinet* in the woodwind section, and *(timpani)* at the end of the score.

Gotham Junior High Band Percussion Section instrument warm-up assignments

	Monday	Tuesday	Wednesday	Thursday	Friday
Batman	Drum Set/Timpani	Bass Drum/Tambourine	Xylo/Bells	Marimba	Snare Drum
Robin	Timpani/Bass Drum	Tambourine/Xylo	Bells/Marimba	Snare Drum	Drum Set
The Penguin	Bass Drum/Tambourine	Xylo/Bells	Marimba/Snare Drum	Drum Set	Timpani
The Joker	Tambourine/Xylo	Bells/Marimba	Snare Drum/Drum Set	Timpani	Bass Drum
Catwoman	Xylo/Bells	Marimba/Snare Drum	Drum Set/Timpani	Bass Drum	Tambourine
Mr. Freeze	Bells/Marimba	Snare Drum/Drum Set	Timpani/Bass Drum	Tambourine	Xylo
The Riddler	Marimba/Snare Drum	Drum Set/Timpani	Bass Drum/Tambourine	Xylo	Bells

Symphonic Band Percussion Part Assignments

Black Horse Troop – J.P. Sousa

Perc. 1 – Snare Drum – Zach

Perc. 1 – Field Drum – Mike

Perc. 2 – Bass Drum – Collin

Perc. 2 – Crash Cymbals – Luke

Ceremonial Fanfare – Jenkins

Bells – Collin

Chimes – Hailey

Vibraphone – Pearce

Perc. 1 – Snare Drum, Triangle – Mike

Perc. 1 Bass Drum – Zach

Perc. 2 – Luke – play C.C. when no rolls, S.C. when rolls.

Jubilus – Jan Van der Roost

Timpani – Pearce

Perc. 1 – Snare Drum/Tam tam/Sus. cymbal – Hailey

Perc. 1 – Crash Cymbals/ Wood Block – Mike

Perc. 2 – Sus. Cymbal/Xylo/Crash Cymbals – Luke

Perc. 2 – Bells, triangle – Collin

Timpani – Zach

The Cowboys – John Williams

Perc. 1 – Collin – Snare drum

Perc. 1 – Luke – Tambourine, Bass Drum

Perc. 2 – Mike – Crash Cymbals, Hi Hat

Perc. 2: Zach – Sus. Cymbal

Mallet Perc. – Pearce

Timpani – Hailey

A Prayer for Peace – John Williams

Mallet Percussion – Luke

Perc. – Sus. Cymbal – Collin

Perc. – Crash Cymbals – Pearce

Timpani – Mike

Eric R. Hollenbeck, Associate Professor of Percussion at Colorado State University since the fall of 2003, earned a Doctorate of Music in Percussion Performance from Northwestern University in Evanston, Illinois. He holds a Master's degree from the University of Illinois, Champaign-Urbana in Percussion Performance, and a Bachelor's degree in Percussion Performance from Kent State University. Eric has studied with Michael Burritt, Thom Siwe, Leigh Stevens, Tom Freer, Paul Yancich, Joel Spencer, Paul Wertico, and Jim Ross. Hollenbeck is an artist/endorser for Pearl Corporation and Adams Musical Instruments, Innovative Percussion, Zildjian Cymbals, and Grover Pro Percussion.

Hollenbeck has performed with diverse performing organizations ranging from principal positions held in Fort Collins and Cheyenne Symphony Orchestras to appearances with the Alabama, Sinfonia De Camera, Chicago Civic, Tallahassee, Colorado, Columbus Symphony Orchestras, and as timpanist for the International Cathedral Music Festival, London, England. As a chamber musician, Eric has appeared with the Chicago Chamber Players, Eighth Blackbird, Xavier Cougat Orchestra and the Jack Daniels Silver Cornet Band.

As a recitalist, Eric has performed in England, Ecuador, Mexico, Canada, and over thirty universities in the United States. He has presented clinics and master classes at several PAS Days of Percussion, MENC and CMEA state conventions and as a featured performer at the 1996, 2001, and 2007 Percussive Arts Society International Conventions. In 2008, Eric was awarded the "Outstanding Teacher of the Year" by Colorado State University.