

Titan

Sample

by

Adam Pietz (ASCAP)

Grade: 2 Duration: 2:24

Instrumentation

1 – Conductor Score

1 – Player 1

Wood block, temple blocks, high tom, high snare drum, brake drum

1 – Player 2

Wood block, temple blocks, medium high tom, medium high snare drum

1 – Player 3

Medium low tom, medium low snare drum

1 – Player 4

Floor tom, bass drum

Titan

Titan was written for the Rio Vista Middle School Beginning Percussion Ensemble, whose mascot is a Titan. The piece is meant to be the first percussion ensemble experience for young musicians. As such the parts are very accessible to young students, allowing them to focus on technique, timing, sound quality, sticking, and listening in an ensemble setting. Feel free to add as many players to each part as you want. The instrumentation is open for interpretation and the conductor should feel free to experiment with different combinations. Care should be taken to have the greatest range of pitches between players possible. Below are some suggestions.

Player 1: High

Wood block, temple blocks, high tom, high snare drum, brake drum.

Player 2: Medium High

Wood block, temple blocks, medium high tom, medium high snare drum.

Player 3: Medium Low

medium low tom, medium low snare drum.

Player 4: Low

Floor tom, bass drum.

Adam Pietz

b. July 25, 1985



Adam Pietz is currently the Director of Bands to Rio Vista Middle School and River Bluff Elementary School in Fresno, California. Prior to his appointment to these positions, Mr. Pietz served as a percussion instructor to several high schools including Clovis West High School, Buchanan High School, Kingsburg High School, Rafer Johnson Junior High and Exeter Union High School.

Adam Pietz has performed as a percussionist with several ensembles including the Kings Symphony, Merced Symphony and Kingsburg Community Band, as well as soloist with the California State University, Fresno Percussion Ensemble, the Clovis West High School Percussion Ensemble, and the Kingsburg High School Percussion Ensemble. He has performed Master Classes for Anthony Cirone and Evelyn Glennie and has played percussion parts for seminal works with the Orpheus Chamber Ensemble.

Adam Pietz received a Bachelor of Arts degree in Music Education, a California Single Subject Teaching Credential and a Master of Arts degree in Percussion Performance from California State University, Fresno. He is a two time Loretta Ann Price Scholar and a member of the California Music Educators Association (CMEA), California Band Directors Association (CBDA) and the Percussive Arts Society (PAS).

Titan

Adam Pietz
ASCAP

Complete Score

♩ = 132 2 3 4 5

Player 1: High

Player 2: Medium High

Player 3: Medium Low

Player 4: Low

6 7 8 9 10

P. 1

P. 2

P. 3

P. 4

11 12 13 14 15

P. 1

P. 2

P. 3

P. 4

Titan - page 2

16 17 18 19 20

P. 1 *p* *ff* *p*

P. 2 *p* *ff*

P. 3 *p* *ff*

P. 4 *p* *ff* *p*

21 22 23 24 25

P. 1

P. 2

P. 3 *p*

P. 4

26 27 28 29

P. 1

P. 2 *p* *mf* *p* *mf*

P. 3

P. 4

30 31 32 33

P. 1 *mf p* *mf p*

P. 2 *p* *mf* *p* *mf*

P. 3 *mf p*

P. 4 *mf p*

Detailed description: This system contains measures 30, 31, 32, and 33. Part 1 (P. 1) features a continuous sixteenth-note pattern with a dynamic marking of *mf p* and a hairpin indicating a slight decrease in volume. Part 2 (P. 2) is silent in measure 30, then plays a sixteenth-note pattern in measures 31 and 33, with dynamics *p* and *mf* respectively. Part 3 (P. 3) plays a simple rhythmic pattern of quarter notes and rests. Part 4 (P. 4) plays a simple rhythmic pattern of quarter notes.

34 35 36 37

P. 1 *mf p* *mf p*

P. 2 *p* *mf* *p* *mf*

P. 3 *mf p* *mf p*

P. 4 *mf p*

Detailed description: This system contains measures 34, 35, 36, and 37. Part 1 (P. 1) continues with the sixteenth-note pattern and *mf p* dynamic. Part 2 (P. 2) continues with the sixteenth-note pattern in measures 35 and 37, with dynamics *p* and *mf* respectively. Part 3 (P. 3) continues with the quarter-note pattern. Part 4 (P. 4) continues with the quarter-note pattern. A hairpin in P. 4 indicates a slight increase in volume.

38 39 40 41

P. 1 *mf p* *cresc. poco a poco*

P. 2 *cresc. poco a poco*

P. 3 *mf p* *cresc. poco a poco*

P. 4 *mf p* *cresc. poco a poco*

Detailed description: This system contains measures 38, 39, 40, and 41. Part 1 (P. 1) continues with the sixteenth-note pattern and *mf p* dynamic, then transitions to *cresc. poco a poco* in measure 39. Part 2 (P. 2) is silent in measure 38, then plays the sixteenth-note pattern in measures 39 and 41, with *cresc. poco a poco* dynamics. Part 3 (P. 3) continues with the quarter-note pattern and *mf p* dynamic, then transitions to *cresc. poco a poco* in measure 39. Part 4 (P. 4) continues with the quarter-note pattern and *mf p* dynamic, then transitions to *cresc. poco a poco* in measure 39. A hairpin in P. 4 indicates a slight increase in volume.

Titan - page 4

42 43 44 45

P. 1
P. 2
P. 3
P. 4

f

f

f

f

Detailed description: This system contains measures 42 through 45. Measure 42 shows P. 1 with a sixteenth-note pattern and P. 4 with a quarter-note pattern. Measures 43 and 44 feature a forte (*f*) dynamic and include accents (>) over notes in P. 1, P. 2, P. 3, and P. 4. Measure 45 is the end of the system.

46 47 48 49

P. 1
P. 2
P. 3
P. 4

Detailed description: This system contains measures 46 through 49. Measure 46 has rests for P. 1 and P. 3. Measures 47 and 48 show rhythmic patterns for P. 1, P. 2, P. 3, and P. 4. Measure 49 continues the patterns for P. 1, P. 2, and P. 3, with a rest for P. 4.

50 51 52 53

P. 1
P. 2
P. 3
P. 4

p *f*

p

Detailed description: This system contains measures 50 through 53. Measure 50 has rests for P. 1 and P. 3. Measure 51 shows P. 1 with a sixteenth-note pattern. Measure 52 has rests for P. 1 and P. 3. Measure 53 features a crescendo from piano (*p*) to forte (*f*) in P. 2 and P. 3, with accents (>) over notes. P. 4 has a rest in measure 53.

54 55 56 **57**

P. 1 *p* *f* *p* *f*

P. 2 *p* *f* *p* *f*

P. 3 *f* *p* *f* *p*

P. 4 *p* *f* *p* *f*

Detailed description: This system contains measures 54 through 57. It features four staves (P. 1 to P. 4). P. 1 and P. 4 play a rhythmic pattern of eighth notes, with dynamics *p* and *f* alternating every measure. P. 2 and P. 3 play a similar pattern, also alternating *p* and *f*. Measure 57 is highlighted with a box.

58 59 60 61

P. 1 *p* *f* *p* *f*

P. 2 *p* *f* *p* *f*

P. 3 *f* *p* *f* *p*

P. 4 *p* *f* *p* *f*

Detailed description: This system contains measures 58 through 61. The rhythmic patterns continue. In measure 60, P. 1 and P. 2 have a *p* dynamic, while P. 3 and P. 4 have an *f* dynamic. In measure 61, P. 1 and P. 2 have an *f* dynamic, while P. 3 and P. 4 have a *p* dynamic.

62 **63** 64 65 66

P. 1 *p*

P. 2 *p*

P. 3 *p*

P. 4 *p*

Detailed description: This system contains measures 62 through 66. Measure 63 is highlighted with a box. In measure 62, P. 1 has an *f* dynamic, while P. 2, P. 3, and P. 4 have a *p* dynamic. From measure 63 onwards, all four staves (P. 1 to P. 4) play with a *p* dynamic.

Titan - page 6

67 68 69 70

P. 1

P. 2

P. 3

P. 4

71 72 73 74

P. 1

P. 2

P. 3

P. 4

75 76 77 78 79

P. 1

P. 2

P. 3

P. 4

f p ff

f p ff

f p ff

f p ff