

# The Southport Stomp

*Dedicated to and inspired by master musician, teacher and friend, Mr. Lynn M. Colwell.*

**By Jeffrey T. Parthun, Sr.**

## Program Notes

Southport is a mythical Southern town. It is the kind of place where everyone for miles around can gather on a beautiful summer evening by the park gazebo to hear the municipal band. Imagine the crowd getting in on the act by tapping their toes and stomping their feet as the band fires up with a romping rendition or their favorite tune, *The Southport Stomp*.

This piece was initially written as a low brass feature for a summer beginning band concert by Lynn M. Colwell. The premier performance of the full band version was given by the combined beginning bands from Tecumseh and Sunnyside Middle Schools, Lafayette, Indiana on March 20, 2006.

## General Performance Notes

The piece uses a basic AABA-interlude-CCBA/C form. The primary melody is presented at 5 and becomes gradually more involved as the piece continues. A secondary melody is introduced at 41. More layers of activity are added until the piece climaxes at 65 as the A and C sections are superimposed.

Mr. Colwell's original *Summer Band Stomp* used the A and B themes in an ABA form.

The piece is a lot of fun for the players when they first try to coordinate their playing and their stomping. The trickiest section to play and stomp is the B section from 21-28. I split the melodic material up into low voices versus high voices with stomping to match. The antiphonal stomps are a real challenge!

Attention to the syncopated accents in the flutes, oboes, altos and percussion parts and the staccato articulations throughout the piece will result in a more vibrant performance.

Trombone players might need to be reminded that the gliss is only executed going DOWN and not going up. If they keep their breath support during the gliss they should sound great. Sixth position can be elusive for smaller players. They should get the slide out as far as they can. The effect is worth more than the precise pitch.

### Percussion Performance Notes

I chose percussion colors that are used in traditional Dixieland bands. Dixie drumset players often augment their kits with woodblocks, cowbells and tambourines. Every battery part is a solo part and the absence of a constant snare/bass pattern is refreshing for this grade level of piece.

The woodblock/cowbell part was intended for one player. This will work if you set a woodblock and a tambourine on a trap table (or horizontal music stand desk covered with a towel) or a mounted bell-block holder. Putting the cowbell to the right of the woodblock should work for most of the right-handed population. Snare drum sticks should be used.

If at all possible the bass drummer should use hand dampening as opposed to internal muffling (like on a marching bass) or draping a cloth or towel over the instrument. I like to teach my students that bass drums should be played with good technique that includes using different beating spots and hand dampening. In this piece, loud passages can be played toward the middle of the head and all other passages can be played @ halfway from the center to the rim. A bass drum is not just a big loud target that anyone can hit! It takes special skills and fine musicianship to be a good bass drummer.

The timpani part can be optional but it really adds to the color of the piece, especially the percussion break at 37. Timpani playing at this level is primarily about beating spot and tone. I have found success if the players try to be consistent in playing the right mallet to the right of the pedal and the left mallet to the left of the pedal regardless of

the drum that they are playing on and the passage. I call it “target practice.” They need to hit the same target with each stroke. The basic stroke is more similar to that on a keyboard instrument than a snare drum stroke. Players should try to pull the tone out of the drum by popping the mallet off of the head immediately after contact is made. This “popping” concept gets refined as the young player learns more about controlling articulation through grip and stroke. Students should use alternate sticking (RLRL) throughout except for 39. At 39 the player will have to use a double sticking (RR or LL) between drums. Either of the following stickings will work: R R L R R L ; L R L L R L. The timpanist should try to muffle the drums on all of the rests.

The tambourine part will sound clear and articulate if the player holds the tambourine flat or a slight angle in one hand and strikes it with the other. If you bring the tambourine to the playing hand or tap it against your leg you get some extra jingle noise that diminishes the clarity of the rhythms.

Xylophone is my first choice for the mallet part but bells, marimba or vibes (no pedal) will work as well. Doubling of the mallet part with any and all keyboards at your disposal is very acceptable. Young mallet players enjoy the *Dixie* quote and I would suggest that the trumpet(s) NOT play the cues in 44 and 52 if the mallet part is confidently played.

### About Lynn M. Colwell

Lynn M. Colwell is an Indiana native who currently lives in Buck Creek, Indiana near Lafayette. Mr. Colwell completed the course of study at the U. S. Navy School of Music and served two tours of duty as a musician in the United States Marine Corps. After his military service he earned a degree in Russian Language from Purdue University. He is currently a very active low brass and jazz bass teacher both privately and in several schools including the Lafayette (IN) School Corporation, Purdue University and Wabash College. He plays all styles of music and is one of the busiest players in Central Indiana.



**Jeffrey T. Parthun, Sr.** lives in Lafayette, Indiana with his wife Kim and four children. He is a band director in the Lafayette (IN) School Corporation where he currently directs the concert and jazz bands at Tecumseh Middle School and is an assistant director at Jefferson High School. During his 20+ years as a public school teacher he has taught instrumental music at every level from elementary band and orchestra through teaching applied percussion at Purdue University. Jeff holds degrees from Butler University and Northwestern University where he studied band arranging with John P. Paynter, Don Owens and Don Casey. In addition to a busy teaching schedule he is active as a freelance percussionist with many regional jazz and concert groups. He is an experienced adjudicator, clinician and arranger for concert, jazz, marching and percussion ensembles and is a member of the Central States Judges Association. He can be seen (briefly!) as the band director in the Paramount Pictures movie “Blue Chips” with Shaquille O’Neal and Nick Nolte.