

## *My Latin Heart* - Performance notes

Thank you for purchasing *My Latin Heart*.

*My Latin Heart* is a piece for marching band that is based on Marcha de Zacatecas, the well-known march from Mexican composer Genaro Codina. It lovingly merges the Cuban Mambo and the Mexican traditions. It is my hope that this piece will be a fun alternative to the marching repertoire (and concert repertoire for the more adventuresome) and inspire young musicians to achieve their best in music.

With that in mind, here are a few performance notes to help make this most successful:

- Observe the articulations. The inverted triangle accent should be played short as is typical in jazz arrangements.
- Where the bass line starts at bar 14, the notes should be connected – legato tongued except where otherwise noted.
- The sticking for the drum parts is fairly obvious, but there could be subjective variations to that, and if desired, the part can be embellished in key places, with the guidance and input of a good percussion coach. That said, the parts as written should be just fine for intermediate high school players who have had good training.
- It is important that the accents on beats 2 and 4 in the snare drum part are strong and consistent. It's a good idea to make the unaccented notes less loud in order to make the "feel" work. The Snare Drum, Quint Toms, Bass Drum and Cymbals should work as a unit and give the "feel" of a single player on a drum set.
- The Quints also take on the function of Timbales in a Latin band. See bar 9.
- The percussion "Accessories" are all-important in this arrangement. The "Accessories" should also conform to that feel in the Latin tradition.
- At bar 64, the Guiro is added. Some Accessory players should switch to Guiro and play that to the end. To aid with the special technique of playing the Guiro, here is a link to a YouTube video that demonstrates this, as of this writing:

<https://www.youtube.com/watch?v=yrmYyx-joc>

- At bar 92 the entire band should give out big verbal "ugh!" in the tradition of Pérez Prado. And don't be shy about the low brass octaves that punctuate certain phrase endings such as at bars 37, 56 and 84.
- The 1<sup>st</sup> trumpet part is divided so that those trumpet players that can handle the higher parts should play them and those that aren't ready for the highest notes can and should play the bottom note of the *divisi*. Care should be taken to assure a good balance between all of the trumpet parts considering your trumpet section's ability level. Bars 81 and 82 are a rhythm "teaching moment" for the brass.

I hope you find this piece enjoyable for all. I welcome your comments via email at [bruce@allsunmusic.com](mailto:bruce@allsunmusic.com) All the best to you and your band,

Bruce Healey