Conductor

Progressive Musical Studies:

Sousa Grade 2-3

Compiled by Brian R. Thompson M.M.

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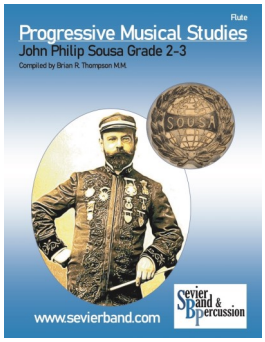
Progressive Musical Studies: John Philip Sousa Grade 2-3



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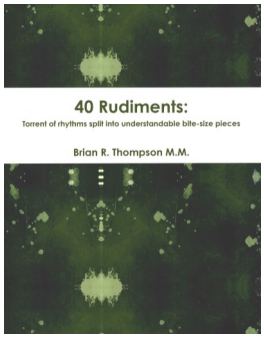

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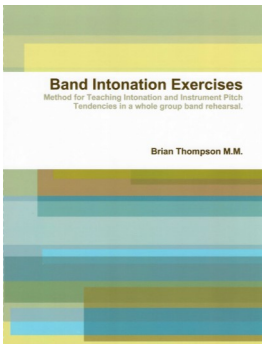

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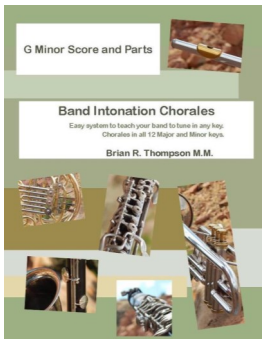

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John Philip Sousa Grade 2-3.

Brian R. Thompson M.M.

Foreword

Sample Lessons

Unit 1: Note length
Unit 2: Identifying changes in music.
Unit 3: Focus on the Chords

Score and Parts (make enough copies for your students and play these.)

The Corcoran Cadets Trio (1890)..... 1
Homeward Bound Trio (1891-2) 2
Mother Goose First Strain (1883)..... 16

Appendix

Chorales 1, 2, 16 1

Foreward

The premise of this book is to teach musicality rather than just a single piece of music. Bands often spend too much time preparing one piece for performance, which is teaching to the test, and not enough time learning how to play music or, in other words, musicality.

Sight-reading does not teach students to play different styles. In sight-reading books, the exercises are not musical but teach notes and rhythms. Musicality includes the ability to play a melody, counter melody, accompaniment and a bass line all together, which can only be learned by playing real music. To learn musicality, students need to play many different pieces as they study not just the few for the concert.

John Philip Sousa's music is rich with musical examples. I spent a year studying hundreds of scores and found his music to be one of the best resources for showing musicality. The problem with Sousa's music: it is too hard and too long for most students. French horns learn to play rhythms and accompaniment well, but that is all they do. Tubas get great bass lines, but no one else does. The trumpet gets the melody but hardly anything else.

This book breaks down musical selections from Sousa's music to teach musicality. It is rated from easy to hard. Everyone in the band will have the opportunity to study all parts of the music, so they can begin to understand the melody, counter melody, accompaniment and a bass line. They can even divide into groups of five or six to play each of these selections together.

I wrote this book to teach music not just a single piece; to teach musicality not just articulation; to teach students to play expressively not just with dynamics; to teach students to listen vertically to the chords in accompaniment while playing a melody horizontally for phrasing.

Brian R. Thompson
Sevier Band & Percussion

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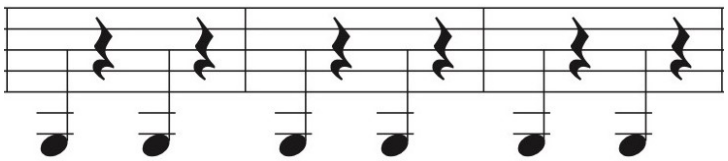
I

Unit 1 March Style

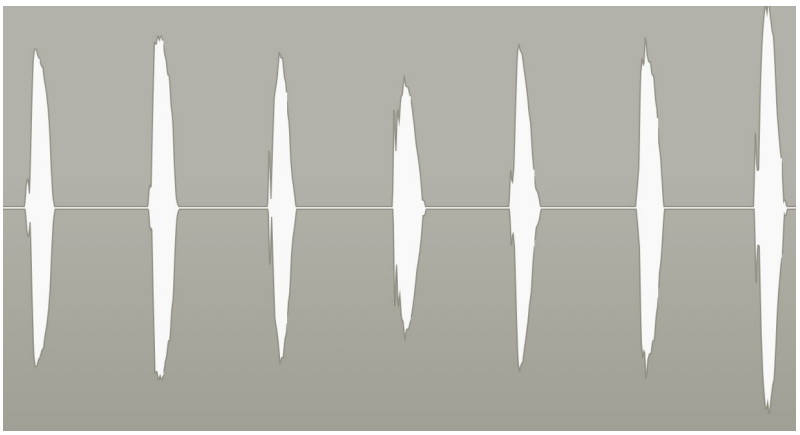
Tuba and Horn Playing Style

Many times I have heard of the tuba part referred to as the heart beat of the band. It is the most important part. Nothing else works without it. When playing the bass or Tuba part the main rhythm is playing on 1 and 3. This is what a typical Tuba line looks like.



Note Length: The best description of how to play these notes is by *Loras Schissel* "They should sound like popping popcorn." Tubas do not play long connected notes. ***French Horns*** should answer back in the same style and length as the Tuba.

Rule: Quarter notes should be played the length of eighth notes to create extra space between each note. When recording just the Tuba part the notes should be about this long with silence between each note. See Pic.



Extra Help: Mr. Schissel stated "It is the space between notes, which makes a march lively and spirited rather than the rate of speed is it being performed." In other words, play the notes separated at a steady tempo for a quality performance.

II

Unit 2 March Style

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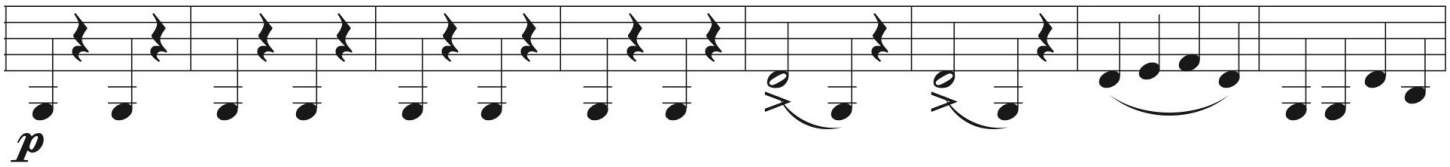
Changes in Bass and Accompaniment Parts

About every four to eight bars in a march their will be a change to the Tuba and French Horn parts. That change should be played different than the regular bass line, depending on what happens. Take for instance Corcoran Cadets Tuba Line.

Tuba



The Tuba part changes in measure five through eight. You need to ask one question to make sure your part fits the music during change.

Do all parts change with you?

Yes → Match everyone else.

No → Bring your part out.

Examples

Many Instruments Change	Only Tuba Changes
#1 Corcoran Cadets mm 5-6 and 13-14	#1 Corcoran Cadets mm 7-8 and 15-16
#4 The Belle of Chicago mm 1-2	#3 The Thunderer mm 8-9 Bass or 9 for FH
#5 National Fencibles mm 15	#6 Sound Off mm 8 Bass
#10 Bonnie Annie Laurie mm 1,5, etc	#9 The White plume mm 7-9 Tuba

Unit 3 March Style

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Harmony

From The March—a Quick Reference Guide by Duaghters, Lytle, and Birdwell. “Remain true to the melodic, harmonic and rhythmic aspects of a march.” The question is how do we “remain true to the harmonic aspects.” Keep the French Horns from getting lost in everyone else’s sound. That could also included 2nd and 3rd trumpets and/or trombones in different pieces.

For this book you can find the harmonies in the bass and accompaniment parts. You can also find a chorale in the supplemental section of the book for each strain to help your band hear how Sousa used harmony with each melody.

Example of Chorale

Each instrument has all four parts of each chorale.

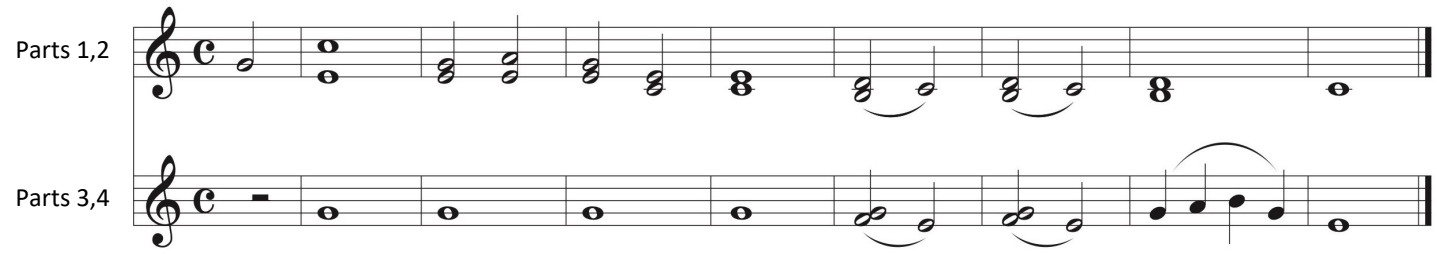
Supplemental 1

Supplemental Chorales

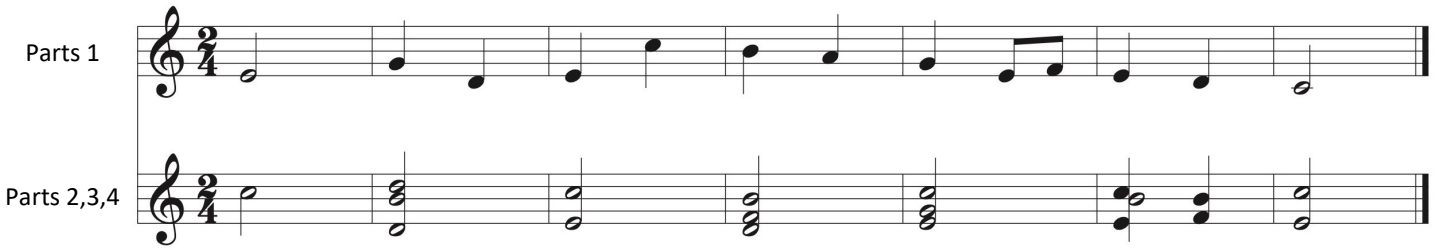
Key of Bb Trpt, Euph TC, Tenor

1 The Corcoran Cadets

John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound



Unit 4 March Style

Sevier Band & Percussion

Bass, Snare and Crash Cymbals

Often times the bass drum, snare drum and crash cymbals fit rhythmically with the Tuba and French Horn parts. It is essential that they listen to one another and musically line up in energy, speed, dynamics, accents and everything else.

As you practice each song have winds play just bass and accompaniment with the snare, bass drum and cymbals to listen and practice being musically sensitive to one another and the music. If your percussionist can listen and musically match you have won the battle.

Examples where percussion lines up with winds.

Almost all of them.

Percussion Help: Tuning your concert snare down to a concert "C" helps it blend with the band better, especially French Horns.

1

The Corcoran Cadets

1890

Trio

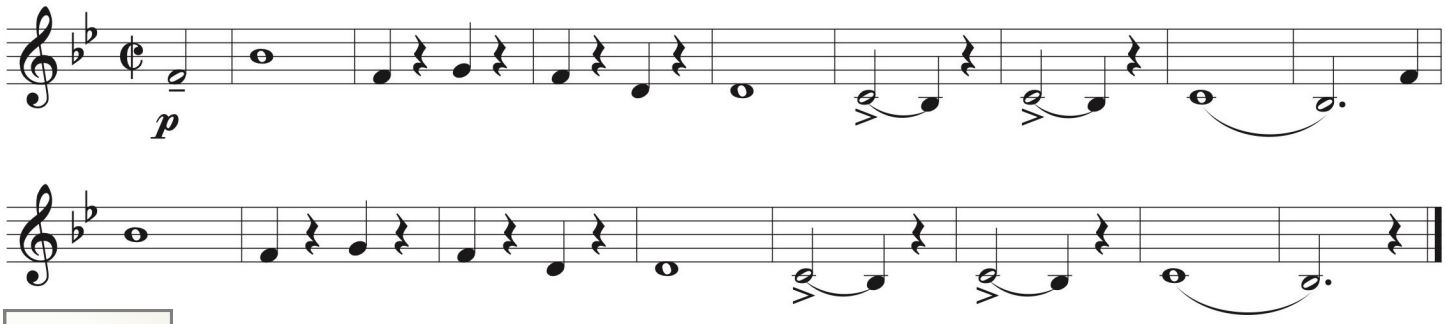
Score

John Philip Sousa
Arr. Brian R. Thompson

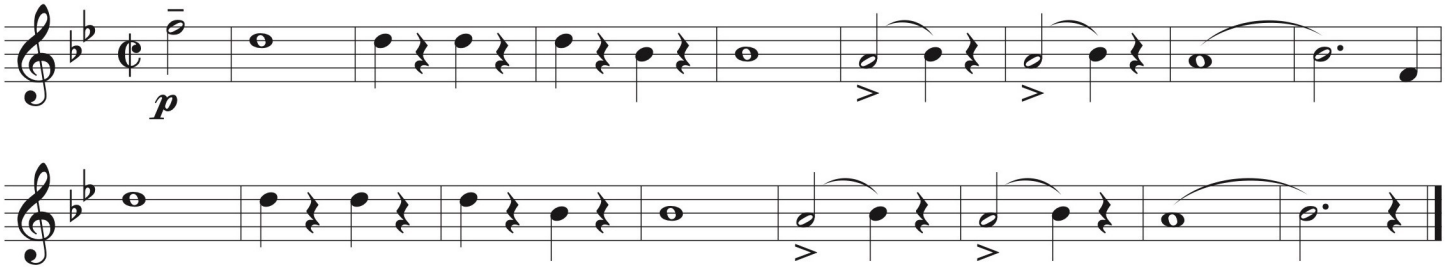
Hints for the Director:

Unit 1: pg I Tuba and Horn playing style. Learning to play short enough.
Unit 2: pg II How to treat musical changes in Tuba and F Horn parts.
Unit 3: pg III Harmony
Supplemental pg 1: #1 Chorale based on The Corcoran Cadets.

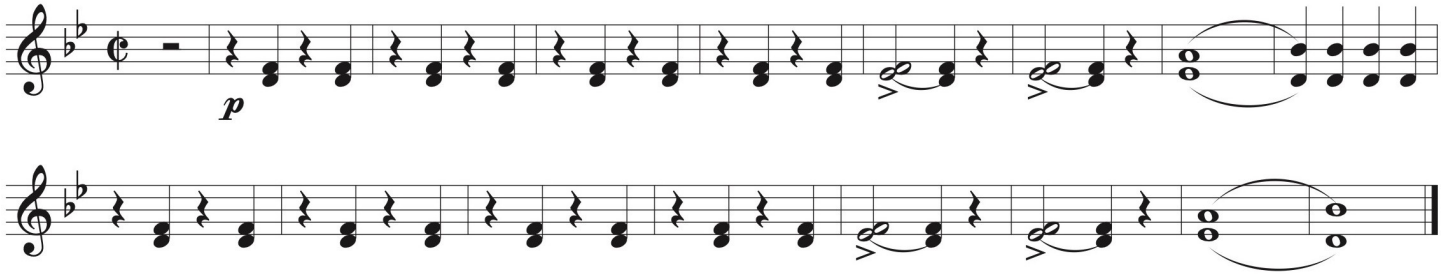
Melody



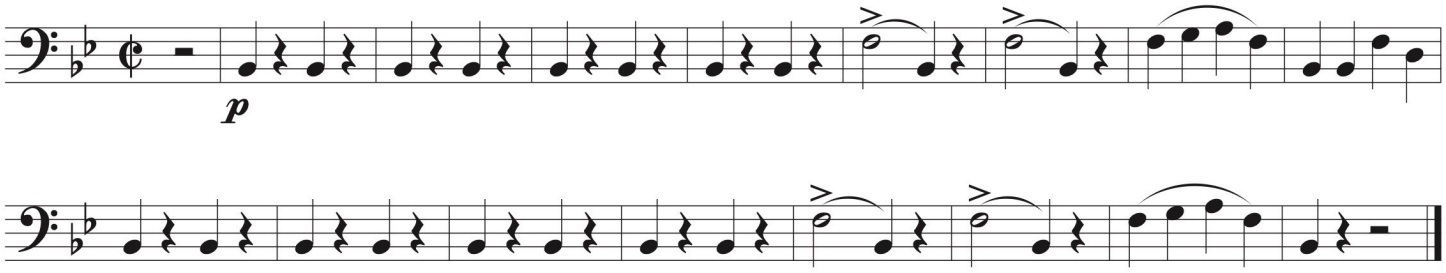
Harmony



Accompaniment



Bass



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1

The Corcoran Cadets

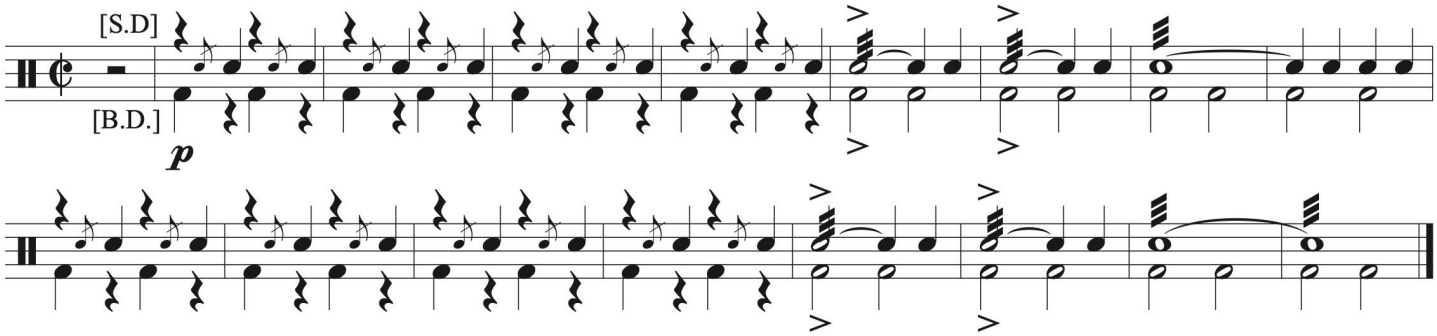
Score

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



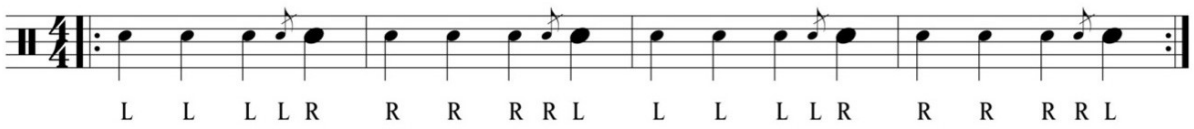
Flam Exercises

Hints for playing Flams.

1. Start with right stick up and left stick one to two inches above drum.
2. Play four tap strokes with left and on the last one drop the right stick at the same time.
3. With right stick up and left stick down, they will hit close but not at the same time.
4. Make sure sticks hit at separate times, close together but not too far apart.

Brian R. Thompson

1.



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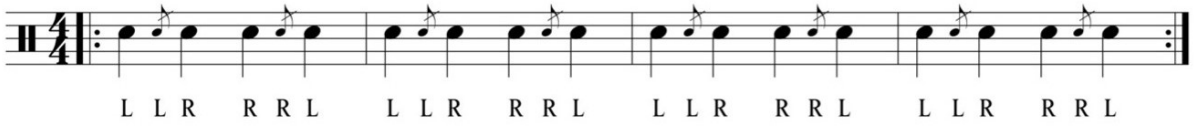

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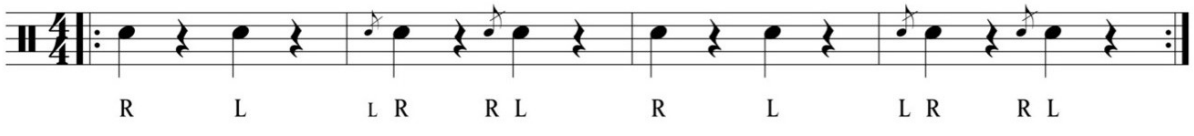

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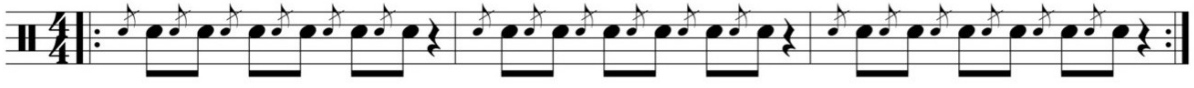

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Homeward Bound

Score

Trio 1891-2

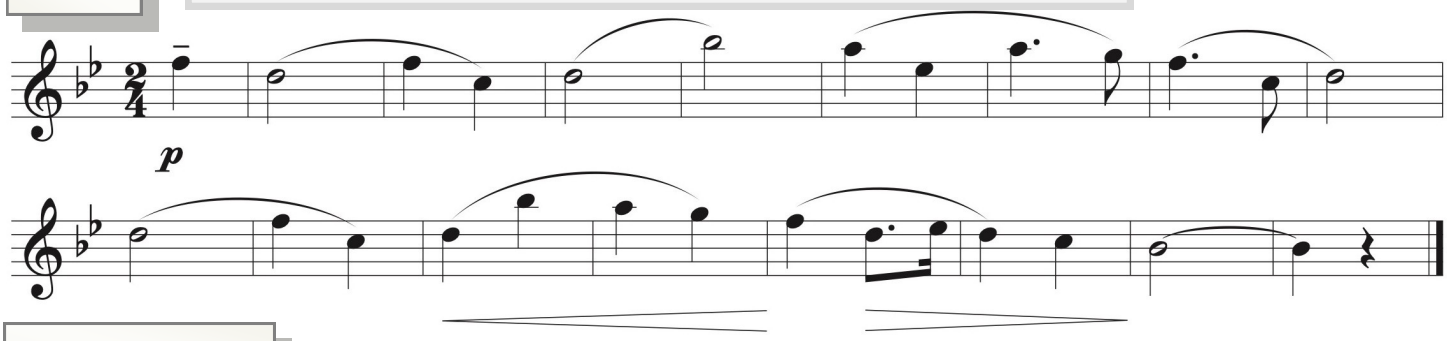
John Philip Sousa
Arr. Brian R. Thompson

Hints for the Director:

Unit ?: pg ? Playing the hills and the valleys.

Supplemental pg 1: #2 Chorale based on Homeward Bound.

Melody



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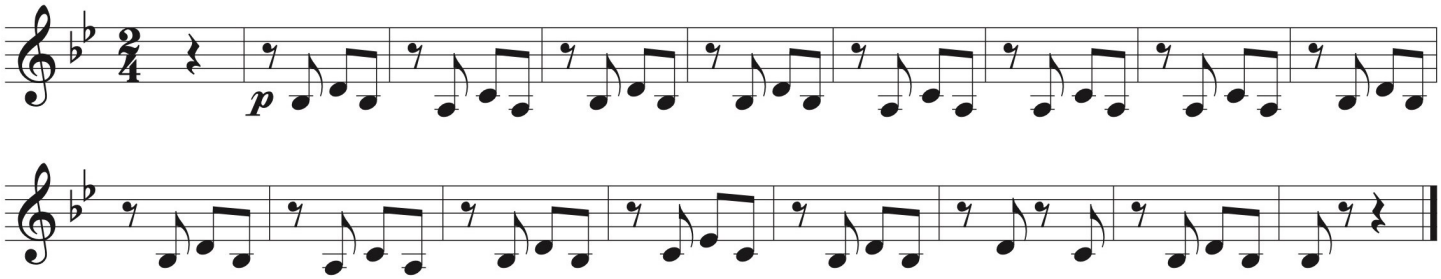

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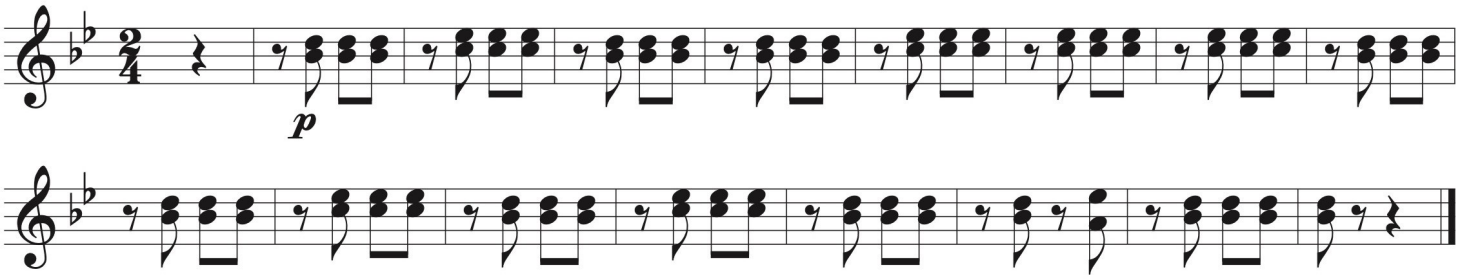

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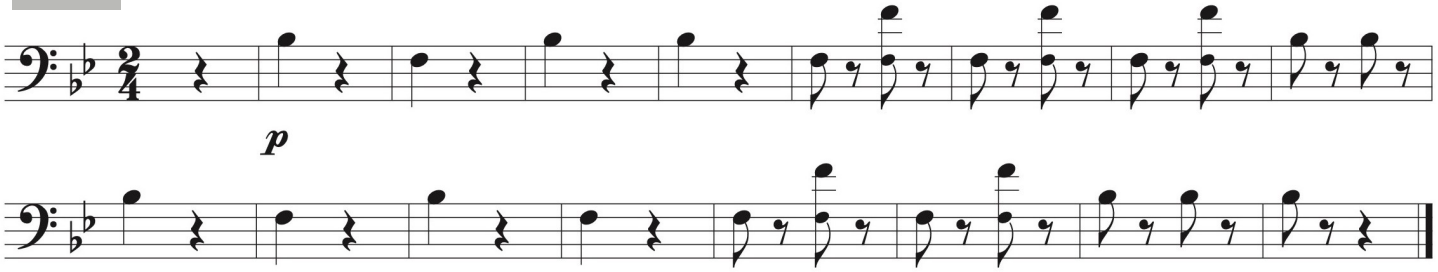

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2

Homeward Bound

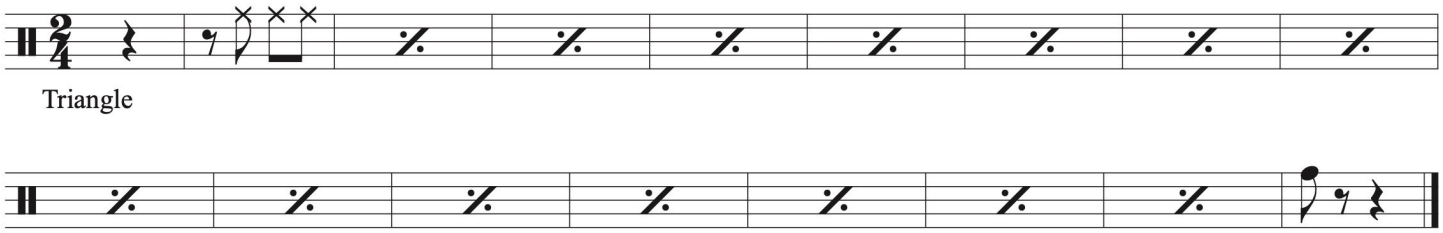
Score

Percussion

Trio

1891-2

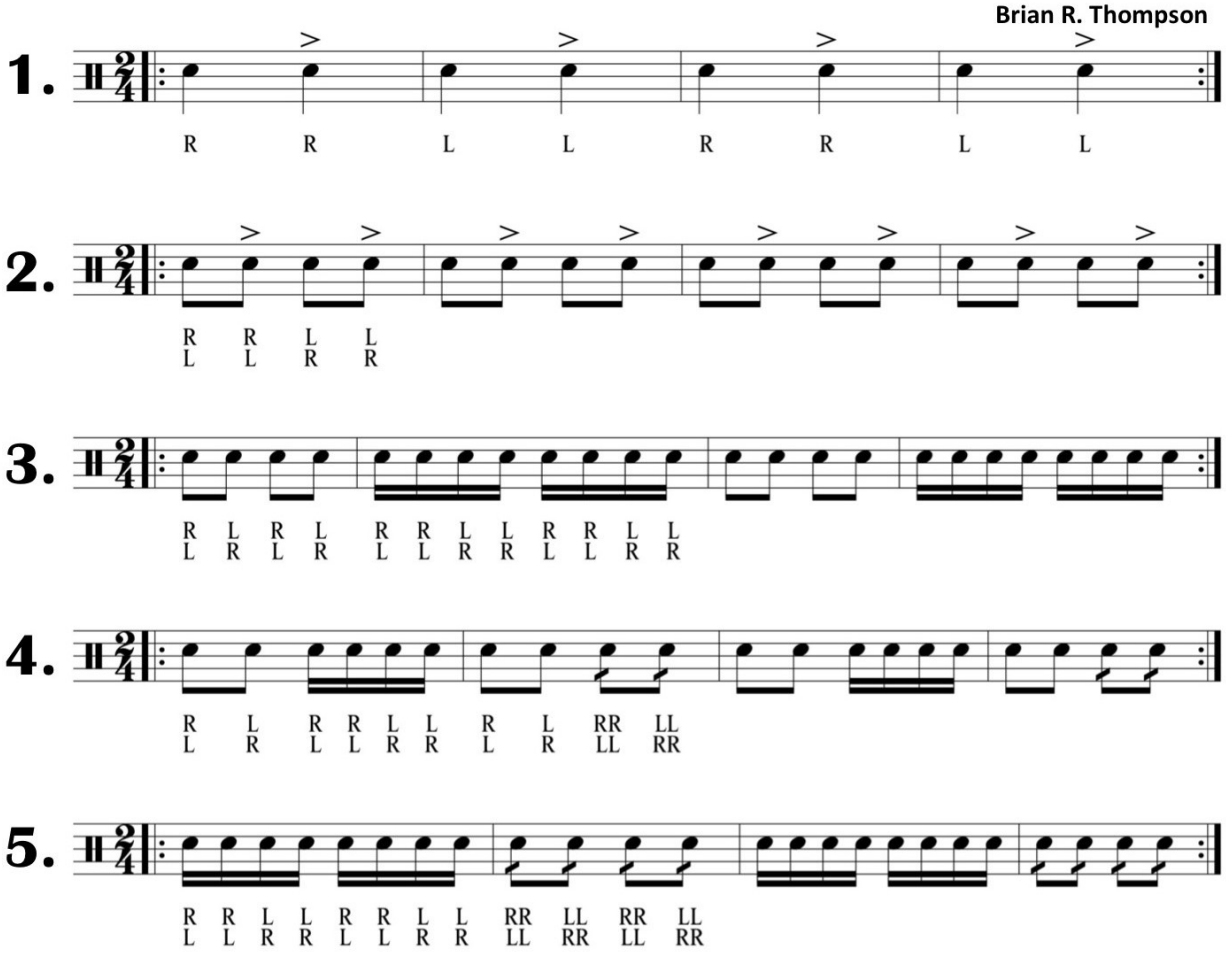
John Philip Sousa
Arr. Brian R. Thompson



Double Stroke Roll Exercises

Hints for playing Double Stroke Rolls.

1. Make strokes even, second stroke tends to be softer, and non-dominant hand is usually softer.
2. Use wrist strokes, very little forearm.
3. To play faster, keep your arms loose.



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16

Mother Goose

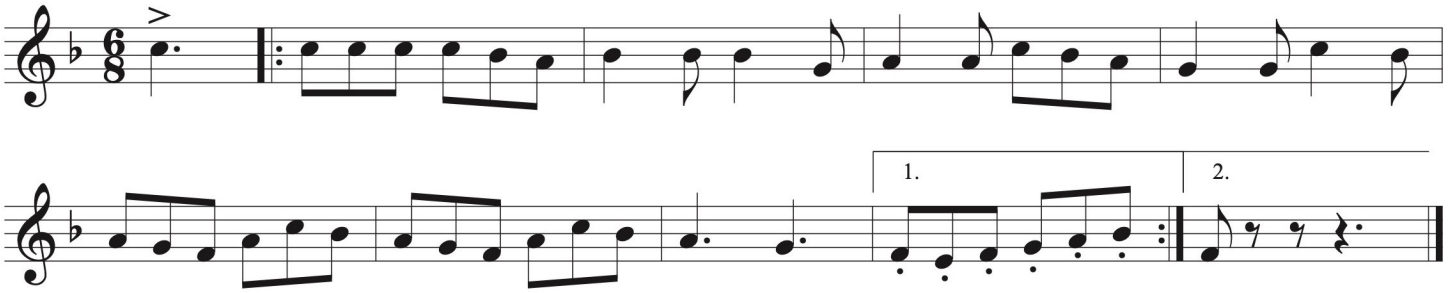
Score

First Strain 1883

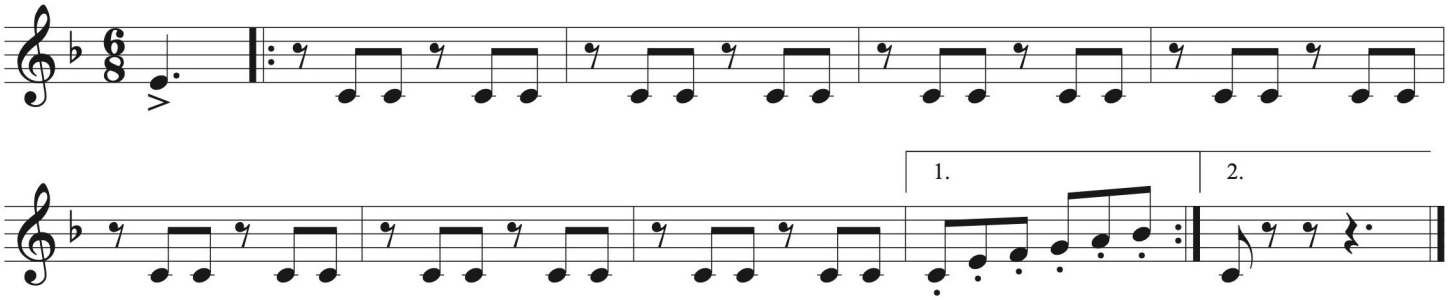
John Philip Sousa
Arr. Brian R. Thompson

Hint for the Director:
Style: Separate 1/4 notes on this selection.
Accompaniment: Bring out 1st ending 1/8th notes.
Musical lines: Play the melody following the hills and valleys. Higher notes are a little louder and lower notes are a little softer.

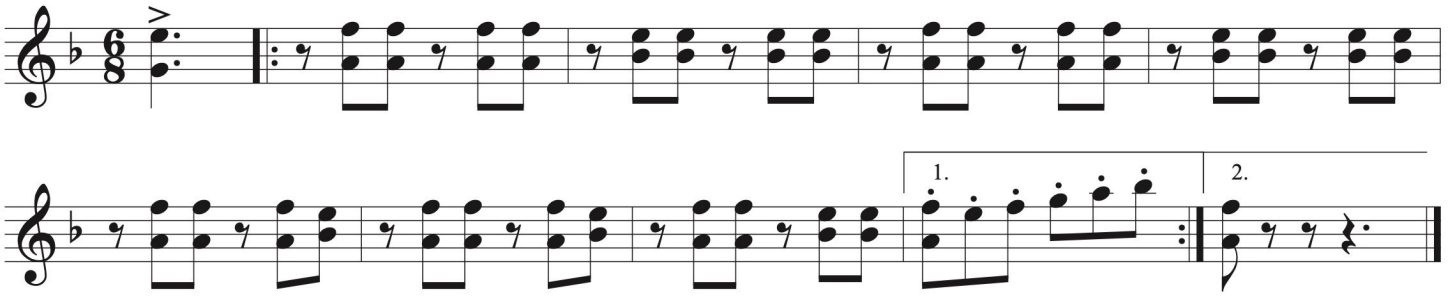
Melody



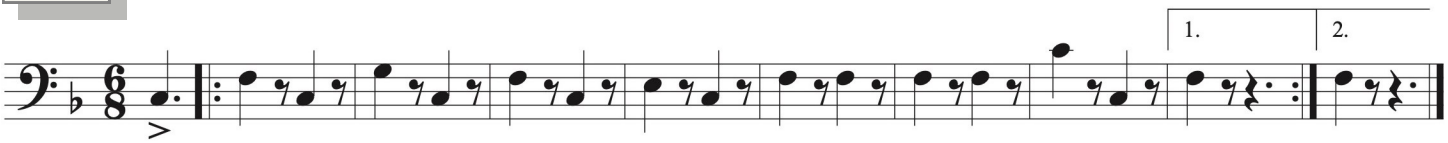
Accompaniment



Accompaniment



Bass



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16

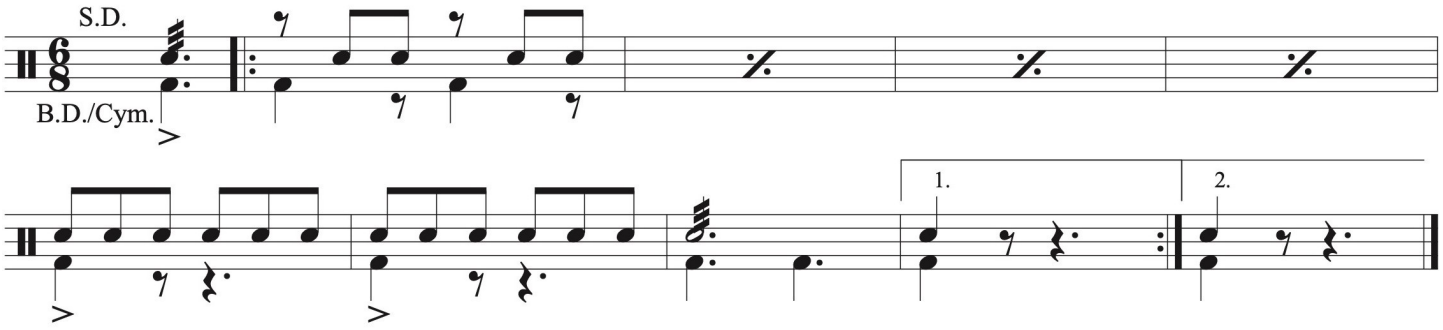
Mother Goose

Score

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

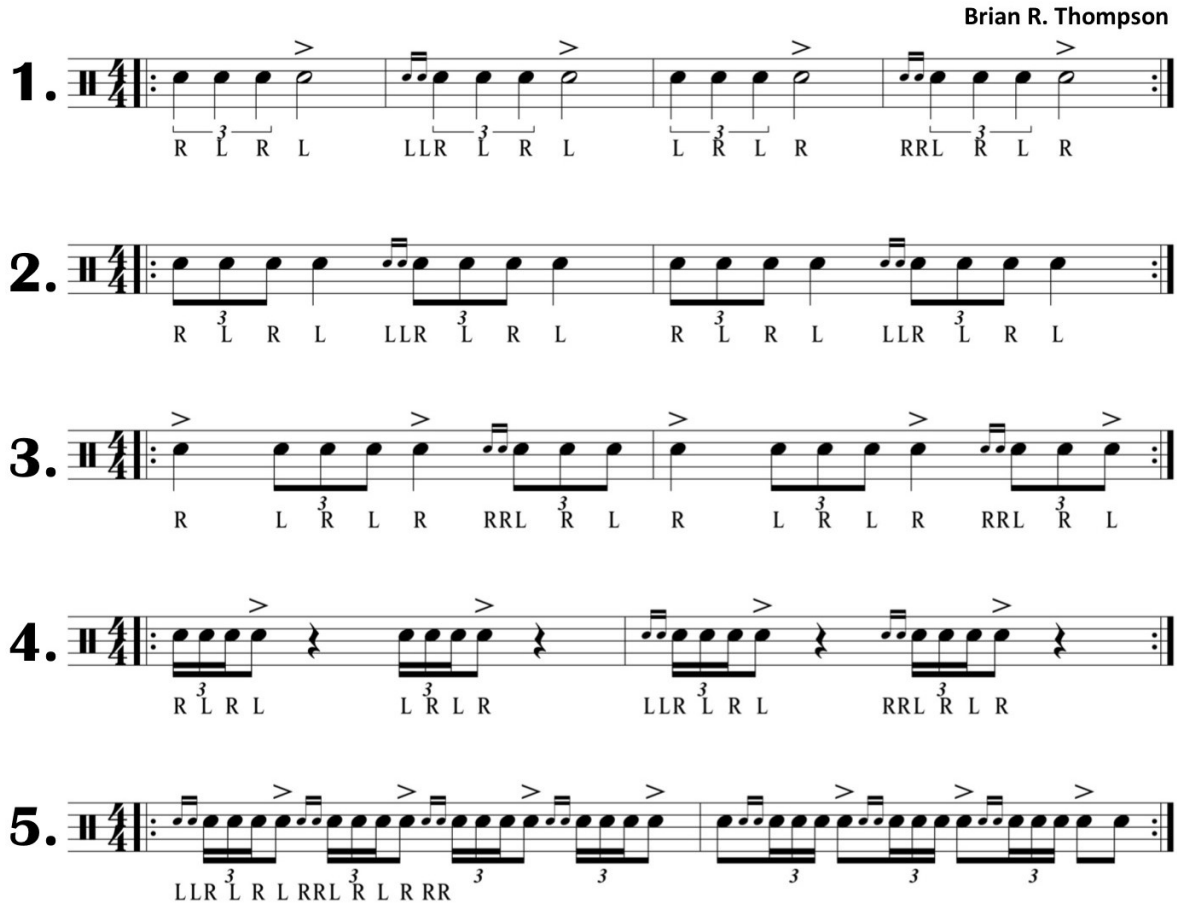
Percussion



Single Ratamacue

Hints for playing Single Ratamacue.

1. Single Ratamacue is a Four Stroke Roll with a drag at the beginning.



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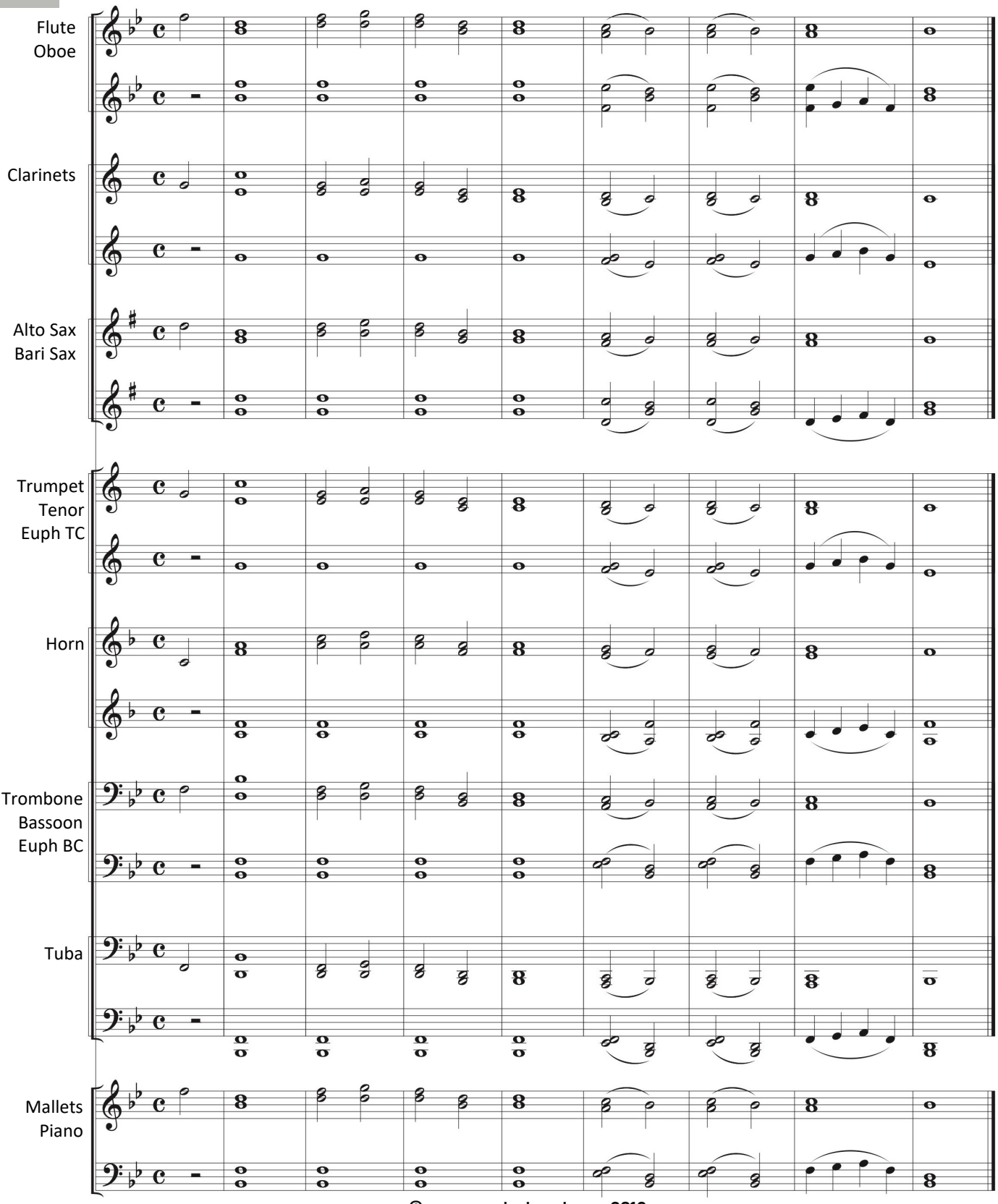
Example Chorales

Concert Score

1 The Corcoran Cadets, Trio

John Philip Sousa
Arr. Brian R. Thompson



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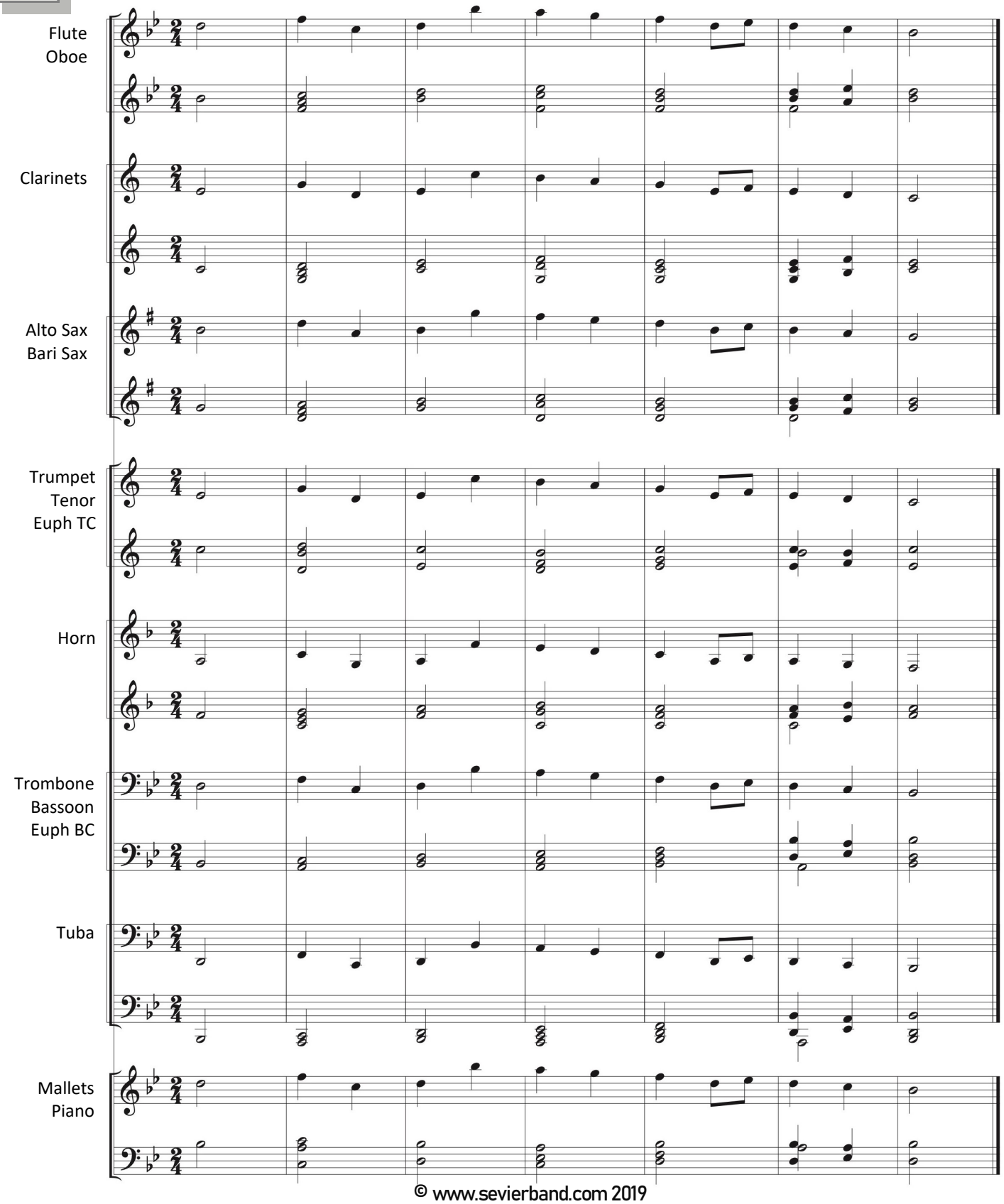
Example Chorales

Concert Score

2 Homeward Bound, Trio

John Philip Sousa
Arr. Brian R. Thompson



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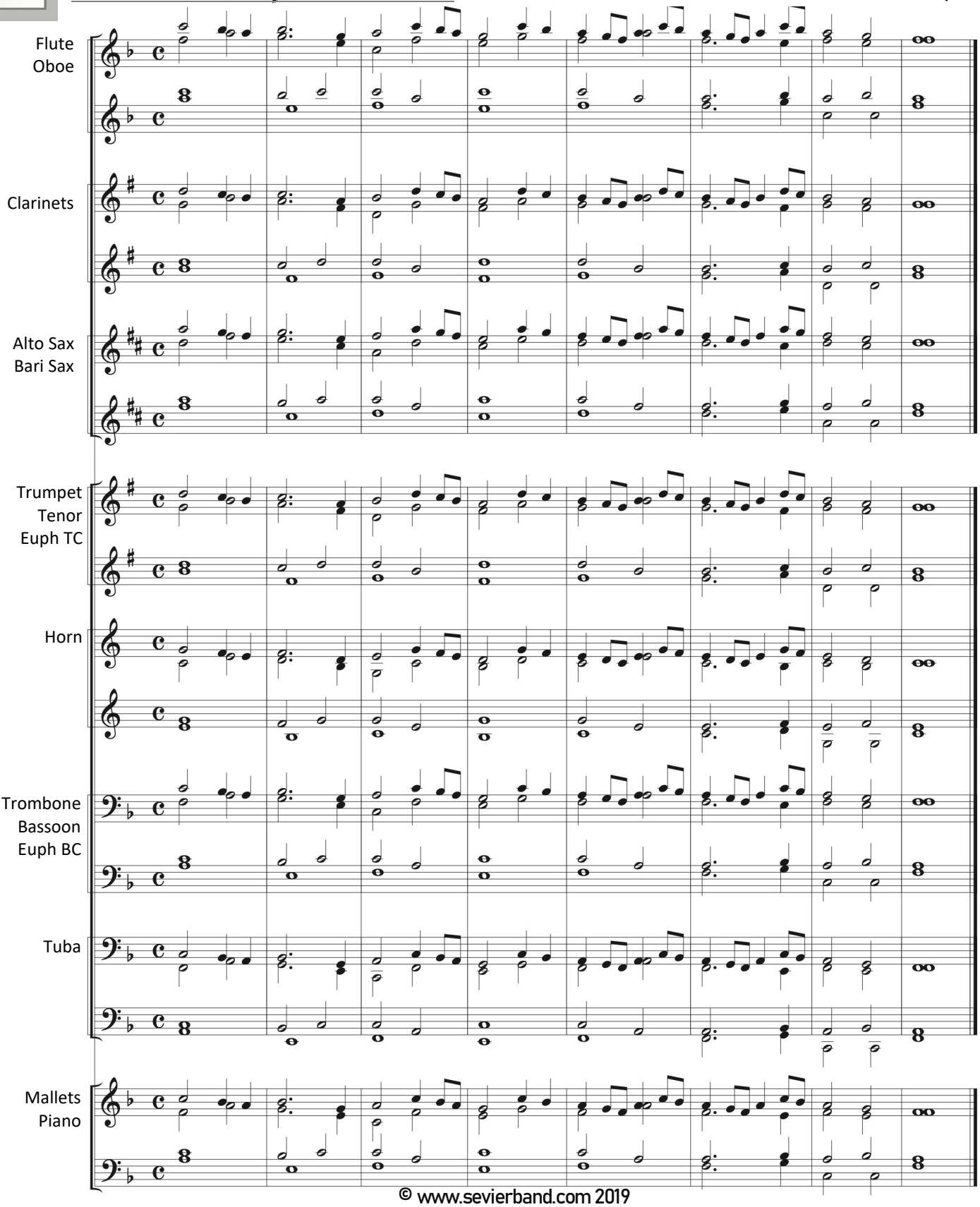
Example Chorales

Concert Score

16

Mother Goose, First Strain

John Philip Sousa
Arr. Brian R. Thompson



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1

The Corcoran Cadets

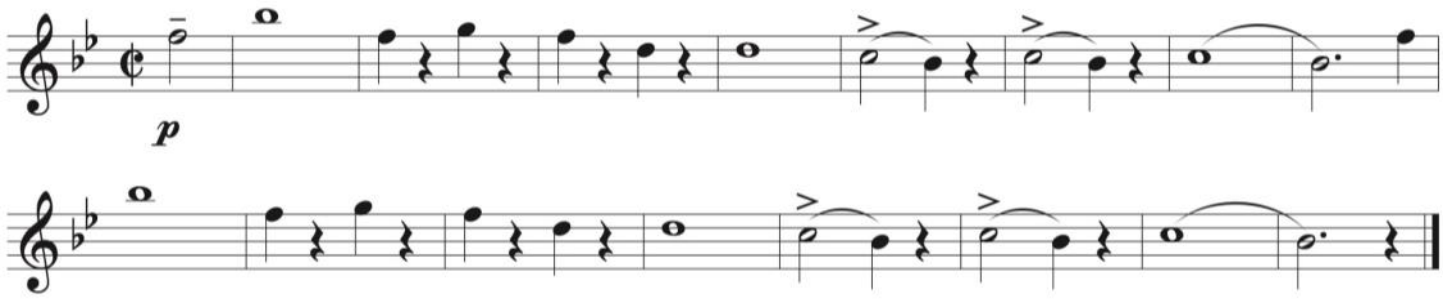
Concert Flute

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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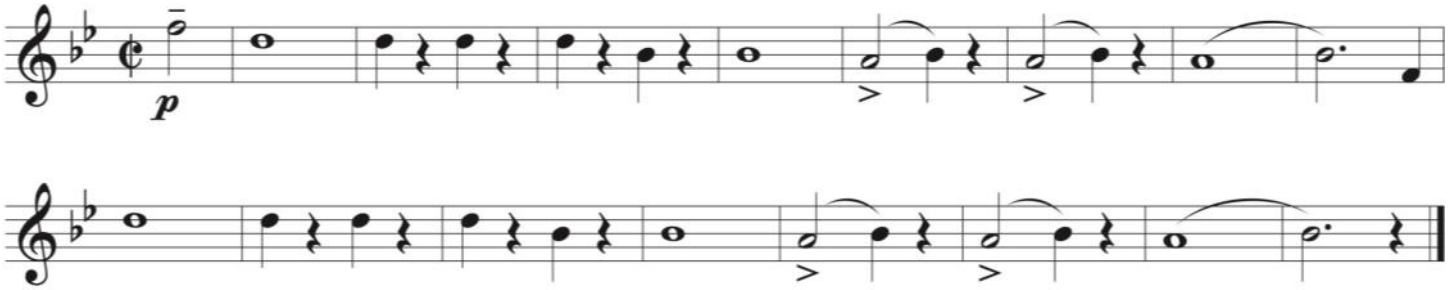

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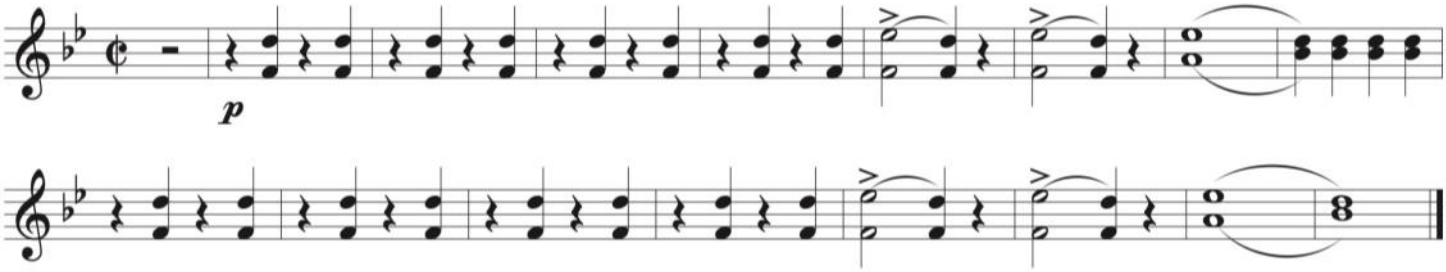
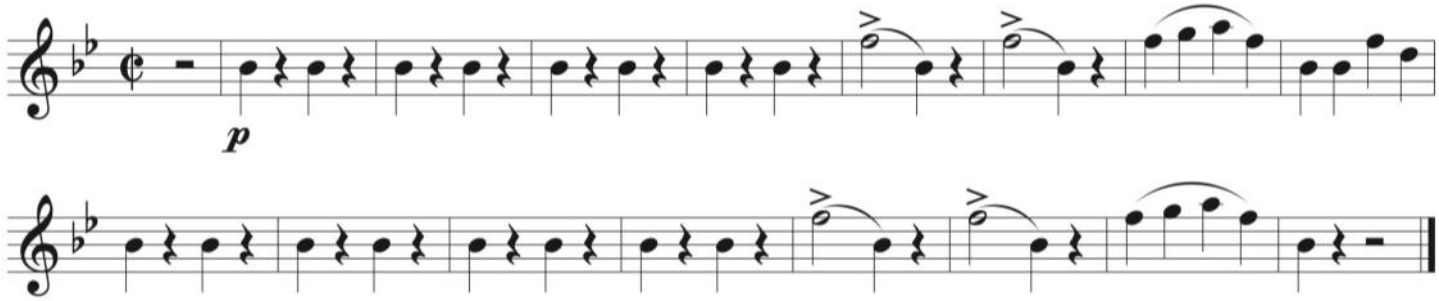


Bass



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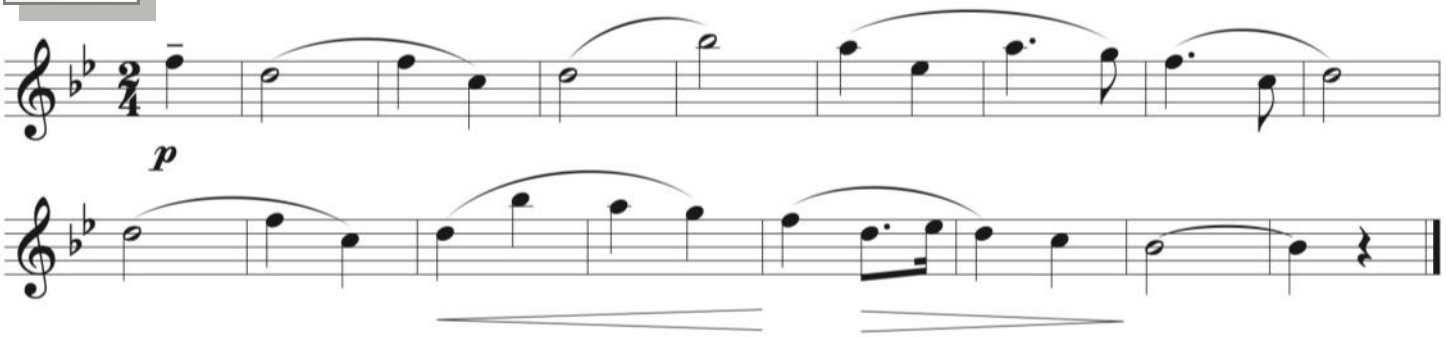
Homeward Bound

Concert Flute

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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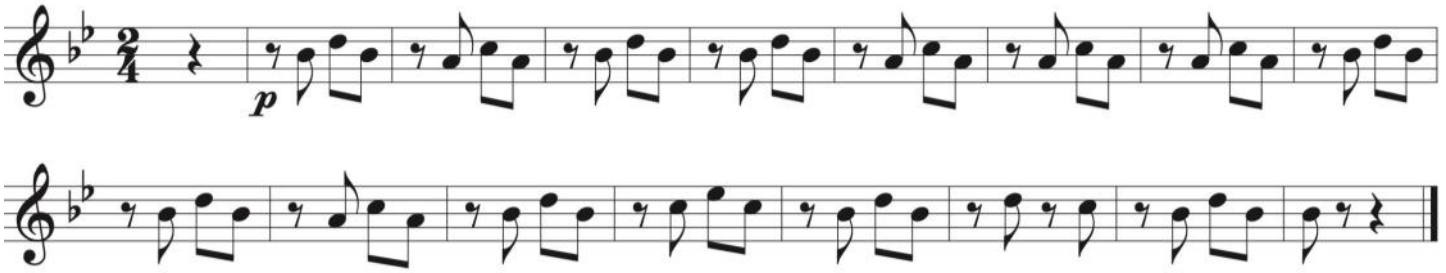

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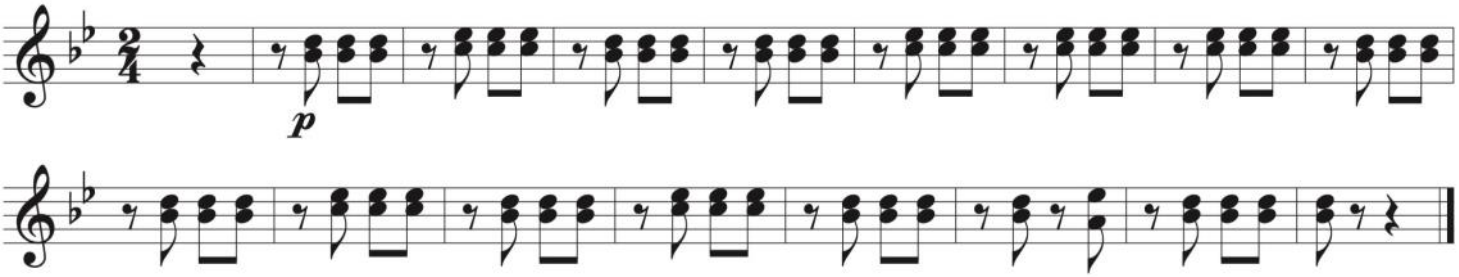

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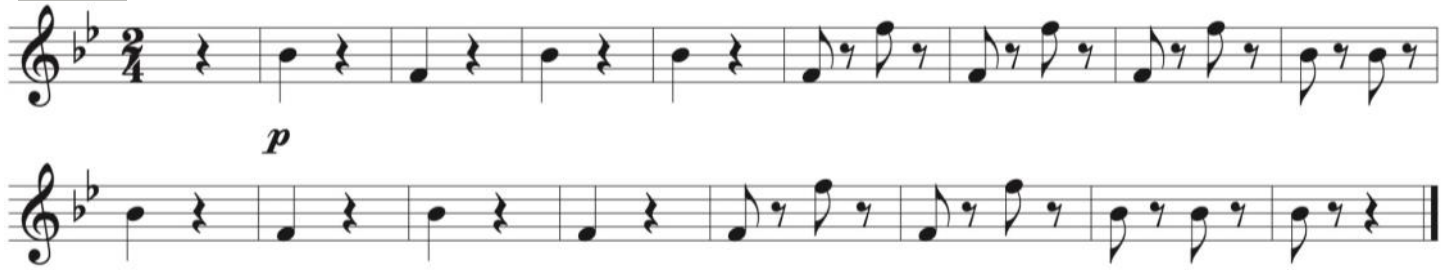

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16

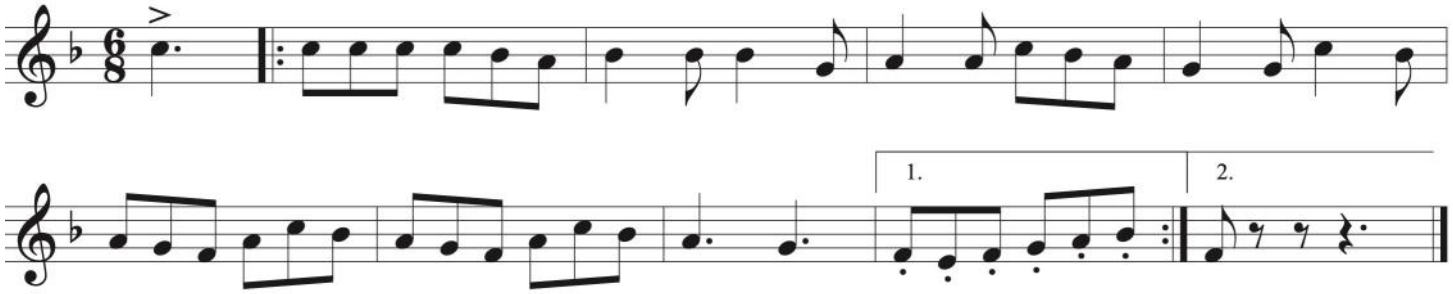
Mother Goose

Concert Flute

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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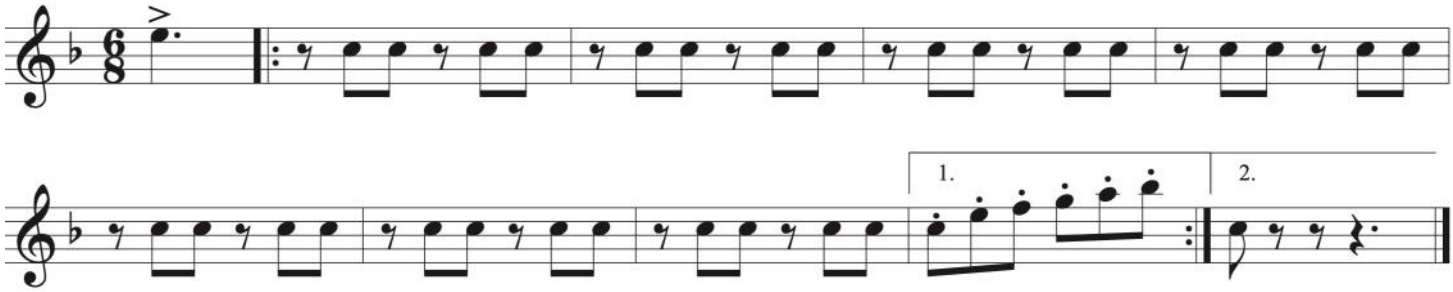

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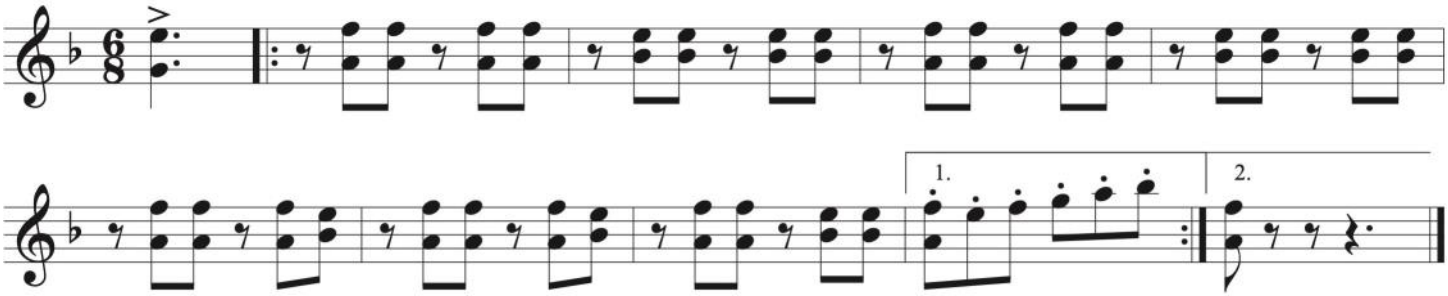

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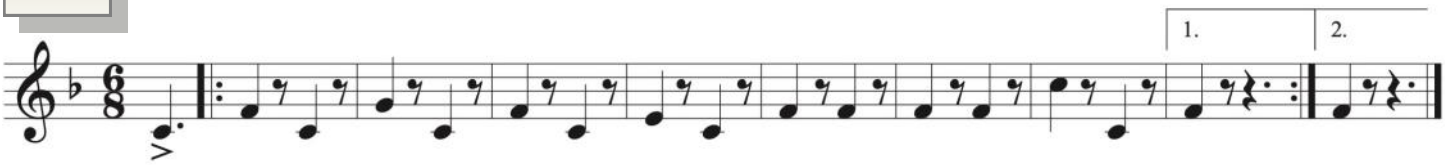

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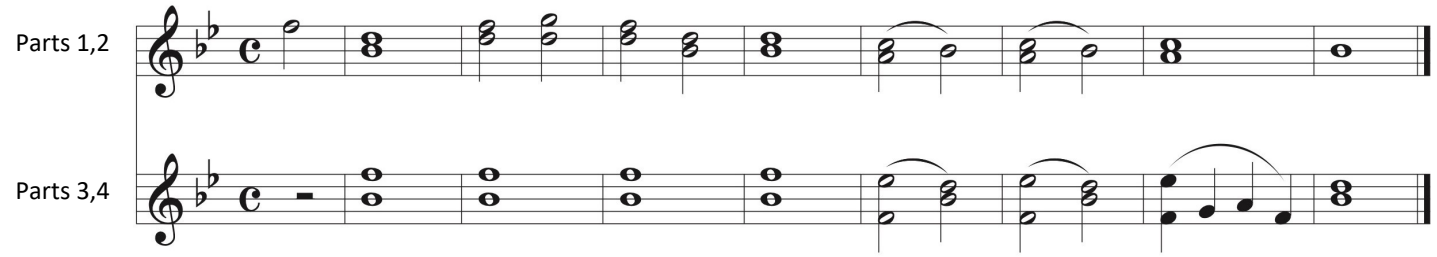
Example Chorales

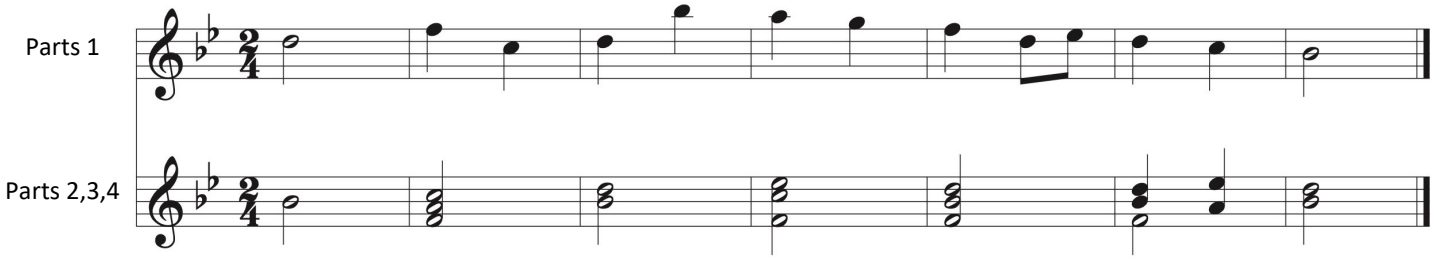
Concert
Flute, Oboe

1 The Corcoran Cadets, Trio

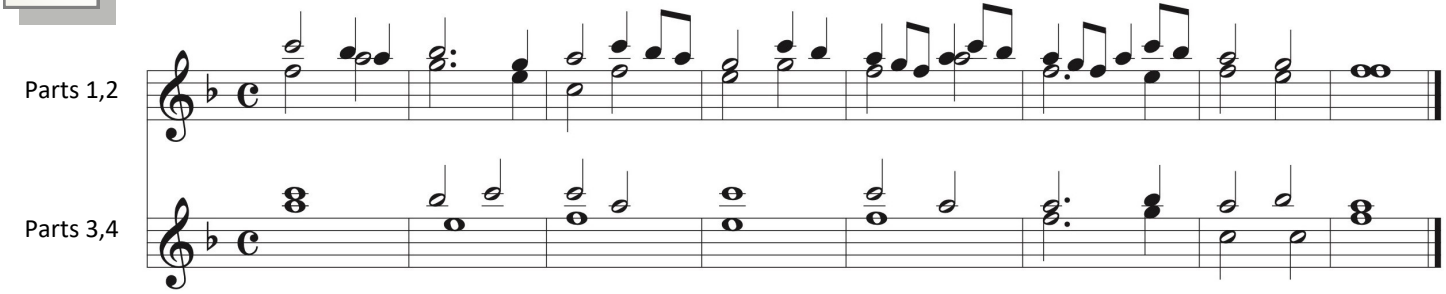
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

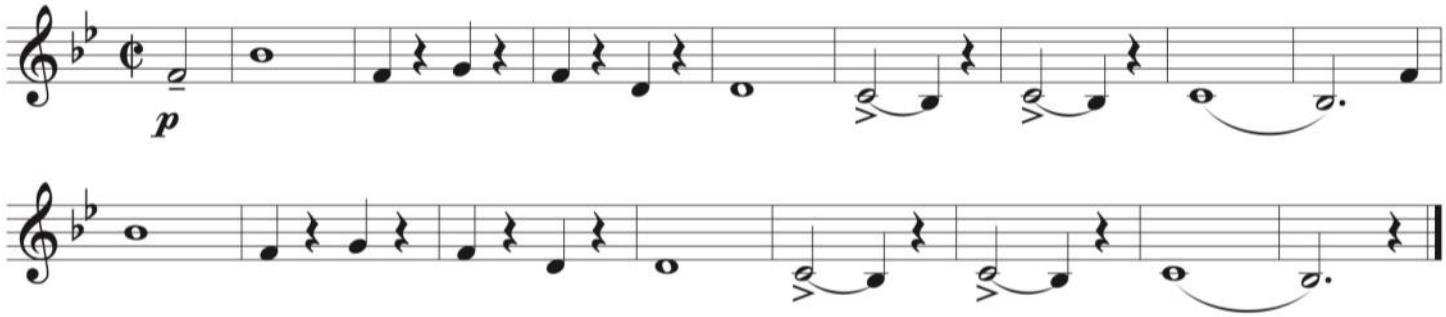
Concert Oboe

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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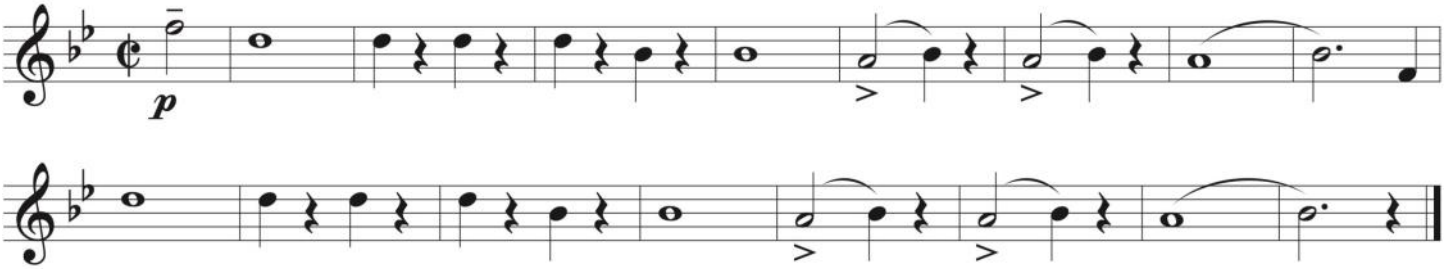

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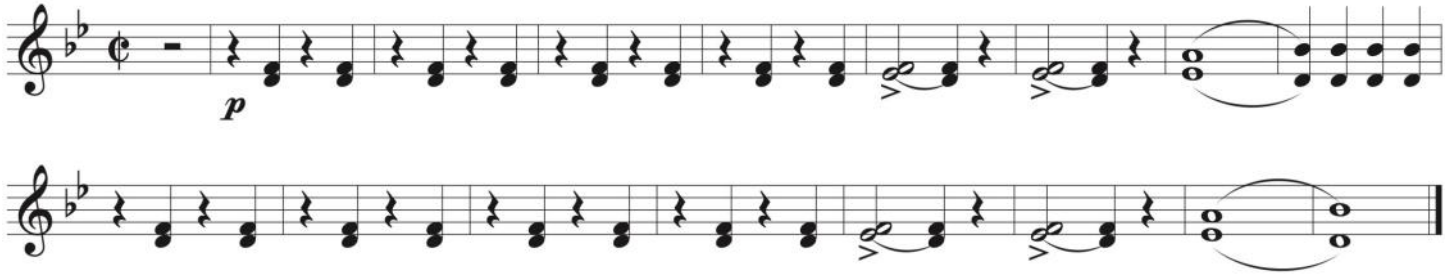
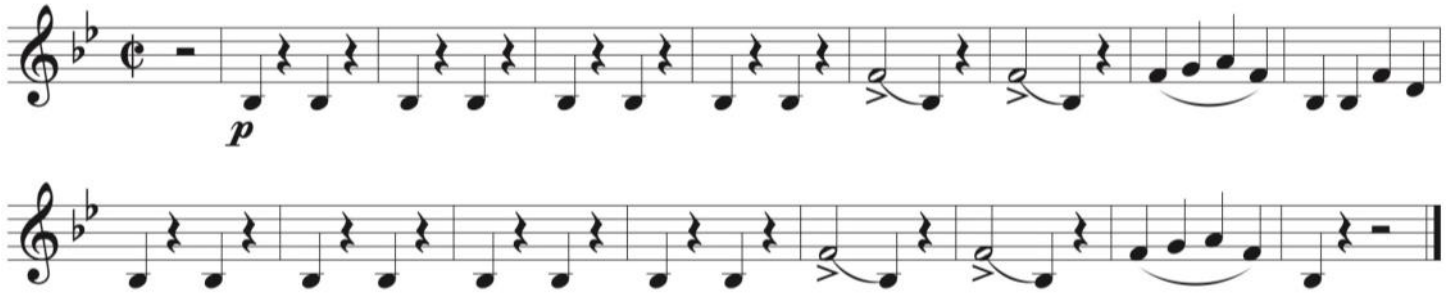


Bass



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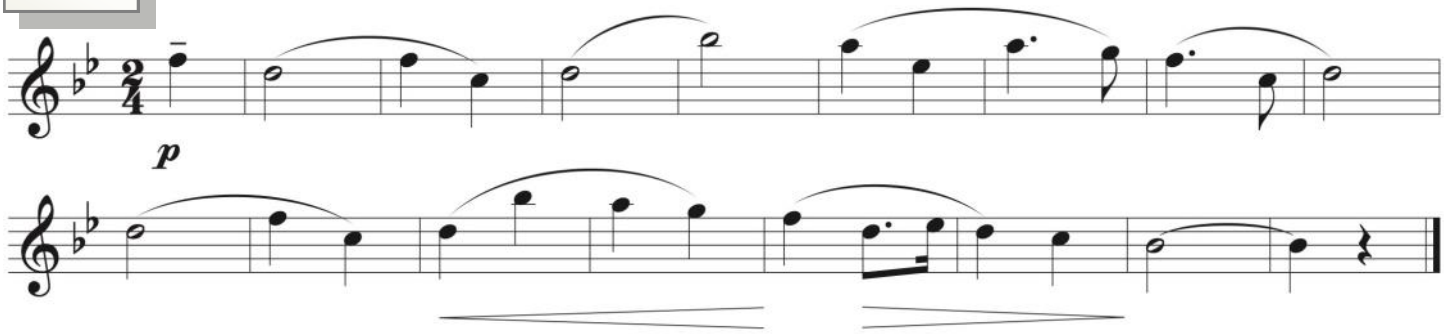
Homeward Bound

Concert Oboe

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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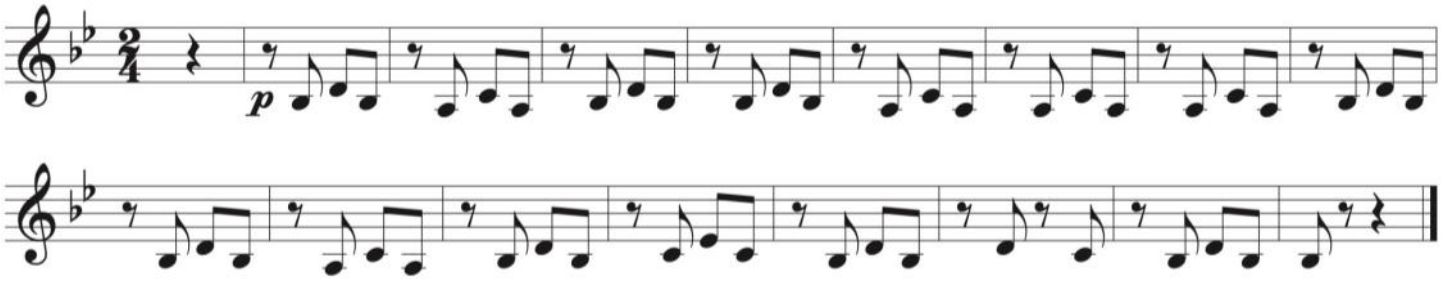

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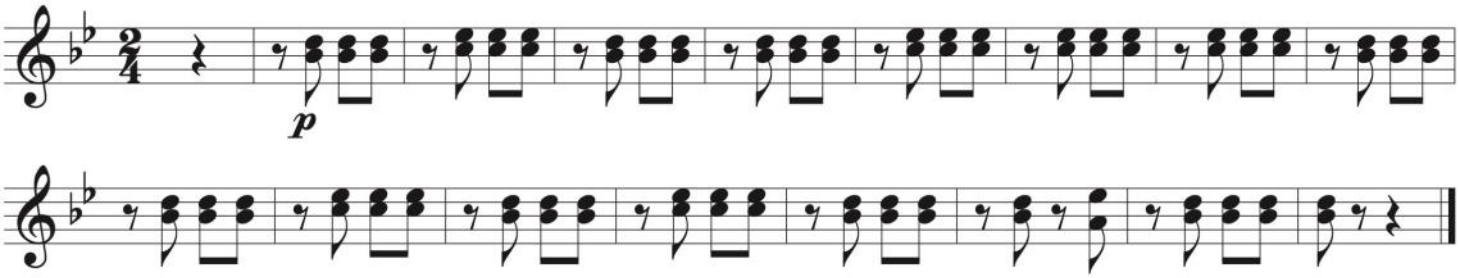

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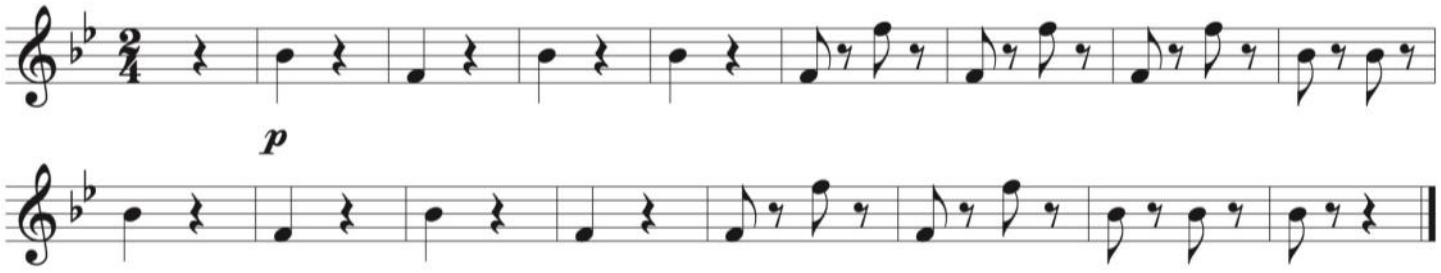

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16

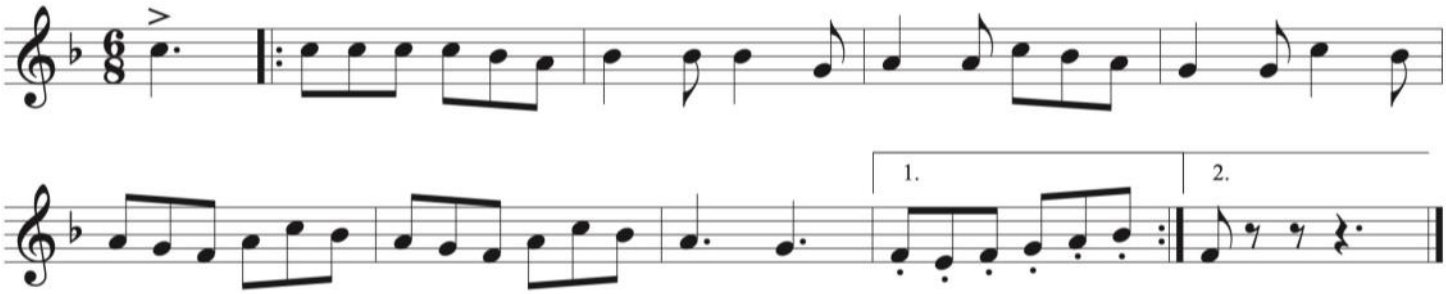
Mother Goose

Concert Oboe

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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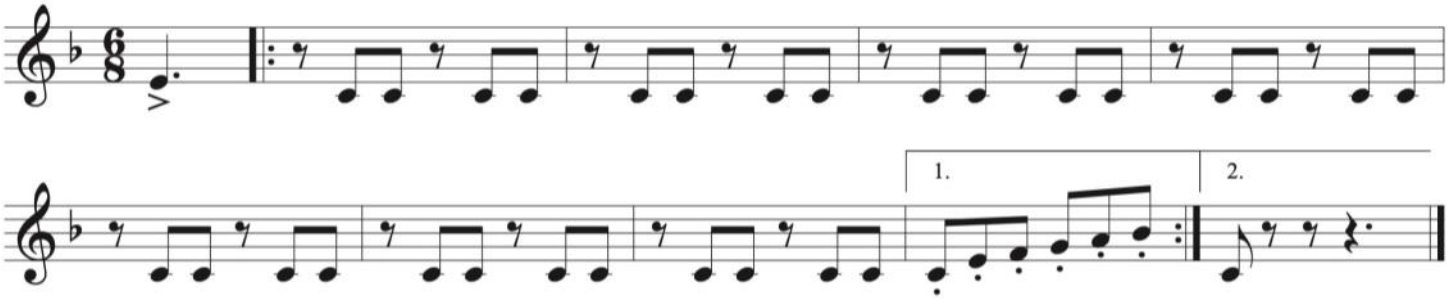

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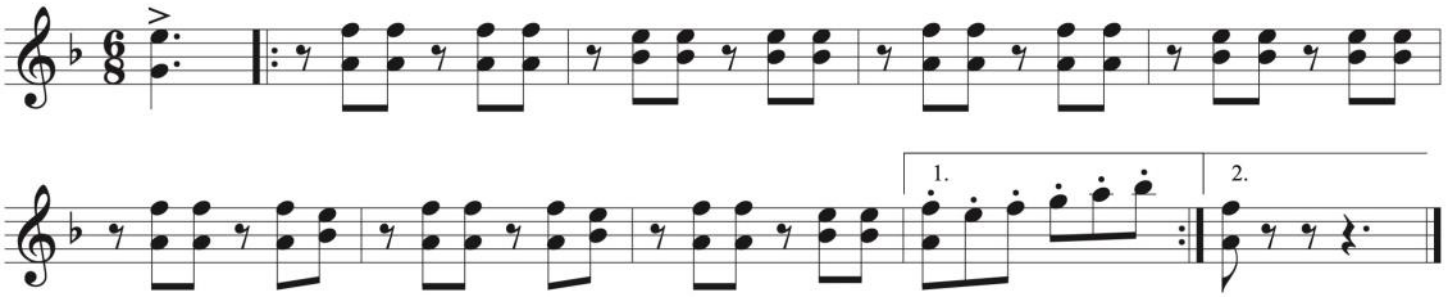

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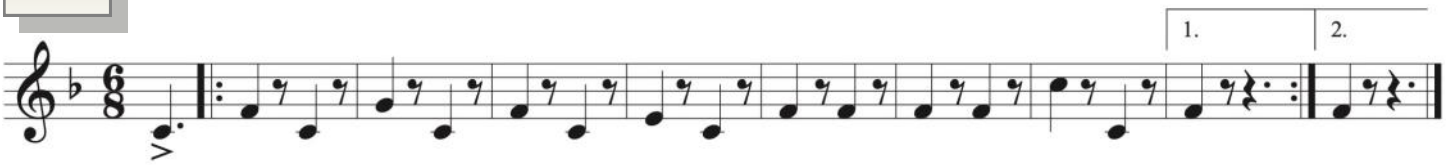

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1

The Corcoran Cadets

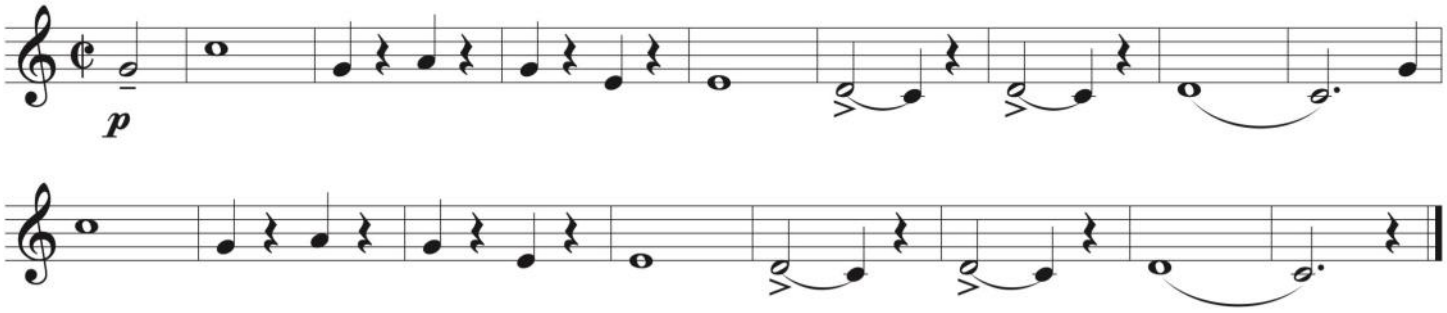
Key of Bb Clarinets

Trio

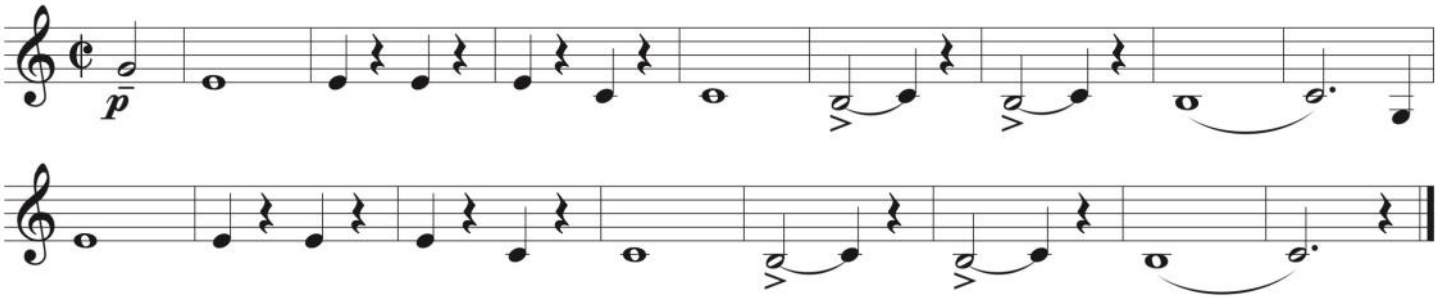
1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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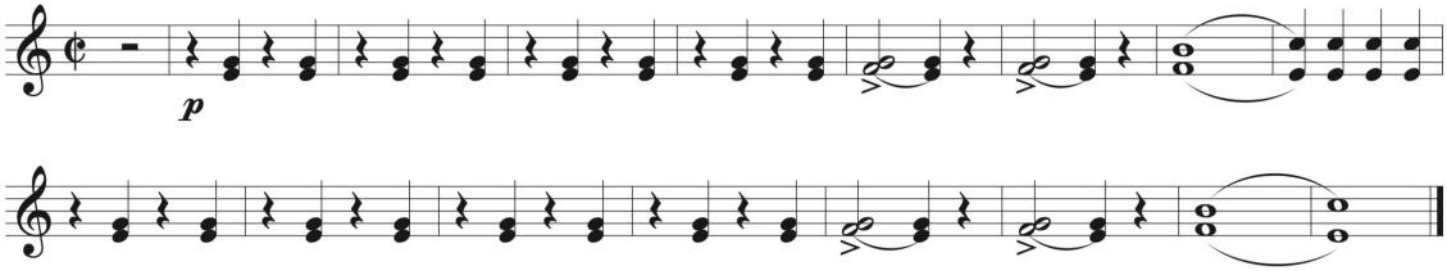

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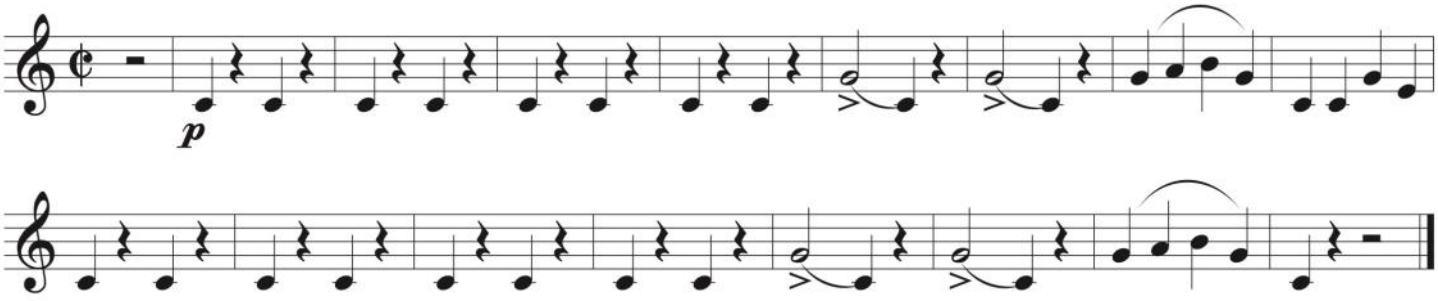

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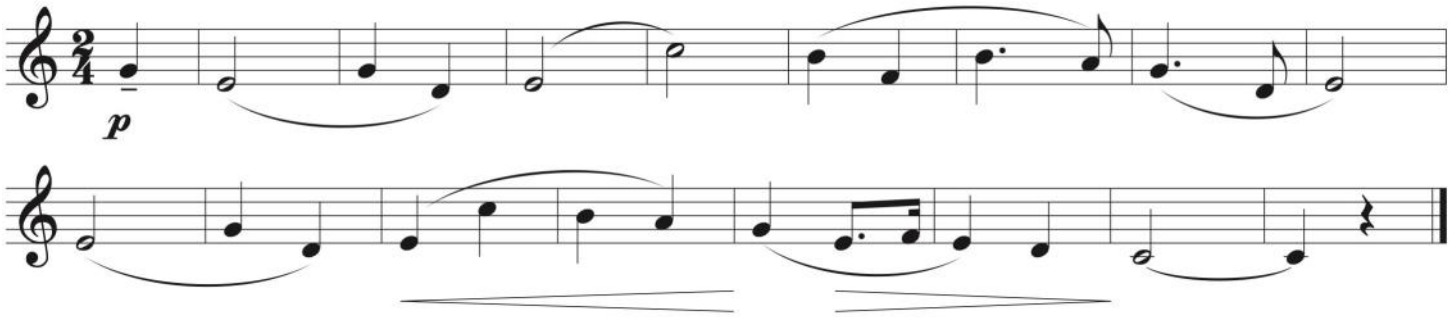
Homeward Bound

Key of Bb Clarinet

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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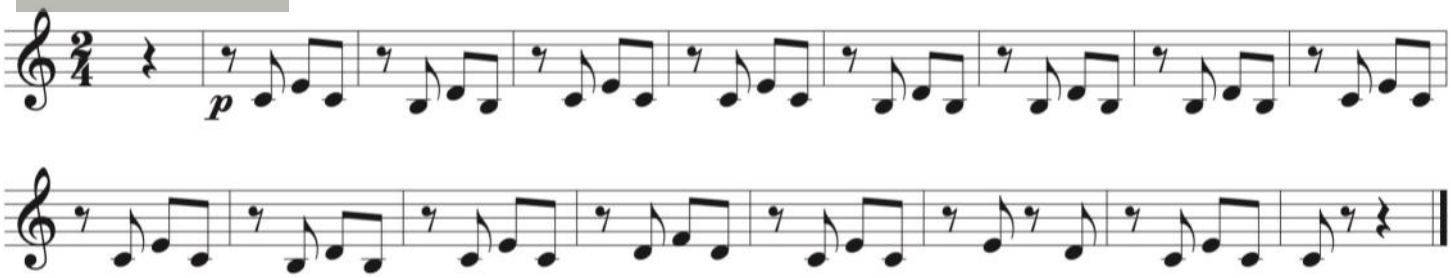

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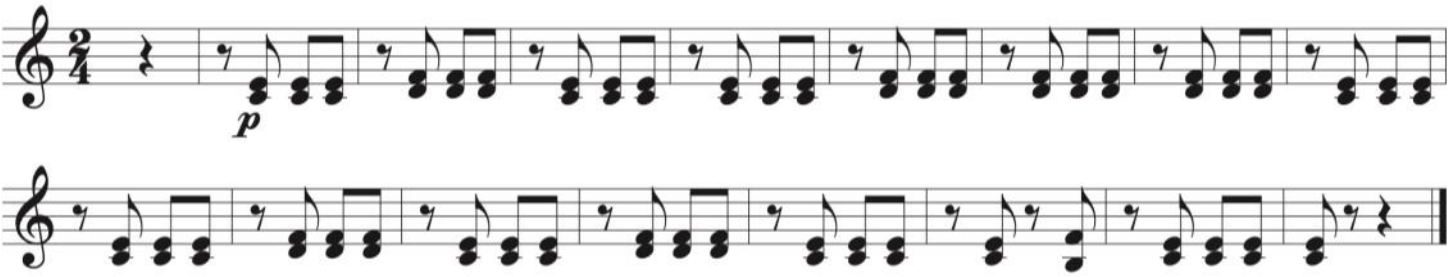

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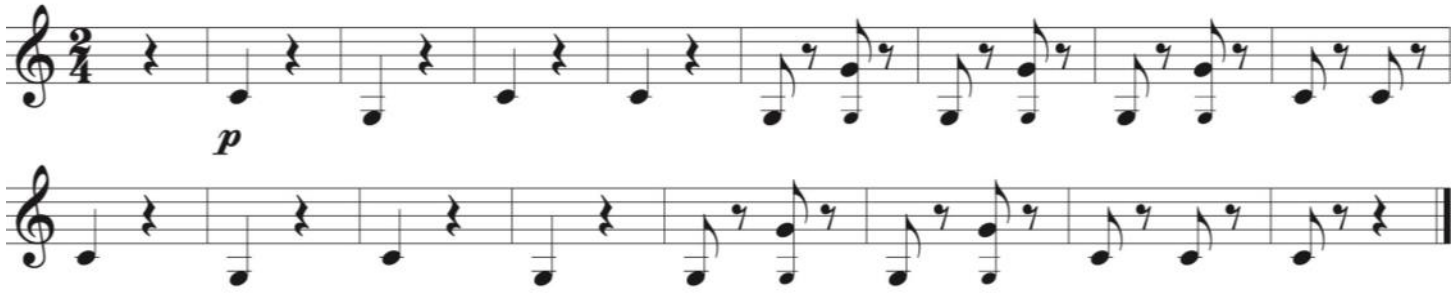

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16

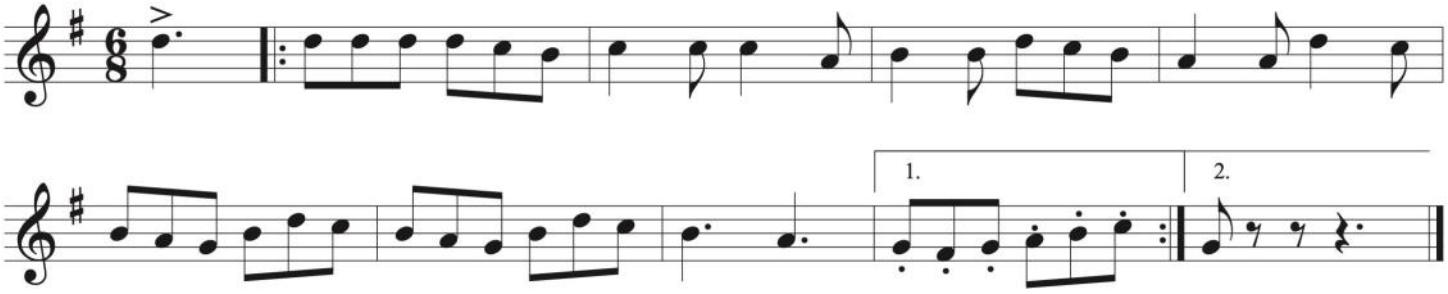
Mother Goose

Key of Bb Clarinet

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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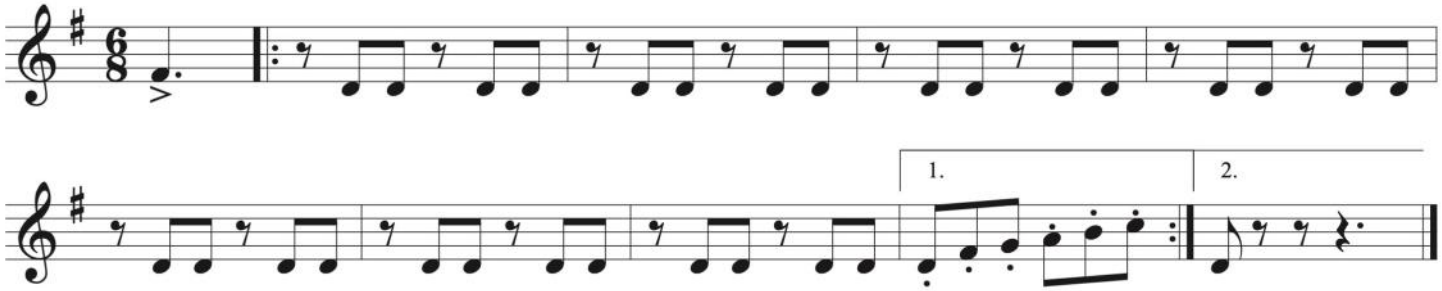

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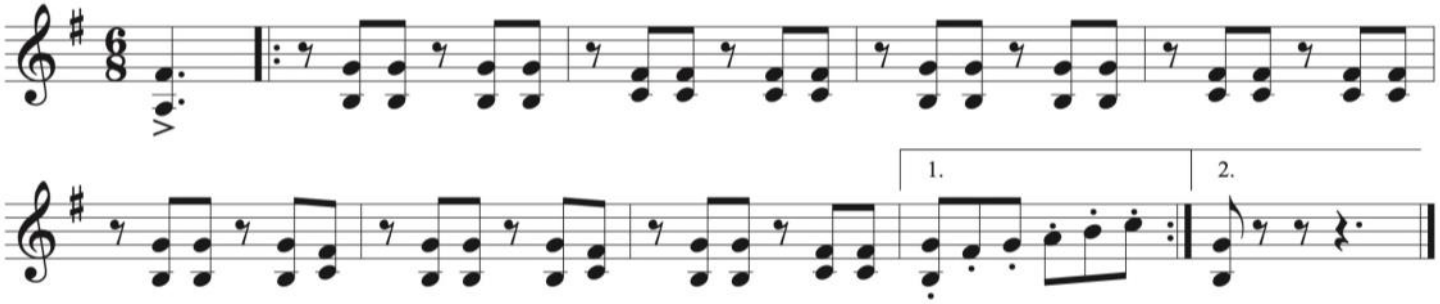

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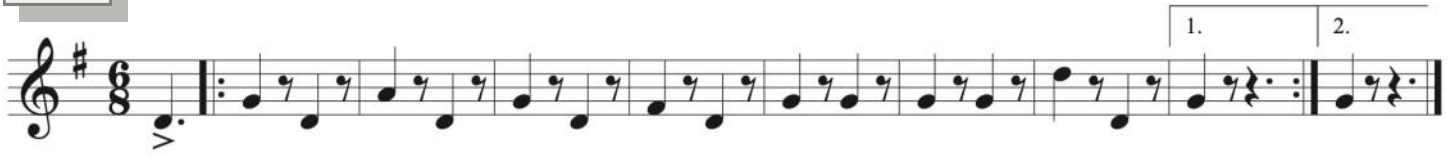

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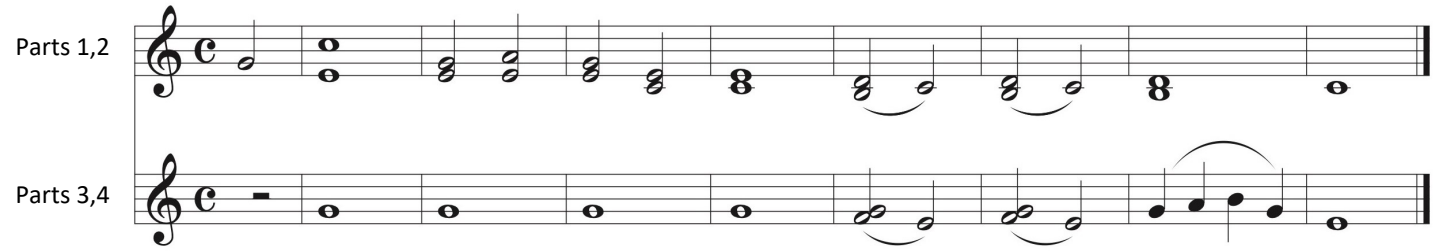
Example Chorales

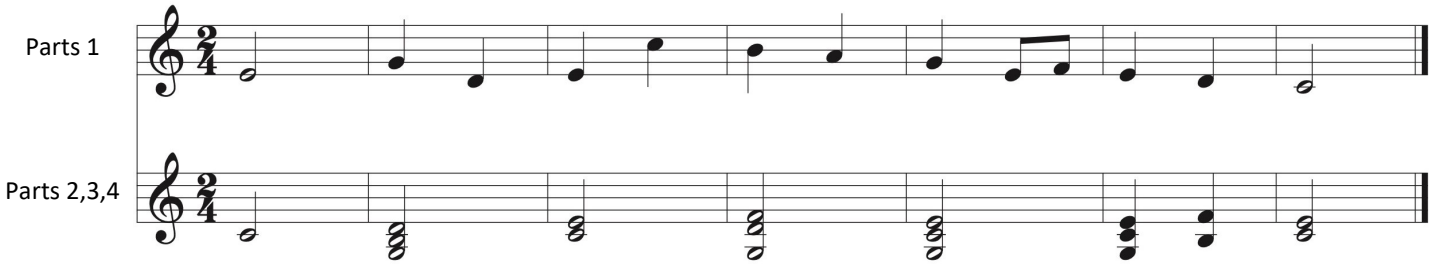
Key of Bb Clarinets

1 The Corcoran Cadets, Trio

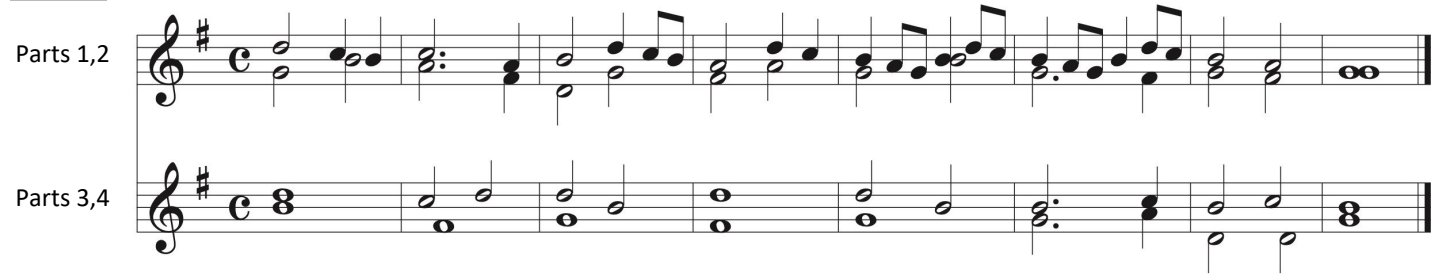
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

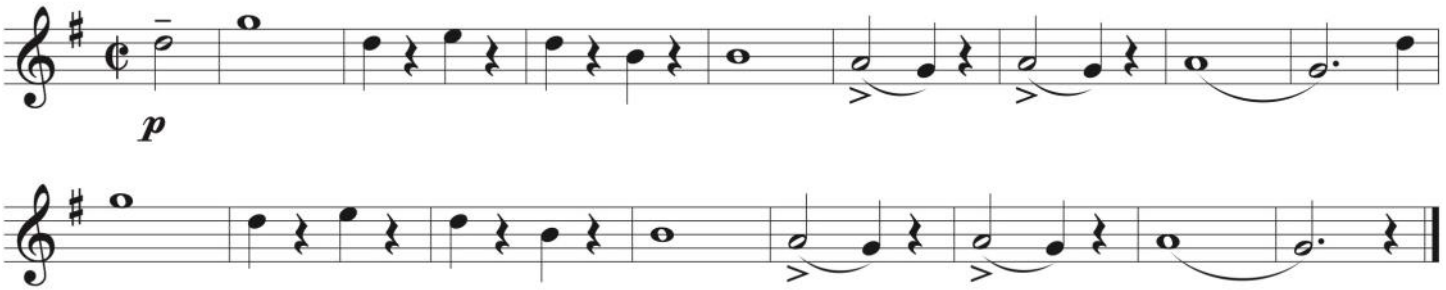
Key of Eb
Alto, Bari

Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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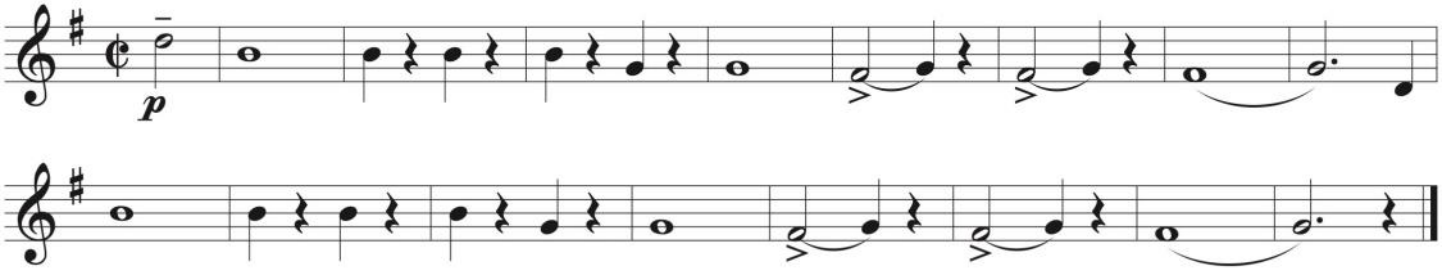

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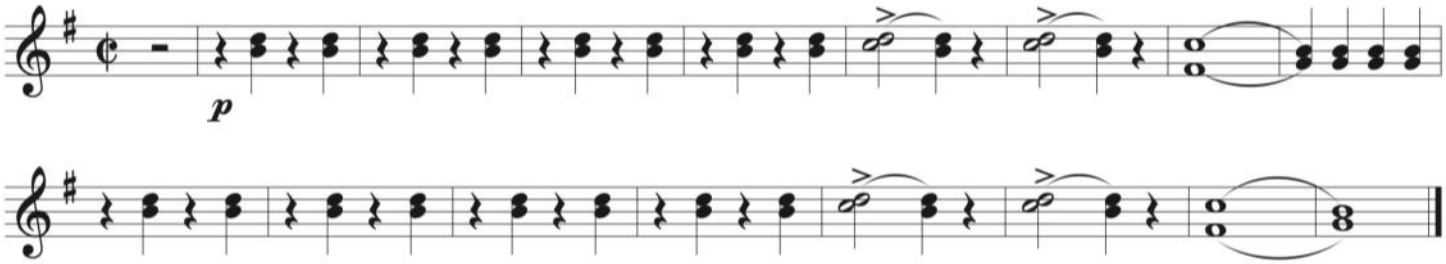

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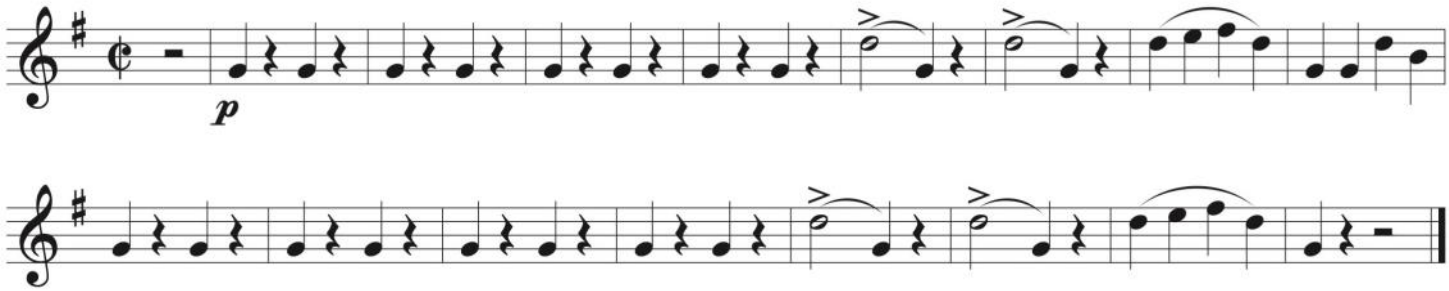

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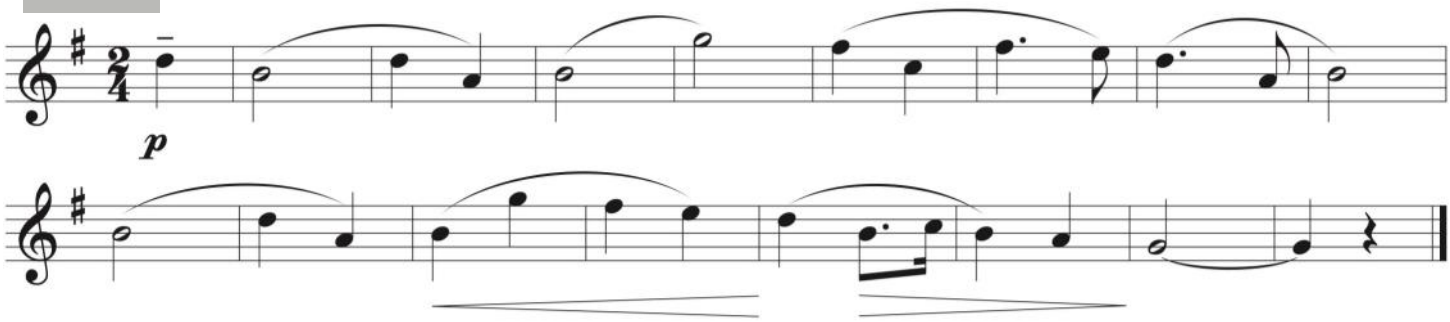
Homeward Bound

Key of Eb
Alto, Bari

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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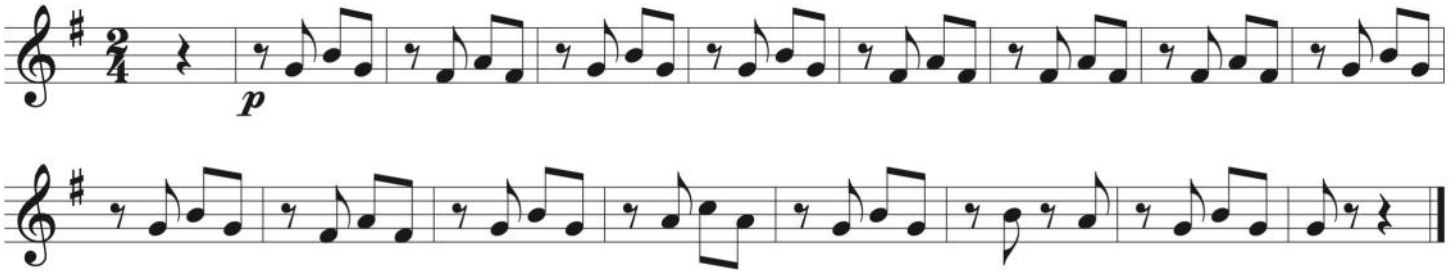

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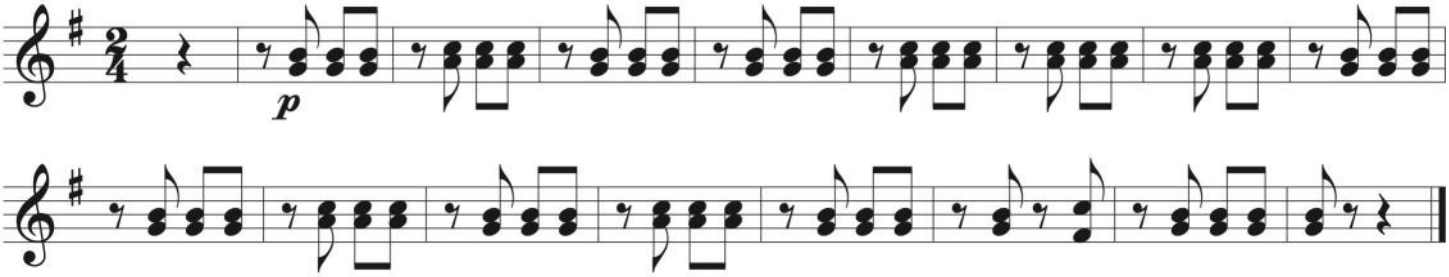

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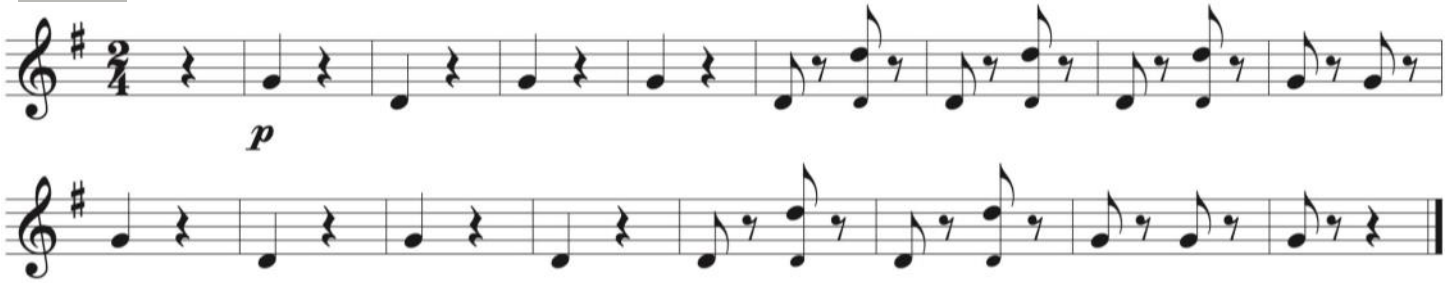

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16

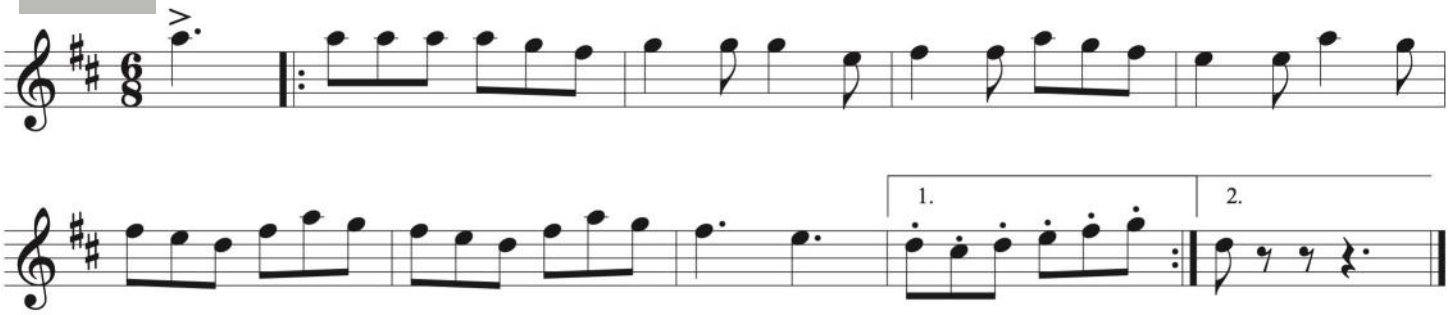
Mother Goose

Key of Eb
Alto, Bari

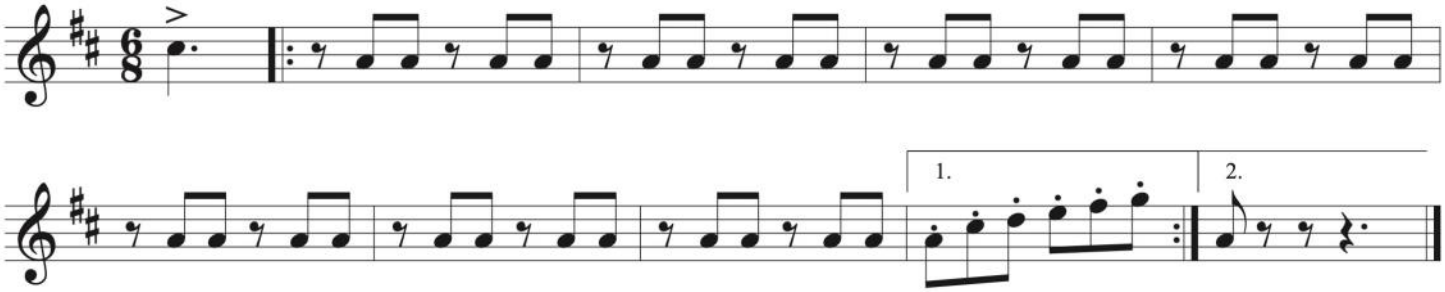
First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



Accompaniment



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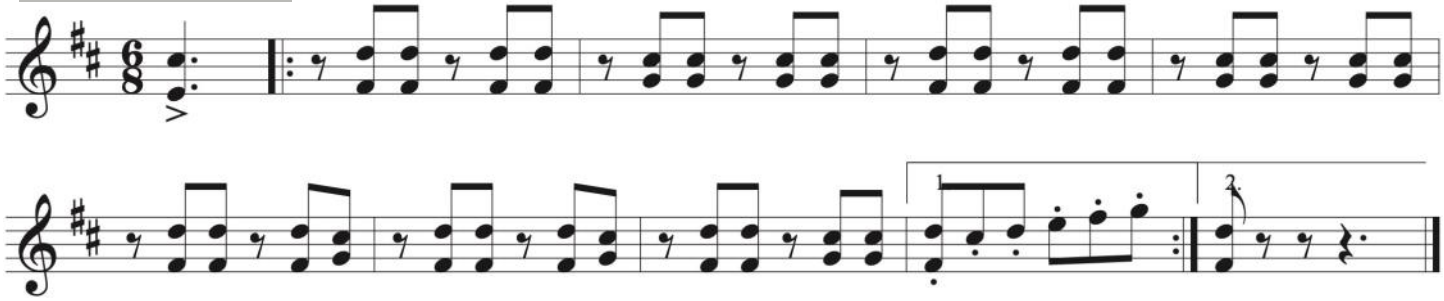
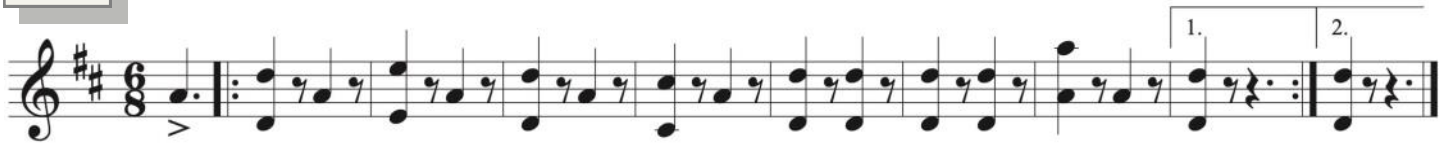


Bass



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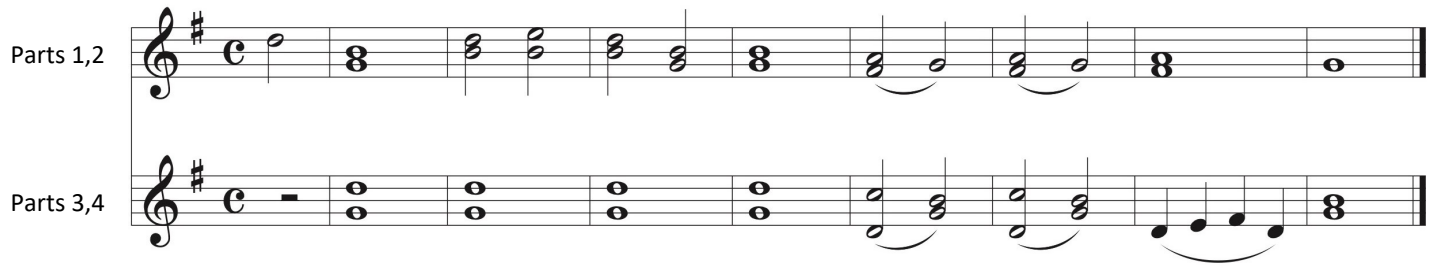
Example Chorales

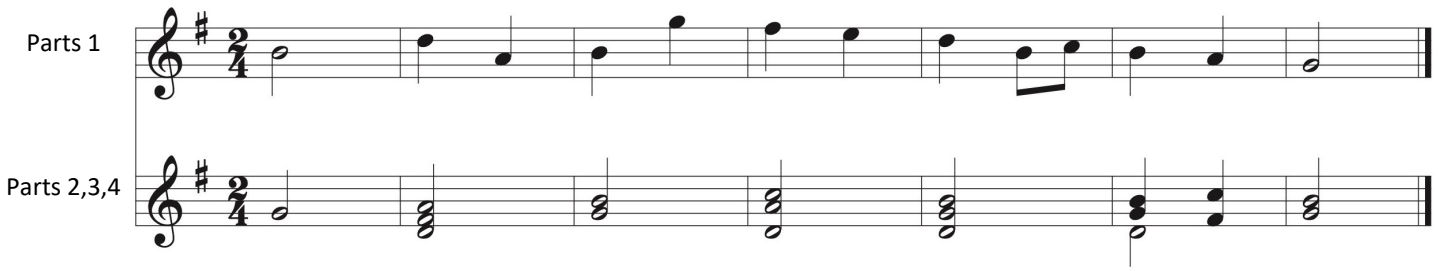
Key of Eb
Alto, Bari

1 The Corcoran Cadets, Trio

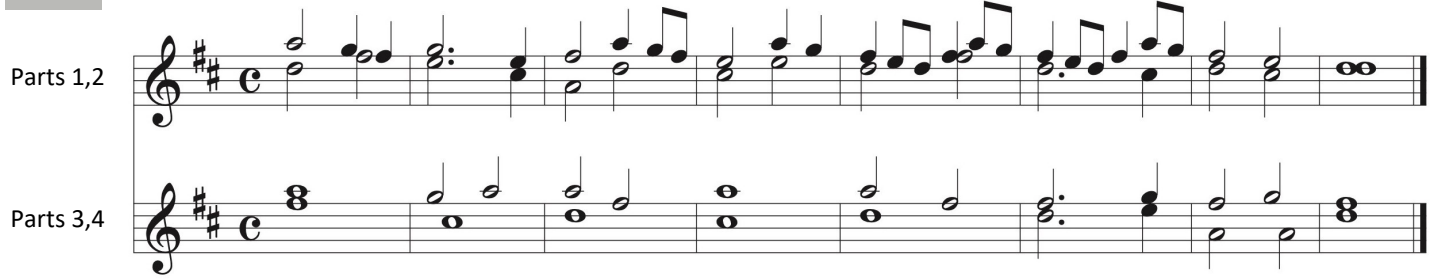
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

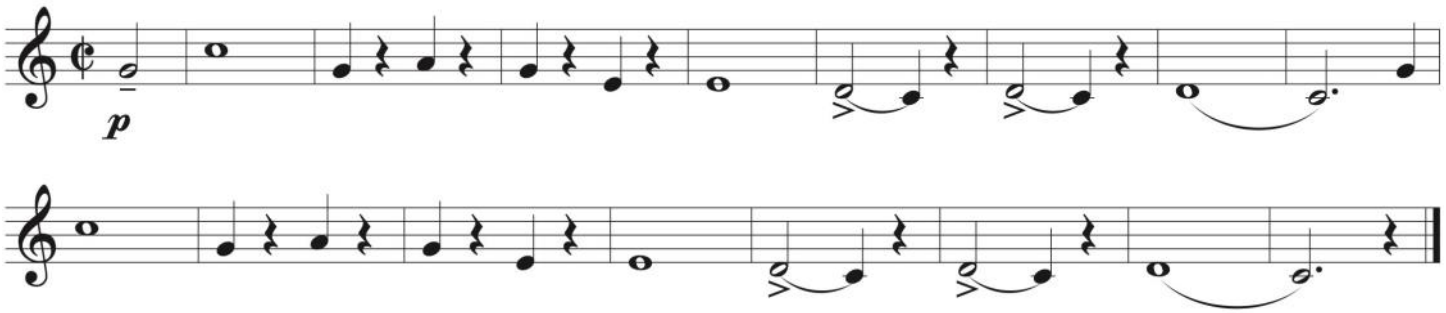
Key of Bb
Trpt, Euph TC,
Tenor

Trio

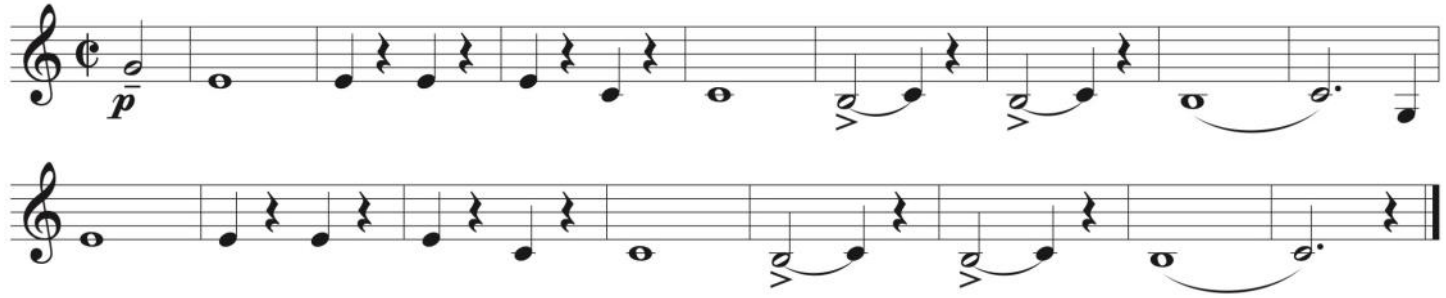
1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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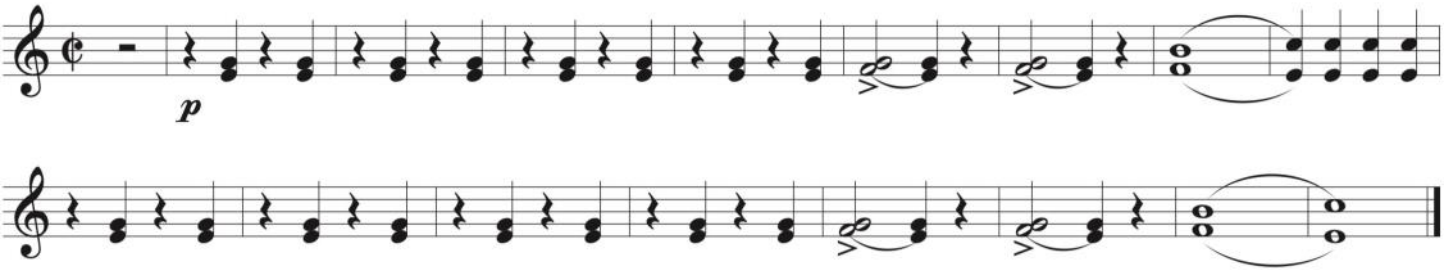
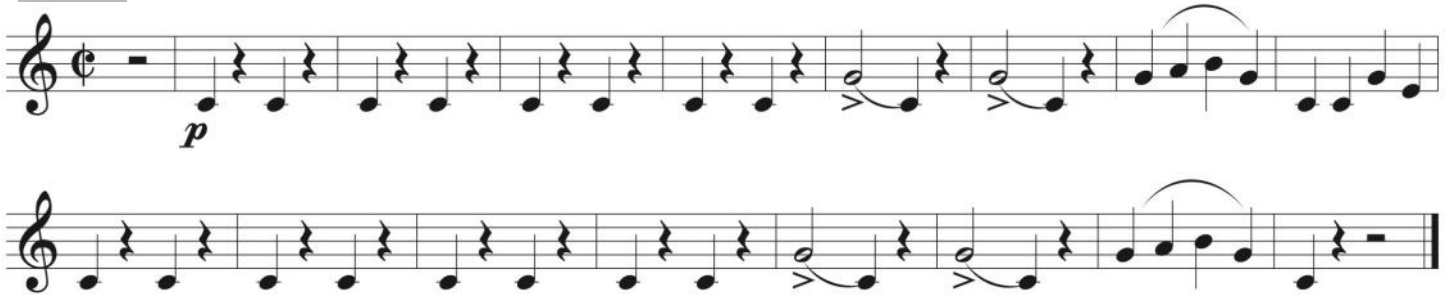


Bass



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Homeward Bound

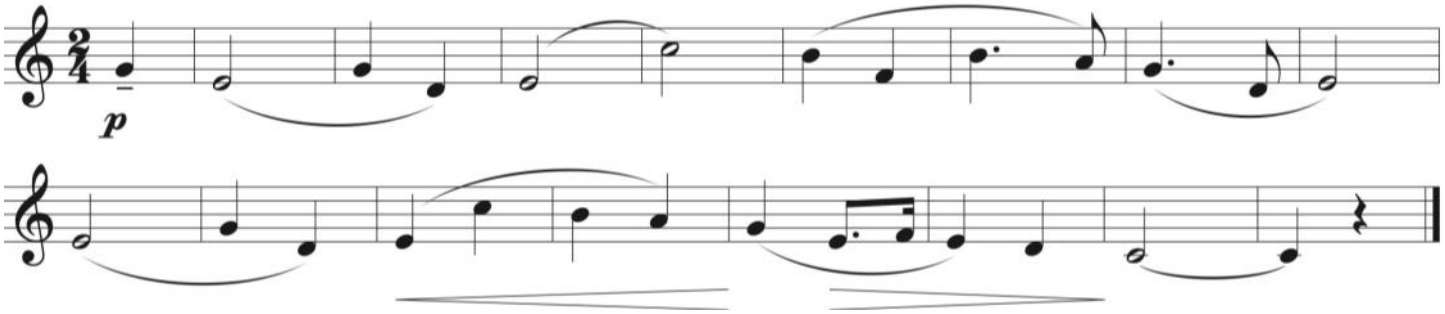
Key of Bb
Trpt, Euph TC, Tenor

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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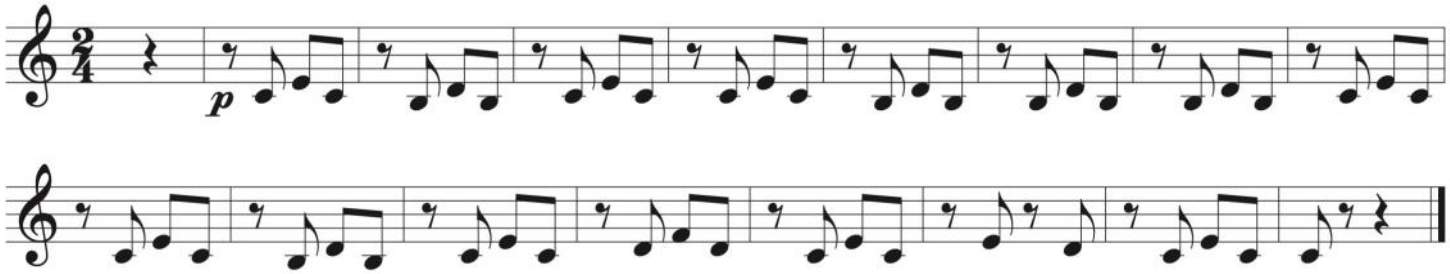

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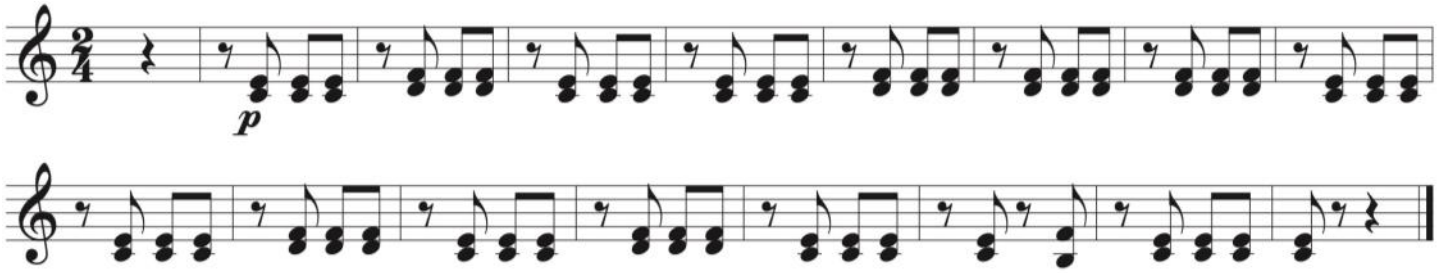
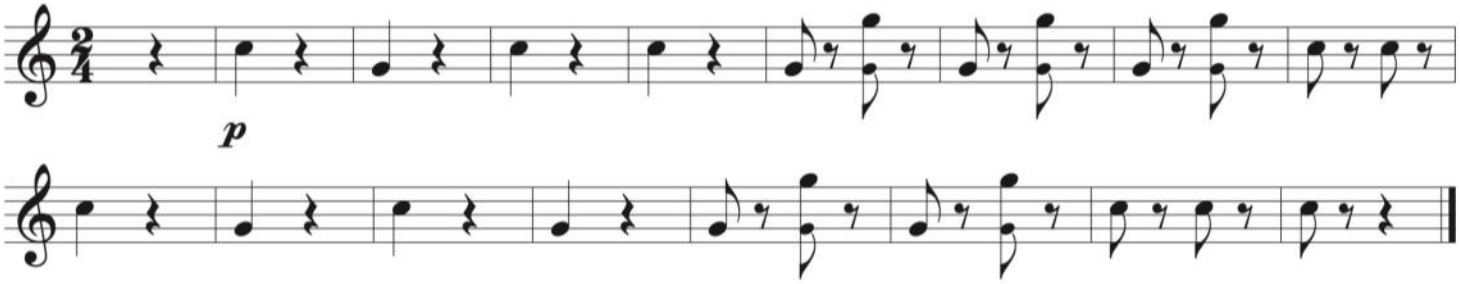


Bass



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16

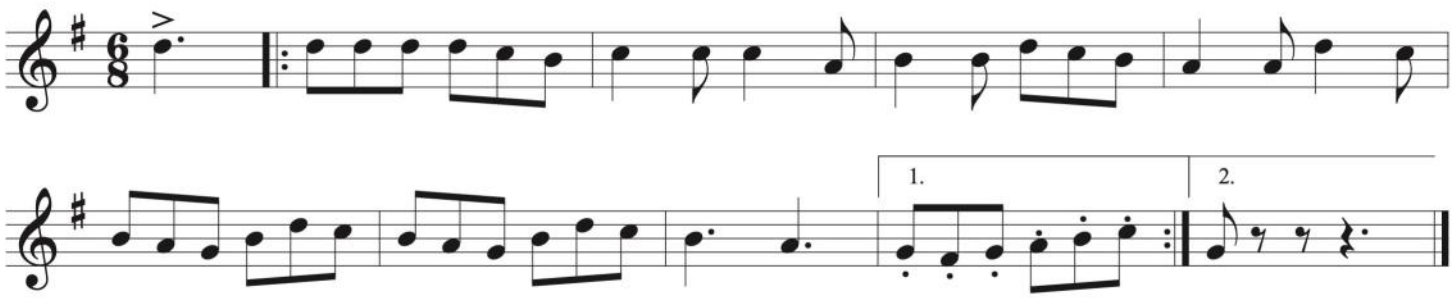
Mother Goose

Key of Bb
Trpt, Euph TC,
Tenor

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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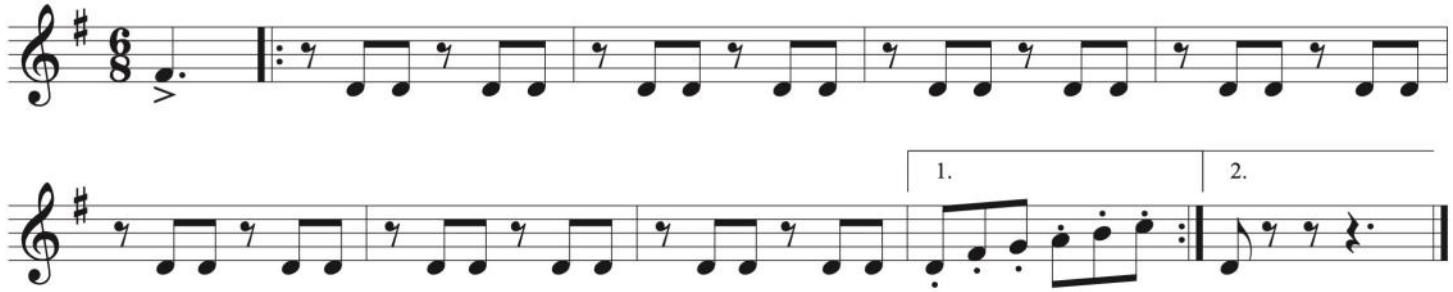

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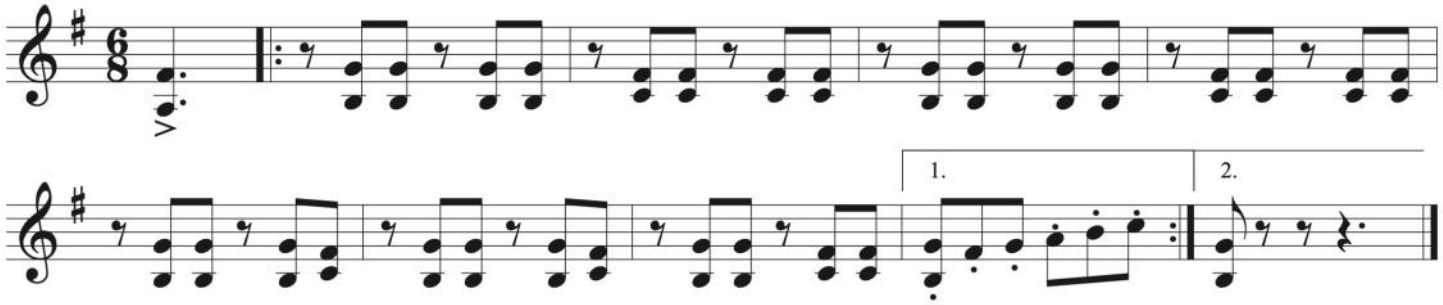
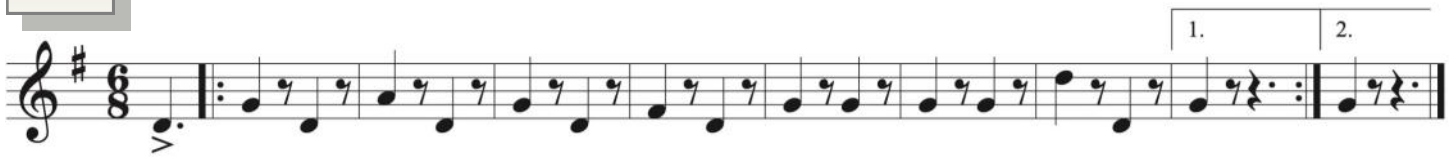


Bass



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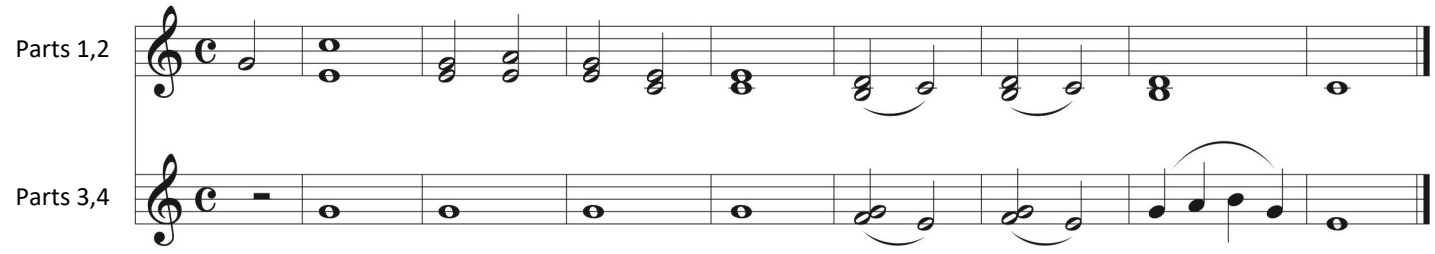
Example Chorales

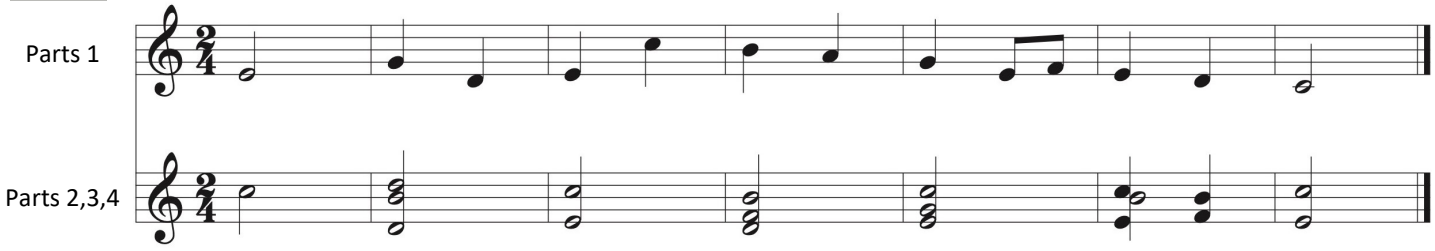
Key of Bb
Trpt, Euph TC, Tenor

1 The Corcoran Cadets, Trio

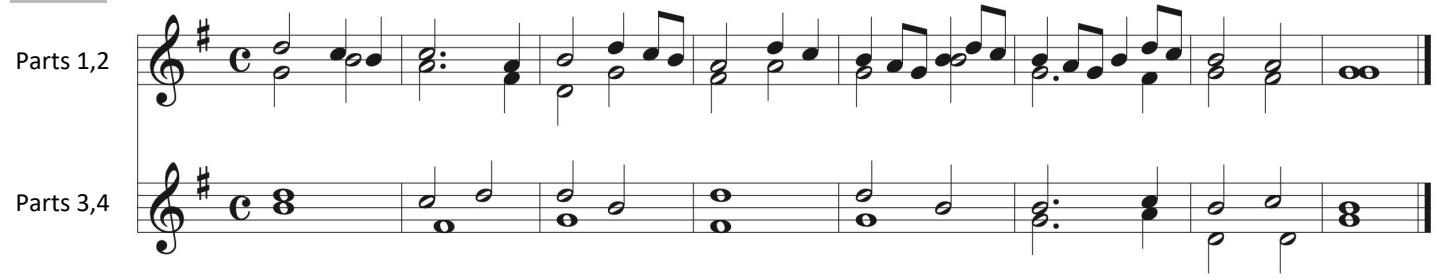
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

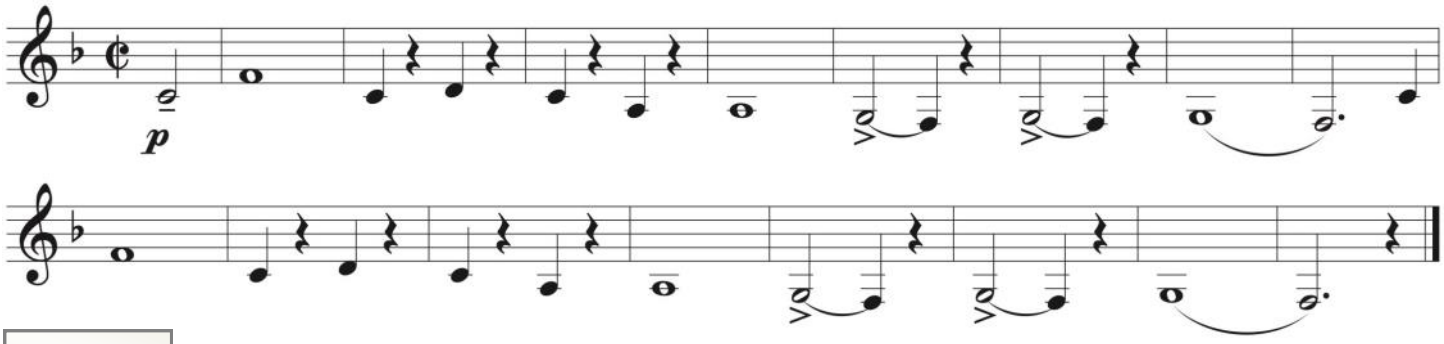
Key of F
French Horn

Trio

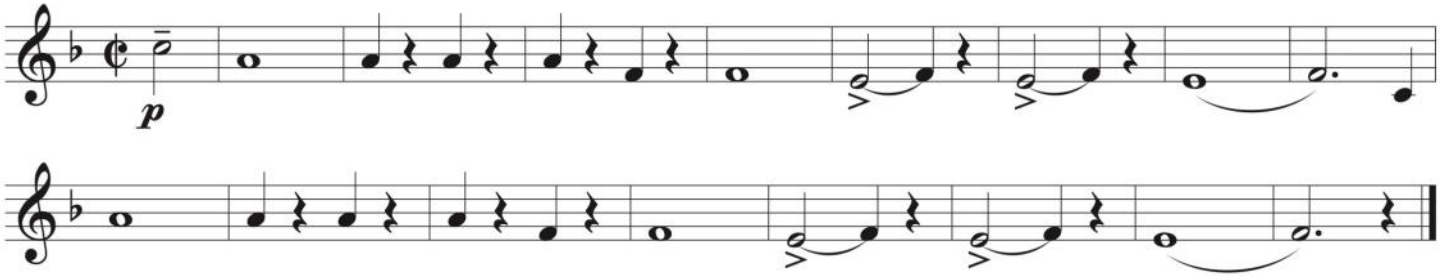
1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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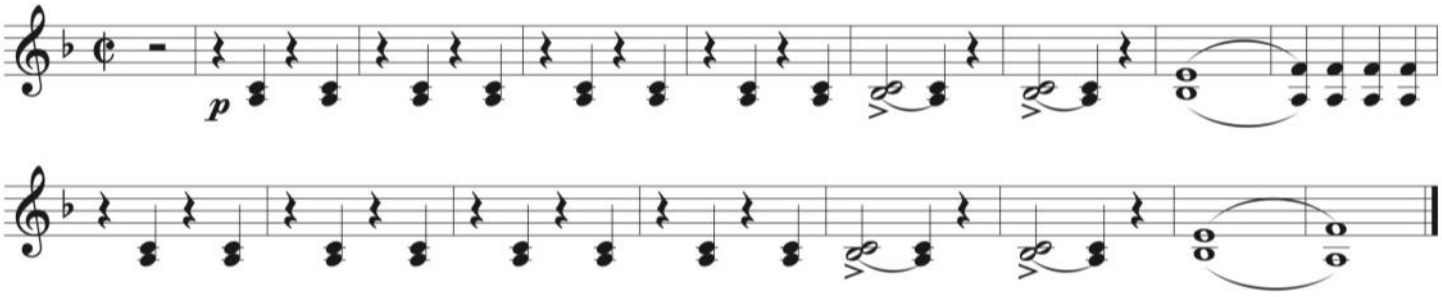
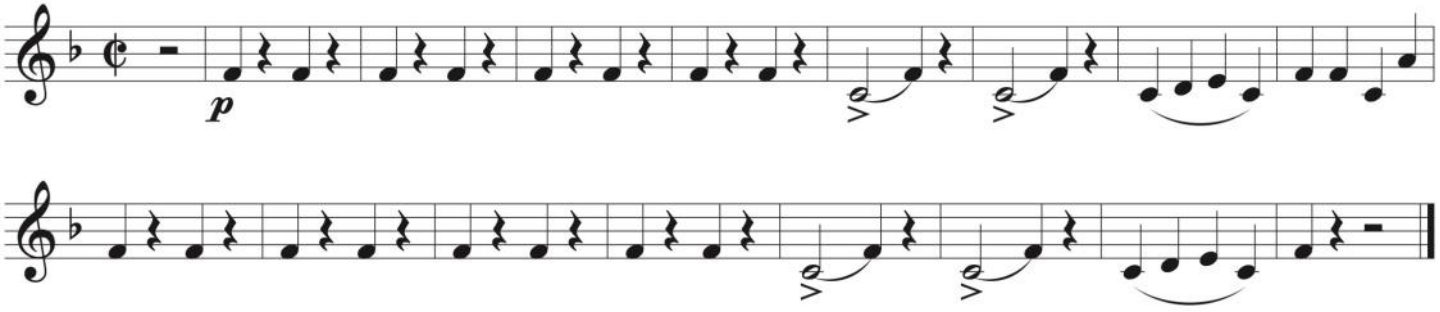


Bass



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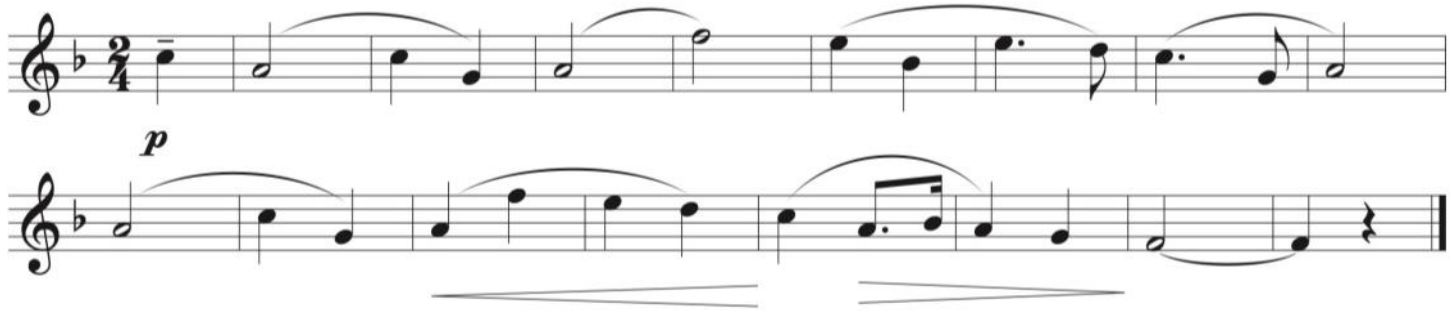
Homeward Bound

Key of F
French Horn

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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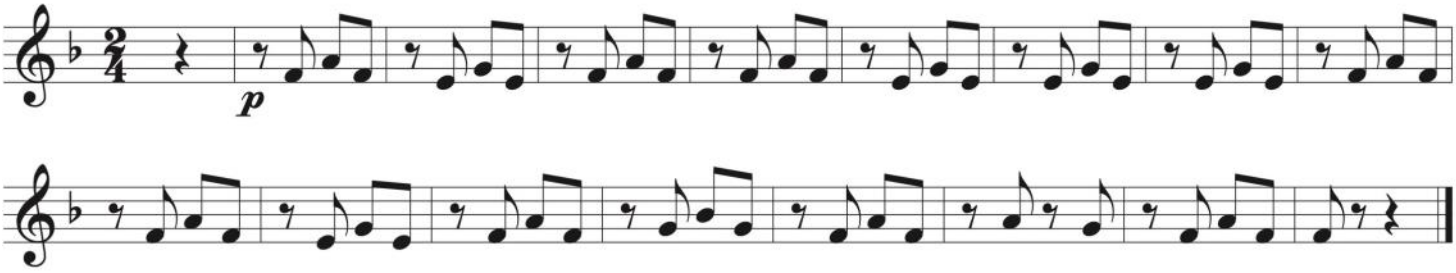

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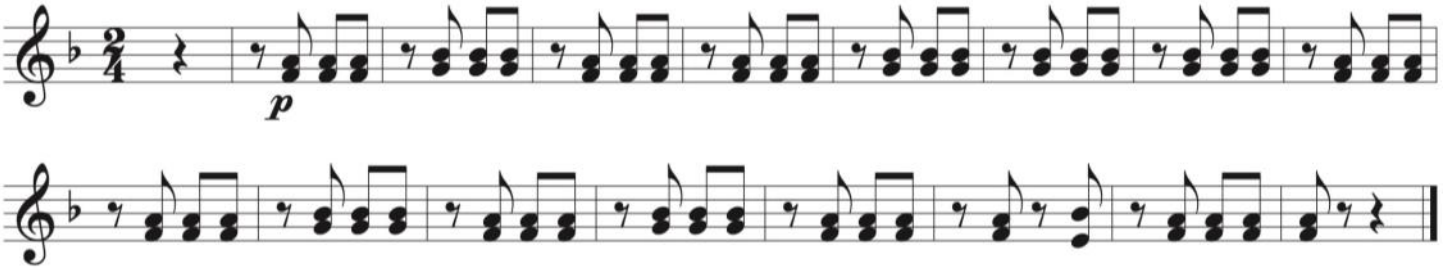

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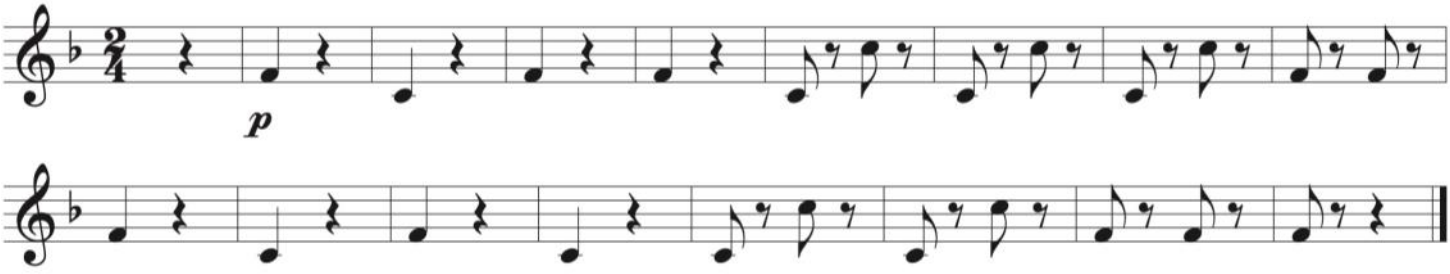

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16

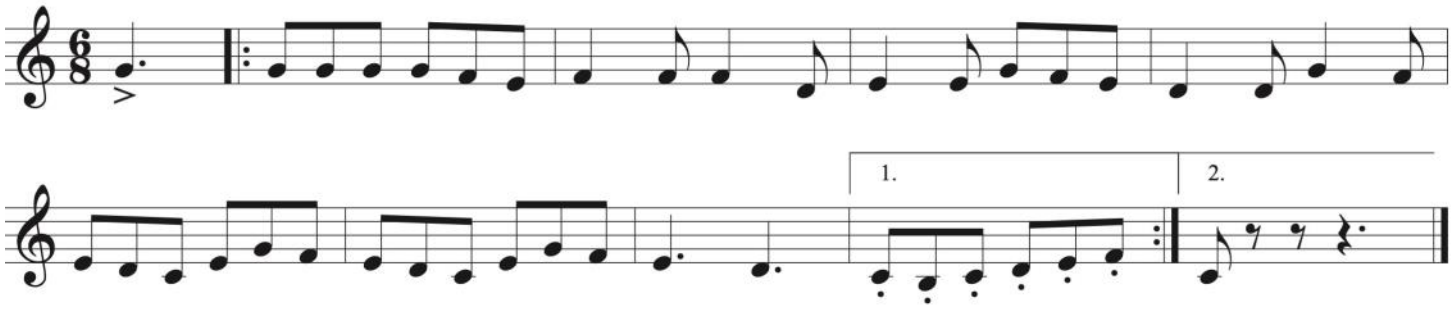
Mother Goose

Key of F
French Horn

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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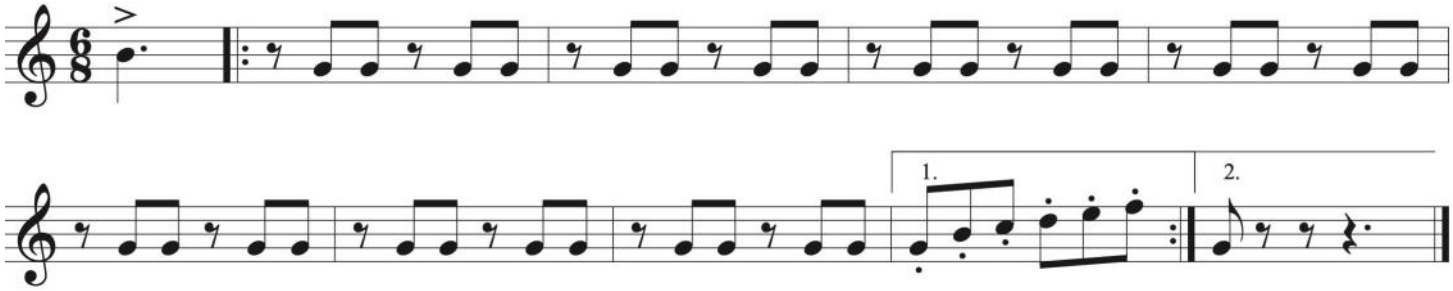

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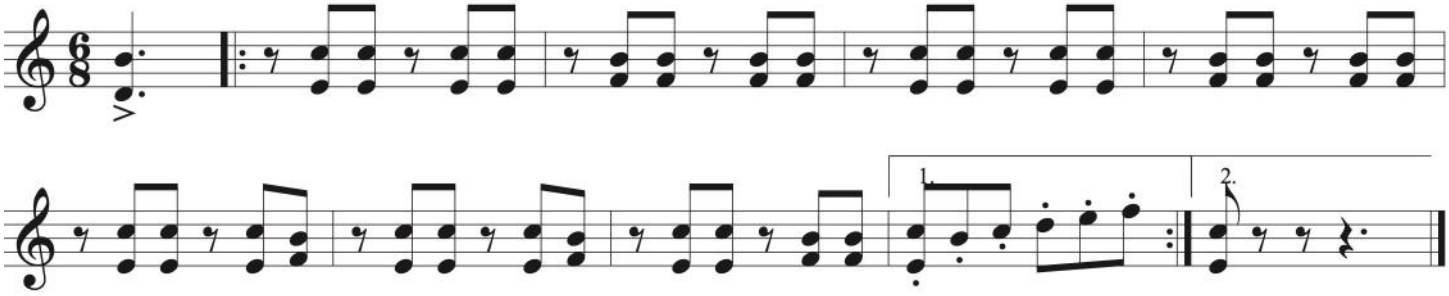

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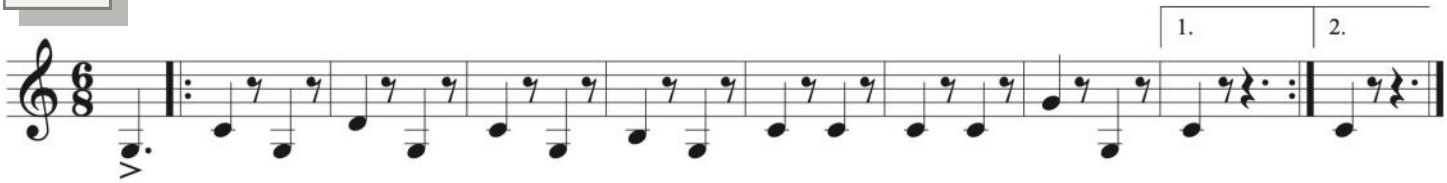

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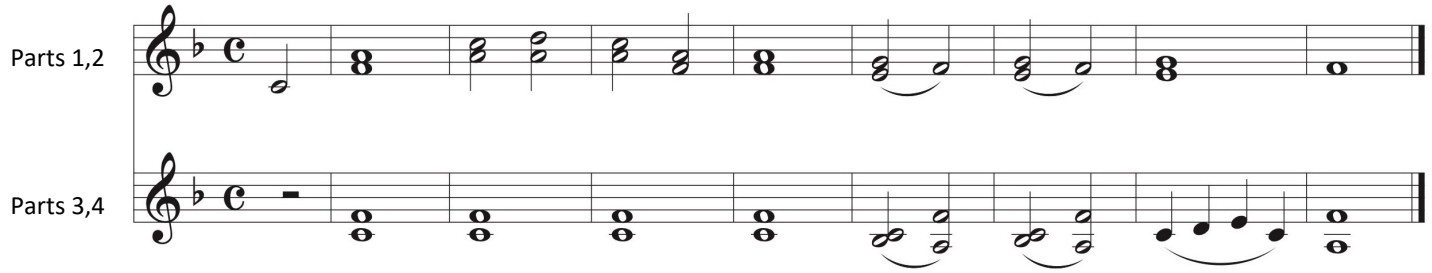
Example Chorales

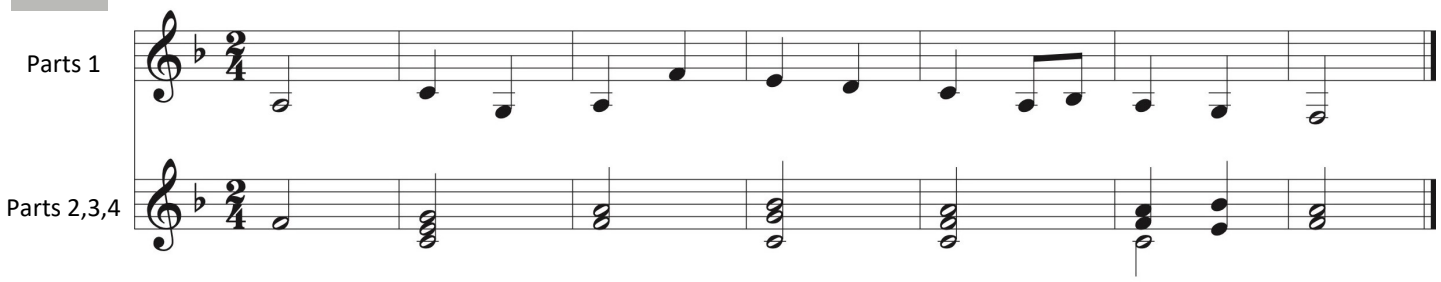
Key of F
Horn

1 The Corcoran Cadets, Trio

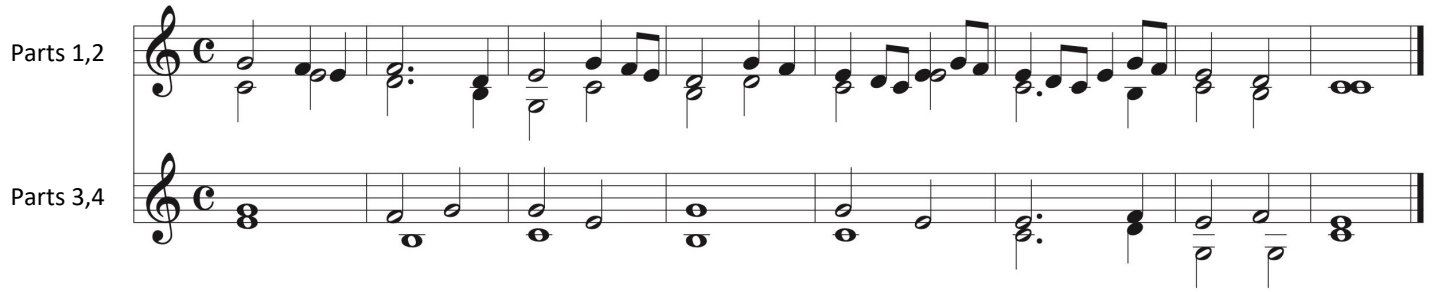
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

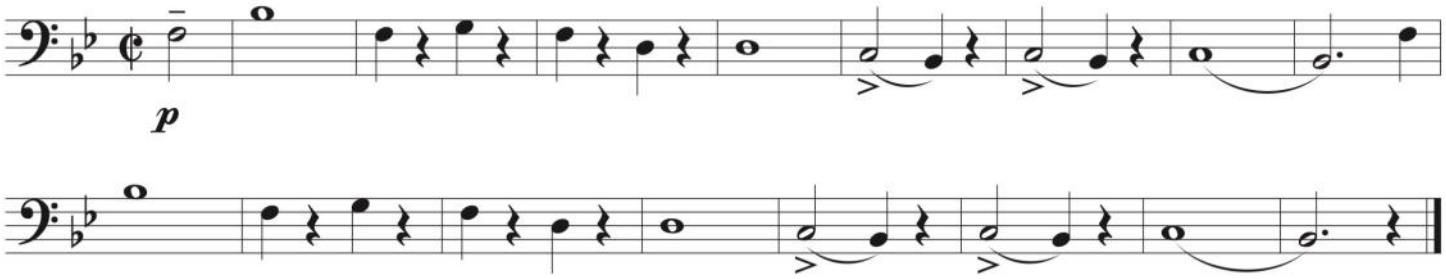
Bass Clef
Trb, Euph, Bsn

Trio

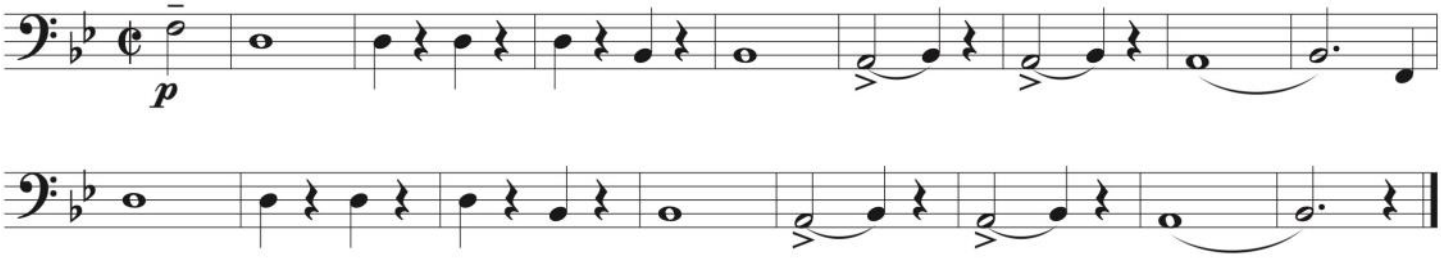
1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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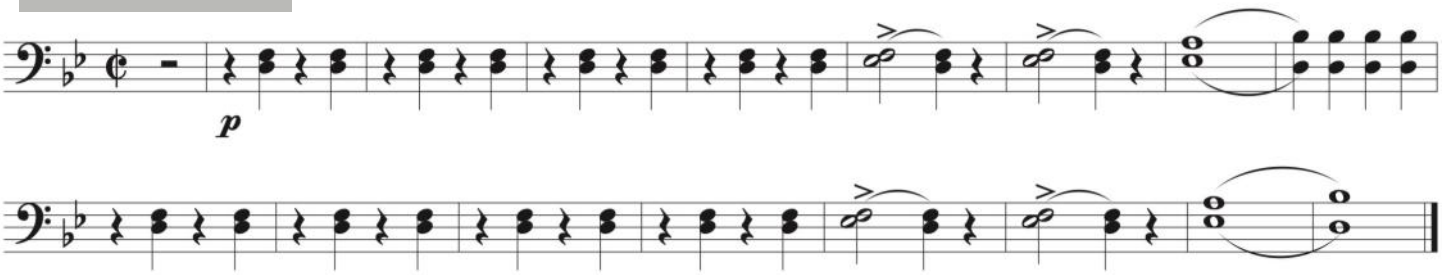
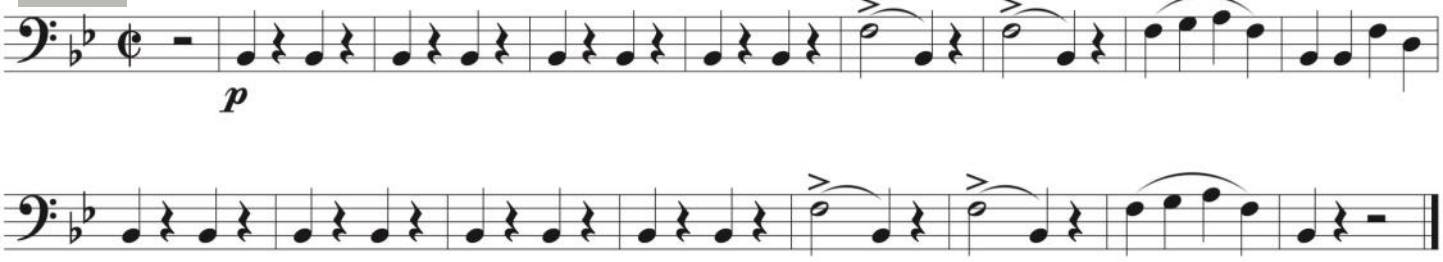


Bass



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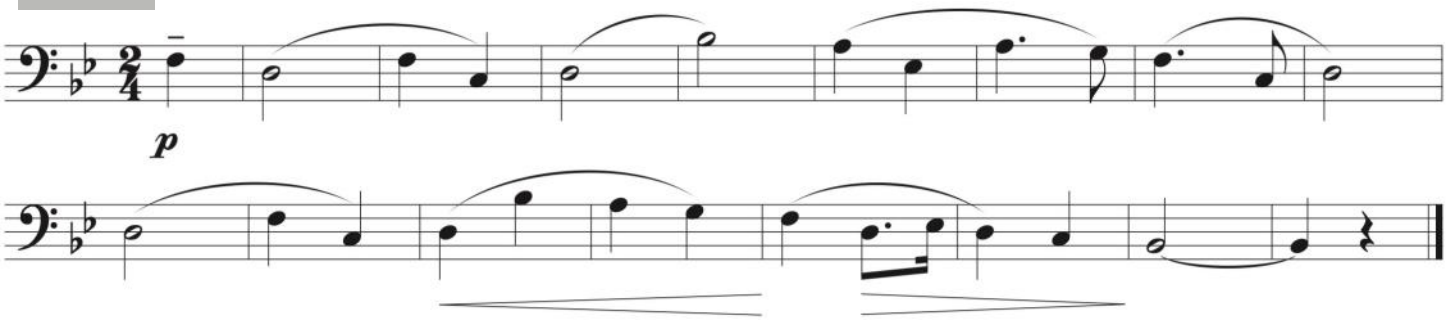
Homeward Bound

Bass Clef
Trb, Euph, Bsn

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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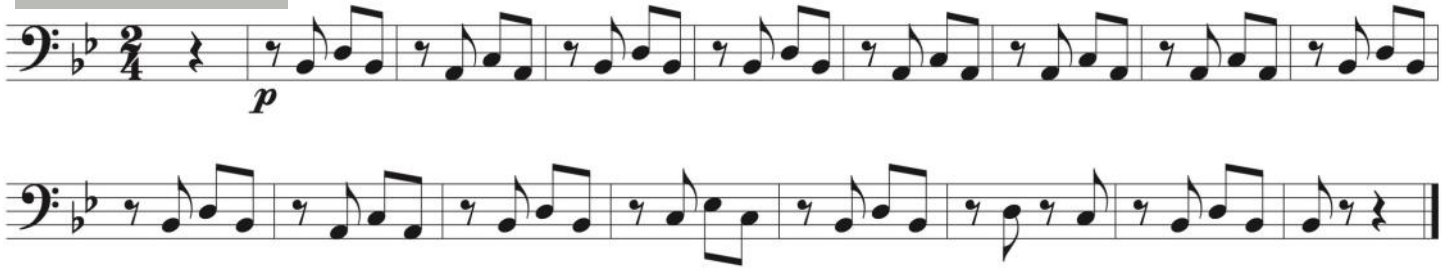

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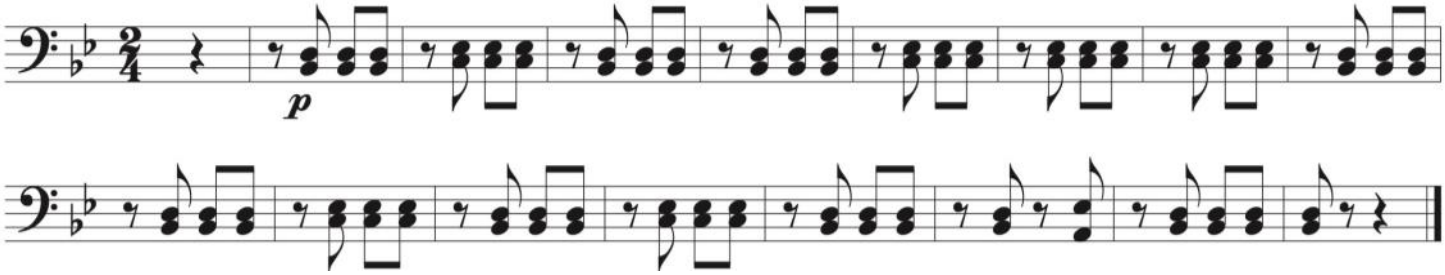

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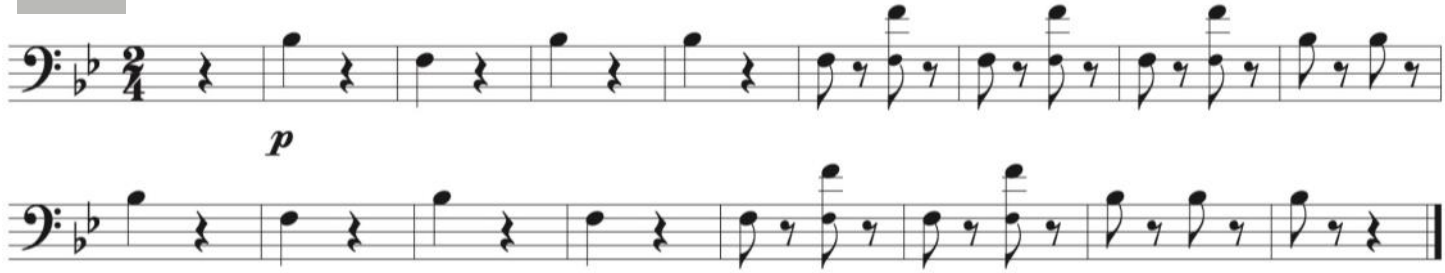

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16

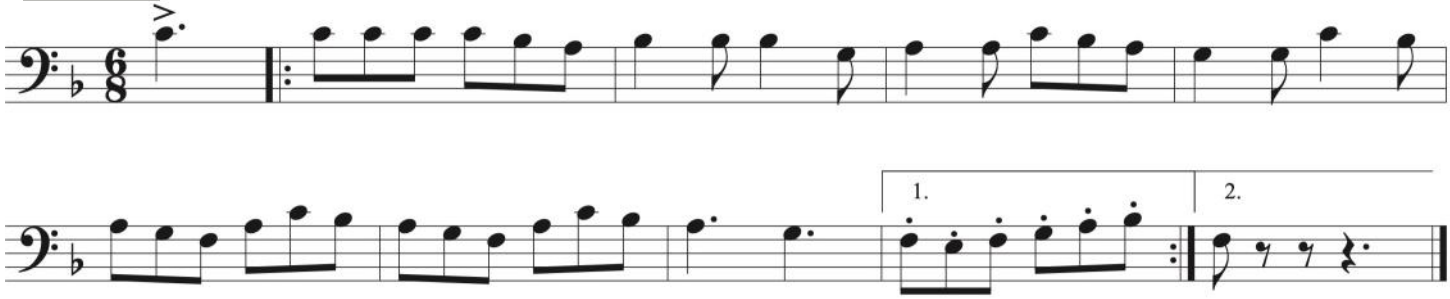
Mother Goose

Bass Clef
Trb, Euph, Bsn

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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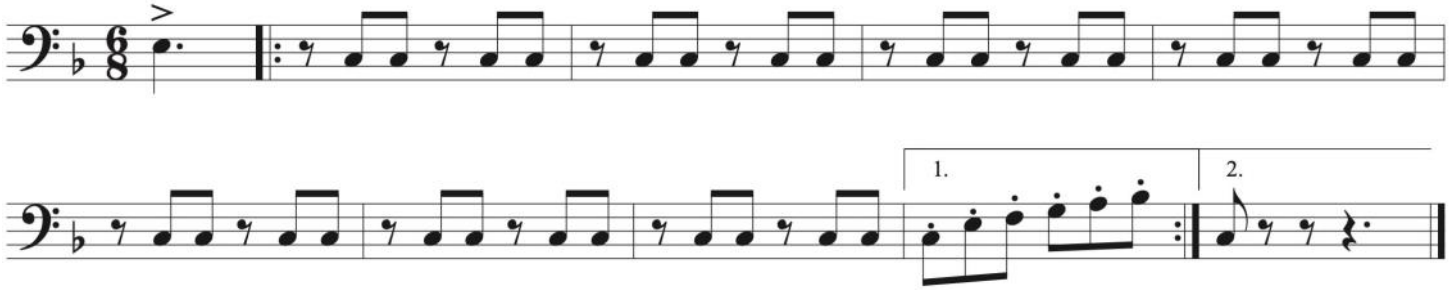

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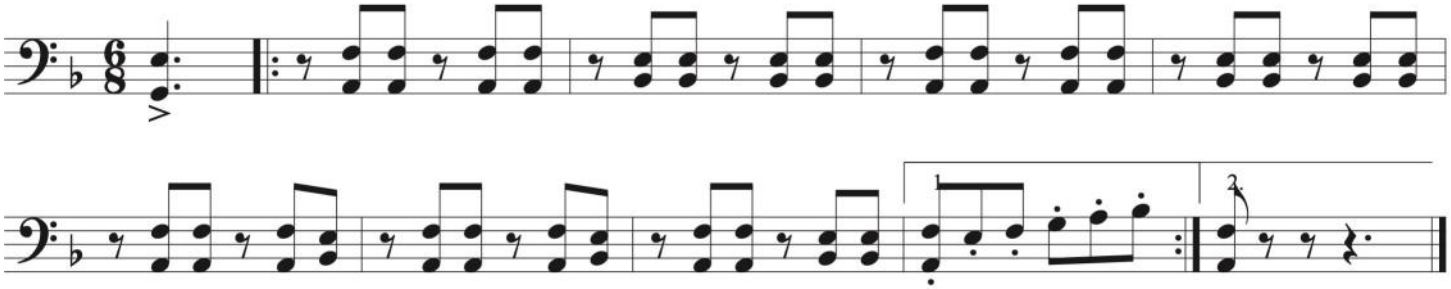
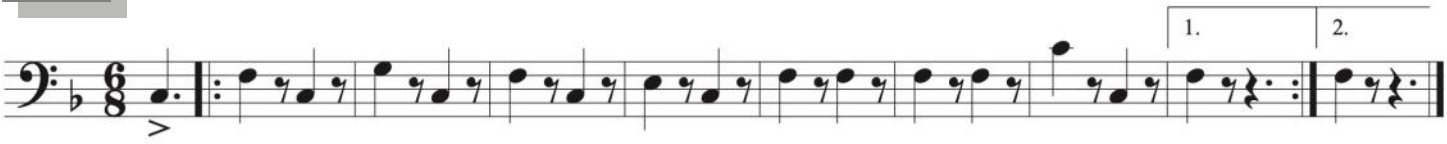


Bass



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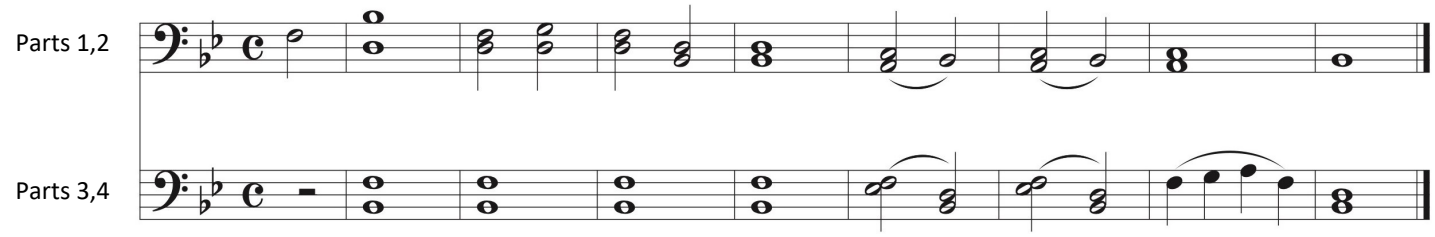
Example Chorales

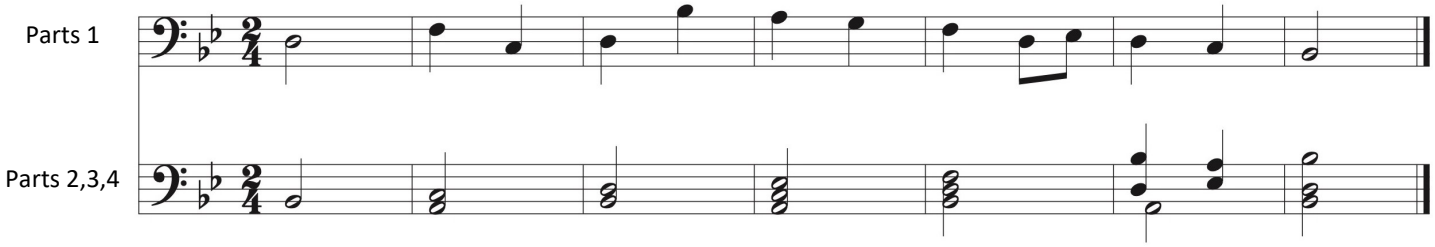
Concert Trb, Bsn, Euph BC

1 The Corcoran Cadets, Trio

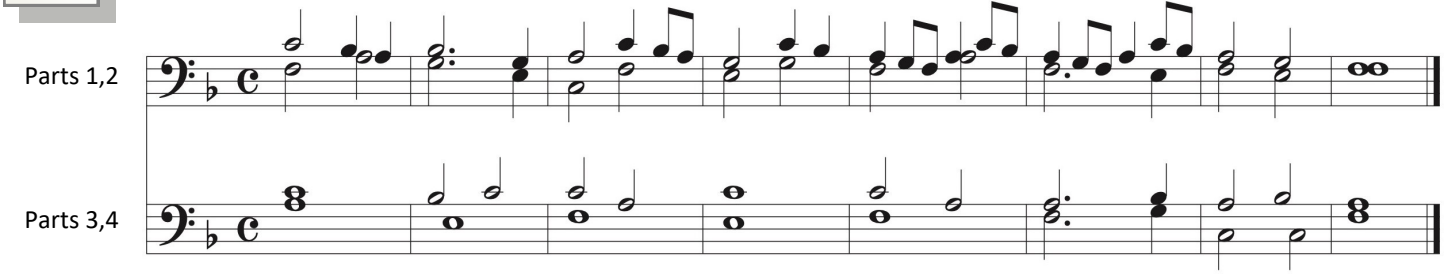
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

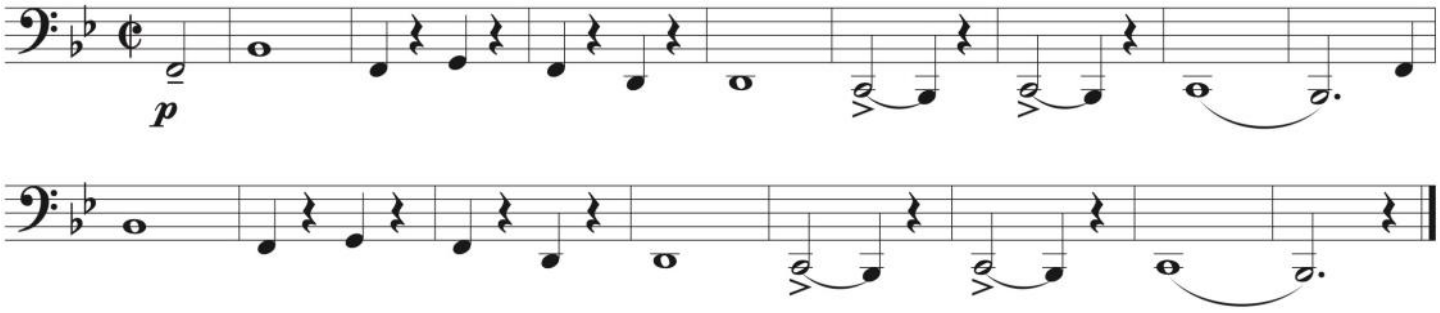
The Corcoran Cadets

Bass Clef
Tuba

Trio 1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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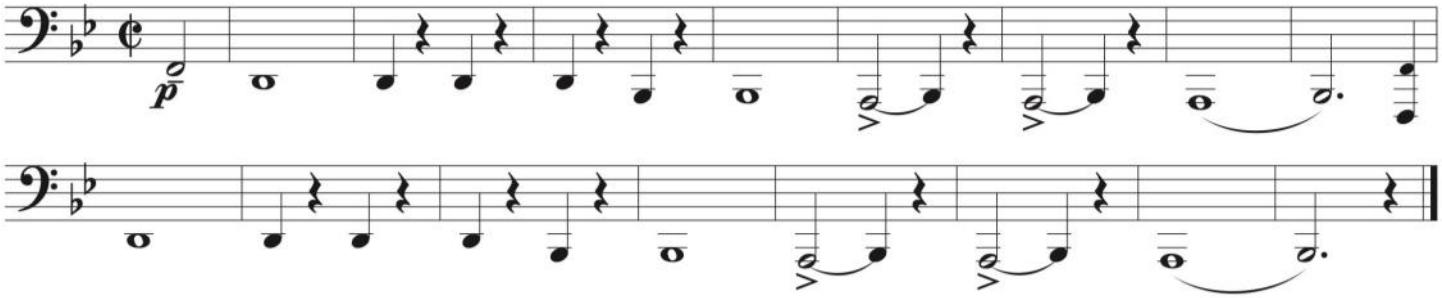
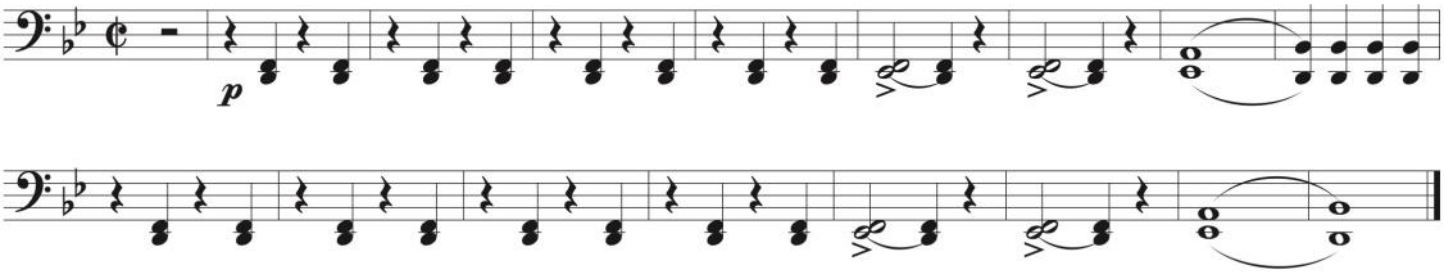
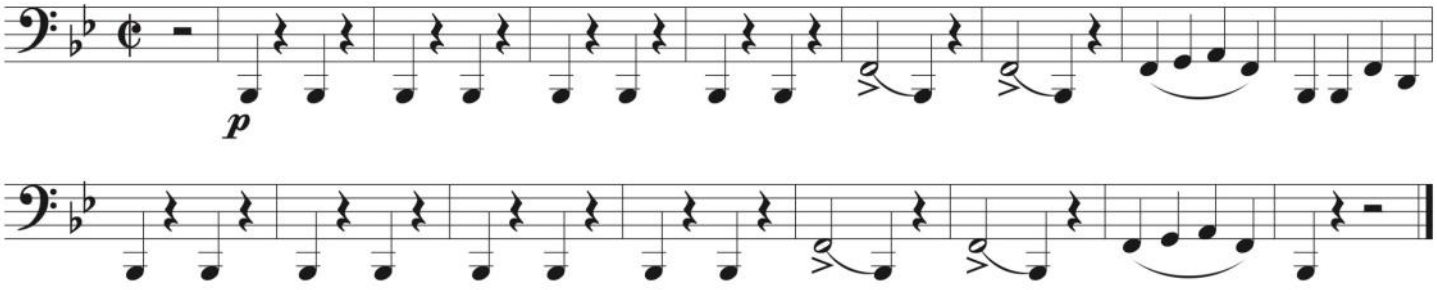


Accompaniment



Bass



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Homeward Bound

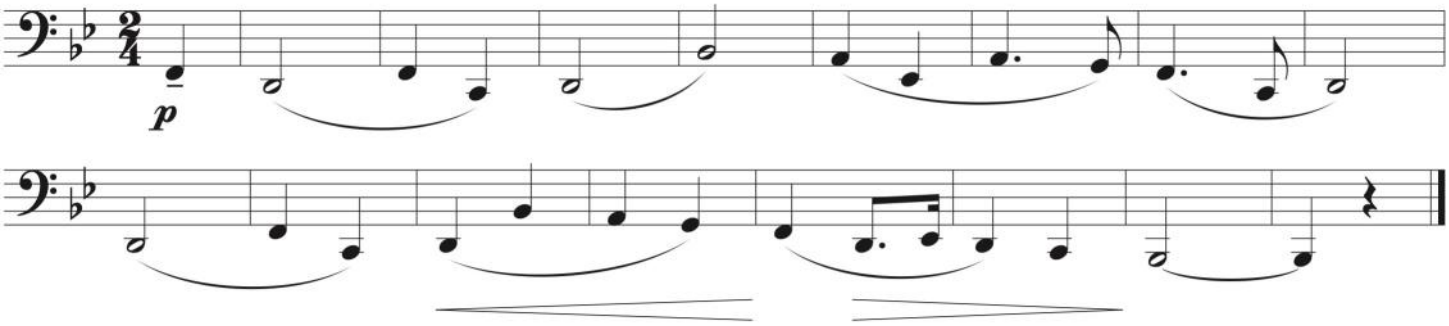
Bass Clef
Tuba

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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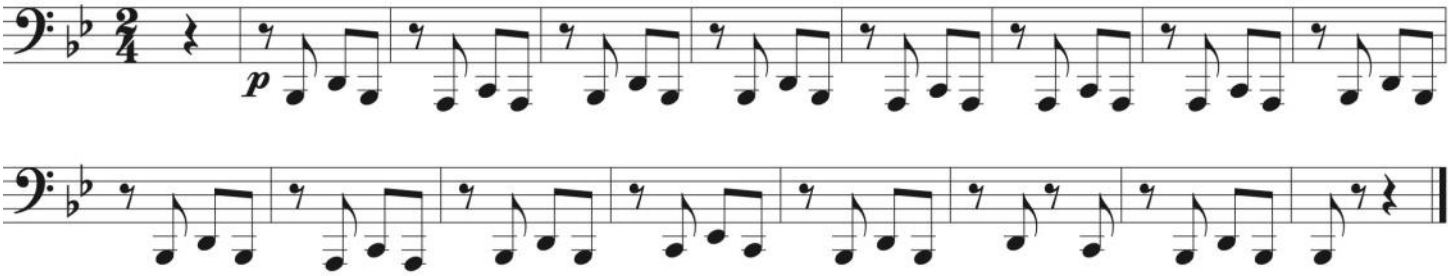

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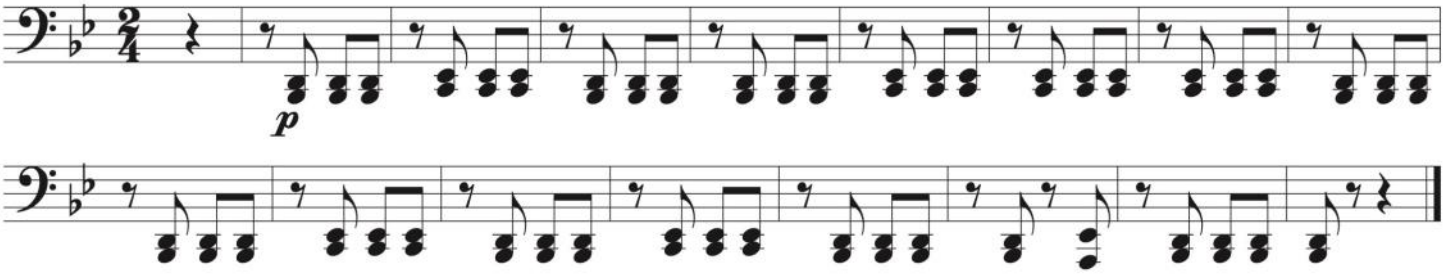
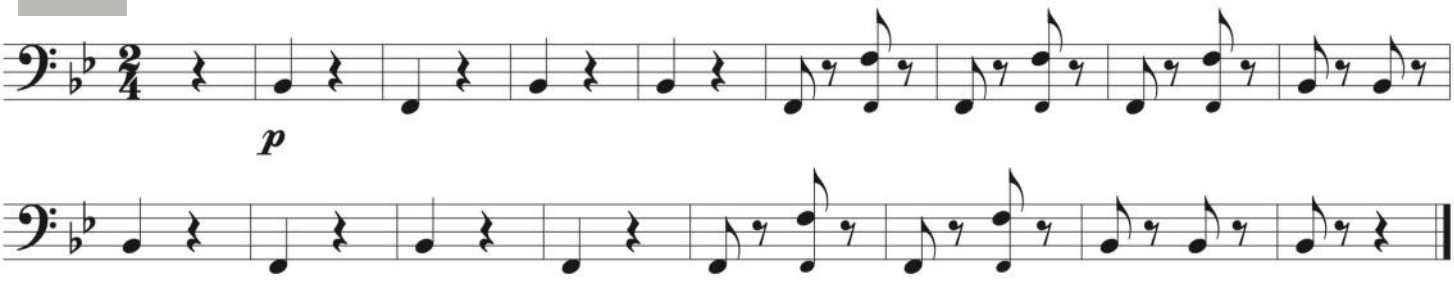


Bass



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16

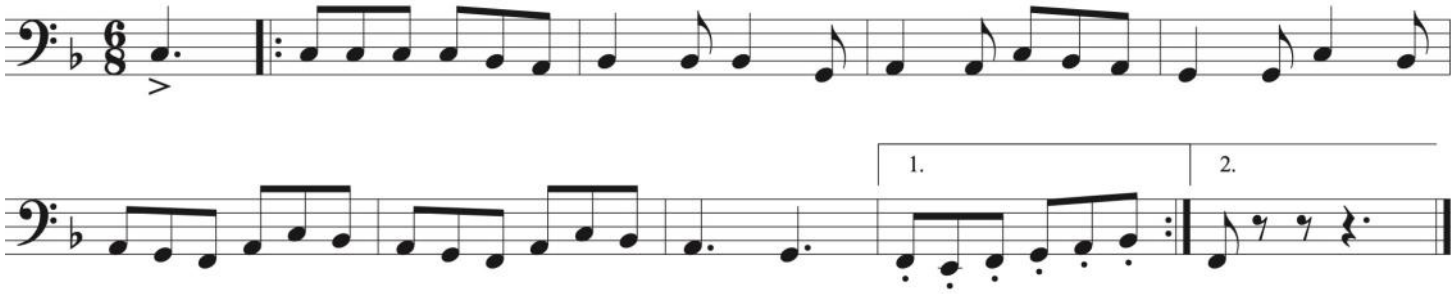
Mother Goose

Bass Clef
Tuba

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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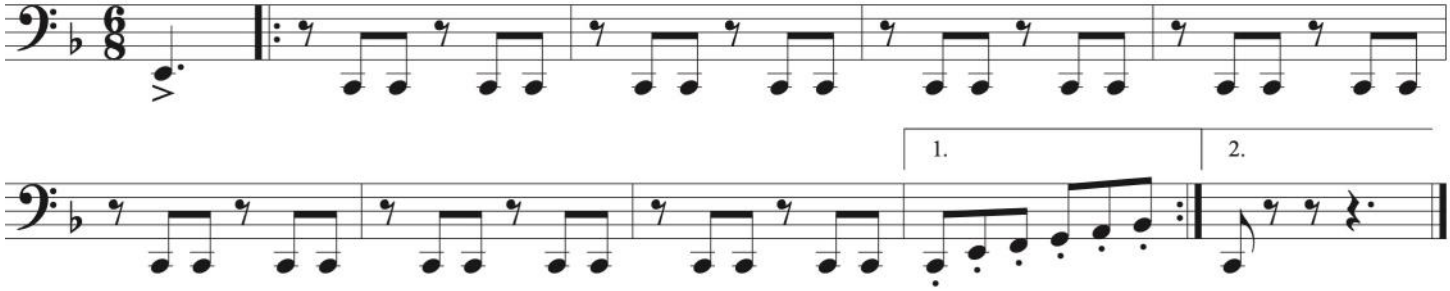

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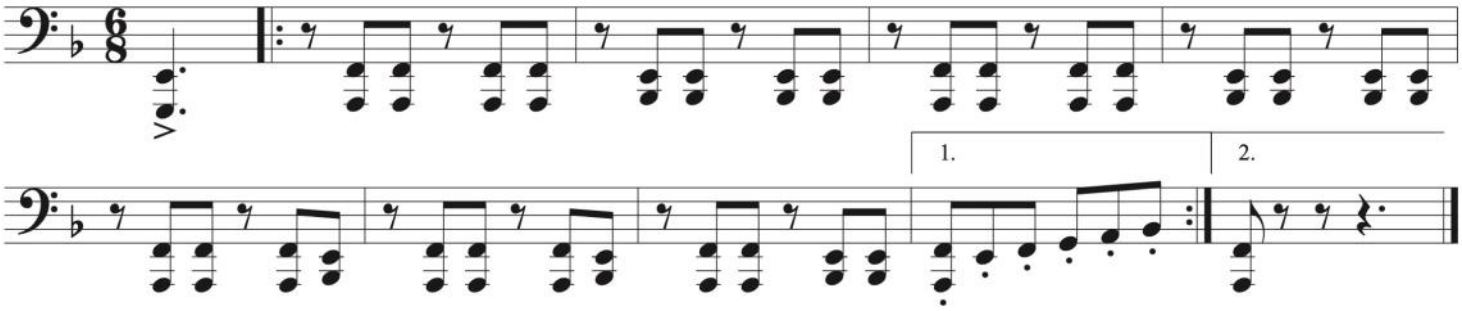
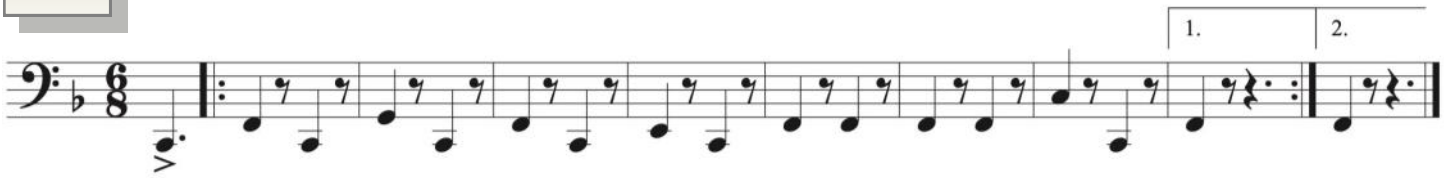


Bass



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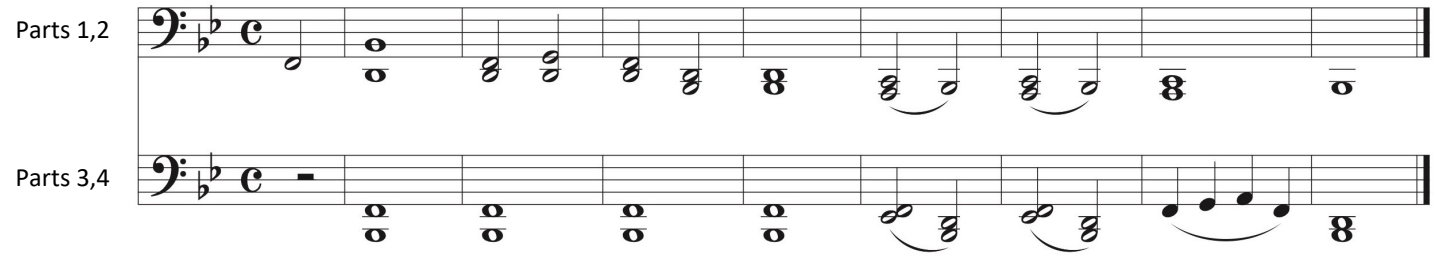
Example Chorales

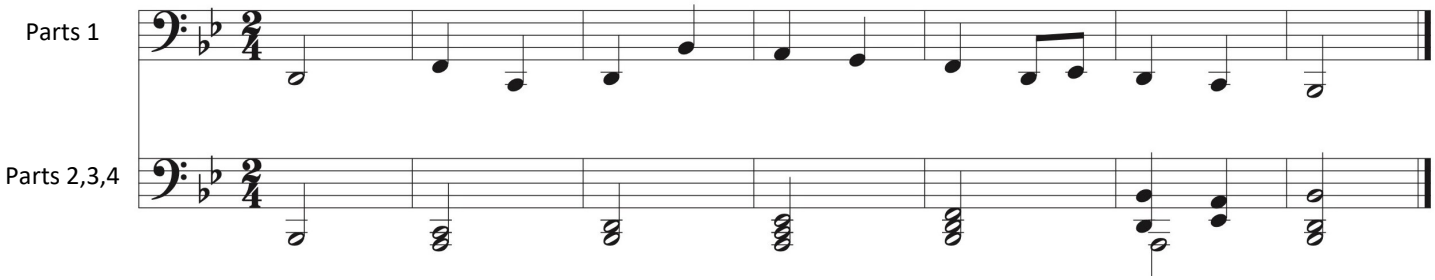
Concert Tuba

1 The Corcoran Cadets, Trio

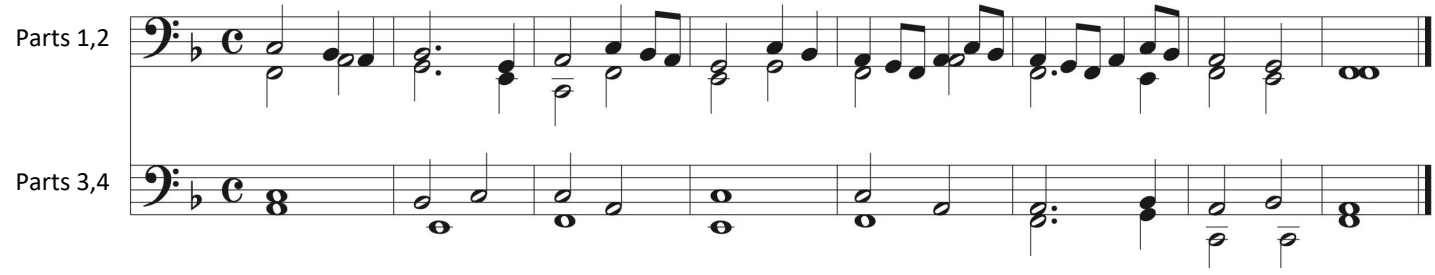
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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1

The Corcoran Cadets

Percussion

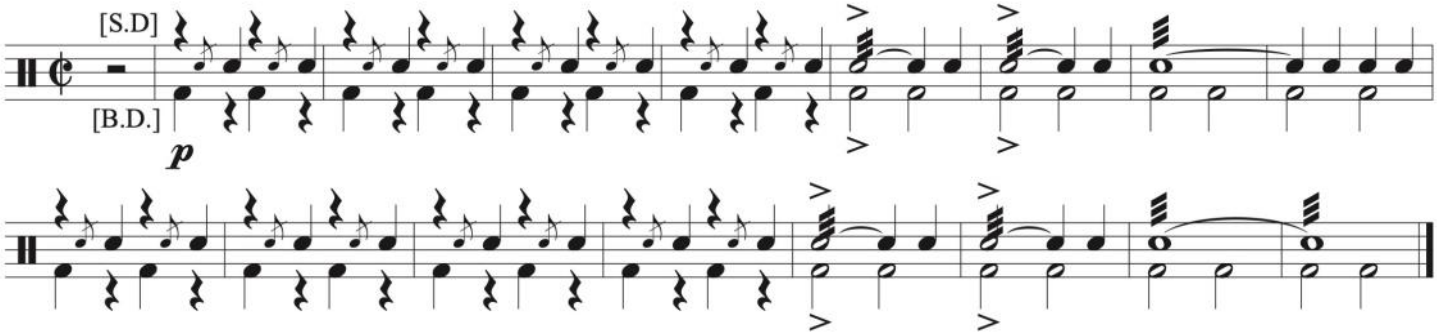
Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

The trio section is softer. This trio should be like most, Cymbals Tacet. Accents are important for this particular piece so bring them out a little bit.

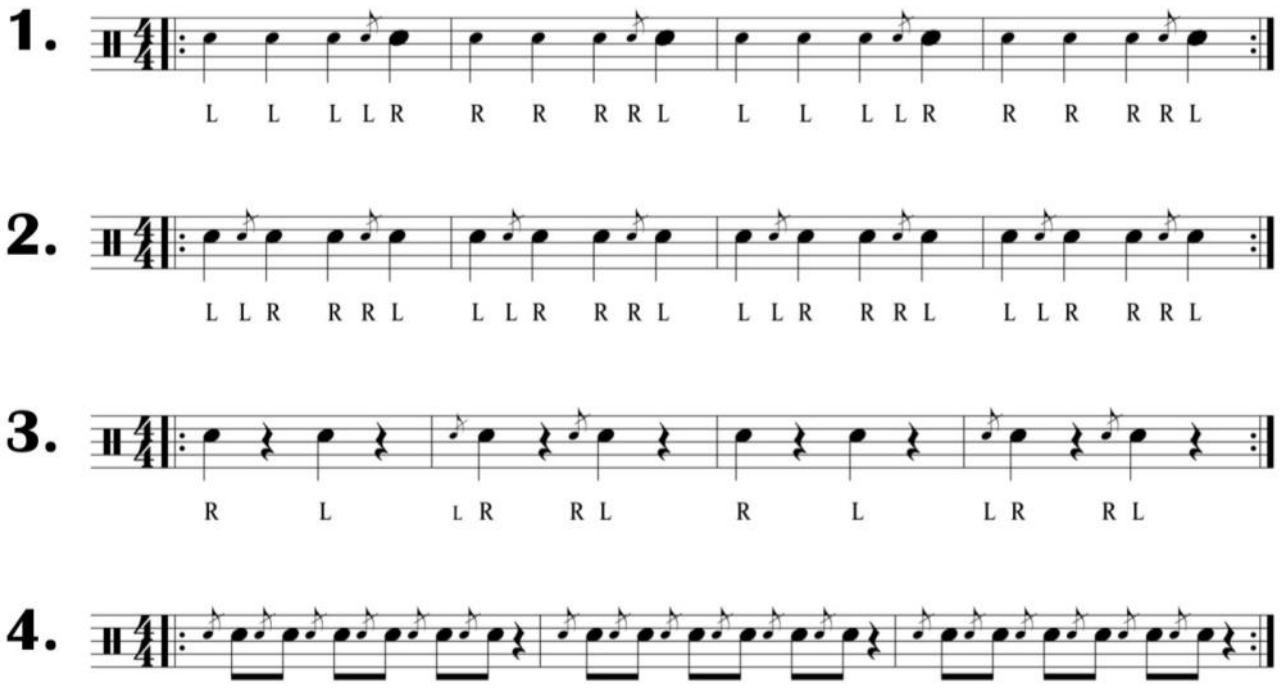


Flam Exercises

Hints for playing Flams.

1. Start with right stick up and left stick one to two inches above drum.
2. Play four tap strokes with left and on the last one drop the right stick at the same time.
3. With right stick up and left stick down, they will hit close but not at the same time.
4. Make sure sticks hit at separate times, close together but not too far apart.

Brian R. Thompson



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1

The Corcoran Cadets

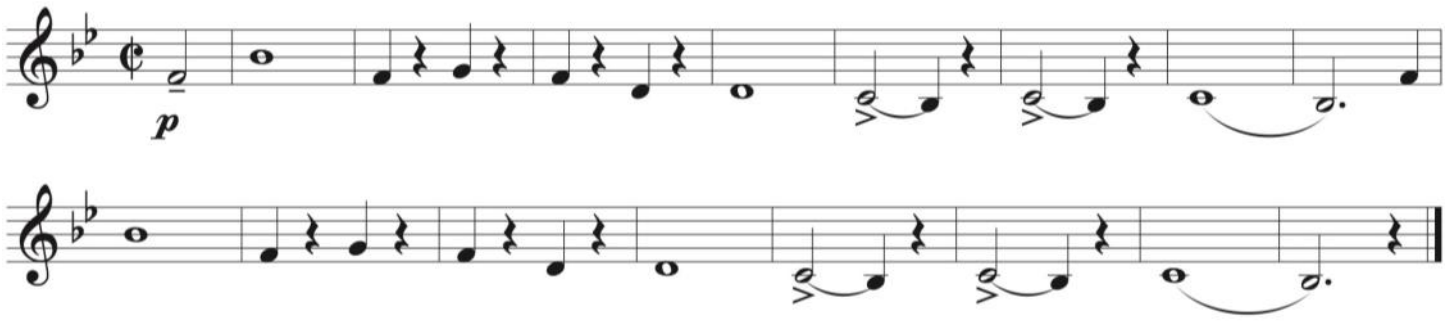
Concert Mallet

Trio

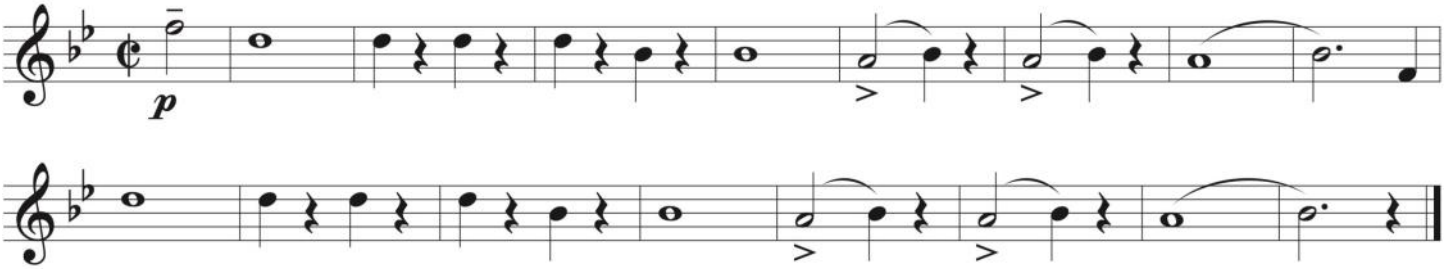
1890

John Philip Sousa
Arr. Brian R. Thompson

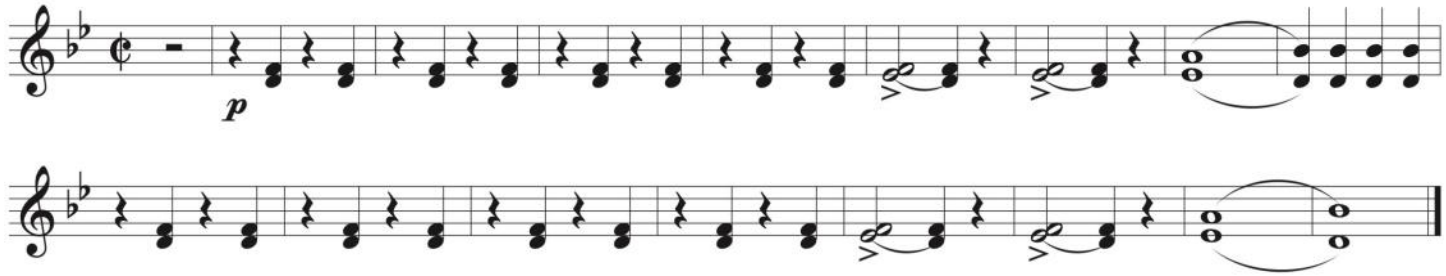
Melody



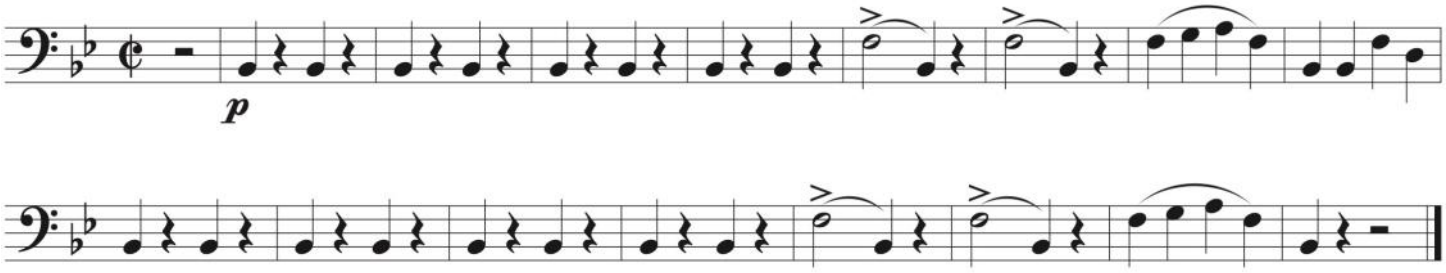
Harmony



Accompaniment



Bass



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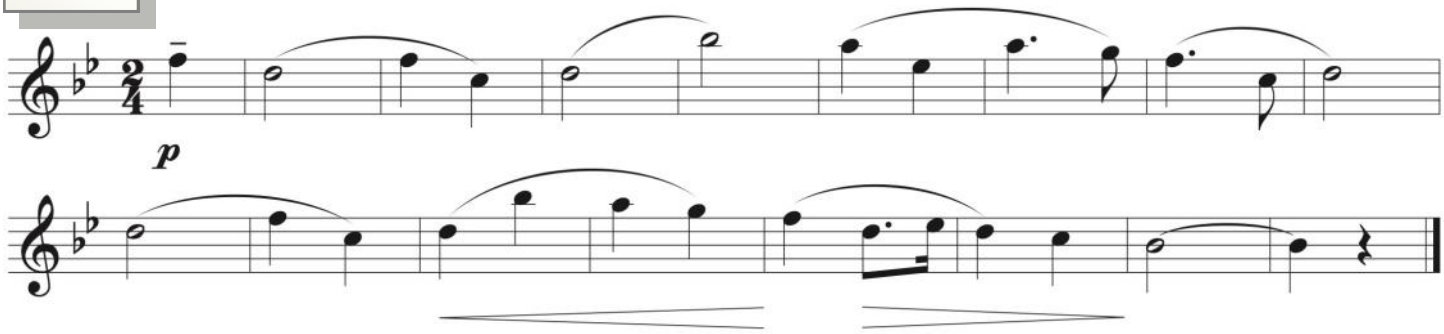
Homeward Bound

Concert Mallet

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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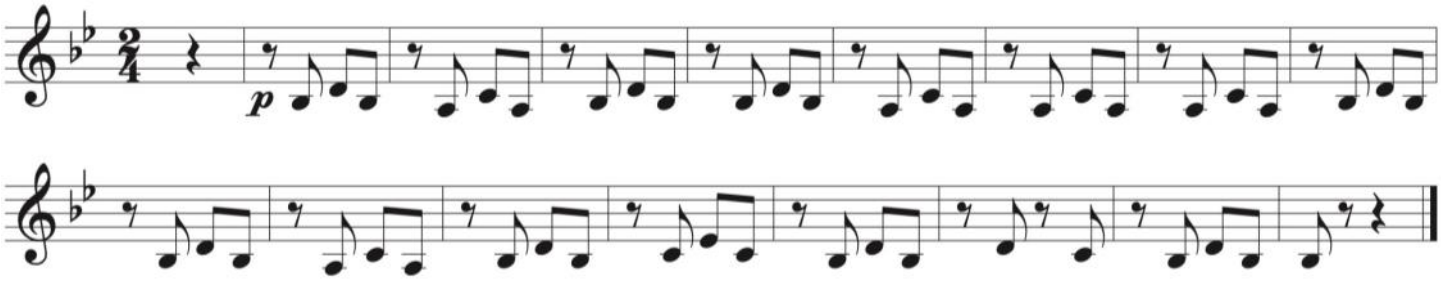

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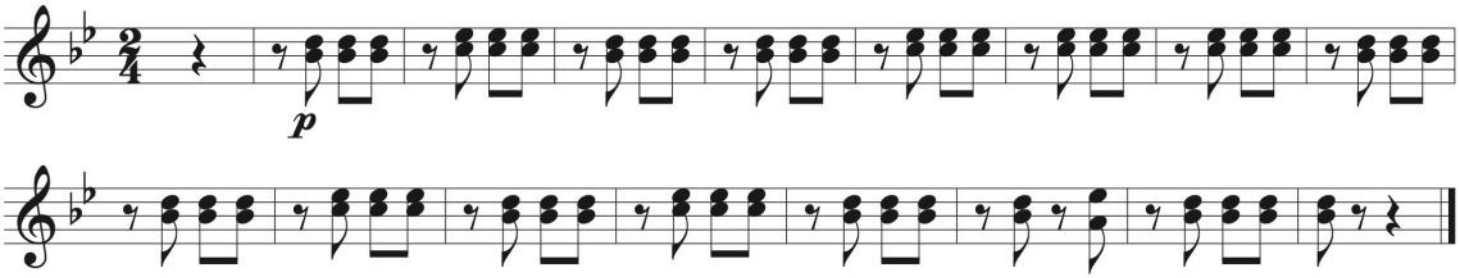
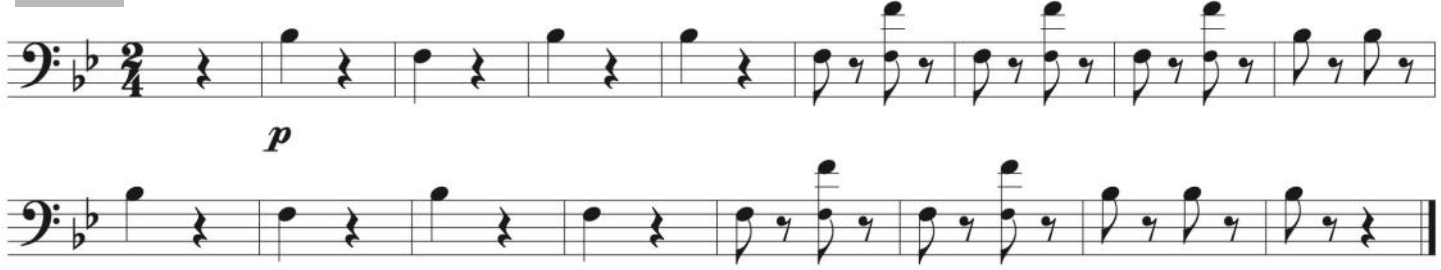


Bass



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2

Homeward Bound

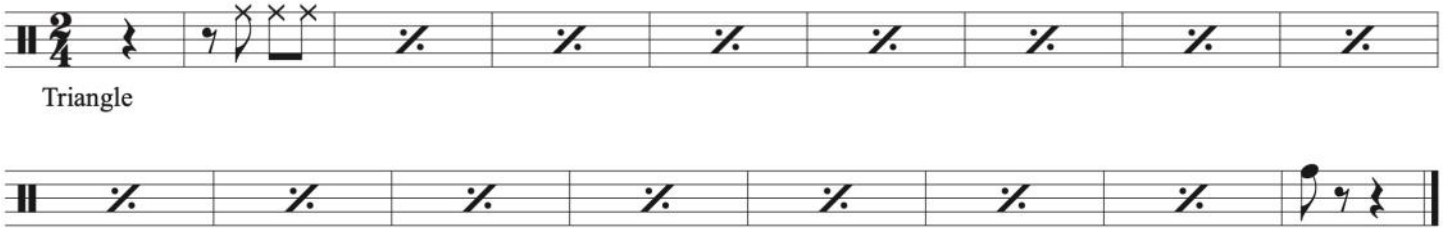
Percussion

Percussion

Trio

1891-2

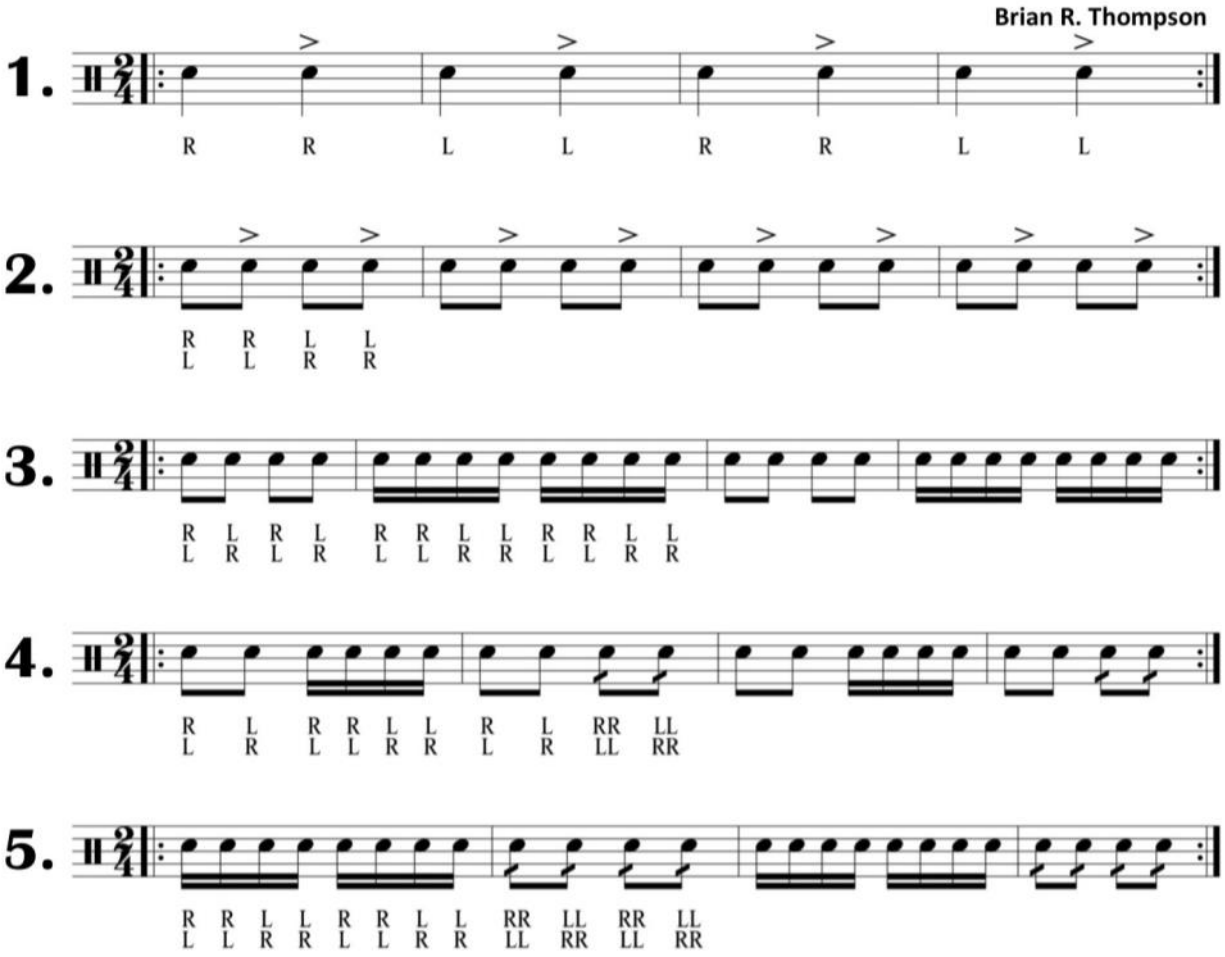
John Philip Sousa
Arr. Brian R. Thompson



Double Stroke Roll Exercises

Hints for playing Double Stroke Rolls.

1. Make strokes even, second stroke tends to be softer, and non-dominant hand is usually softer.
2. Use wrist strokes, very little forearm.
3. To play faster, keep your arms loose.



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16

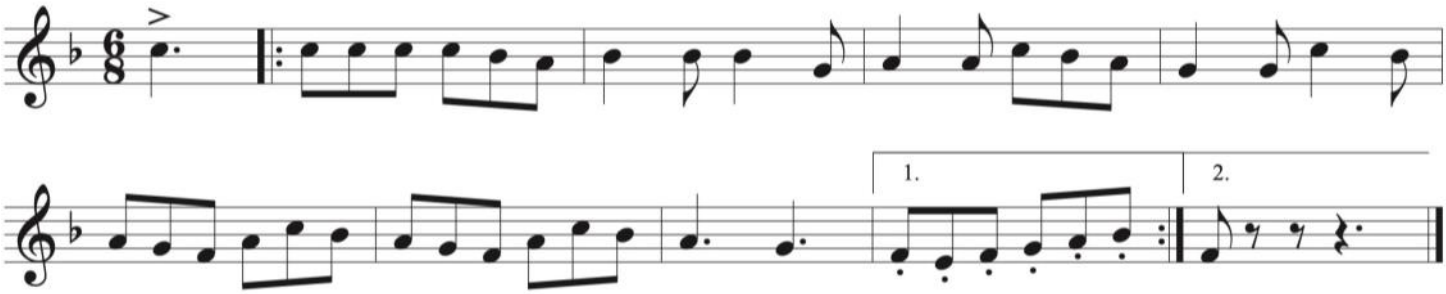
Mother Goose

Concert Mallet

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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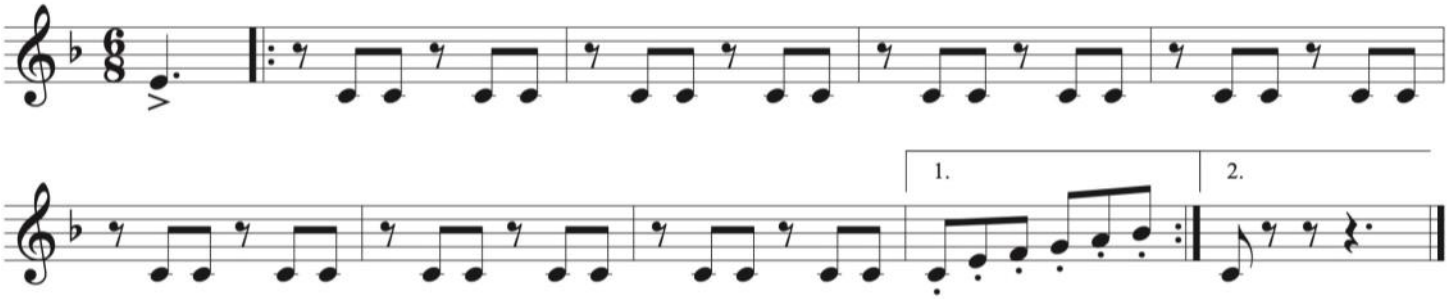

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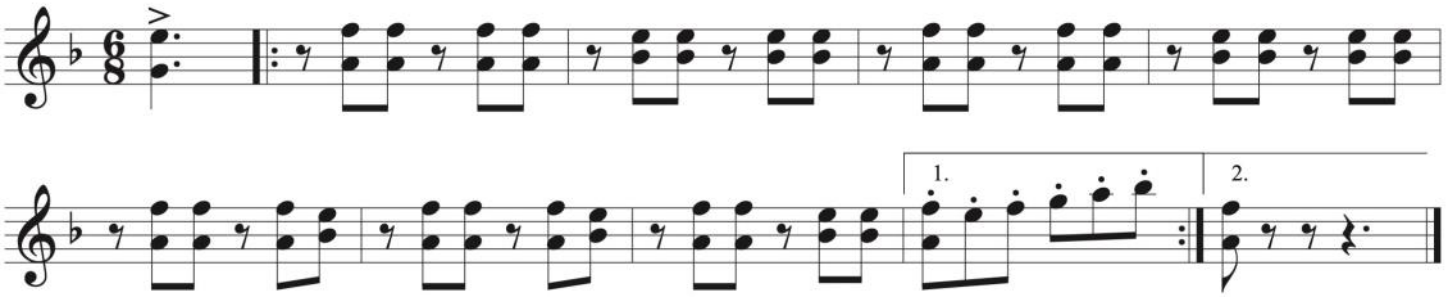
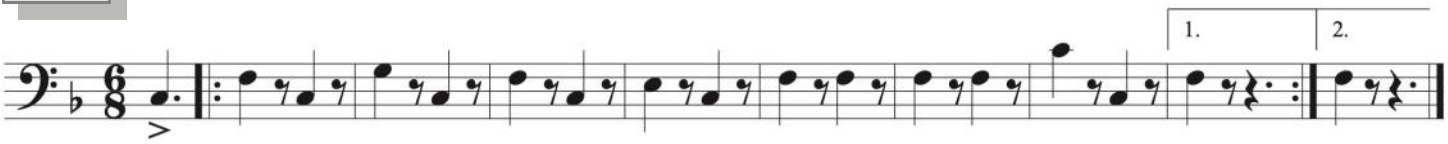


Bass



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16

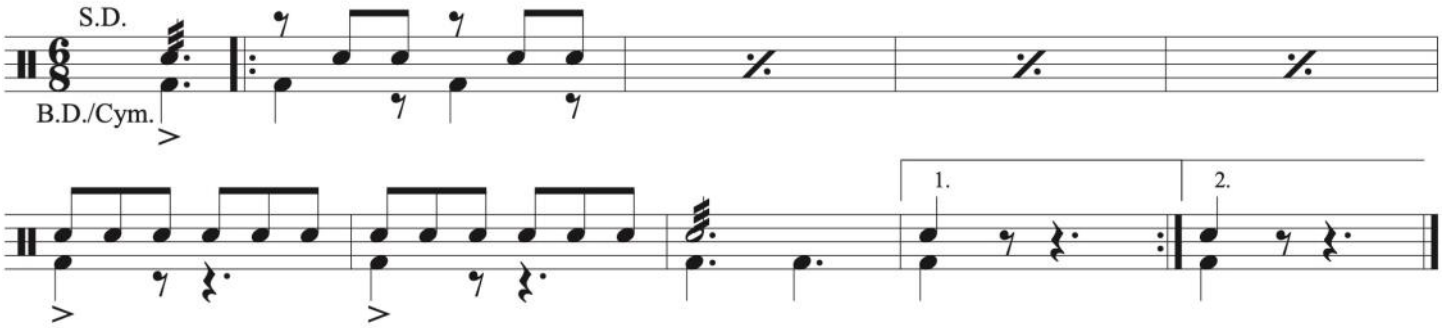
Mother Goose

Percussion

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

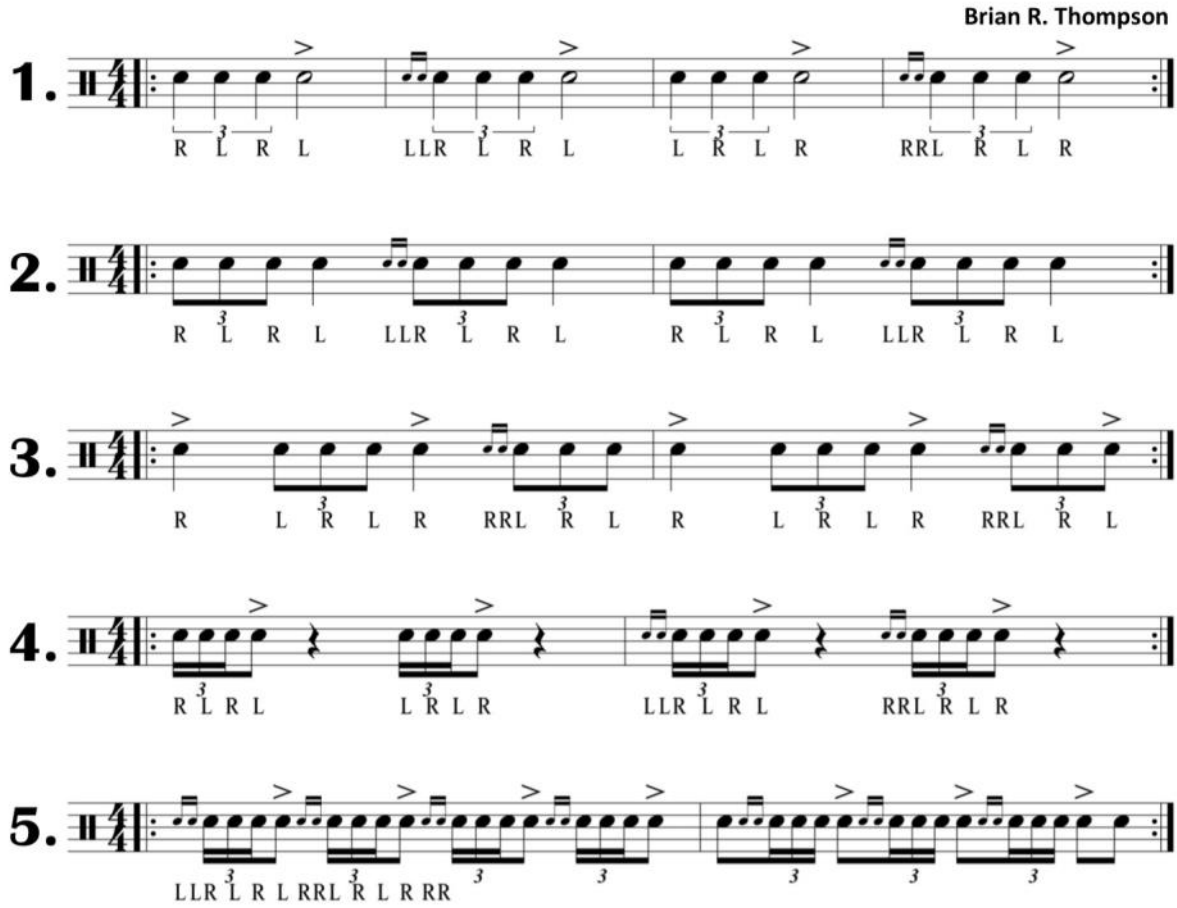
Percussion



Single Ratamacue

Hints for playing Single Ratamacue.

1. Single Ratamacue is a Four Stroke Roll with a drag at the beginning.



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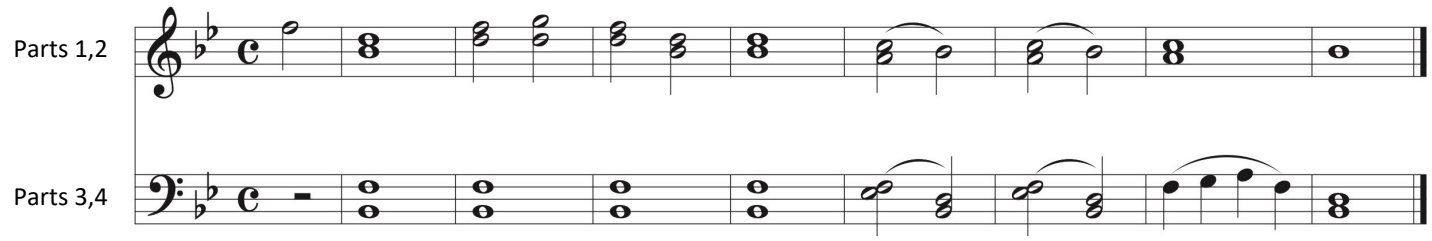
Example Chorales

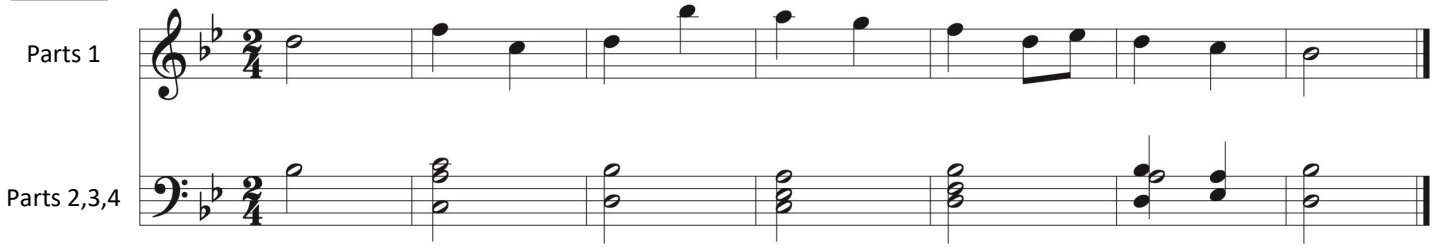
Concert Mallets

1 The Corcoran Cadets, Trio

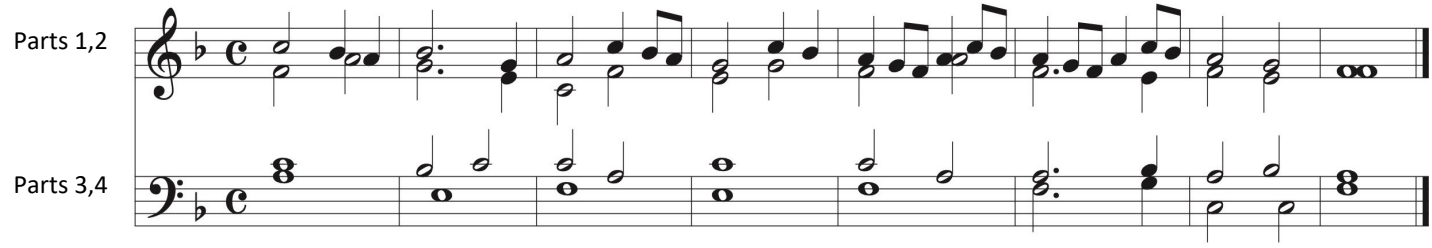
John Philip Sousa
Arr. Brian R. Thompson



2 Homeward Bound, Trio



16 Mother Goose, First Strain



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