

**Demo Copy with #3, Chorale and Demo Lessons**

**Progressive Musical Studies:**

**Sousa Grade 2-3**

**Compiled by Brian R. Thompson M.M.**



# About the Composer



Brian Thompson has been teaching band in rural Utah for the past 16 years. He was selected as a Music Educator of the Year in 2021 by UH-SAA and 2018 quarter finalist for **“Educator of the Year” by the Grammy Foundation.**

He has taught at Richfield High School and Red Hills Middle School until recently when he took the responsibility of teaching choir and band at the high school. Brian and his wife have four children.

Brian received a Associates Degree from Snow College, a Bachelor’s of Music in Music Education from the University of Utah, and a Master’s Degree in Instrumental conducting from Sam Houston State University through the American Band College in Ashland Oregon.

Brian has numerous arrangements for various small ensembles. He likes to find new efficient and effective ways of teach band pedagogy. His books included: Band Intonation Exercises, Band Intonation Chorales, Teaching Articulation with Tech, 40 Rudiments and Progressive Musical Studies: Sousa Grade 2-3. All of these and more teaching materials can be purchased at [www.sevierband.com](http://www.sevierband.com).



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John Philip Sousa Grade 2-3.

Brian R. Thompson M.M.



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# 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



# 6 Essential Skills of Musicality

There are six main areas to understanding musicality. As you learn to play each of these styles you will understand how music is constructed, who should be the most prominent and when. Sousa said “there is only one way to judge music, is it beautiful or not.” I hope as you use this flexible curriculum you discover the melodies of Sousa and how his music is the apex of wind band music. His use of different textures styles and rhythms is unparalleled to any other wind band composer.

The six essential skills are:

1. Phrasing the melody over different textures.
2. Balance polyphony by playing the counter melody at the same time as melody.
3. Learn to play homophony by playing the harmony to the melody.
4. Play accompaniment musically with a melody.
5. Play bass line with different textures above.
6. Learn to play a fanfare.

Brian R. Thompson  
Sevier Band & Percussion



# Unit 1

# March Style



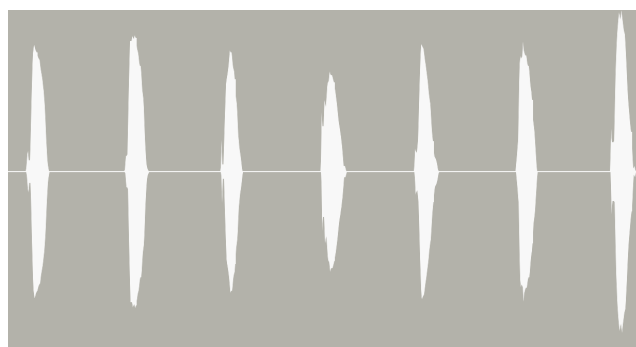
## Tuba and Horn Playing Style

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 **example 1**.



Example 1

**Extra Hints:** 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.

If you perform in a hall that is very live you need to make articulations even shorter.

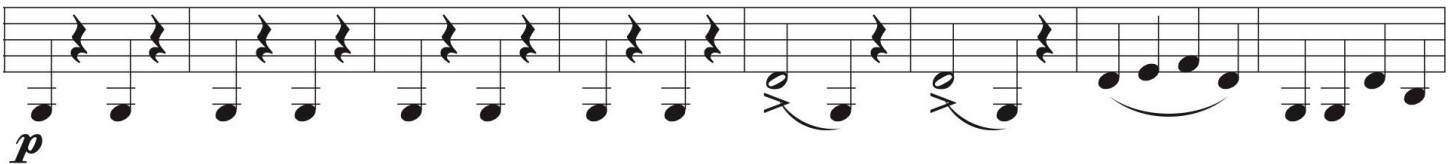
# Unit 2 March Style



## Changes in Bass and Accompaniment Parts

About every four to eight bars in a march there 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 The 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**

**No**

Match everyone else.

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

# The Thunderer

Score

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

## Hints for the Director:

**Melody - give emphasis to long notes:** Careful to give weight to long notes not just eight notes in this passage.

**Bass Part - bring out moving quarter note:** 9<sup>th</sup>, 10<sup>th</sup> and 16<sup>th</sup> measure.

**Counter Melody:** Repeat this song, have counter melody prominent 2<sup>nd</sup> time.

## Melody



## Counter Melody



## Accompaniment



## Bass



**Trio**

1889

John Philip Sousa  
Arr. Brian R. Thompson

## Percussion

Bring out the accents in the snare parts using the given sticking technique. Bass drum and cymbals should give a little more weight to accents.

[illegible]

## Five Stroke Roll Exercises

### Hints for playing Five Stroke Rolls.

1. Start with the base (R, L, R) with an accent (down stroke) on last beat.
2. Now add diddles (double strokes) to develop the correct roll.
3. Remember that it is more important to get the correct sticking and accents than speed.
4. Once you can play correctly and evenly, speed it up.

**Brian R. Thompson**

[illegible]

2. 

3.   
RR LL R    LL RR L                    RRLL R    LLRR L

4.  $\text{II } \frac{2}{4}$  | :     :

# The Thunderer, Second Strain

**Concert  
Score**

Brian R. Thompson

Flute  
Oboe

Clarinets

Alto Sax  
Bari Sax

Trumpet  
Tenor  
Euph TC

Horn

Trombone  
Bassoon  
Euph BC

Tuba

Mallets  
Piano

# The Thunderer

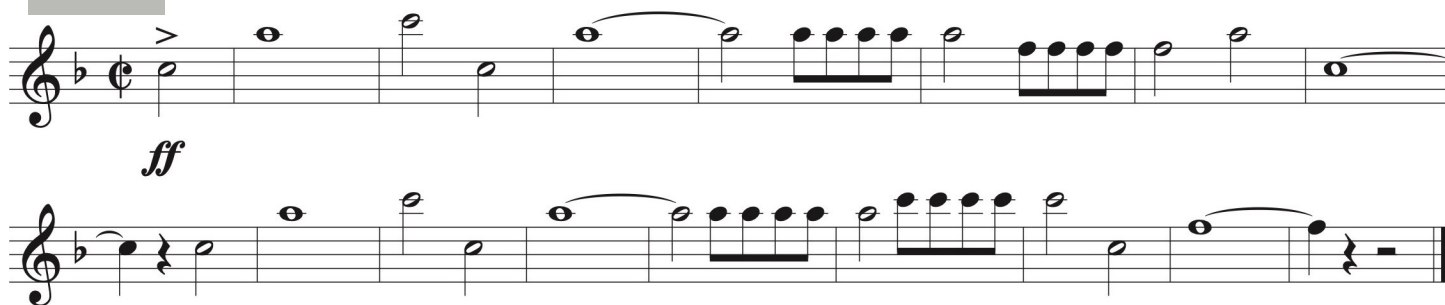
Concert  
Flute

Trio

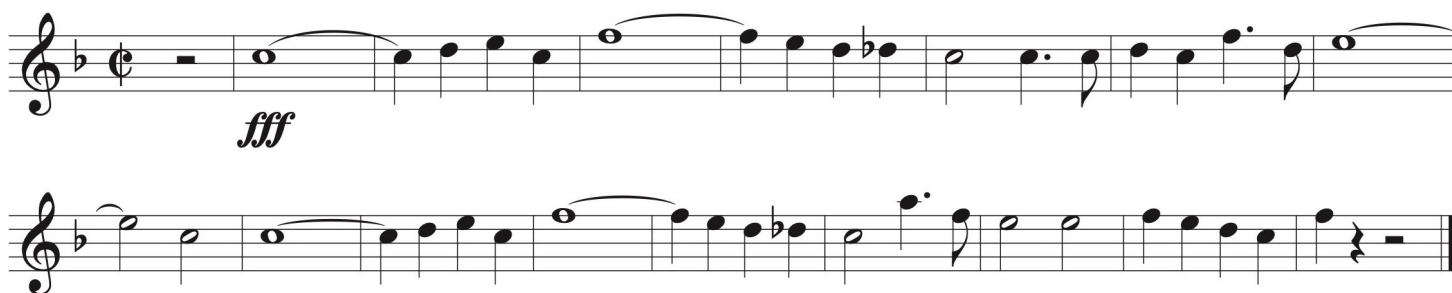
1889

John Philip Sousa  
Arr. Brian R. Thompson

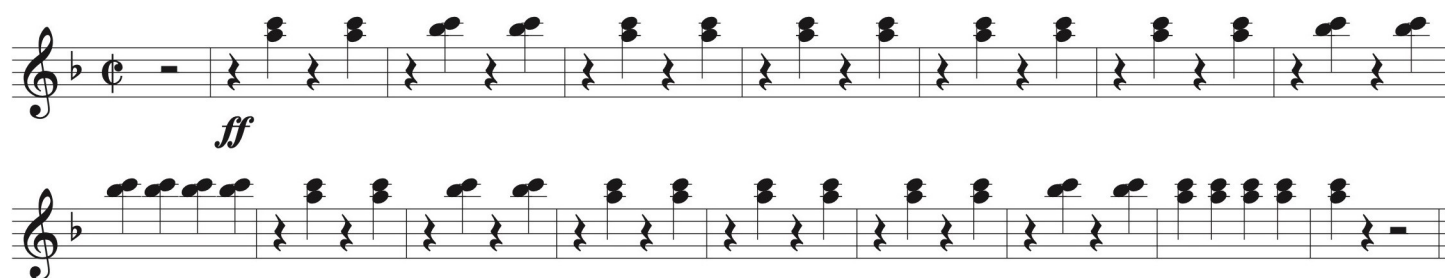
Melody



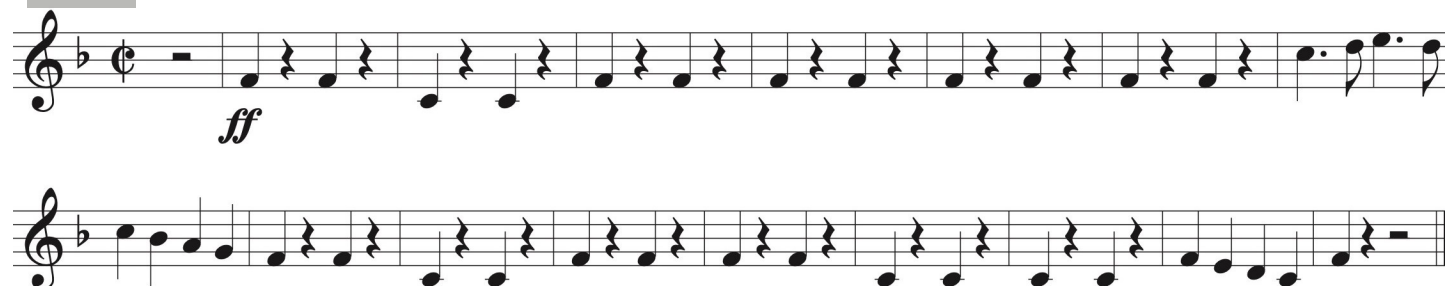
Counter Melody



Accompaniment



Bass





# Chorales Based on Chords of Strain

Flute  
Oboe

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written for two staves. The top staff, labeled 'Parts 1,2', is in treble clef with a key signature of one flat (B-flat). It begins with a half rest, followed by a series of chords and eighth-note patterns. The bottom staff, labeled 'Parts 3,4', is also in treble clef with a key signature of one flat. It begins with a half rest, followed by a series of chords and eighth-note patterns, including a triplet of eighth notes. The score concludes with a double bar line.

3

# The Thunderer

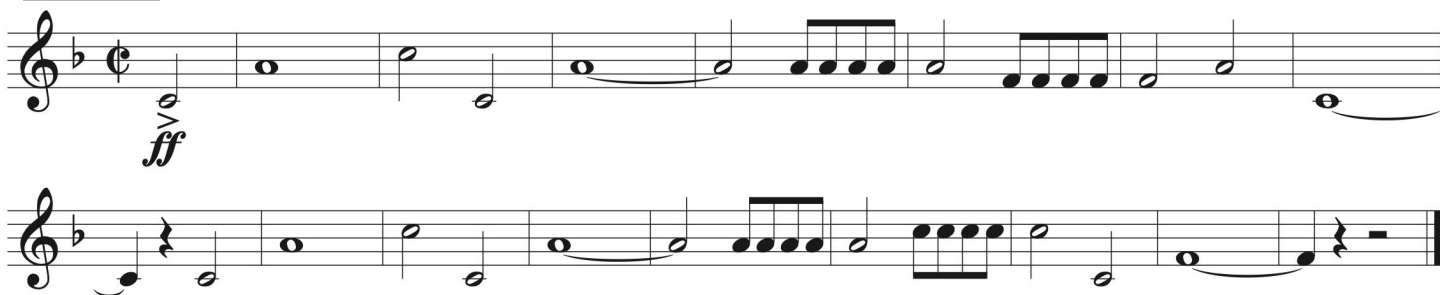
Concert  
Oboe

Trio

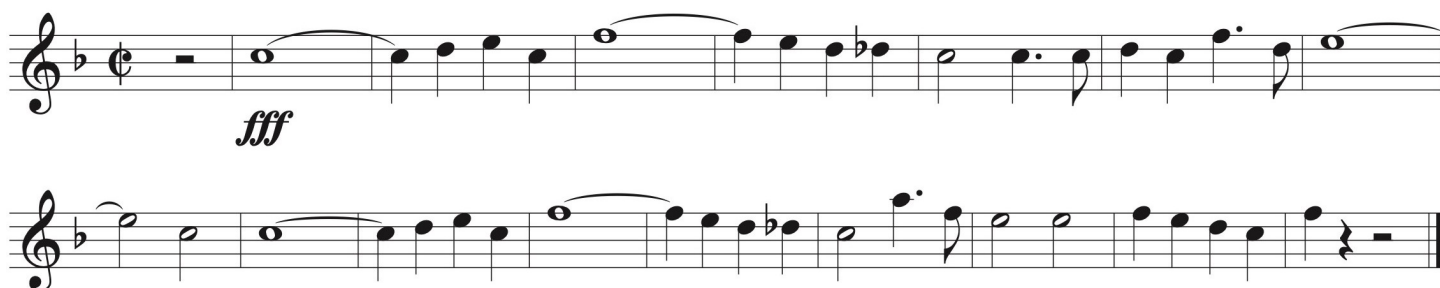
1889

John Philip Sousa  
Arr. Brian R. Thompson

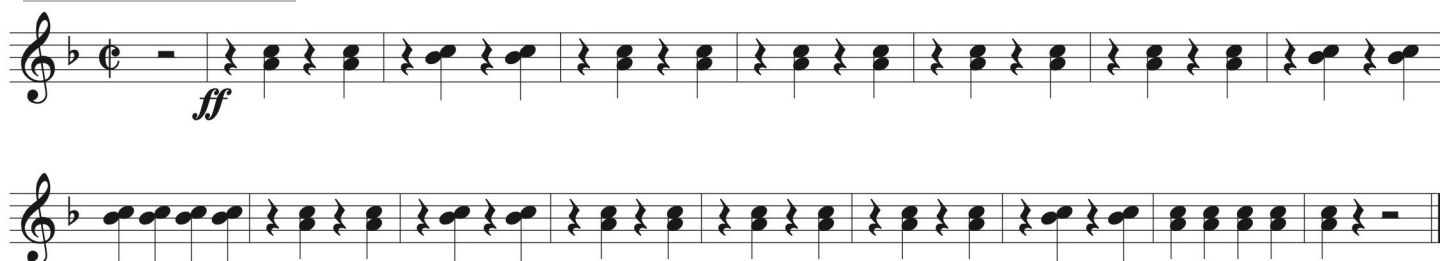
Melody



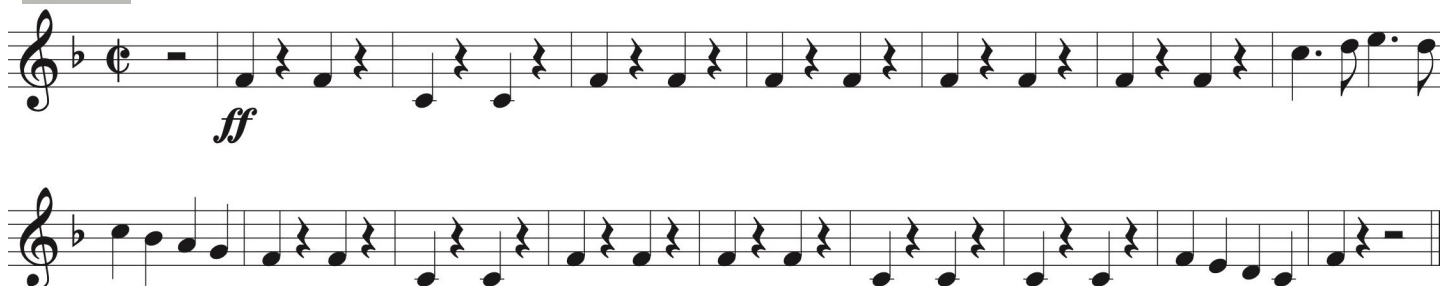
Counter Melody



Accompaniment



Bass



# Chorales Based on Chords of Strain

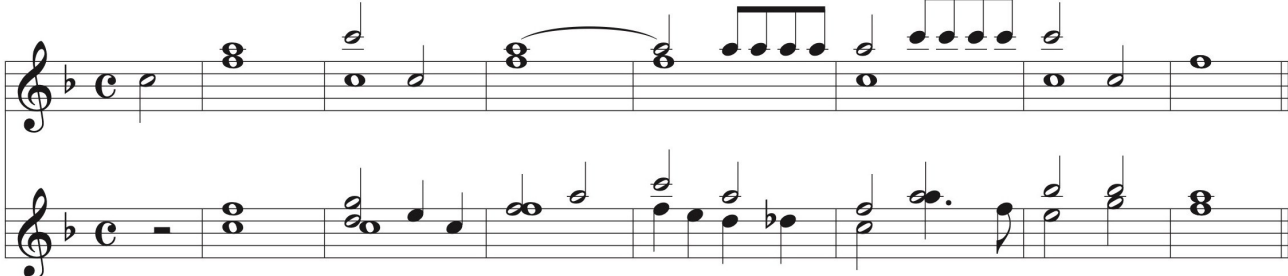
Flute  
Oboe

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

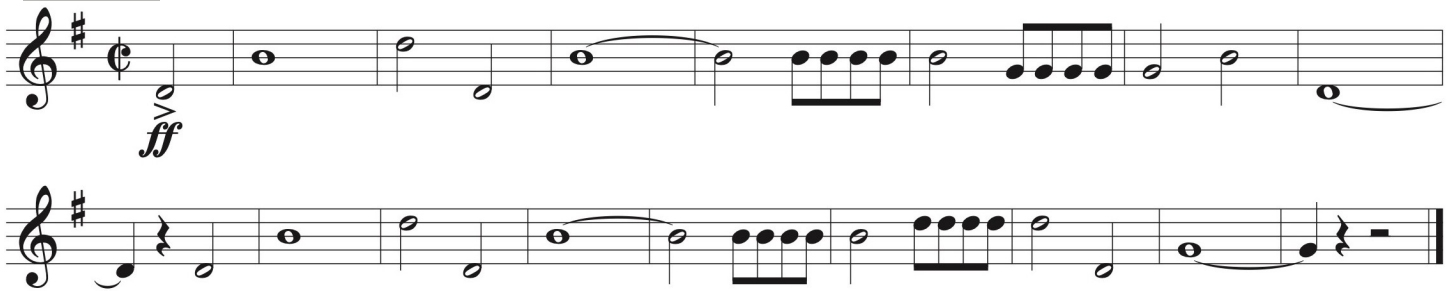
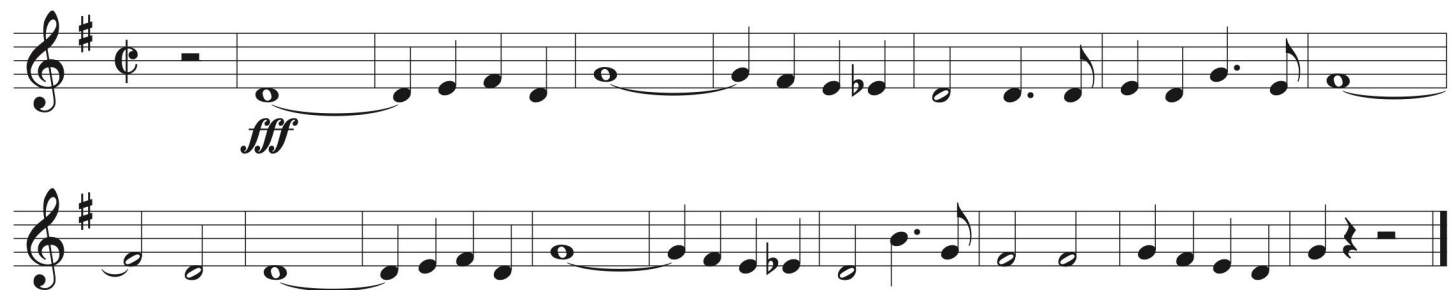
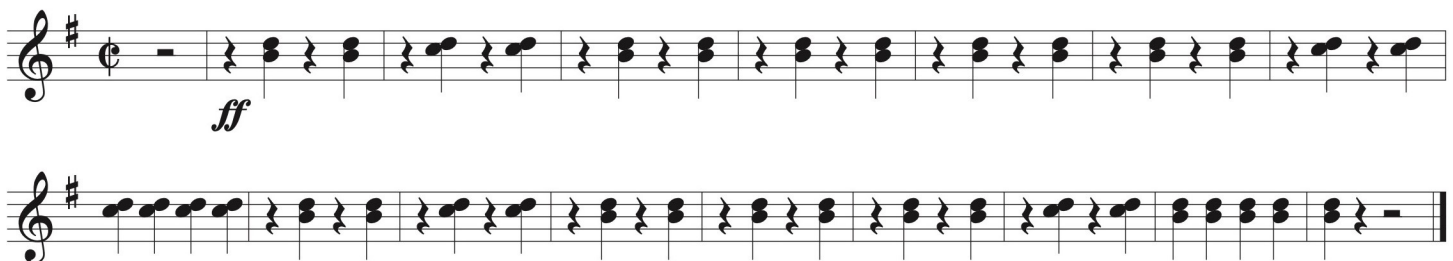
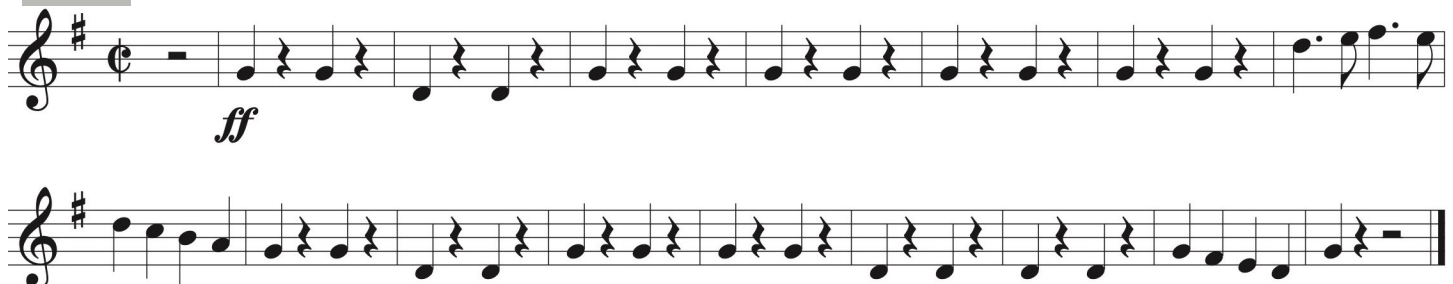


3

# The Thunderer

Key of Bb  
ClarinetTrio

1889

John Philip Sousa  
Arr. Brian R. Thompson**Melody****Counter Melody****Accompaniment****Bass**

# Chorales Based on Chords of Strain

Clarinets

Brian R. Thompson

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written for two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. Both staves are in G major (one sharp) and common time (C). The music is a chorale with a steady eighth-note accompaniment in the right hand and a melody in the left hand. The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, and then descends. The accompaniment consists of eighth notes in the right hand and a steady eighth-note line in the left hand. The piece ends with a final chord of G major.

3

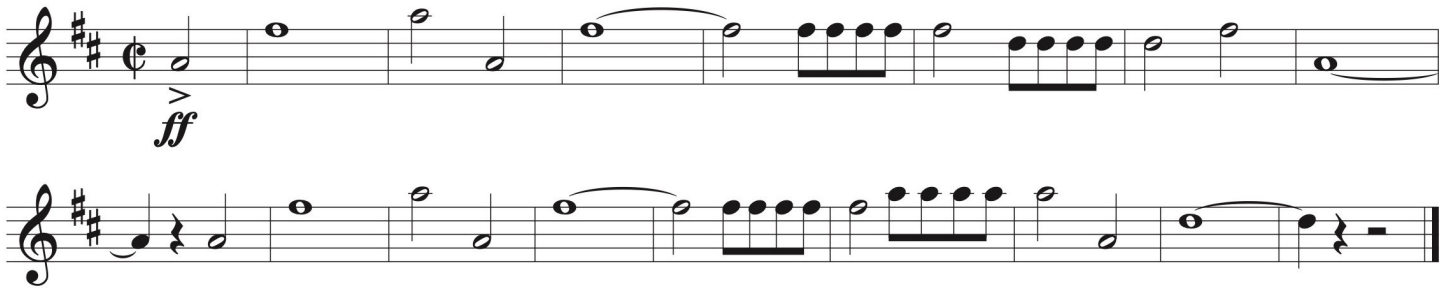
# The Thunderer

Key of Eb  
Alto, BariTrio

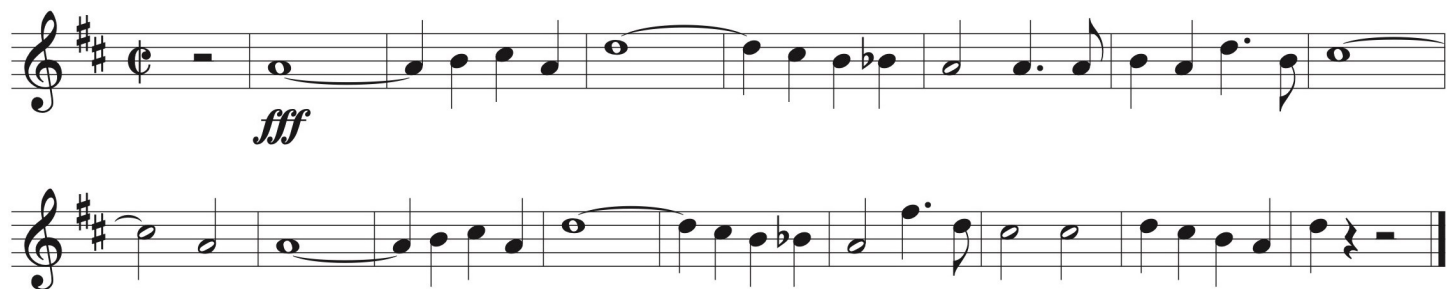
1889

John Philip Sousa  
Arr. Brian R. Thompson

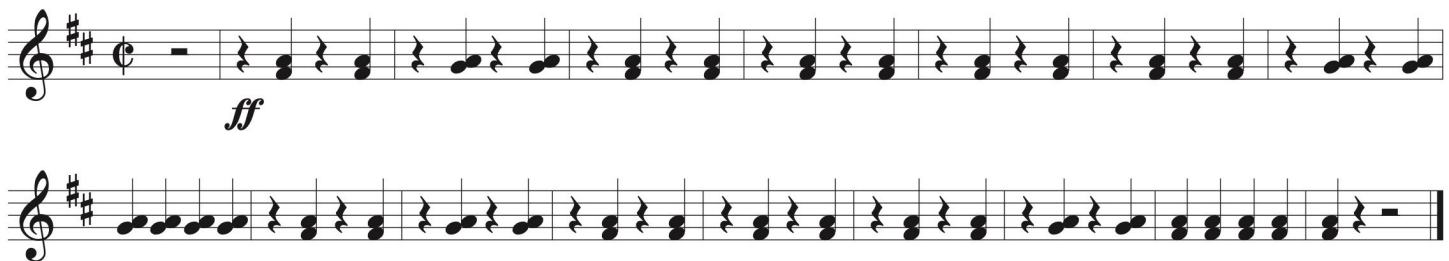
## Melody



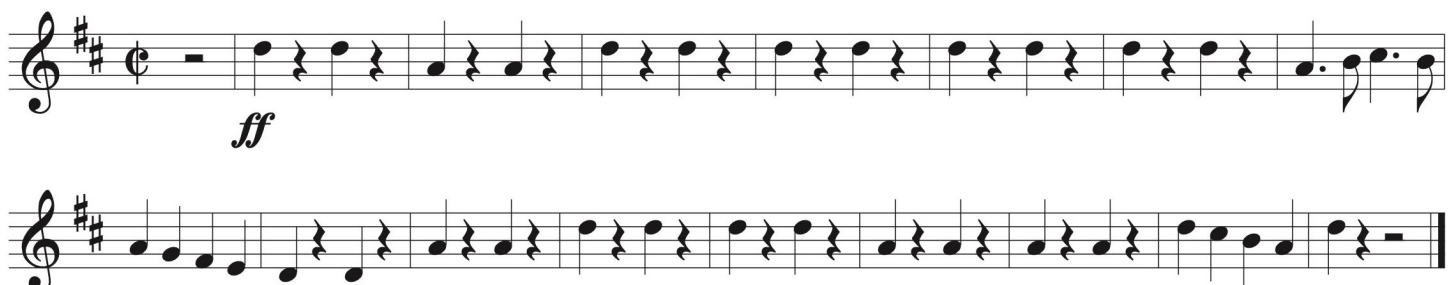
## Counter Melody



## Accompaniment



## Bass



# Chorales Based on Chords of Strain

Alto Sax  
Bari Sax

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score for 'The Thunderer, Second Strain' is written for four parts. The top staff, labeled 'Parts 1,2', begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody starts with a half note G4, followed by a quarter rest, then a half note A4, a quarter rest, and a half note B4. A slur covers the next two measures: a half note C5 and a half note D5. This is followed by a quarter rest, then a half note E5, a quarter rest, and a half note F#5. The staff ends with a double bar line. The bottom staff, labeled 'Parts 3,4', also begins with a treble clef, a key signature of two sharps, and a common time signature. It starts with a whole rest, followed by a half note G3, a quarter rest, and a half note A3. A slur covers the next two measures: a half note B3 and a half note C4. This is followed by a quarter rest, then a half note D4, a quarter rest, and a half note E4. The staff ends with a double bar line.

# The Thunderer

Key of Bb  
Trpt, Euph TC,  
Tenor

**Trio**

**1889**

John Philip Sousa  
Arr. Brian R. Thompson

## Melody

(opt. Use valves 1 and 3 like bugle)

## Counter Melody

*TS 8va*

## Accompaniment

## Bass



# Chorales Based on Chords of Strain

Trumpet  
Tenor  
Euph TC

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written for four parts (1, 2, 3, and 4) in a key of one sharp (F#) and common time (C). The notation is on two staves. The top staff is for Parts 1 and 2, and the bottom staff is for Parts 3 and 4. The music begins with a treble clef and a key signature of one sharp. The first measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The second measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The third measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The fourth measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The fifth measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The sixth measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The seventh measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The eighth measure of the top staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The first measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The second measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The third measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The fourth measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The fifth measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The sixth measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The seventh measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5). The eighth measure of the bottom staff has a whole note chord (F#4, A4, C5) and a whole note chord (F#4, A4, C5).

3

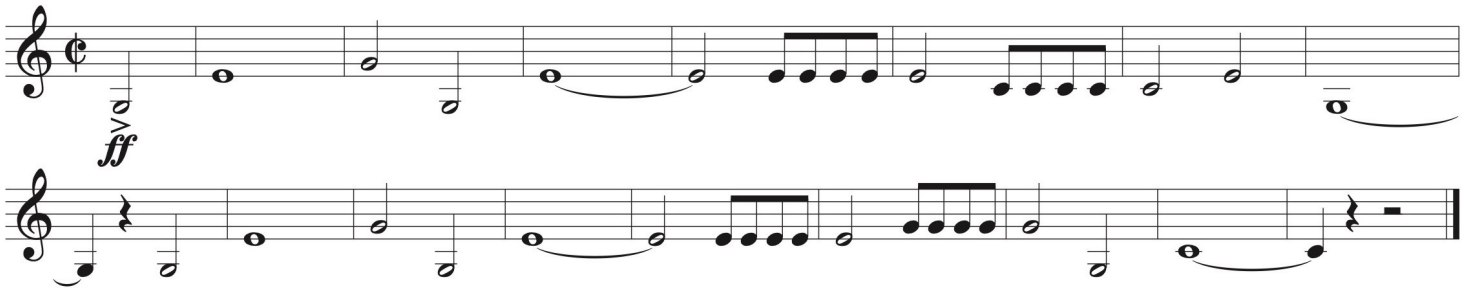
# The Thunderer

Key of F  
French HornTrio

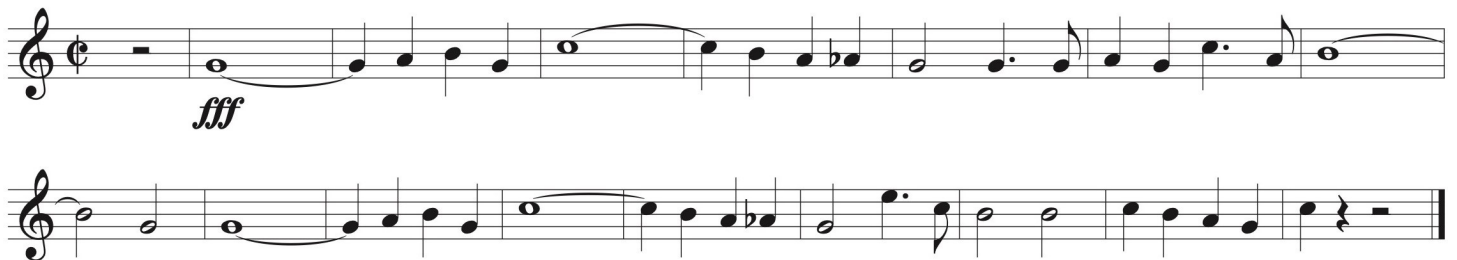
1889

John Philip Sousa  
Arr. Brian R. Thompson

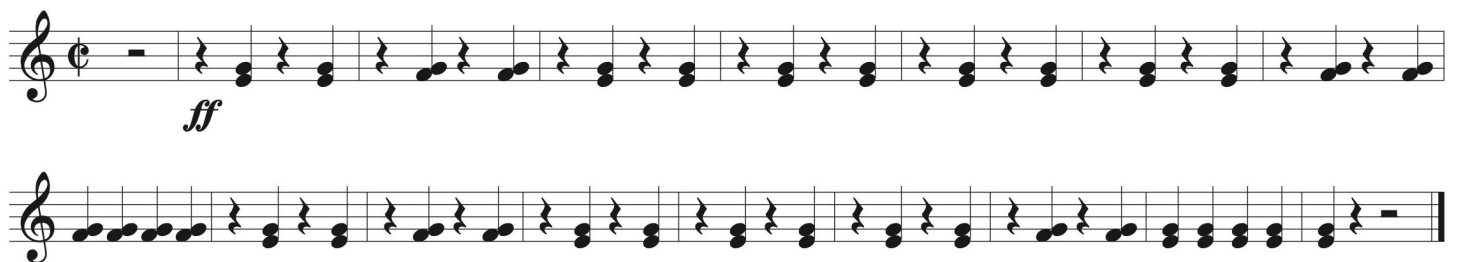
## Melody



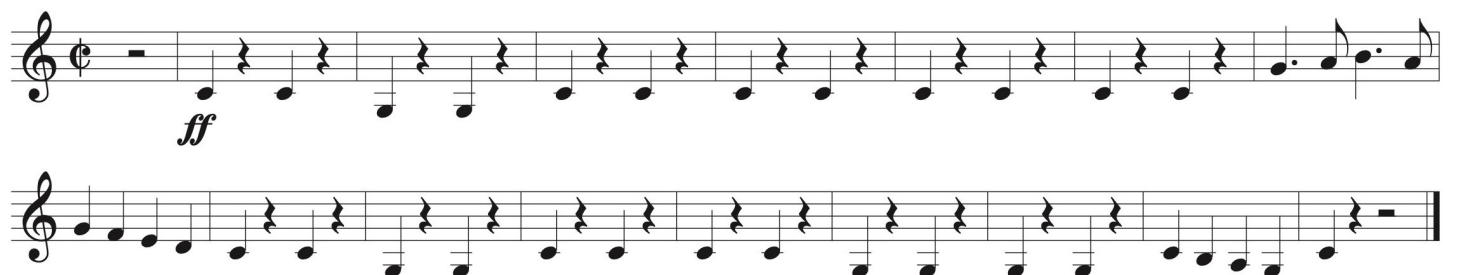
## Counter Melody



## Accompaniment



## Bass



# Chorales Based on Chords of Strain

French  
Horn

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written for French Horn. It consists of two staves. The top staff, labeled 'Parts 1,2', begins with a treble clef and a common time signature. The melody starts with a quarter note, followed by a half note, and then a series of eighth and sixteenth notes. The bottom staff, labeled 'Parts 3,4', begins with a treble clef and a common time signature. It starts with a whole rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line.

# The Thunderer

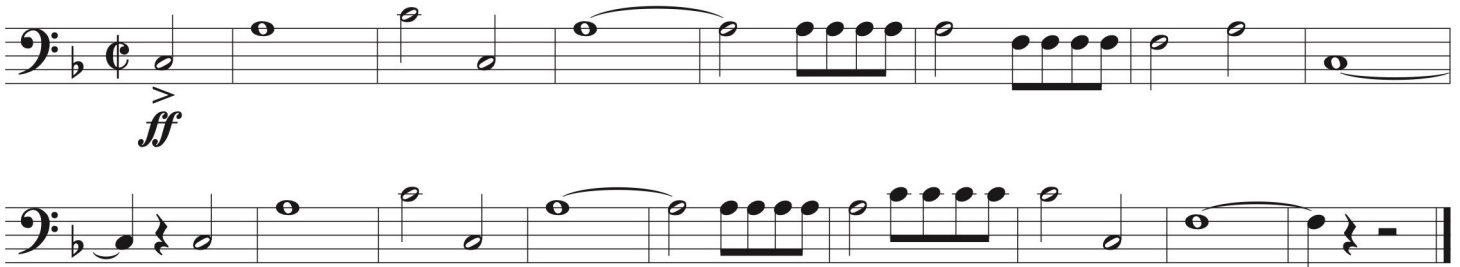
Bass Clef  
Trb, Euph, Bsn

Trio

1889

John Philip Sousa  
Arr. Brian R. Thompson

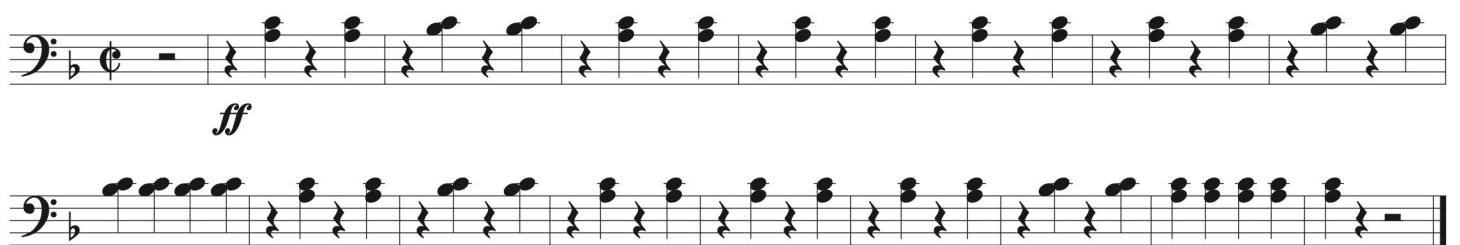
## Melody



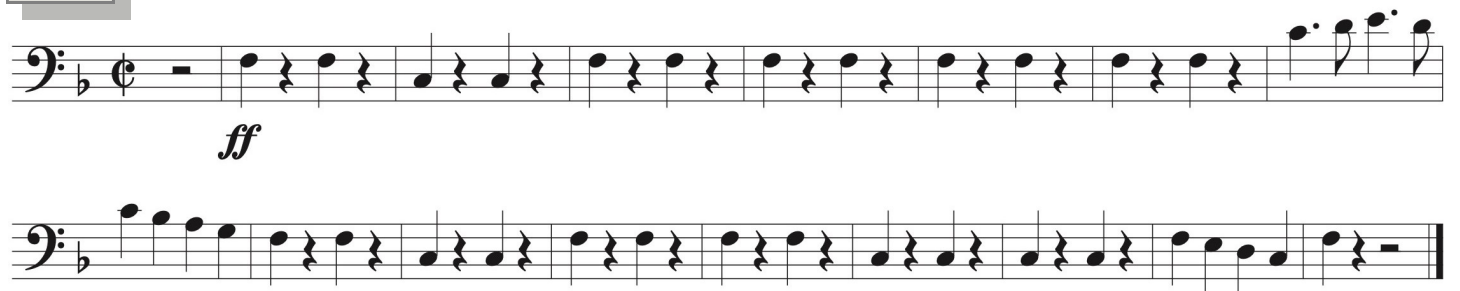
## Counter Melody



## Accompaniment



## Bass



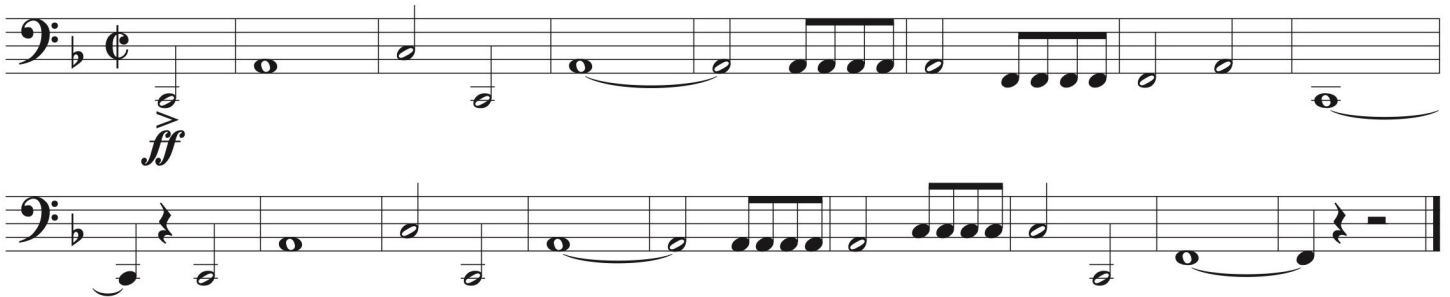
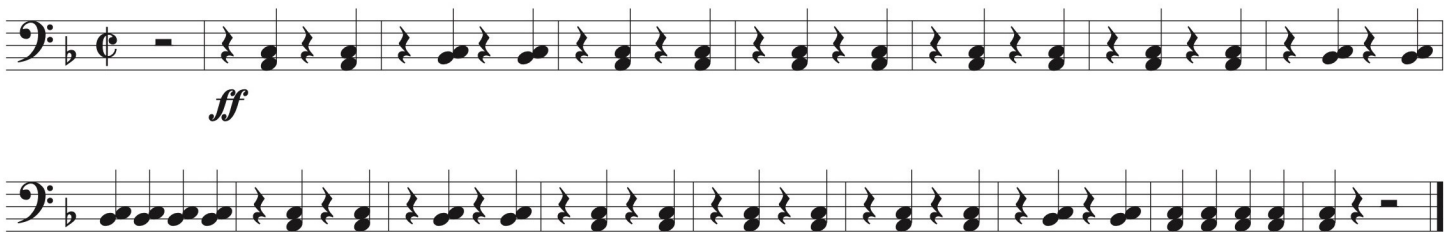
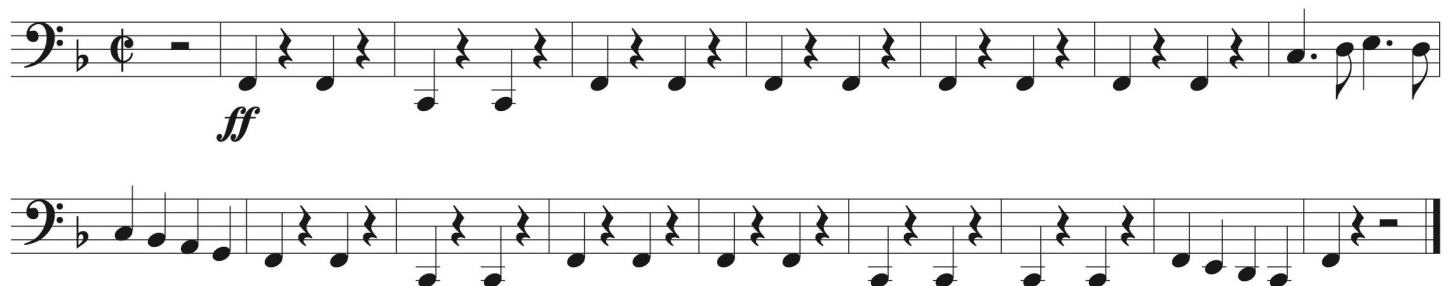
**Trombone  
Bassoon  
Euph BC**

**Brian R. Thompson**

[illegible]

3

# The Thunderer

**Bass Clef  
Tuba****Trio****1889**John Philip Sousa  
Arr. Brian R. Thompson**Melody****Counter Melody****Accompaniment****Bass**

# Chorales Based on Chords of Strain

Tuba

3

## The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of two staves. The top staff is labeled 'Parts 1,2' and the bottom staff is labeled 'Parts 3,4'. The music features a variety of note values including quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line.

3

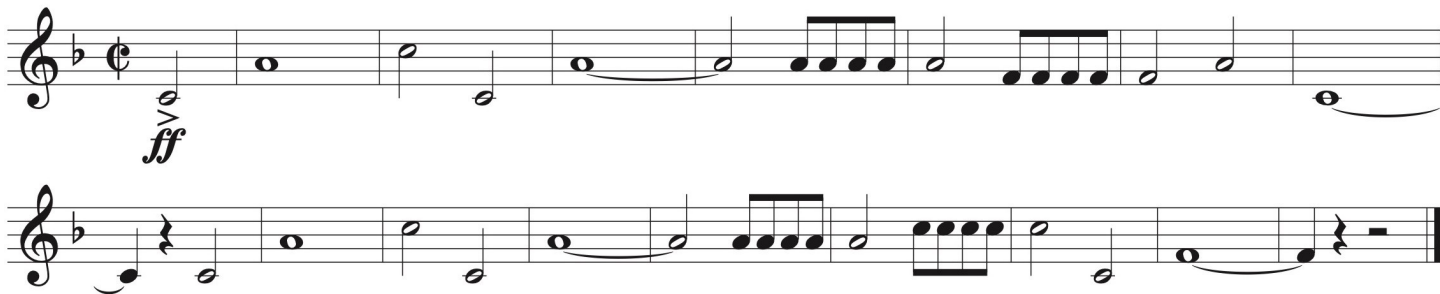
# The Thunderer

Concert  
MalletTrio

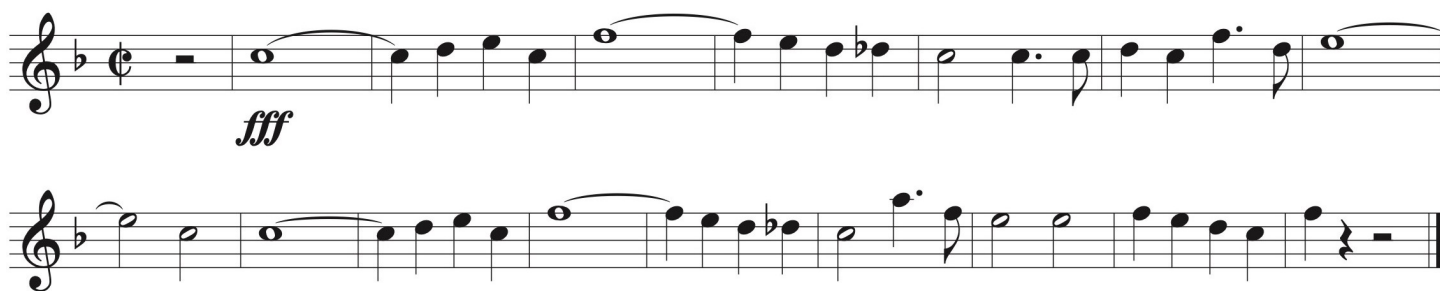
1889

John Philip Sousa  
Arr. Brian R. Thompson

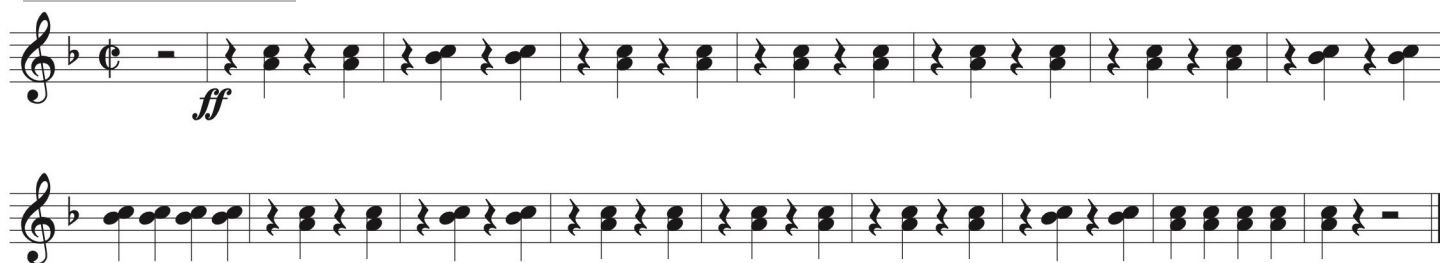
## Melody



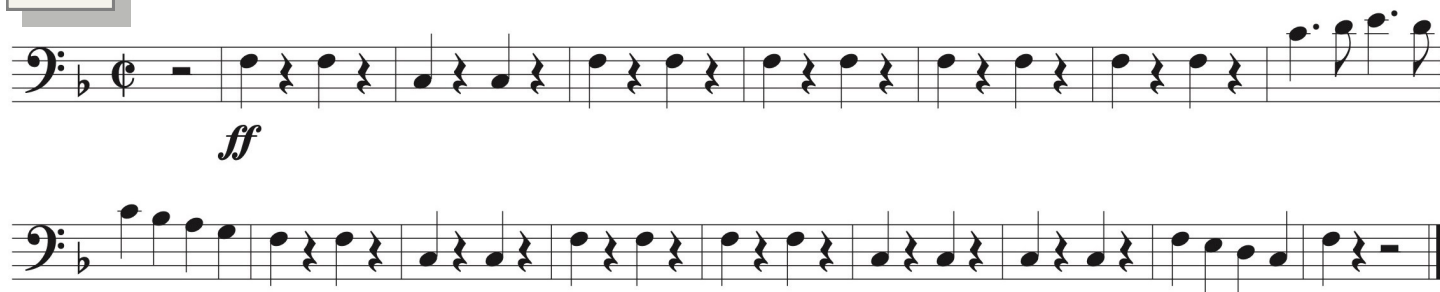
## Counter Melody



## Accompaniment



## Bass





# The Thunderer

**Percussion**
**Trio**
**1889**

 John Philip Sousa  
 Arr. Brian R. Thompson

**Percussion**

Bring out the accents in the snare parts using the given sticking technique. Bass drum and cymbals should give a little more weight to accents.

Score for Percussion (Sus Cym. S.D. and B.D./Cym.) showing rhythmic notation and sticking patterns (R, L, R, R, L) for the snare parts. The score is in 2/4 time and consists of two staves. The first staff is for Sus Cym. S.D. and the second staff is for B.D./Cym. The notation includes various rhythmic values, accents, and sticking patterns.

**Five Stroke Roll Exercises**
**Hints for playing Five Stroke Rolls.**

1. Start with the base (R, L, R) with an accent (down stroke) on last beat.
2. Now add diddles (double strokes) to develop the correct roll.
3. Remember that it is more important to get the correct sticking and accents than speed.
4. Once you can play correctly and evenly, speed it up.

Brian R. Thompson

Four exercises (1-4) for Five Stroke Rolls, each in 4/4 time. Exercise 1 is in 4/4 time and shows a sequence of strokes: R L R, R R L L R, L R L, L L R R L. Exercise 2 is in 4/4 time and shows a sequence of strokes: R L R, R R L L R, L R L, L L R R L, R L R, R R L L R, L R L, L L R R L. Exercise 3 is in 2/4 time and shows a sequence of strokes: R R L L R, L L R R L, R R L L R, L L R R L. Exercise 4 is in 2/4 time and shows a sequence of strokes: R L R, R R L L R, R R L L R, R R L L R.

# Chorales Based on Chords of Strain

Mallets

## 3 The Thunderer, Second Strain

Brian R. Thompson

Parts 1,2

Parts 3,4

The musical score is written for four parts (1, 2, 3, and 4) in common time (C). The key signature has one flat (B-flat). The score is divided into two systems. The first system consists of two staves. The top staff, labeled 'Parts 1,2', is in treble clef and contains a melody with eighth and sixteenth notes, including a triplet. The bottom staff, labeled 'Parts 3,4', is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet. The second system also consists of two staves, continuing the melody and bass line from the first system. The score ends with a double bar line.