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.

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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.

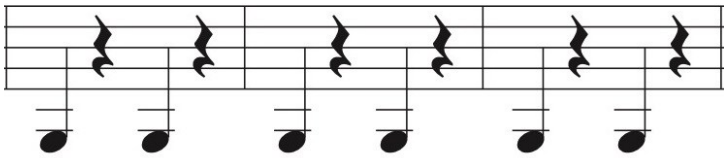
Brian R. Thompson
Sevier Band & Percussion

I

Unit 1 March Style

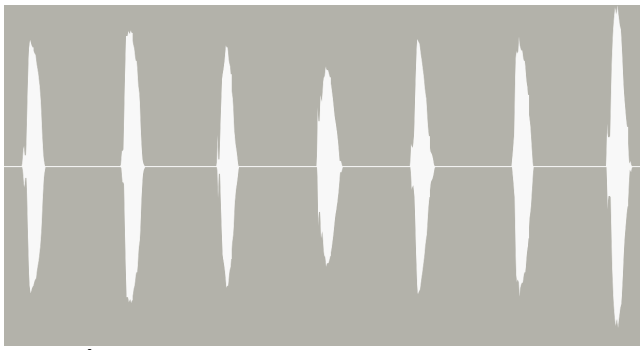
Tuba and Horn Playing Style

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 **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.

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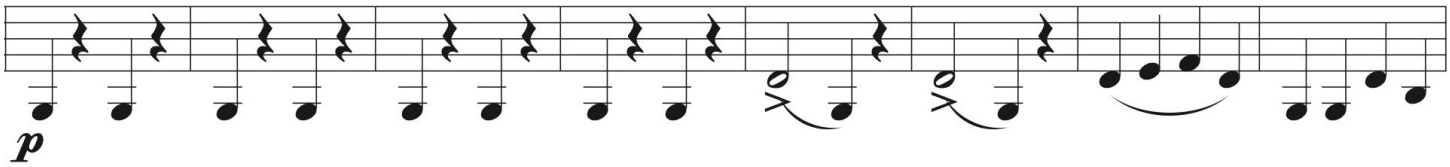
II

Unit 2 March Style

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 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 → 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

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The Thunderer

Score

Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

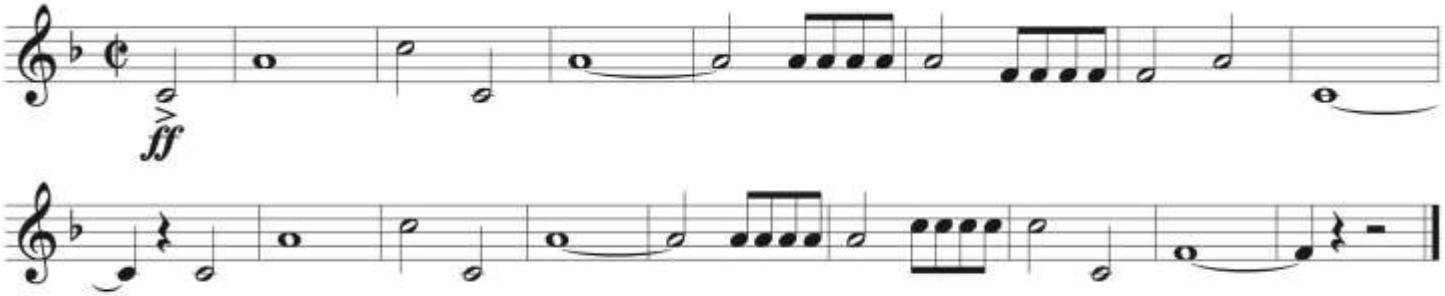
Hints for the Director:

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

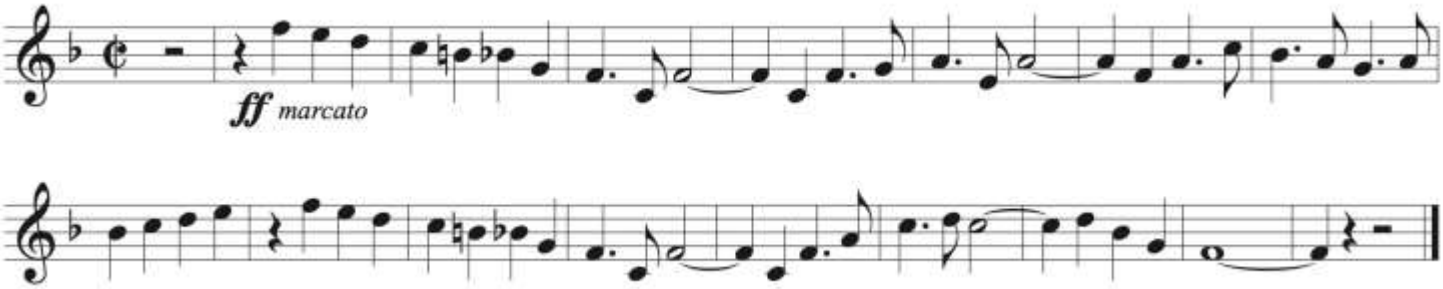
Bass Part - bring out moving quarter note: 9th, 10th and 16th measure.

Counter Melody: Repeat this song, have counter melody prominent 2nd time.

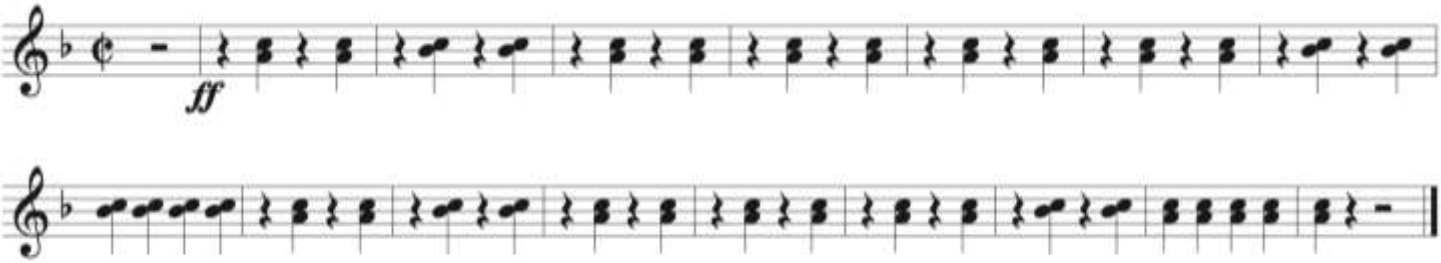
Melody



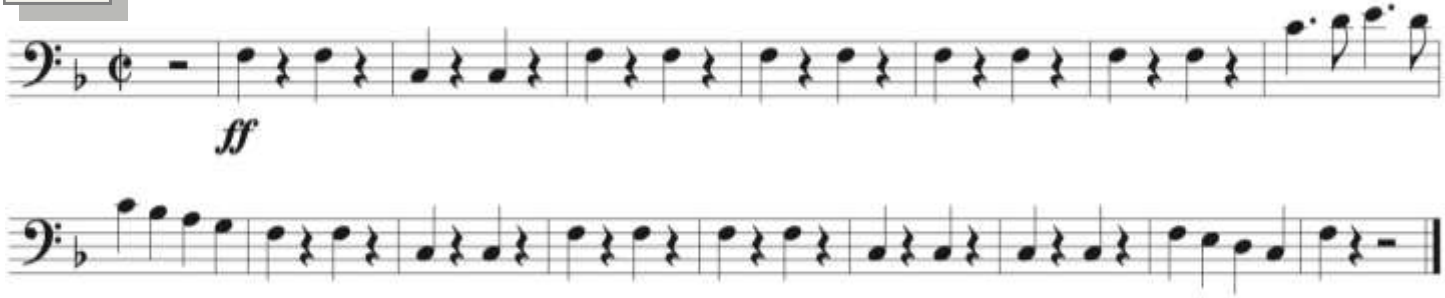
Counter Melody



Accompaniment



Bass



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The Thunderer

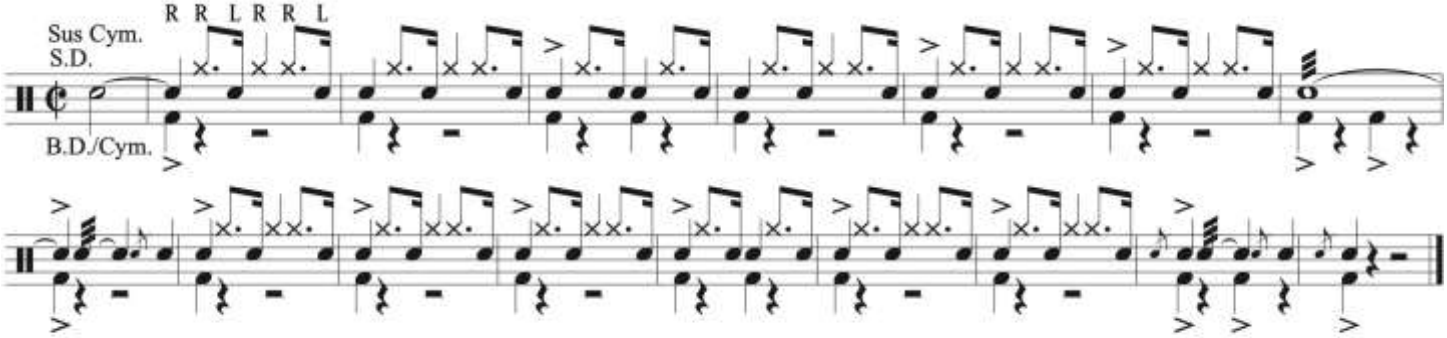
Trio 1889

Score

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.

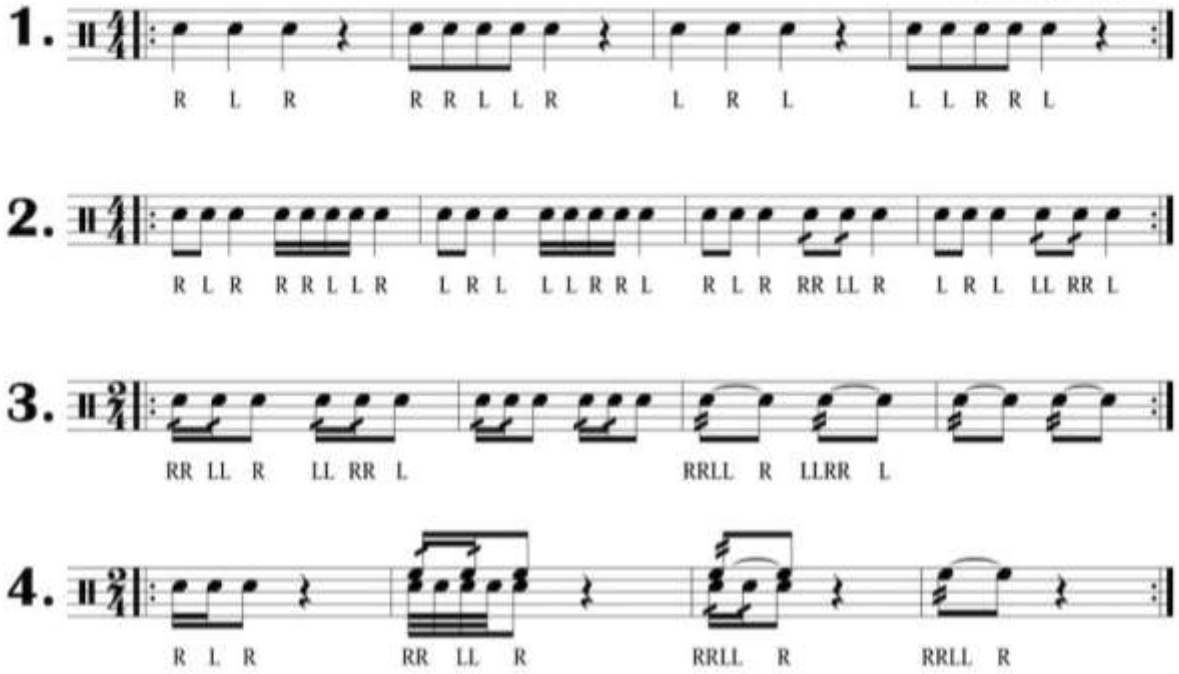


Five Stroke Roll Exercises

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



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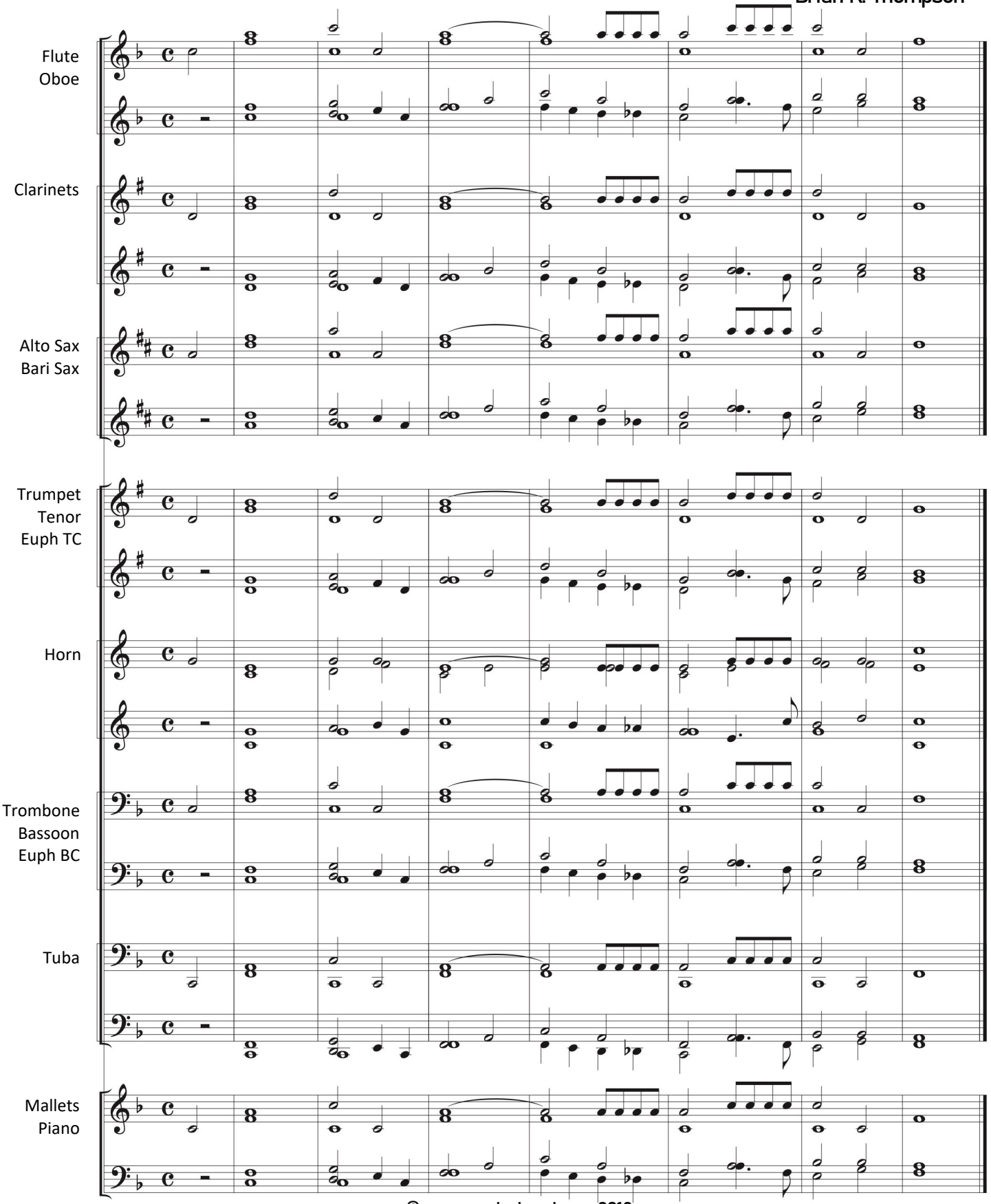
3

The Thunderer, Second Strain

Concert Score

Brian R. Thompson



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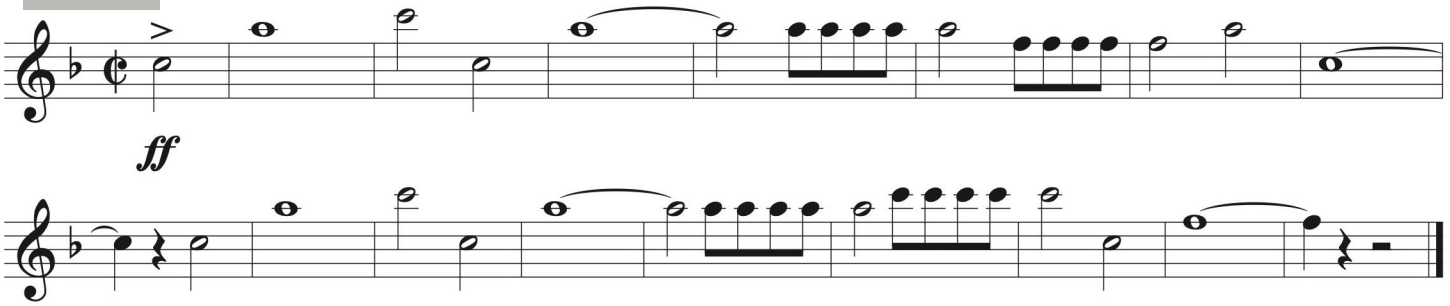
The Thunderer

Concert Flute

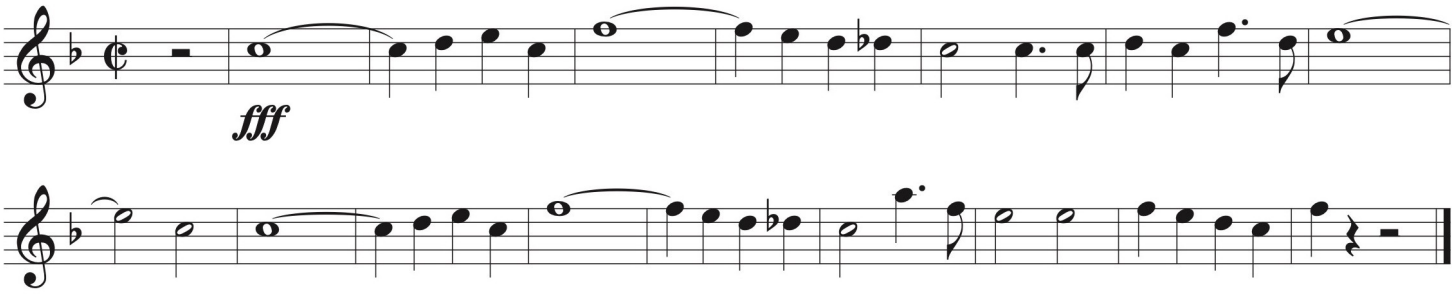
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

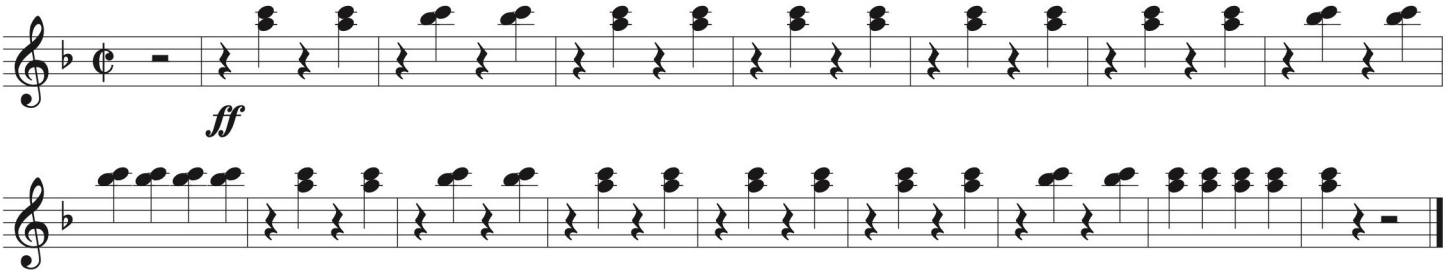
Melody



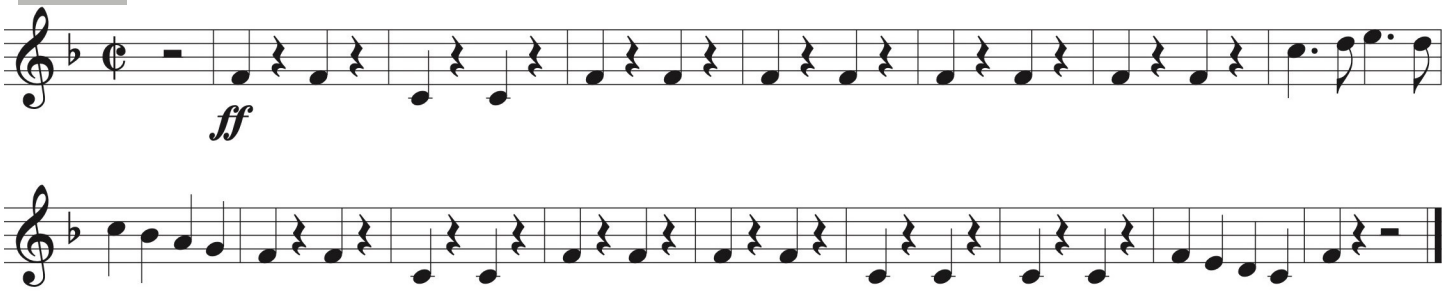
Counter Melody



Accompaniment



Bass



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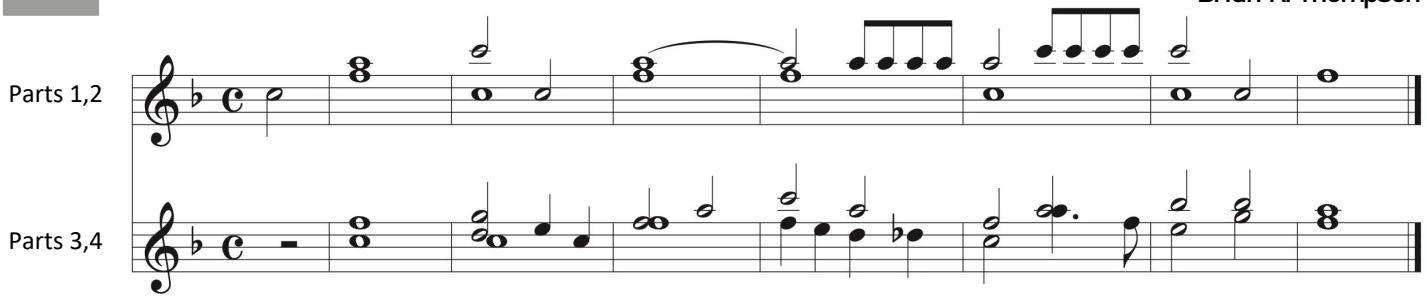
Chorales Based on Chords of Strain

Flute
Oboe

3 The Thunderer, Second Strain

Brian R. Thompson



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3

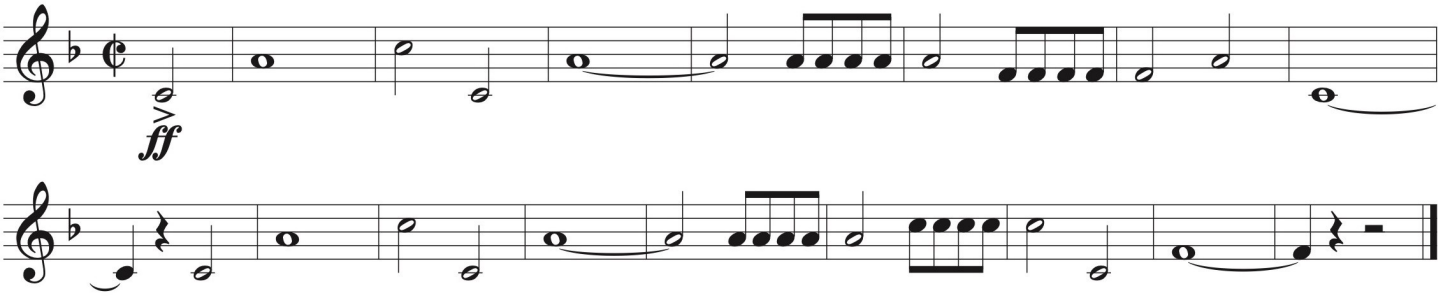
The Thunderer

Concert Oboe

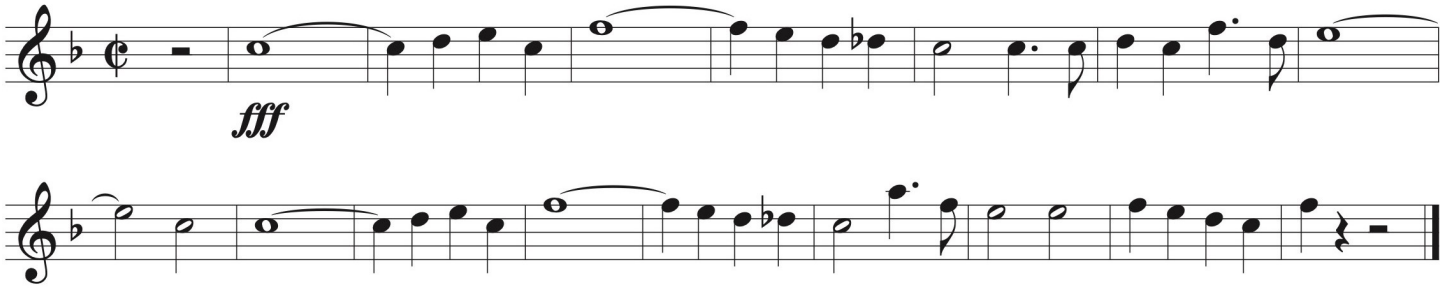
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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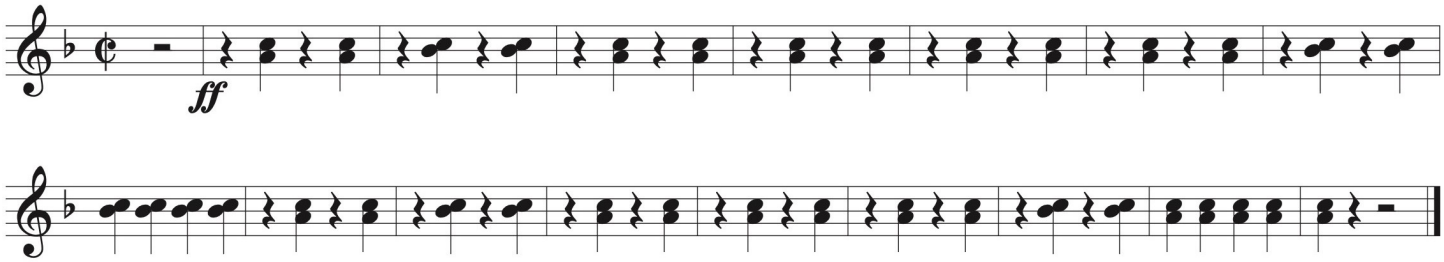
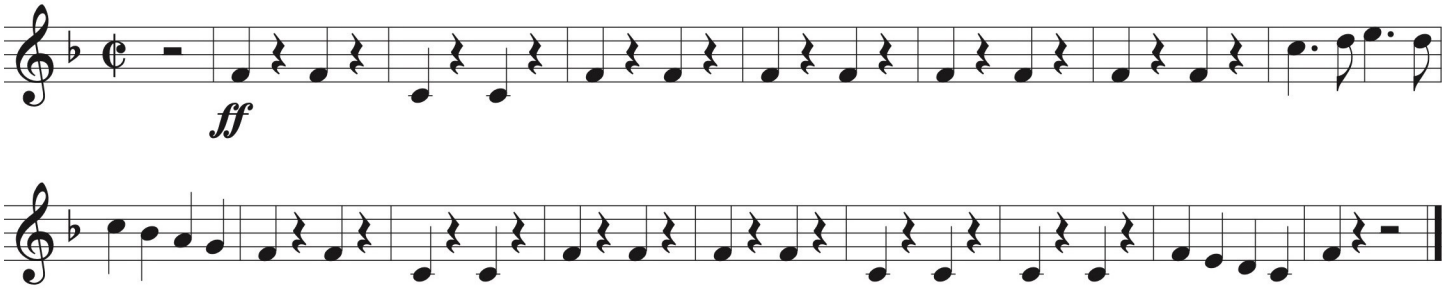


Bass



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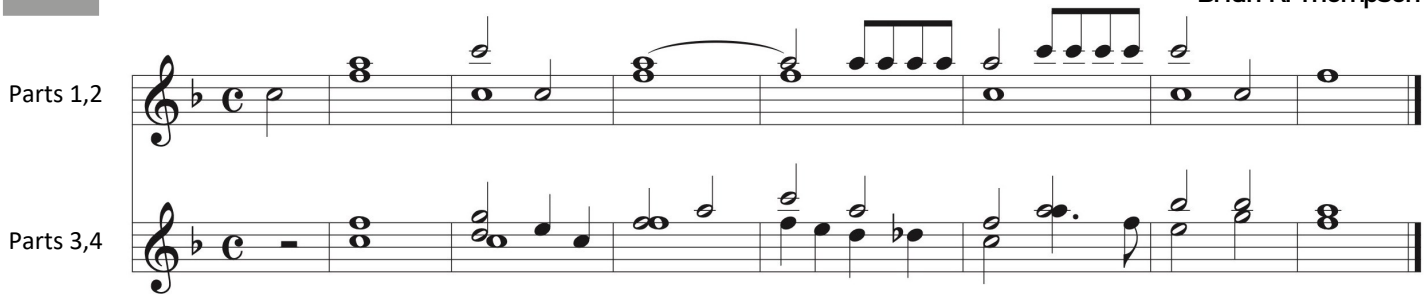
Chorales Based on Chords of Strain

Flute
Oboe

3 The Thunderer, Second Strain

Brian R. Thompson



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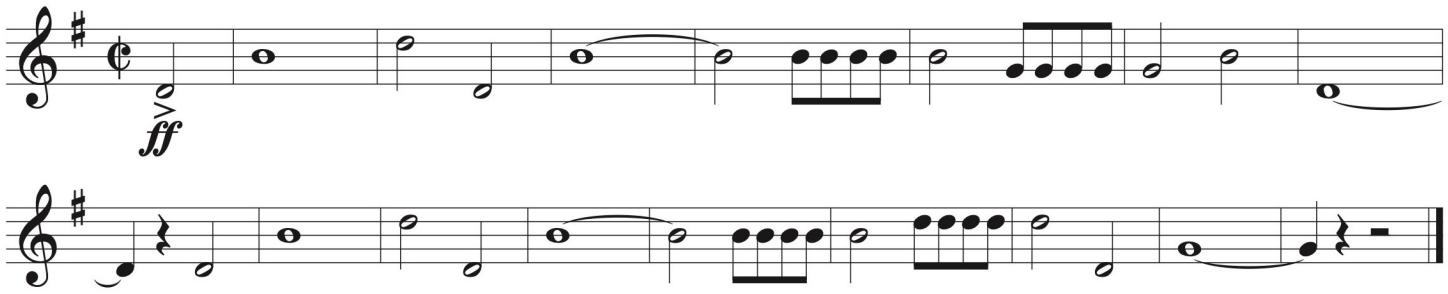
The Thunderer

Key of Bb Clarinet

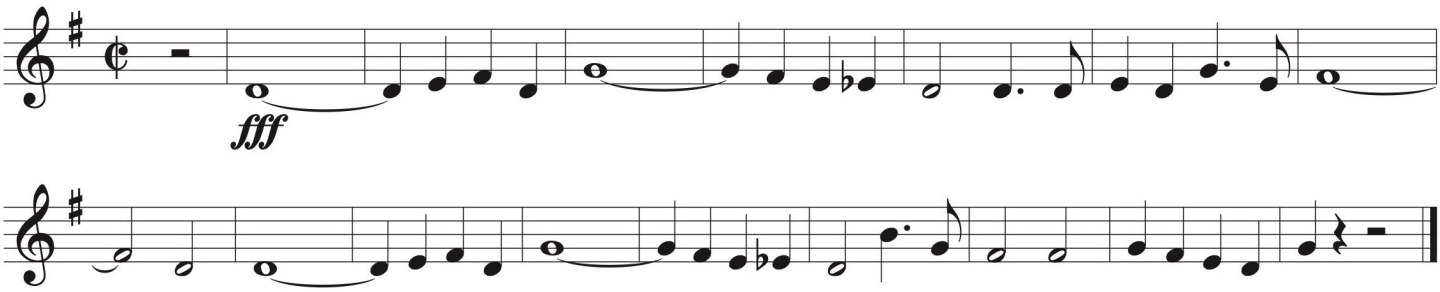
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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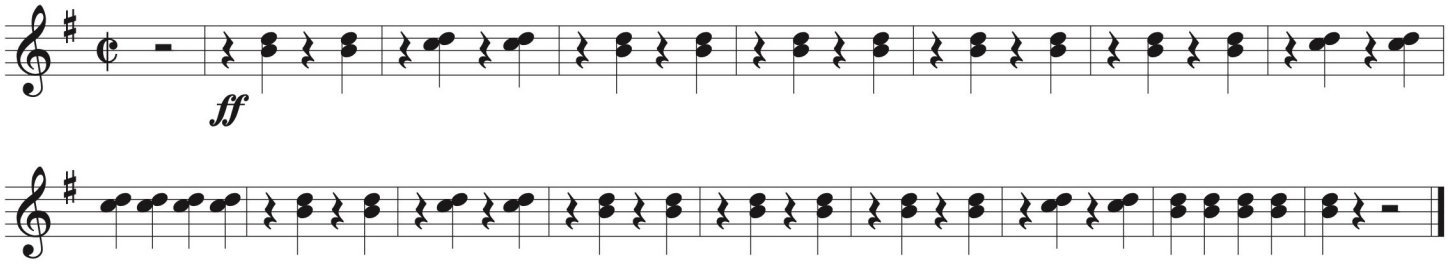
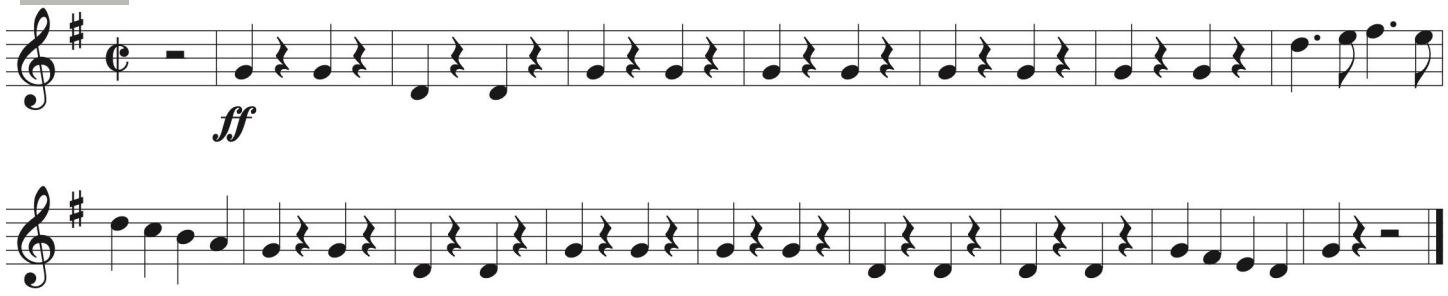


Bass



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Chorales Based on Chords of Strain

Clarinets

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3 The Thunderer, Second Strain

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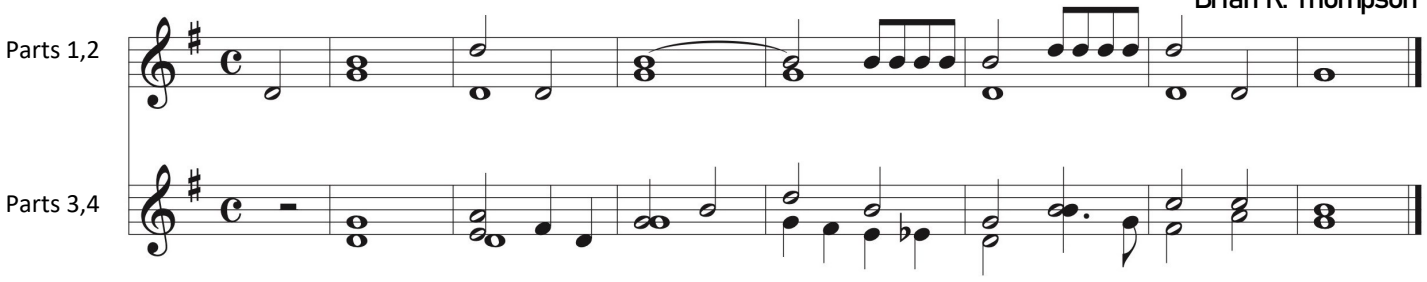

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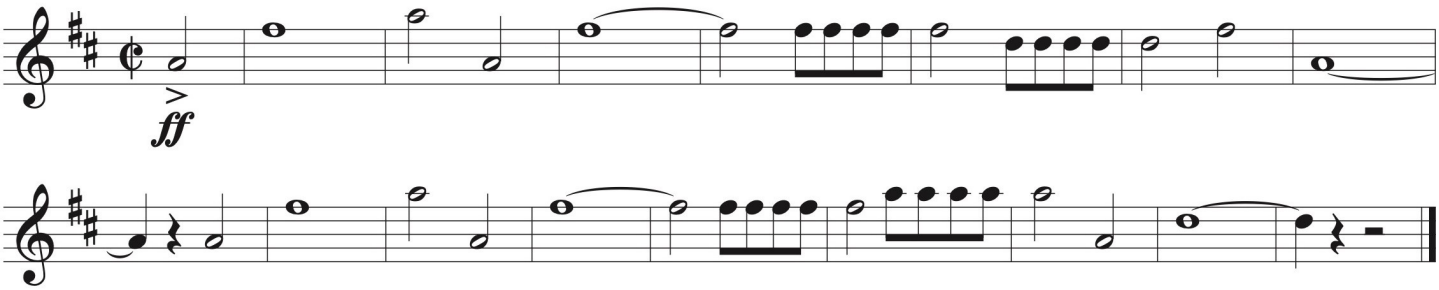
The Thunderer

Key of Eb
Alto, Bari

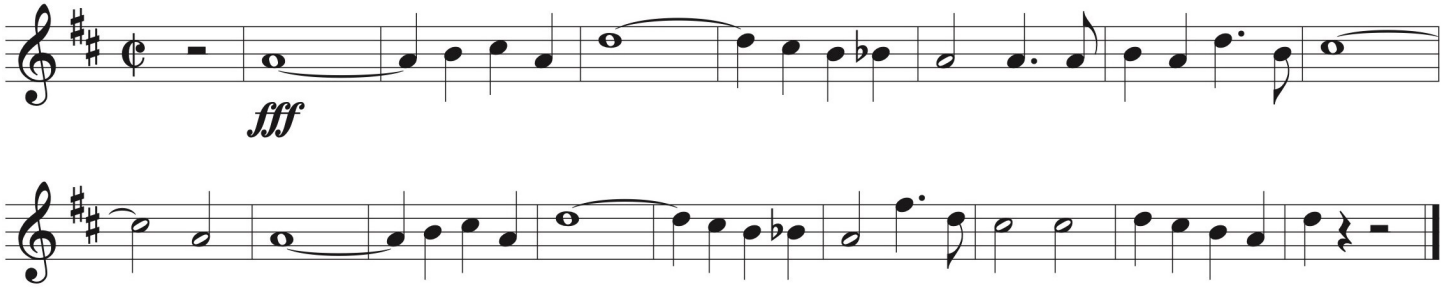
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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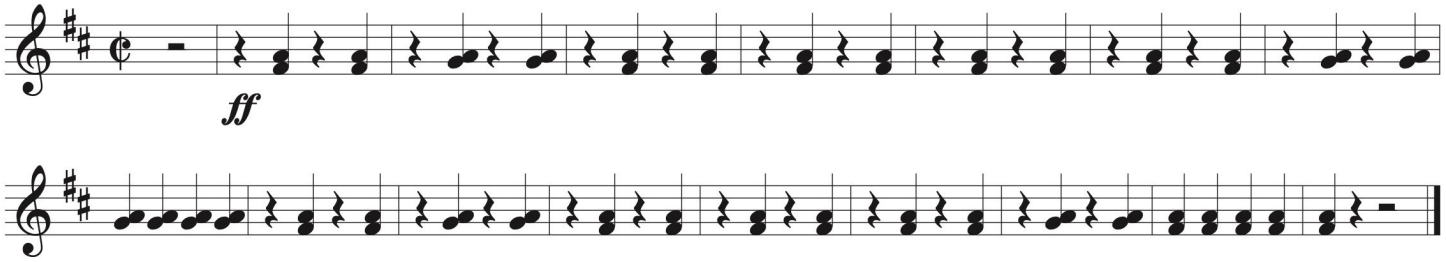
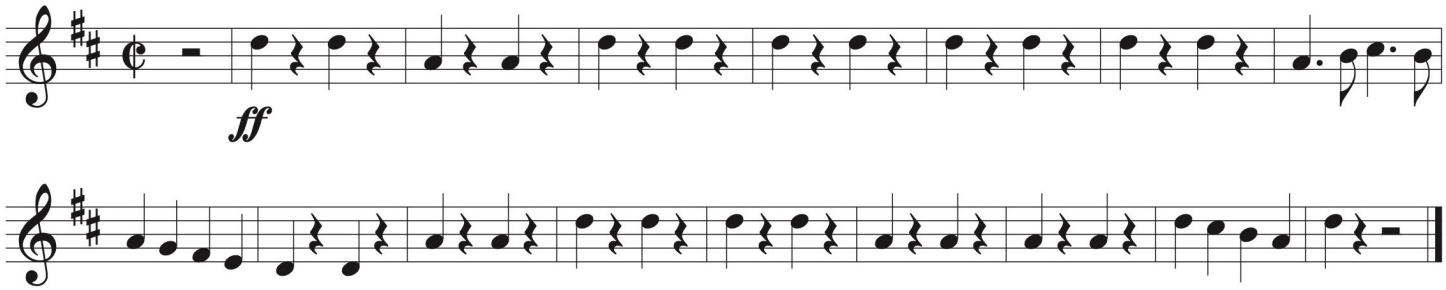


Bass



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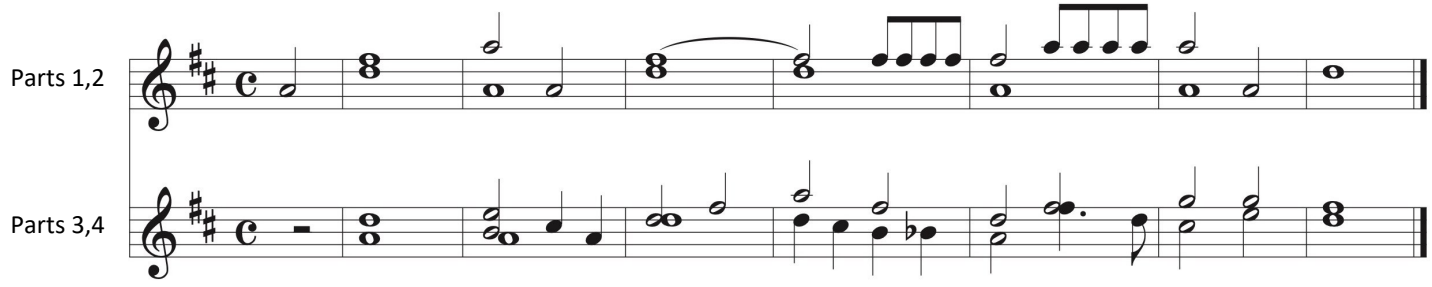
Chorales Based on Chords of Strain

Alto Sax
Bari Sax

3 The Thunderer, Second Strain

Brian R. Thompson



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3

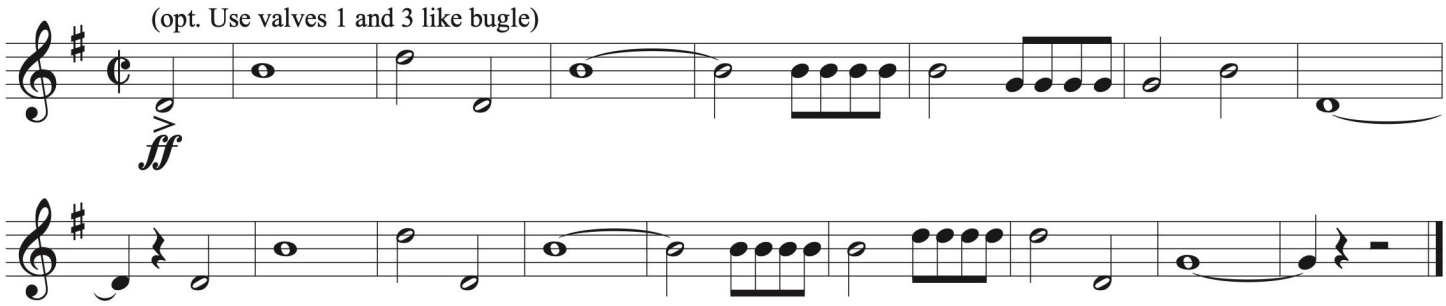
The Thunderer

Key of Bb
Trpt, Euph TC, Tenor

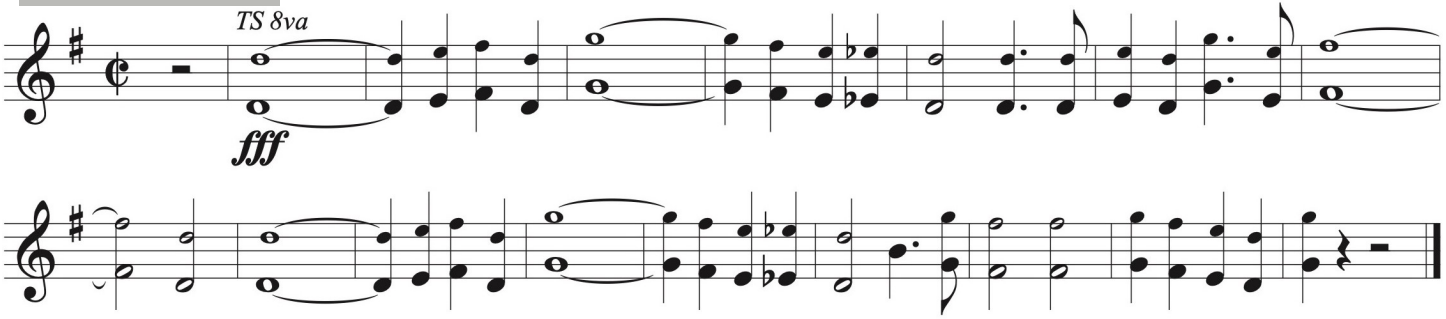
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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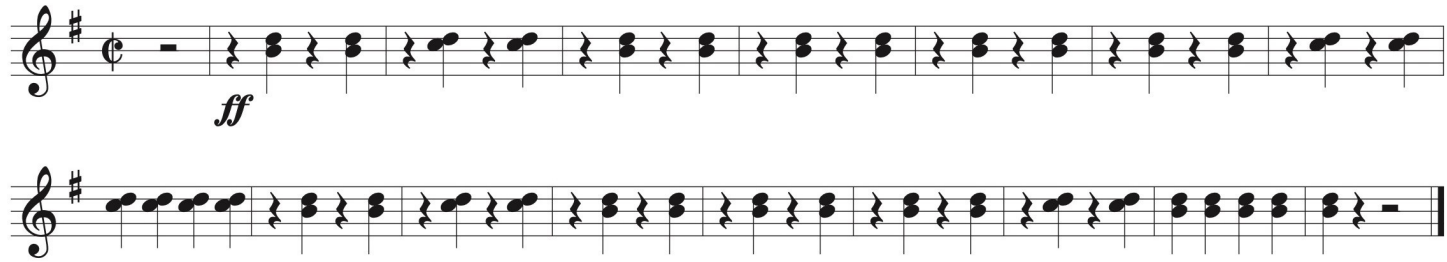
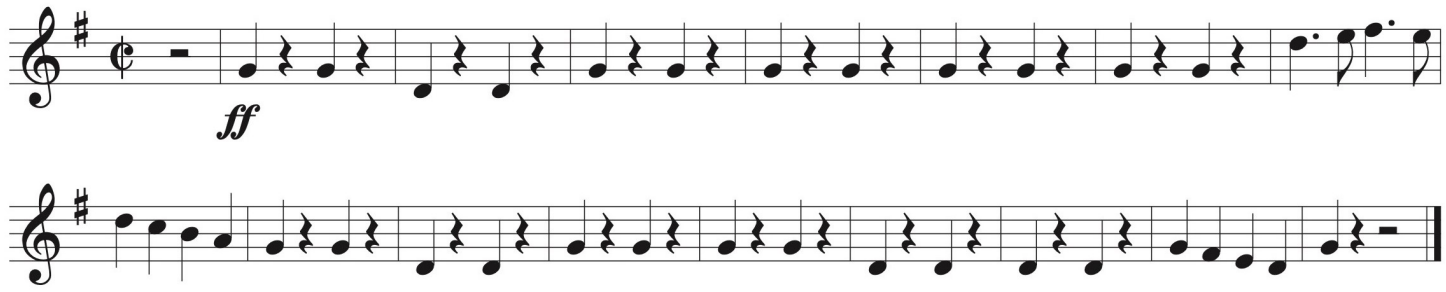


Bass



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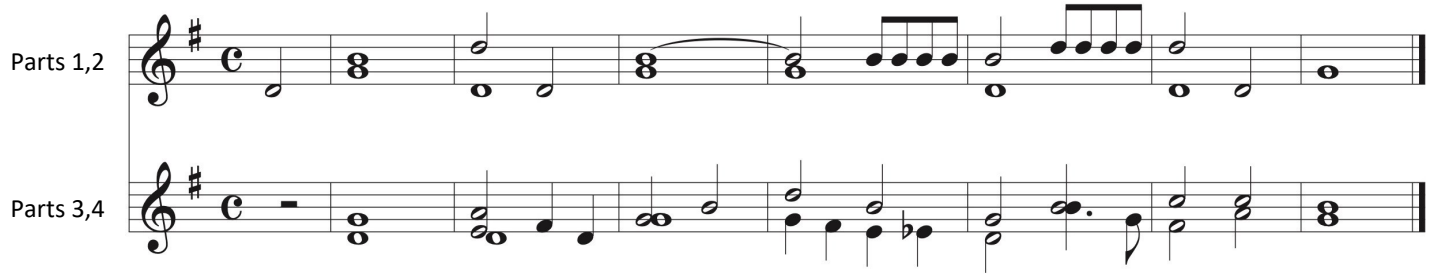
Chorales Based on Chords of Strain

Trumpet
Tenor
Euph TC

3 The Thunderer, Second Strain

Brian R. Thompson



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3

The Thunderer

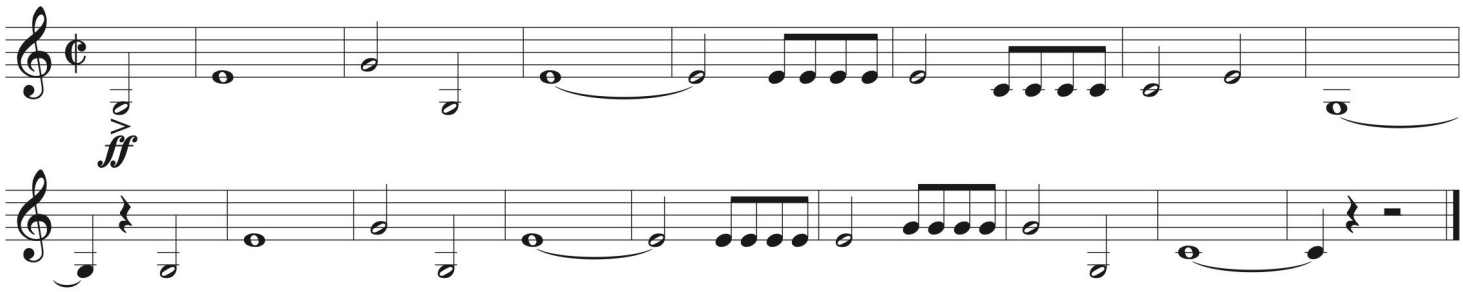
Key of F
French Horn

Trio

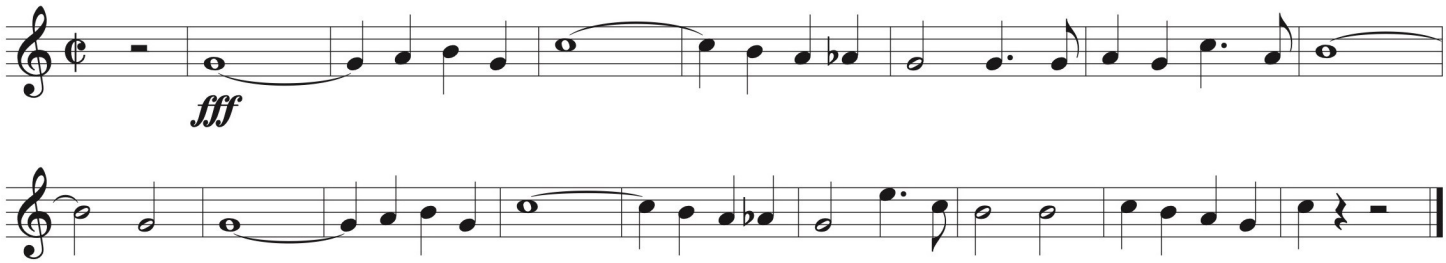
1889

John Philip Sousa
Arr. Brian R. Thompson

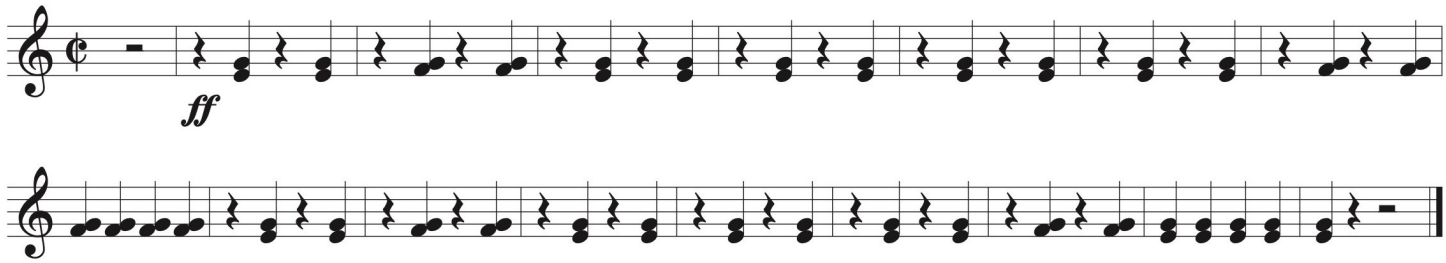
Melody



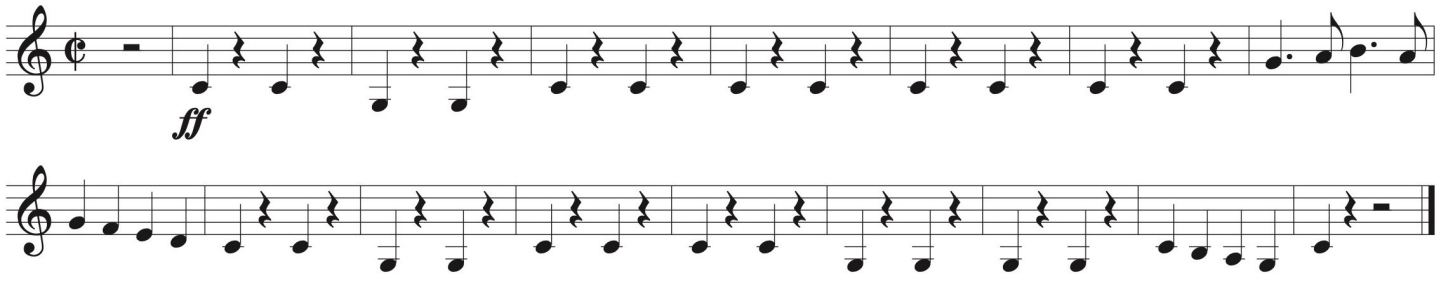
Counter Melody



Accompaniment



Bass



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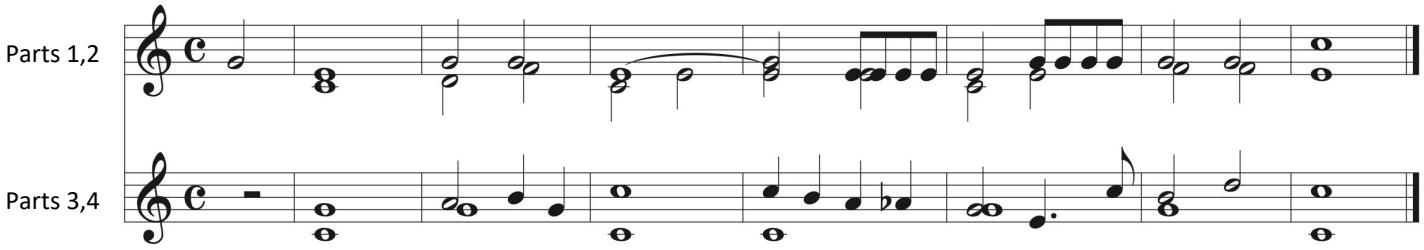
Chorales Based on Chords of Strain

French Horn

3 The Thunderer, Second Strain

Brian R. Thompson



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The Thunderer

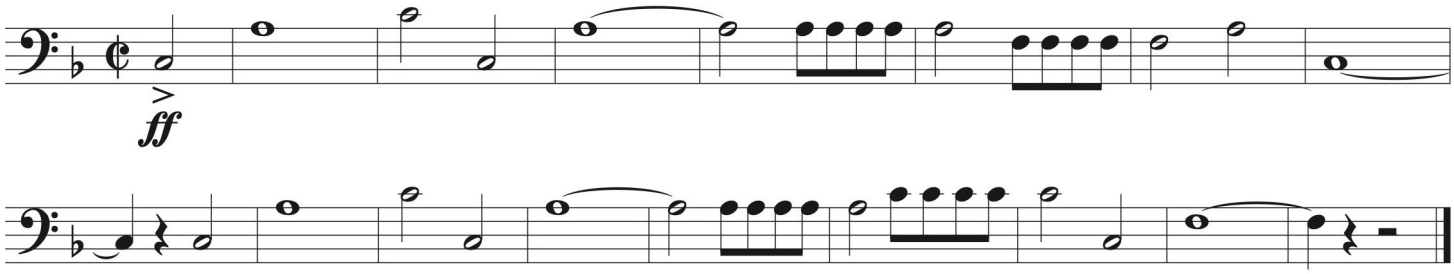
Trio

1889

Bass Clef
Trb, Euph, Bsn

John Philip Sousa
Arr. Brian R. Thompson

Melody



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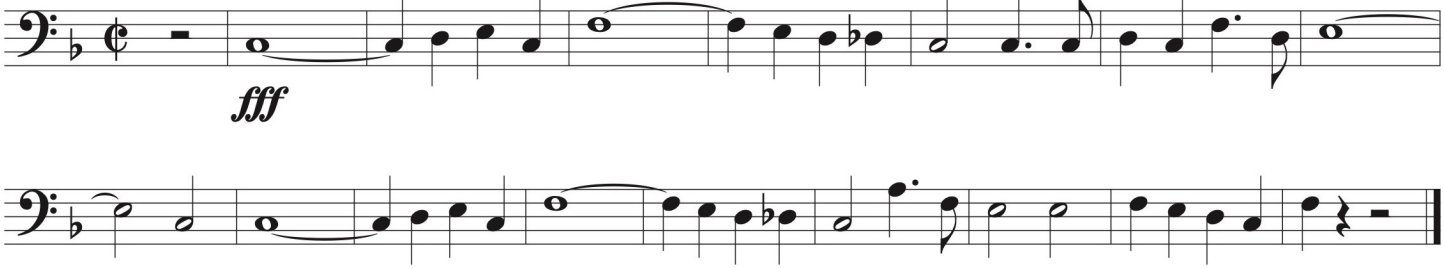

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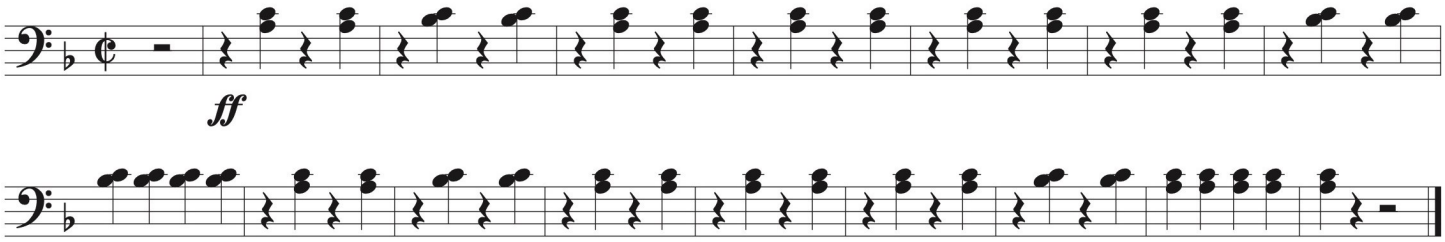
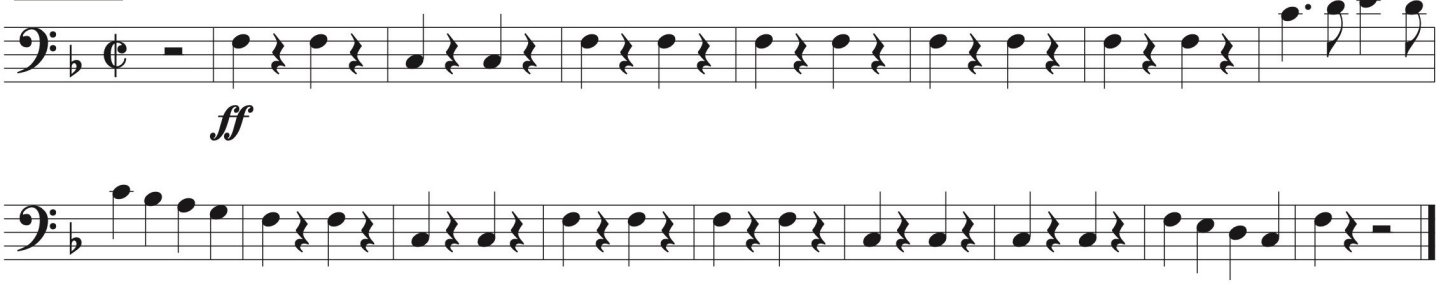


Bass



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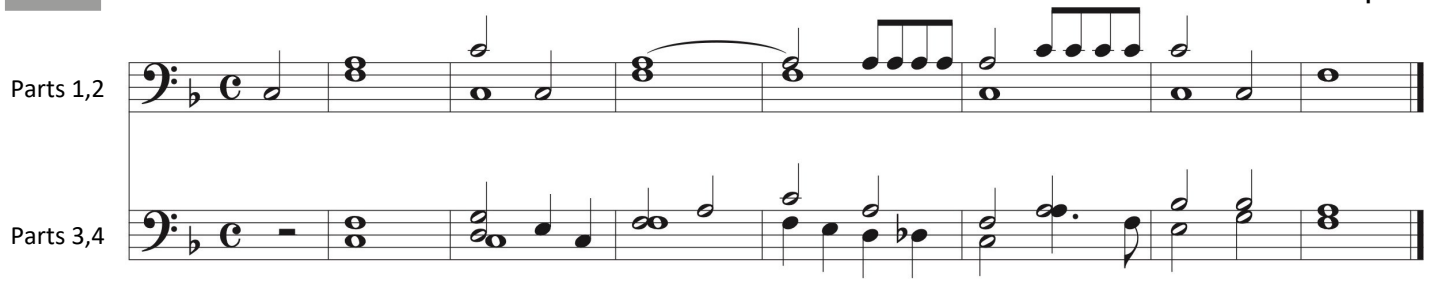
Chorales Based on Chords of Strain

Trombone
Bassoon
Euph BC

3 The Thunderer, Second Strain

Brian R. Thompson



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3

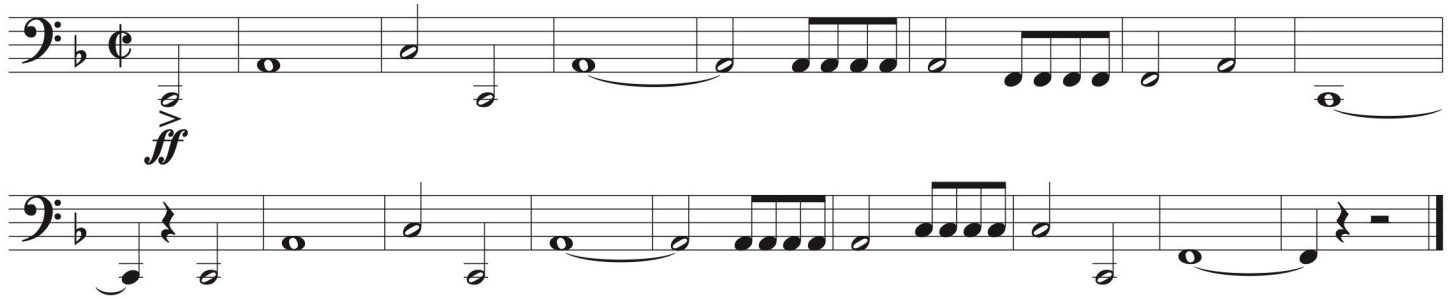
The Thunderer

Bass Clef
Tuba

Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



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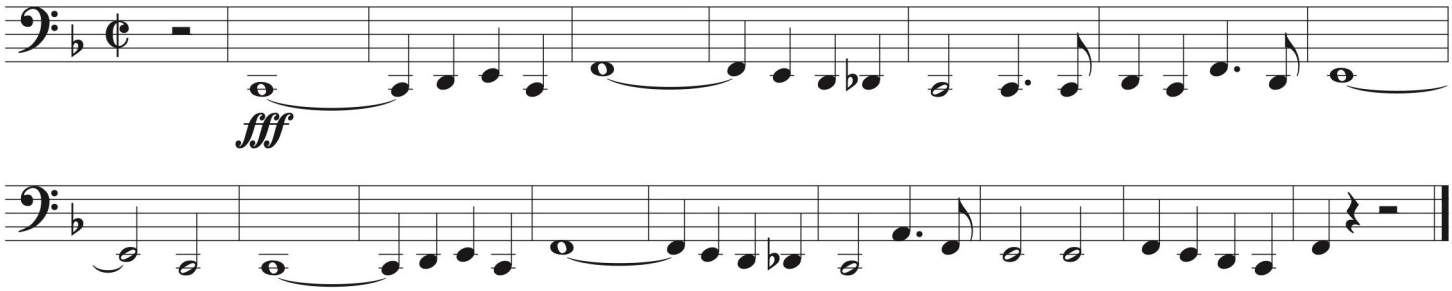

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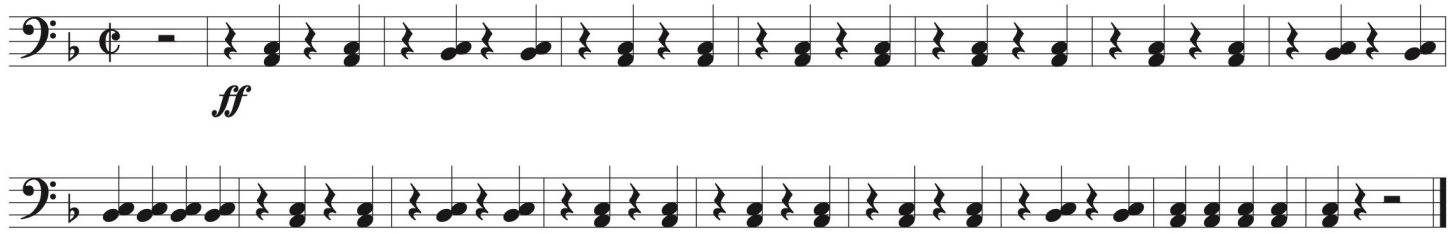
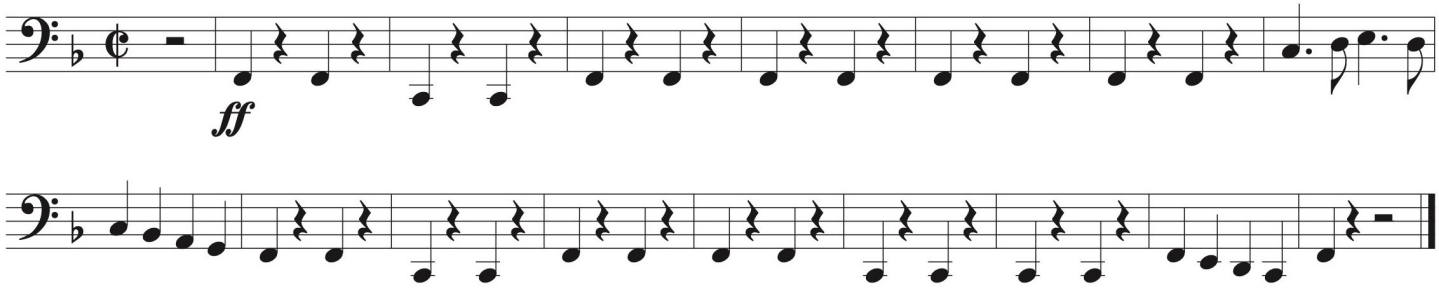


Bass



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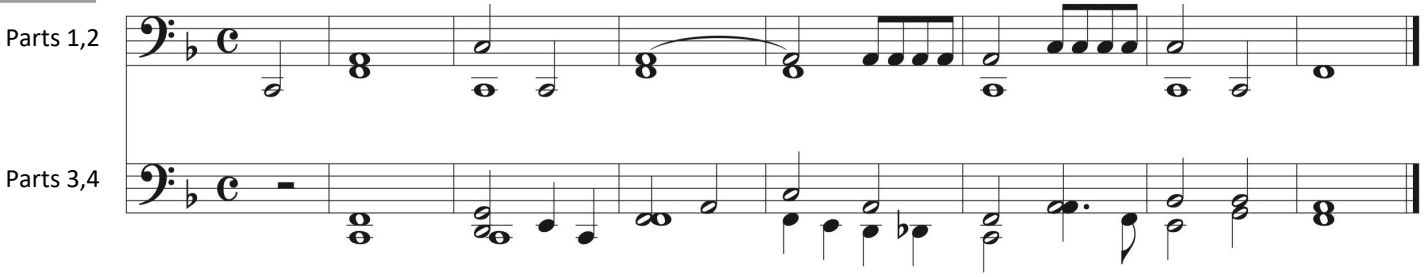
Chorales Based on Chords of Strain

Tuba

3 The Thunderer, Second Strain

Brian R. Thompson



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3

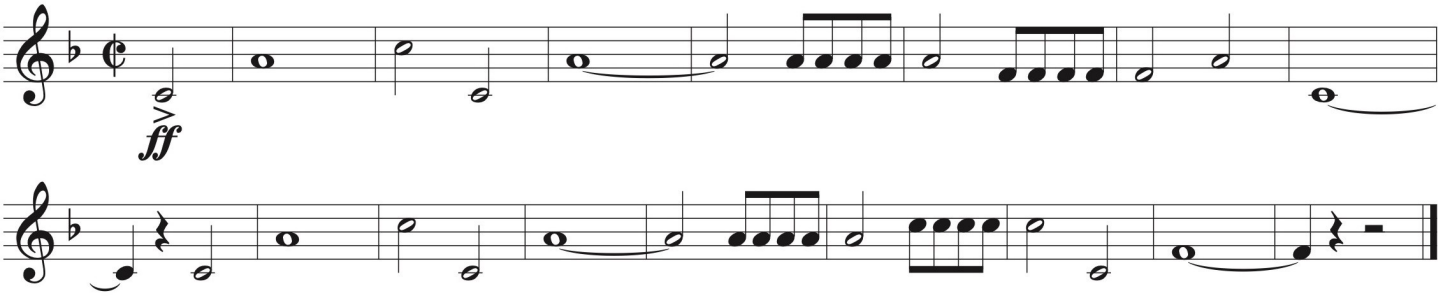
The Thunderer

Concert Mallet

Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



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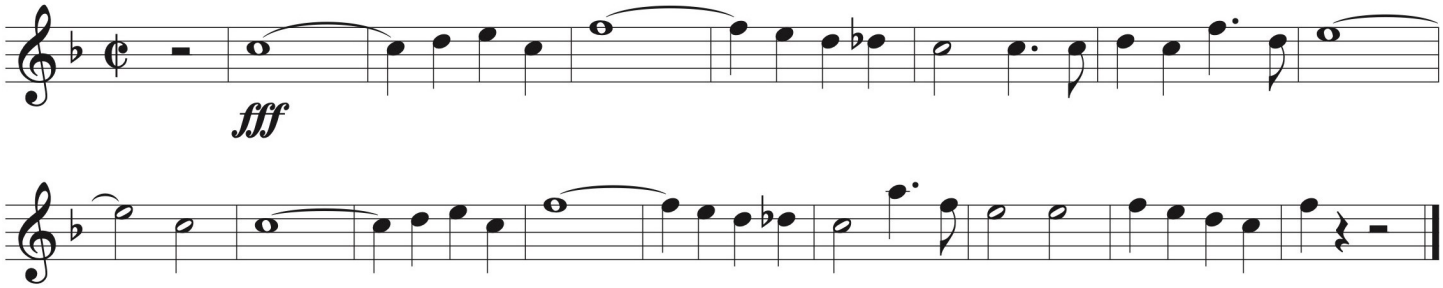

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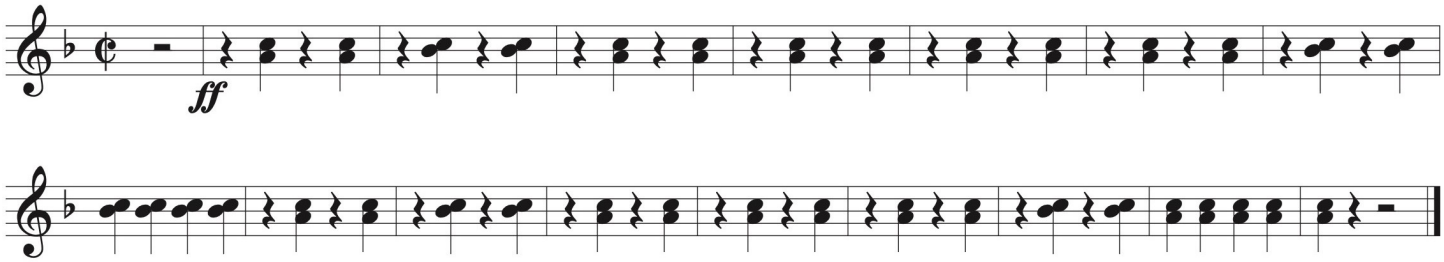
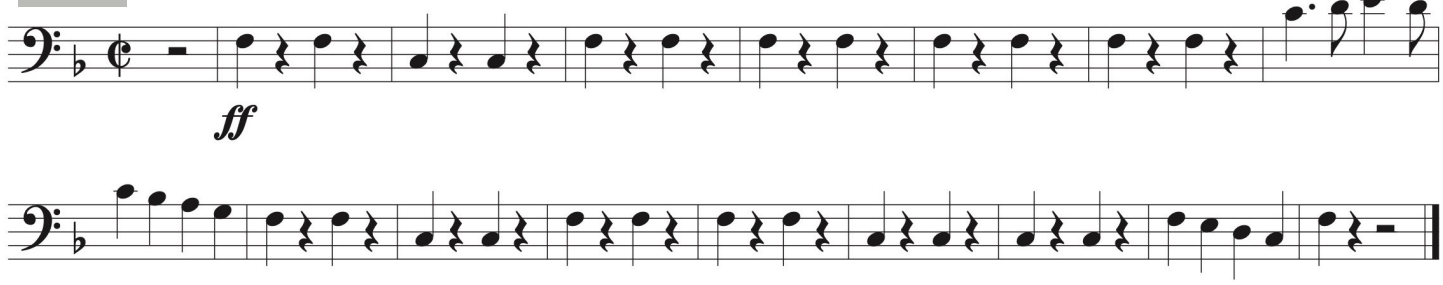


Bass



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3

The Thunderer

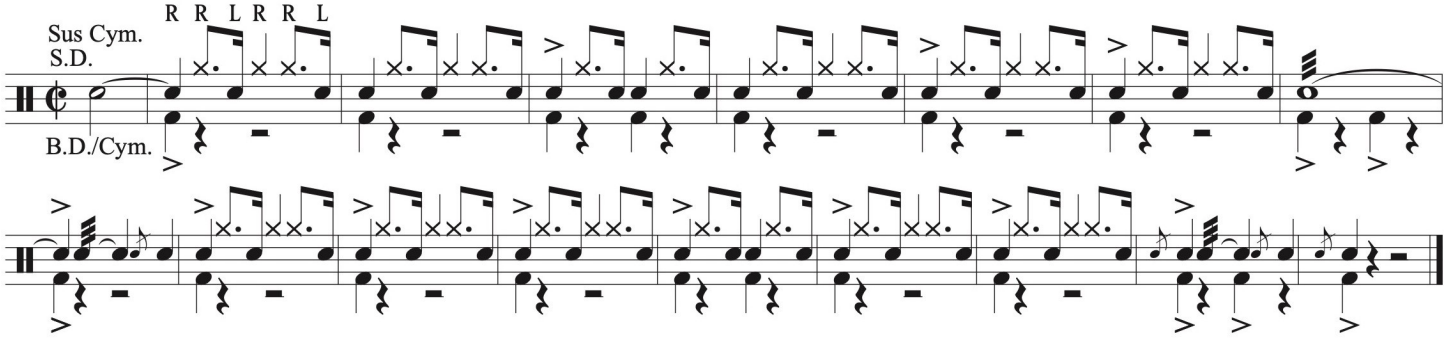
Percussion

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.

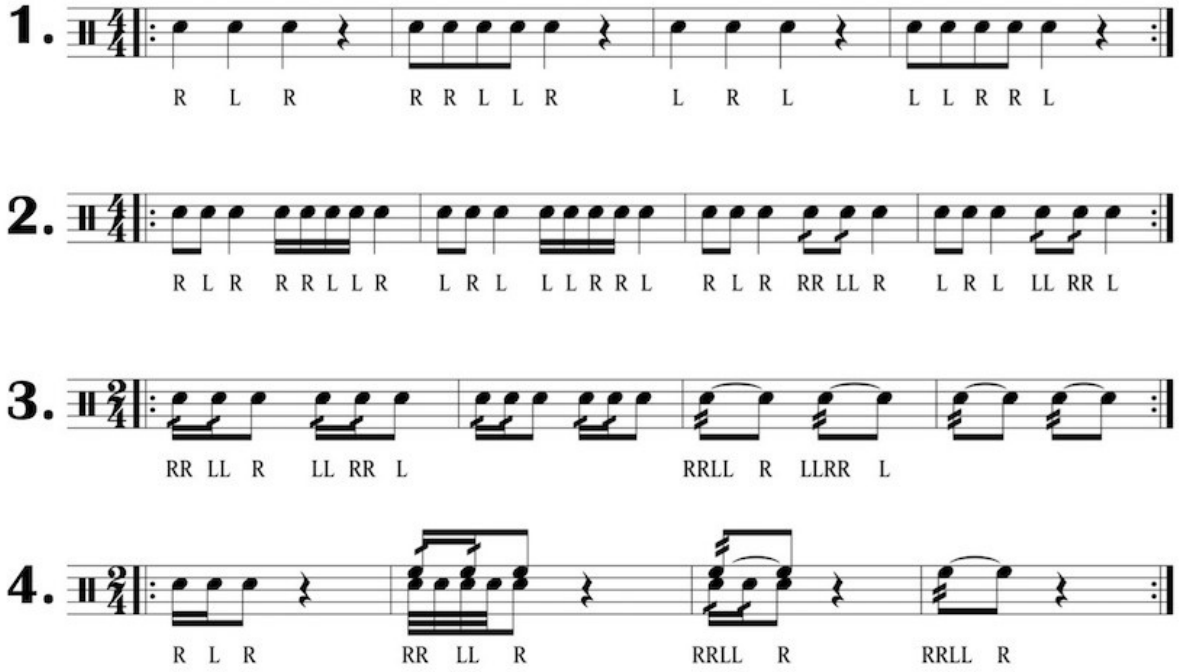


Five Stroke Roll Exercises

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



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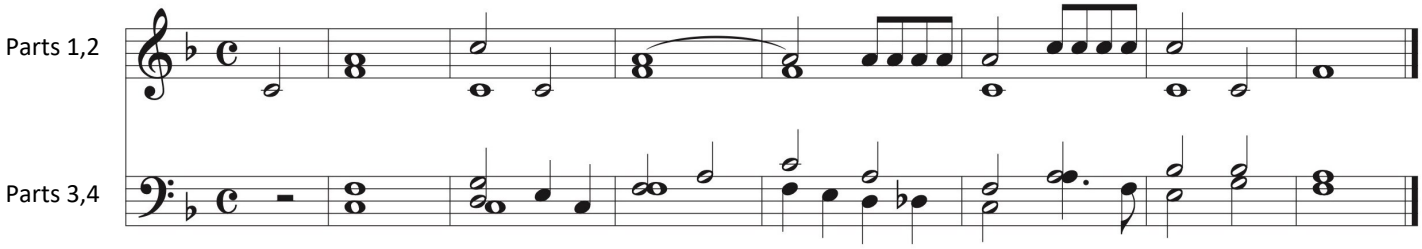
Chorales Based on Chords of Strain

Mallets

3 The Thunderer, Second Strain

Brian R. Thompson



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