John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4253-01

Sound Off
March

John Philip Sousa

Arranged by
Keith Brion

John Philip Sousa
LEGACY SERIES

Willow-Blossom Music
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SOUND OFF MARCH

John Philip Sousa • Arranged by Keith Brion

Parts List

Full Conductor Score 1
Piccolo 1
Flutes 10
Oboes 2
Bassoons 2
Eb Clarinet 1
*1st Bb Clarinet 4
*2nd & 3rd Bb Clarinets 8
Alto Clarinet in Eb 2
Bass Clarinet in Bb 2
Contrabass Clarinet in BBb 1
Eb Alto Saxophones 6
Bb Tenor Saxophone 2
Eb Baritone Sax 1
1st Bb Cornets 3
2nd Bb Cornets 3
1st & 2nd Bb Trumpets 2
(One per part except in very large sections)
1st & 2nd F Horns 2
3rd & 4th F Horns 2
1st Trombone 2
2nd Trombone 2
3rd Trombone 2
Euphonium B. C. 2
Baritone T. C.** 2
Tubas 5
Percussion: Snare Drum, Parade Drum, Bass Drum, Cymbals ..4
Orchestra Bells 1

*Bb and Eb Clarinet parts contain passages written in octaves for ease of performance by modern bands. In each case the upper octave shows Sousa's original scoring while the lower octave is provided as a practical option to allow some or all clarinets avoid extreme ranges.

**Part provided but not shown in score

SOUSA LEGACY EDITIONS

Willow Blossom Music's "Sousa Legacy Editions" celebrate Sousa's nearly sixty-year career as a composer and span the "golden age of American bands".

Now, again in collaboration with the C.L. Barnhouse Co., and the Naxos "Sousa Wind Band" recording series, Willow Blossom Music is making available many new full score editions of Sousa's unique compositions.

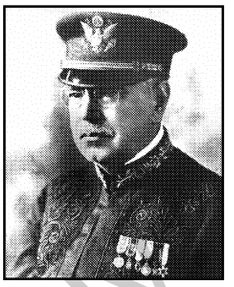
Stylistic decisions for these modern band editions are adapted from numerous available sources, including the original manuscript scores, parts and sketches, first printings, printed parts used by the Sousa Band, recordings by Sousa's Band, period writings, word of mouth from former Sousa Band musicians, period performance practice and verbal accounts from Sousa's contemporaries.

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands. These editions have been recorded on Naxos/Sousa Wind Band series and also used in the contemporary performances by Keith Brion and his New Sousa Band.

Sousa's marches are America's classical music....if a classic composition is defined as music that each generation rediscovers as valuable, and if "classical" refers to an ideal compositional realization within strict, but pleasing forms. Sousa, although he lived in the romantic era, may well be regarded as one of America's pre-eminent classical composers.

Sousa's true place in music history will not be fully established until the public once again hears the original arrangements and performance practice of the March King and his band.

JOHN PHILIP SOUSA–A BRIEF BIOGRAPHY



John Philip Sousa personified turn-of-the-century America, the comparative innocence and brash energy of a still young nation. While famous as a fabulous bandmaster, Sousa was by training and experience an orchestral musician. His instrument was the violin. Prior to assuming the role of Director of the US Marine Band, his experience had almost totally centered on his role of conductor/concert-master/composer and arranger in the American musical theatre of his time. Later, his ever-touring civilian band represented America across the globe and brought music to hundreds of American towns.

John Philip Sousa, born November 6, 1854, reached his exalted position with startling quickness. In 1880, at age 26, he became conductor of the U. S. Marine Band. In 12 years this vastly improved ensemble won high renown while Sousa's compositions earned him the title of "The March King". With the formation of his own band in 1892, Sousa achieved world-wide acclaim.

As a Washington DC teenager, Sousa received sophisticated training in composition, counterpoint and orchestration from an Austrian immigrant, Felix Benkert. Benkert had studied in Vienna with the famed Austrian theorist Simon Sechter, who himself had been taught by Brahms. Sechter's most famous student was Anton Bruckner. Armed with great talent, passionate patriotism, and the tools of Benkert's sophisticated Viennese instruction, Sousa standardized the march form as it is known today, brilliantly exploiting its potential. However, he was no mere maker of marches, but an exceptionally inventive composer of over 200 works, including symphonic poems, suites, operas and operettas. Sousa's robust, patriotic operettas of the 1890's helped introduce a truly native musical attitude in American theater. His "El Capitan" musical comedy of 1895 was the first successful Broadway show to be composed by an American.

Sousa's own band, founded in 1892, gave 3500 concerts in 400 different cities in just its first seven years. Over the four long decades of its existence, has band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which became the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During their 40-year span, the Sousa Band created over 1100 record sides. These recordings brought Sousa's music to the entire world -- even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited with his band in 1911.

The unprecedented popularity of the Sousa Band came at a time when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments, and then increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound. Sousa's con-

ducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

Sousa's fame was also spread by the success of his compositions. Such marches as "The Stars and Stripes Forever", "El Capitan", "Washington Post", and "Semper Fidelis" are universally acknowledged as the best of the genre. Sousa said a march "should make a man with a wooden leg step out", and his surely did.

First rate salesmanship, learned from the musical theater, was another key to the success of his public concerts. Sousa pleasingly packaged classical standards and orchestral treatments of popular fare, establishing a standard style for Pops concerts of American symphonies. Sousa never spoke at his concerts, preferring non-stop music that spoke for itself. His band played "Parsifal" excerpts ten years before the opera was introduced at the Metropolitan Opera, yet combined it with such fare as "Turkey In The Straw". This audience-friendly programming ultimately did more to champion good music than the work of any other American orchestra of the era.

Sousa was also an innovator. He astounded Europe by introducing ragtime on his 1900 tour, touching off a fascination with American music which influenced such composers as Debussy, Ravel, Stravinsky, Grainger and Milhaud.

The principal commodity Sousa sold was pride in America and American music. Because of his efforts, American music won world acclaim for the first time. A popular, but erroneous, tale even arose that Sousa had changed his original name of "So" by adding USA, the initials of his beloved country.

For decades Sousa's visits were a special event for America's cities. Invariably he was met at the station by an assemblage of high school bands, along with the mayor, and all manner of dignitaries. Preceding his performance he would briefly conduct the city's combined high school bands. Receptions were held in his honor, he was asked to speak on the radio and given the key to the city.

Before radio, improved electronic records, and finally, the miracle of talking pictures, "Sousa and his Band" had already become one of America's greatest musical attractions. From his first national tour in 1892 to his last performance in 1932, Sousa and his Band were famous for their musicality, topicality, swift pace, and joyous spirit. In America's golden age of bands, Sousa's Band and his music were pre-eminent.

For further reading, consult: *"John Philip Sousa, American Phenomenon", by Paul E. Bierley 1973, Integrity Press; The Works of John Philip Sousa by Paul E. Bierley 1984; and "Marching Along", the autobiography of John Philip Sousa, edited by Paul E. Bierley 1994; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press 2006; and "John Philip Sousa's America" by John Philip Sousa IV with Loras Schissel, GIA Publications, Chicago 2012.*

SOUND OFF MARCH (1885)

"As leader of the U.S. Marine Band, Sousa came under the command of Major George Porter Houston. In Sousa's eyes, Houston was a stern but fair officer, and this march was dedicated to him. As in the case of "Guide Right, " "Right Forward," and "Right-Left," the title was derived from a marching command*".

**Paul E. Bierley "The Works of John Philip Sousa", Integrity Press. Reprinted with permission of the author.*

For the U. S. Marines the term "Sound Off" refers to this specific segment of the official Marine Corps Drill and Ceremonies Manual and is meant to apply to formal drill ceremonies involving the band:

"Adjutant commands 'Parade, REST' and 'SOUND OFF.' The battalion except for the commander of troops, the staff and adjutant go to parade rest.

The band sounds off, marches down the line of troops, countermarches, marches back down the line of troops and returns to its position in formation."

Structure

As pointed out by the scholar, composer conductor Jonathan Elkus in Patrick Warfield's 2013 book Making the March King Sousa's 1885 march "Sound Off" was a significant turning point in the structural development of his marches,. In this march Sousa discards the earlier common use of a da capo repeat (I-IV-I) as the finale, instead using the trio to complete the form (harmonically: V to I). Further, in "Sound Off" after opening with a C minor introduction and solid C minor first strain, Sousa then moves in the extended second strain for a powerfully chromatic Eb major tune before finally modulating Ab major at the trio. His trio includes a break-up strain between the third and fourth statements of the trio melody.

A "Solid" March

Old time bandsmen would often use the phrase: "This is a solid march." Certainly "Sound Off" fits the bill. Obviously conceived as a strong parade march for his U.S. Marine Band, Sousa scores powerful passages for low brass as well as a very strongly brassy second strain and break-up strain.

"March" Tempos: 120 does not fit all marches!

While modern marches are successfully performed at 120 or even faster, earlier military parade-marches such as Sousa's "Sound Off," composed in 1885 expressly for the parades of the U. S. Marine Band have their musical "sweet spot" for parade or for concert at about 112.

History of "Official" Military March Tempos

While the current "official U. S. Department of Defense" military tempo is set at 120 beats to a minute, this has not always been the case:

1835-1891	110
1891-1921	120
1921-1939	128
1939-present	120

This information is based on a lecture by American music scholar Raoul Camus at the Association of Concert Bands Pensacola conference, March 1, 2007

During the period when Sousa led the Marine Band (1880-1892) the official marching standard was around 110*.

*(*A notable exception to this earlier 1880's tempo standard would be some of the marches Sousa also conceived as faster "two-step" dances such as his 1889 Washington Post.)*

Marches composed by Sousa after the 1892 formation of his civilian "sit-down" concert band generally conformed to the then faster "official" marching tempos of 120.

Interestingly many of Sousa's marches from 1921 through his death in 1932… at a time when the "official military tempo" had been increased to 128… work very well at faster tempos, some approaching 128.

While today's "official tempo" is 120, unfortunately, this is not a natural marching speed.

Despite the current Department of Defense regulations, many of today's military bands continue marching at more comfortable tempos ranging from roughly 108 through 116.

SUGGESTED RECORDINGS

US Marine Band "Heritage of John Philip Sousa", Naxos, Jack Kline, conductor.

The Royal Swedish Navy Band, Naxos/Sousa Wind Band series volume 12, Keith Brion conductor.

RHYTHMIC DRILLS To create greater metric ease in the performance of Sousa marches, school bands are encouraged to use a variety of rhythmic solfege drills, for instance having the entire group articulate on a sizzling air sound. These activities quickly aid in the development of a more relaxed and natural feeling for the complex rhythmic relationships found in this march. The sizzling technique in particular allows the conductor to make verbal suggestions over top of the band's "sizzling" as problems occur. It is a very fast way of calling attention to player's rhythm problems the moment they arise.

Isolating the feeling of any rhythm from the act of blowing an instrument can produce easy and satisfactory improvement. Have each performer make a sizzling "hissing" sound, articulating their printed durations and dynamics. Be sure that independent rhythmic parts such as horns and tubas can be heard at all times. In this way the group will soon develop a more natural and intuitive feeling for the pulsing and interaction of the written notes. When the exercise has become accurate, the group will return to their instruments with revelatory results. The good rhythmic ensemble feeling will often appear to mysteriously enhance intonation as well. It is suggested this technique be frequently employed in the study of each new march. Refer back to this drill if slippage occurs.

Having a drum or a woodblock play continuous 8th notes during these drills, even while the band is playing can also help further establish a more natural feeling for the rhythm.

Insist all three-note subdivisions be equally spaced within the beat. Be constantly alert to any rushing of internal rhythm.

WHAT MAKES A MARCH "MARCH"? All about "Oom-pah's.

The essential rhythm of march is the "oom-pah"....a heavy bass line plus harmonized after-beats.

On the march, tubas are the feet; the horns the "foot-lifters". The bass line outlines the place where the weight of the body begins to settle into its next forward location, ie "the beat." The following after-beats are the lifters marking the place where the leg is lifted and swings toward the next step as the body moves ahead. This is the physiology of the march.

Try imagining the march with only the bass line. Try marching to this sound, or just sing the bass line and walk along. There will be a feeling of heavy forward movement. In fact, one's body will feel increasingly heavy as the steps proceed.

Now try adding after-beats to the base line. Immediately you will feel a sense of buoyancy and lightness. After-beats provide a lift that energizes one's step and transforms marching from a heavy, plodding affair to a spirit raising, nearly dancing movement.

The after-beat is the key to the life of the march.

Combined, the bass line and harmonic after-beats are the pitched rhythmic and harmonic architecture of this music. Their importance in realizing the fullest potential of the march should never be underestimated.

One can study after-beats through the entire evolution of dance since they are prevalent in almost every dance form.

Horn after-beats The French horn scoring in Sousa's marches emanates from a long tradition of energized, dancing after-beat mid range harmony to be found in the scores of the Strauss family, Offenbach and Sullivan. All of them were Sousa's idols. They were reigning masters in capturing the feeling of dance. Sousa's horn harmonies are usually scored in four voices and cluster around the pitch of middle C on the piano. In the orchestra this same function is given to divisi second violins and violas. It should be no surprise to learn that during Sousa's teen age years he stood at the front of a popular Washington dance orchestra playing his violin and conducting, while at the same time watching the effect of his music making on the dancers. He learned on the spot which variations in style, rhythm and tempo most motivated their movement and sparked their enjoyment.

Performing after-beats The keys to playing after-beats are shortness of duration and precisely unified attack and release points. Ask the tubas to play their line and then invite the horns to join in while making very clear matched cutoffs on each chord. Rehearsing the horn section with focused emphasis on releasing together will give an extra zing to these wonderfully energizing chords allowing them to penetrate the more sustained textures of the scoring around them with far more clarity. In practicing these passages, encourage the horn and tuba sections to fashion their short notes into longer, more horizontal phrases responding dynamically to their unfolding harmonic movement. Allow the horns to make slight anticipatory crescendos into harmonic anchor points or into important false or surprise cadences. Accidentals in these marches almost always call for slight additional stress and in some cases a little dynamic anticipation.

It is the horn's upbeat rhythm that gives Sousa's marches such delightful lightness and good humor. They add to the exuberant feeling and lift of the dance.

Bass lines Sousa's tuba sections were quite large in relation to those found in modern bands. In Sousa's music the bass lines should be somewhat more prominent than those in today's band music. Tubas (not the drums) should provide the real basis to lead and anchor the accurate rhythm of the ensemble. To provide primary focus for good intonation, the bass line must speak at the forefront of the beat. Although (considering the size of the instrument) it may be very natural for a tuba attack to sound late, tubas must be encouraged to project their breathing and tone production in a very forward manner so they will be rhythmically leading the ensemble. It is sometimes not far-fetched for the conductor to conduct only the tubas in this music. In the band tubas are primary foundation source for both rhythm and harmony.

Sousa's bass lines have two main functions. First straightforwardly outlining the chordal bass, usually consisting of a single note on each beat. These are the left-right steps of the marchers on parade. Play the first beat (the "left step") slightly louder than the second. Their other role is contrapuntal. At the midpoint or final cadences of strains Sousa often gives the tubas and other bass instruments wonderful short counterpoints to fill out these endings, allowing the treble performers more space to breath at the end of a phrase and again renew their melody. These brief bass interludes should always be played "soli", one or two dynamics louder than the "left-right" role of the bass.

Octave doublings In addition to the many octave doublings in his scores Sousa's tuba section sometimes expanded the octaves in their parts, often adding a quiet lower octave underneath the main pitch. These extra doublings, when played in tastefully and in tune, can enormously enhance the power and depth of tone of the entire tuba section. In sections with an uneven number of players when the tubas are scored in octaves, use fewer players

on the bottom than the top notes. The power gained from doubling at the lower octave will more than compensate for disparity with the greater numbers on top. The projection of the Sousa bass line is closer to the balance in rock and roll and other dance music, rather than the more subdued modern concert band bass balances. In other words, "more bass." For the march finales, the bass line can never be too strong.

Balance Soft sections: As the music gets softer, allow the relative balance of horns and tubas to become slightly louder in relation to the whole ensemble. This energizes the soft passages, making the music more alive and dance-like. Never allow the horns to rest during these quiet sections since they are what keep the soft playing "alive." If they must rest or empty water it should be done during the louder passages.

Loud sections: It is obviously difficult to hear the horns in ff march tuttis. Sousa understood this well and so in these places he transferred the backbeat harmony to his first and second trumpets. This important scoring can be found in the finales of nearly every Sousa march. To balance these trumpet after-beats without interfering with the melody, ask the trumpets to play at only 80% of the volume of the melodic cornet parts. These trumpet after-beats must be audible, but should blend very slightly in the background of the main melody. They should never be quite as loud as the principal tune in the cornets, but never inaudible either.

The pitched harmonic rhythm of the horns and trumpets is the salvation and life of this music. While they may never be at the forefront of the listener's ear, they also must never disappear

Role of Percussion When the process of securing the "pitched rhythm" of the march is complete, add percussion.

For the march to sound its best, pitched rhythm should predominate over non-pitched percussion.

Avoid using percussion as time-keepers. They should not form a grid that stifles the pitched music but instead add color, definition and excitement to the structured pitched-rhythm in the score.

The snare drum helps horn and trumpet attacks. Rolls enhance cadences.
The bass drum compliments and clarifies tuba's attacks.
The cymbals outline brass attacks.
Orchestra bells augment and highlight woodwind melodies.

If the conductor gives attention to the function, accuracy and interrelationship of the horn and tuba lines with this sort of knowledgeable percussion balance, the attitude of all of these vital foundational players toward the great significance of their parts will grow while the music prospers.

USE OF PERCUSSION IN SOUSA'S MARCHES

Location of the section Percussion should never be located at a great distance from the brass sections or their vital role of ensemble reinforcement will become difficult. Position the bass drum and cymbals and snare drum near the brass and tubas but where the snare drum player can also hear the horns.

Snare Drum has changed more radically in sound and pitch during the twentieth century than any other band or orchestral instrument. The head tension is far greater, producing a tighter sound. Pitch has risen. Heads have evolved from skin to synthetic materials. The snares have changed from gut to wire, or a variety of cables, all adding considerable tonal brightness to the sound. In band snare drumming, the instrument has also become shallower in depth giving it a higher resonant pitch.

During the 1920's and '30's snare drums of 8" or deeper were common to the concert band. 15" drum heads were also common. The heads were made of skin. Gut snares were in common use. Today, higher pitched 6 1/2" X 14" drums (or shallower) with plastic heads and metal snares have become a common standard.

However, the brilliance and projection of today's higher pitched drums along with wire and cable snares and plastic heads cannot duplicate the original sound and wonderfully rich blending qualities of the older skin heads with gut snares. This is exactly why the modern snare drums so often sound "too loud" in Sousa's music.

If conductors wish to hear snare drum sound in their performances of Sousa's scores as Sousa characteristically heard it in his time, making modifications in equipment will be a huge step toward making his music sound better. This is because one of the primary roles of the snare drum in Sousa is to outline the after-beat attacks of the French horns. It is for this reason that the tuning needs to be lower, close to middle D and less brilliant than for today's modern snare drum. The quickest way for a modern band to begin to transform itself into the era of the "Sousa sound," is to find a snare drum with gut snares and a lower pitched, larger drum closer to the sound and tuning of Sousa's time.

Heads If skin heads are not available, especially for the batter head, modern synthetic heads (heads with spun laminated polyester strands) produce a tone more closely matching the original skin heads. These heads are sold by such brand names as "FibreSkin 2 or 3" and "Renaissance". For the snare head, clear modern plastic heads work very effectively.

Head tension should be as low as practical, allowing the resonant pitch and tone of the drum to blend with the French horns rather than with the trumpets. Since this lack of tension lowers the "spring" of the stick rebound, the drumming technique then necessarily becomes more open and "rudimental".

Size of Drum Getting the right snare drum sound is the most important first step toward authentic and satisfying performances of Sousa's marches.

Examination of any Sousa march score will show the snare drum is almost always used to reinforce the harmonized after-beat rhythms of the French horns, or to emphasize important cadential passages by adding open rolls. Since 8" X 14", and 8" X 15" concert drums, sizes between the concert snare and field drum are once more becoming available and are similar in style to those in Sousa's era, conductors may also wish to investigate this excellent option. The older, deeper 8", 9" or 10" concert snare drums are also very effective in other traditional band music, and in many classic concert band compositions predating World War II. "Small drum" in Sousa's time meant something smaller than a parade drum.

One manufacturer is once again building 8" X 15" concert snare drums in the actual size used by Sousa. The New Sousa Band when performing Sousa marches currently employs a vintage 1923 8" X 15" snare drum with a skin batter head and gut snares.

If a deeper snare drum is not available, try doubling a concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but the careful combination of both drums may be satisfactory.

Sticks Sticks in Sousa's time were somewhat heavier than today's concert drumming sticks and so would produce a better sound with the lower tensioned gut snared drums of his time.

Rolls Rolls are always performed with open sticking.

Matched grip vs. Traditional Besides the usual discussions

about the technical merits of matched grip vs. traditional, there is also a difference in sound that should be explored. Matched grip usually requires the drum heads be placed parallel to the floor, often causing acoustical standing waves between the snare head and the floor....whereas the sloping of the drum and its stand for the traditional grip position allows a great many more resonant reflections to speak out from the bottom of the drum.

Snares In today's drumming, the traditional gut snares of Sousa's time have nearly disappeared from use. Many bands and orchestra currently use either wire snares or "cable" snares. Conductors who make the effort to install gut snares for Sousa marches will be rewarded with a richer tone quality, far better musical blend, and find it much easier to maintain good balance. Gut snares more naturally match the tone quality of the other pitched wind instruments. Coating gut snares with polyurethane will help protect against the kind of temperature and humidity changes that years ago contributed to their fall from grace.

Cymbals Heavy, dark cymbals work best for the "time" since they make a sound with a very clean and clear beginning. Thin cymbals obscure clarity of attack.

Playing "Attached" In Sousa's Band (and today in the New Sousa Band) the bass drum and cymbals were/are always played by one player using an attachment. Ideally the attachment should consist of a padded "doughnut" type device attached to the drum and holding the lower cymbal with rawhide. The upper cymbal is dropped vertically in a straight up and down manner onto the lower one. When mastered, this difficult technique produces the most ideal, effective and characteristic sound for the performance of Sousa's marches. In Sousa's Band, cymbals and bass drum were historically played by August Helmecke. Helmecke used heavy 16" cymbals attached to his bass drum. He played cymbal "solo" notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his padded bass drum beater. Other major cymbal accents were doubled by the snare drum player who would use his snare drum stick to strike a suspended cymbal located adjacent to his drum.

Playing Separately For modern bands who may not have the opportunity to develop this historical attached-cymbal approach, separate players may be used for bass drum and cymbals. 16" heavy cymbals are perfect for doubling "the time" of the bass drum. However, with these smaller cymbals playing accented crashes, it is far less satisfactory, leading many bands to use either 17" or 18" cymbals to produce both the "time" and the accents. Heavy "Germanic" or "Band" cymbals are often ideal for march performances. Lighter cymbals such as those marked "Orchestral" cymbals lack the clarity of attack needed for march performances. Avoid cymbals larger than 18" since the "time-attacks" are rarely clean enough. Also the added weight makes bigger cymbals quite difficult to control. If two cymbal players are used, one player could play the "time" with a set of smaller, heavy cymbals....16", while the second one might add somewhat lighter and larger cymbals for the major accents, since this adds extra splash, sizzle, ring and excitement. However, two players should never double the "time," nor should the player with the smaller cymbals attempt to double the loud accents. If one player is used, he or she should try to emulate the sound of attached playing. After a big cymbal accent in many cases it is best to omit the next beat or two of "time" to allow the cymbals to ring. For large accents, it is the primary role of the cymbals to add excitement and ring as part of the attacks of the brass section. Never allow the cymbals to anticipate these accents. Cymbal players should watchfully coordinate their attacks with the breathing of the brass section.

Playing Time When playing "time" along with the bass drum, the cymbal sound must appear to reach the audience simultaneously with the actual sound of the bass drum attack, not the motion of the player's arm or, the impact of the beater both of which often come earlier. It is helpful to have these players stand near each other to develop an ensemble feeling for the projection of this sound. Cymbals and bass drum should sound together as if both are being played by the same player.

When do the cymbals play in marches? With the New Sousa Band to enhance both color and balance, in the quiet strains of the marches we do not double bass drum with cymbals, especially when the woodwinds are carrying the lead melody. A simple rule is: "the cymbals do not play if the trumpets and trombones are resting."

Bass Drum Bass drums should be no smaller than 34" or larger than 38" diameter. Bass drums smaller than this size do not produce sufficient depth of tone for the accents. 36" is ideal. The larger 40" drums do not permit sufficient clarity of attack. Deeper drums of 16" or 18" width can help produce a good depth of tone. For march performances avoid suspended bass drums. The freely moving nature of suspended drums interferes with the clarity of rapidly repeated attacks. The bass drum should instead sit freely on a low bass drum stand. The stand should be low enough to allow for the knee to be used for damping as required and in the case of using a cymbal attachment the drum should be low enough to allow the player to hit with the upper cymbal just above waist high. The lower cymbal should be mounted on top of the bass drum to enable the upper cymbal to be played straight up and down, thus allowing the upper cymbal to use gravity for the down stroke.

Bass drum heads should preferably be made of skin, but as with the snare drum, FibreSkin 2 or 3 synthetic heads or similar will produce the closest sound to natural skin and will require the least care and upkeep. Smooth plastic bass drum heads do not blend with surrounding pitched bass lines. When at least one skin head is available, use it on the beating side of the drum. One skin beating head and one FibreSkin 2 as the opposite head will also produce good results.

Beaters A variety of beaters may be used according to the drum, heads and room acoustics. Generally beaters with smaller head surfaces provide more articulate playing, but a very small head on some drums may sound too pointed. Sticks with very large beating heads almost never produce the right sound for this music. If the more articulate felt or wooden heads are used, the bass drummer must play with great restraint. The most musical sound will result when the bass drum player carefully articulates within the pitched attacks of the tuba section.

Accents Bass drum accents emerge from the pitches of the tuba line and should not anticipate. The bass drum line should closely mirror the durations and harmonic implications of the tuba part, cymbals nearly always double the brass attacks.

Balancing Percussion If non-pitched percussion are treated as a colorful beginning to the pitched rhythms of the ensemble they will provide the most handsome sound. However if they are used as a metronome, or as a strong grid to force the pitched instruments into proper rhythm, they will sound harsh and overbearing. If the conductor takes great care to insure good rhythm from his wind instruments, it becomes easy to switch the role of the percussion away from crude time-keeping and over to one of coloring and enhancing pitched and rhythmic music that is already there. The best snare drum sound will always come from listening and matching the French Horn line. The cymbals frequently outline the upper brass's melodic attacks. The most

effective bass drum sound arises out of the tuba part. Percussion accents will always sound best when they appear to come out of pitches, and sound most harshly when they precede them.

BALANCING THE BAND

John Philip Sousa favored a treble-bass balance for his band resembling the sound of the 19th century symphony orchestra. In other words, a strong treble, lighter mid-range and a strong bass. In a diagram this balance would look more like an hourglass than the often suggested modern band ideal of a pyramid.

CLARINET, CORNET/TRUMPET SECTION BALANCES

In Sousa's encore books, the player's parts were distributed in the following manner:

Bb Clarinets	
Eb Clarinet	0 or 1 player (2 in early years)
Clarinet 1	14 players
Clarinet 2	5 players
Clarinet 3	4 players
Eb Alto Clarinet	0 or 1 player
Bb Bass Clarinet	1 or 2 players

For this edition, it is recommended using half of the first clarinet section on the first part. Some of the intonation problems that come from doubling in the high ranges may be actually improved by using more players. Or if needed, part of the first clarinet section may play an octave below the written note. This process will also enhance the important equality of woodwind sound against the brass section. The New Sousa Band, with a nine-player section, uses 5-1st clarinets (one doubles Eb), 2-2nd's and 2-3rd's. The use of cornets also helps equalize the woodwind/brass balance in a manner more closely resembling Sousa's Band.

Cornets/Trumpets For this new edition use of at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts is recommended. For the 1st and 2nd trumpet parts use only one per part.

EARLY TWENTIETH CENTURY PERFORMANCE STYLE

A knowledge of turn of the century style, those natural playing inflections used by performers during Sousa's time (and a style clearly in Sousa's mind as he composed) can be enormously helpful in realizing the full potential of his music, and useful as well in performing the compositions of other classical and march composers of his period.

There are striking differences between late 20th century performance style and the sort of playing common in the earlier years of that century, roughly 1900-1930. These differences apply to all instrumental music, band or orchestral, and can be verified as well by listening to in early recordings and reading standard music texts of the time. A modern guide to some of these changes are detailed below:

MELODIC PLAYING IN THE EARLY 20TH CENTURY

Dynamics Dynamics were once varied according to the length of the note. "Longer" was louder with a fuller tone; shorter was softer and/or lighter. For instance, a half note would be louder than a quarter note, eighth notes lighter and softer still. Today it is more common to play all note durations at about the same level as the given dynamic.

Accidentals In the early part of the 20th century, accidental notes (pitches out of the key) were given added emphasis by adding depth of tone, these were sometimes called a "Viennese accent". Today accidentals are normally not accentuated.

Phrasing In earlier times the longest note in a phrase was often the most important, conversely short notes were never given as much importance. Today the long notes are never as full and short notes are often given added importance and weight.

Note Length Long melodic notes were sustained as long as possible. They were seldom shortened even when they preceded a short note. Today long notes are often "spaced" at the end, especially when they come before a short note.

Staccatos Earlier: they were very short, light tone and distinct. Today: they are longer in length with fuller tone.

Grace Notes Grace notes were played with a softer, lighter tone, played as late as possible and quickly connected to the beat. Today's grace notes are fuller in tone, slightly distanced from the beat and played earlier.

Balance Earlier band balances were based on the 19th century orchestral ideal with more weight on the treble and bass. Sousa's balance was described as an "hourglass". Today's bands often seek a pyramidal balance.

For additional reading about early 20th century performance style: "The Natural Laws of Musical Expression" 1894, Hans Schmitt, Professor of Music, Vienna Conservatory, Clayton F. Summy, Chicago; "Expression in Music" by Vandercook, 1926, Rubank; "Early Recordings and Musical Style-Changing tastes in instrumental performance, 1900-1950", Robert Philip, Cambridge University Press, 1992.

CREDITS:
The Sousa Library at the University of Illinois,
Scott Schwartz, curator

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Scott Schwartz, curator

The library of the United States Marine Band

The Sousa collection at the Library of Congress
and Loras Schissel

John Sousa IV

Paul E. Bierley and his great Sousa books including "The Works of John Philip Sousa", "John Philip Sousa an American Phenomenon," and "The Incredible Band of John Philip Sousa".

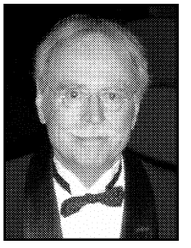
Paul Maybery, engraving

Naxos Records, Klaus Heymann for his vision in recording the complete band music of John Philip Sousa

Donnie Frey, C.L. Barnhouse Company, booklet layout & design

RECORDING

This edition has been recorded on "John Philip Sousa-Music for Wind Band, Vol. 13, Keith Brion conducting the Central Band of the RAF", Naxos records 8-559729



Keith Brion is the conductor of his own New Sousa Band, is an active guest conductor with major and regional symphony orchestras and university bands. He is a former band director at Yale University. He is currently recording a multi volume series of Sousa's complete wind works for Naxos Records with a series of major European military bands. He has also recorded with the Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State and Michigan State.

Full Score
WBM-4253-00

"SOUND OFF"
March

JOHN PHILIP SOUSA
arranged by Keith Brion

Parade tempo ♩ = 112

Piccolo
Flutes
Oboes
Bassoons
E♭ Clarinet
1st. B♭ Clarinet
2nd & 3rd. B♭ Clarinets
Alto Clarinet in E♭
Bass Clarinet in B♭
Contrabass Clarinet in BB♭
Alto Saxophones
Tenor Saxophone
Baritone Saxophone
1st B♭ Cornets
2nd B♭ Cornets
Trumpet 1, 2 in Bb (one per part, except in large sections.)
Horns 1, 2 in F
Horns 3, 4 in F
1st & 2nd Trombone
3rd. Trombone
Baritone
Tubas
Percussion: Sn. Dr., Parade Dr. BD, Cymbals
Orchestra Bells

5

sempre staccato

Top notes optional

Top notes optional

light accents, slightly detached

light accents, slightly detached

Top notes optional, one player only

light accents, slightly detached

light accents, slightly detached

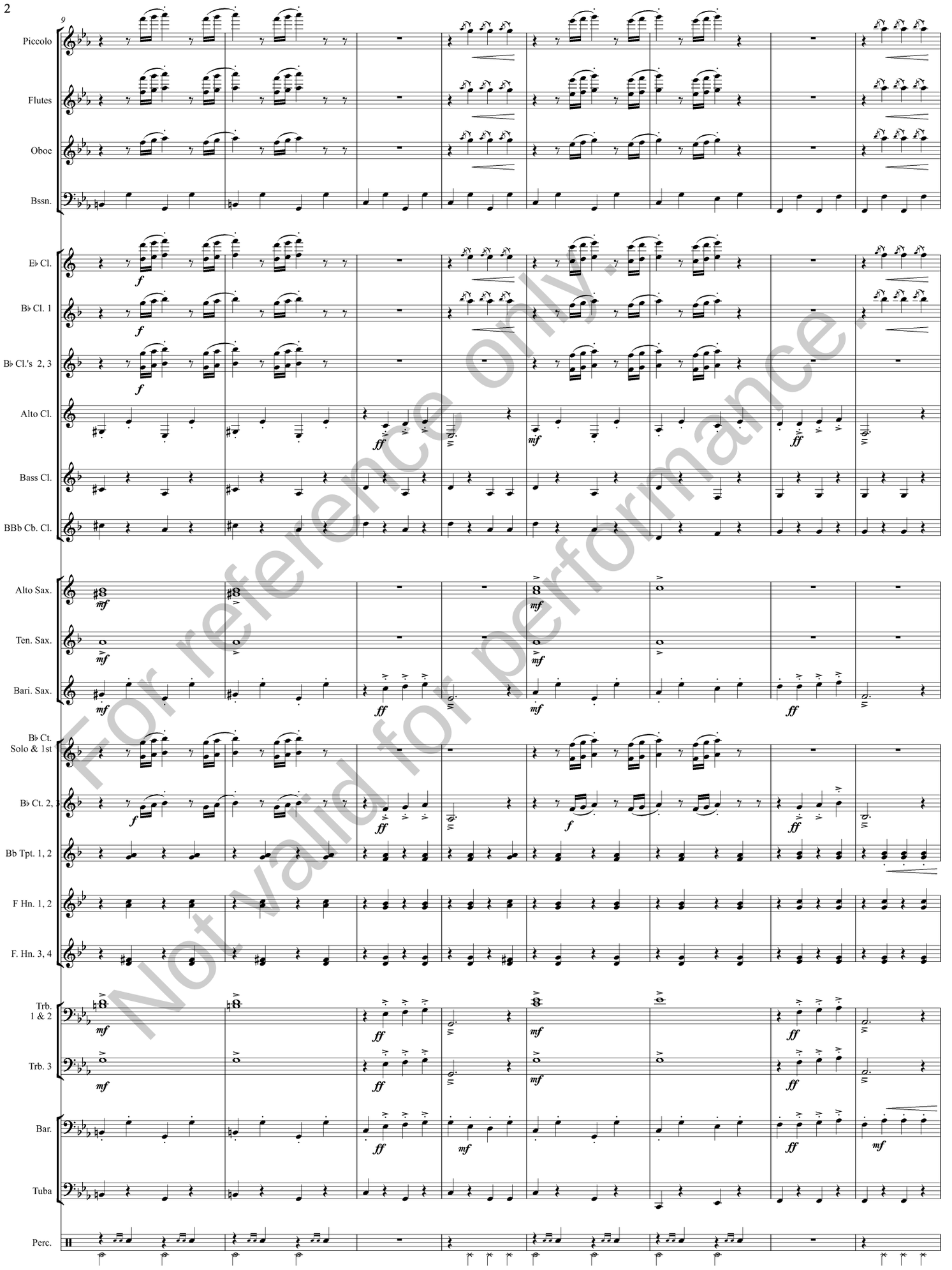
Solo

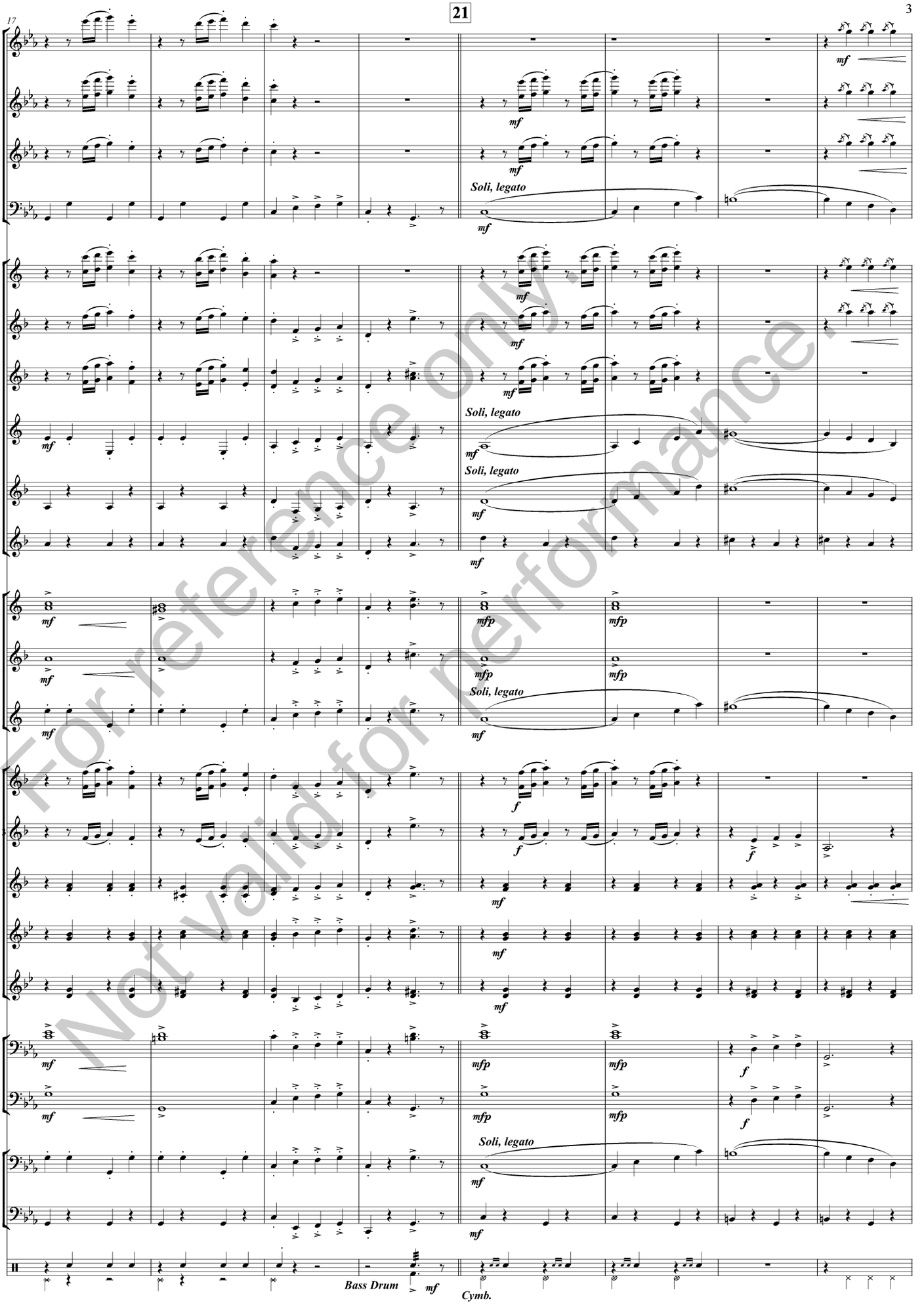
Snare Drum & Parade Drum

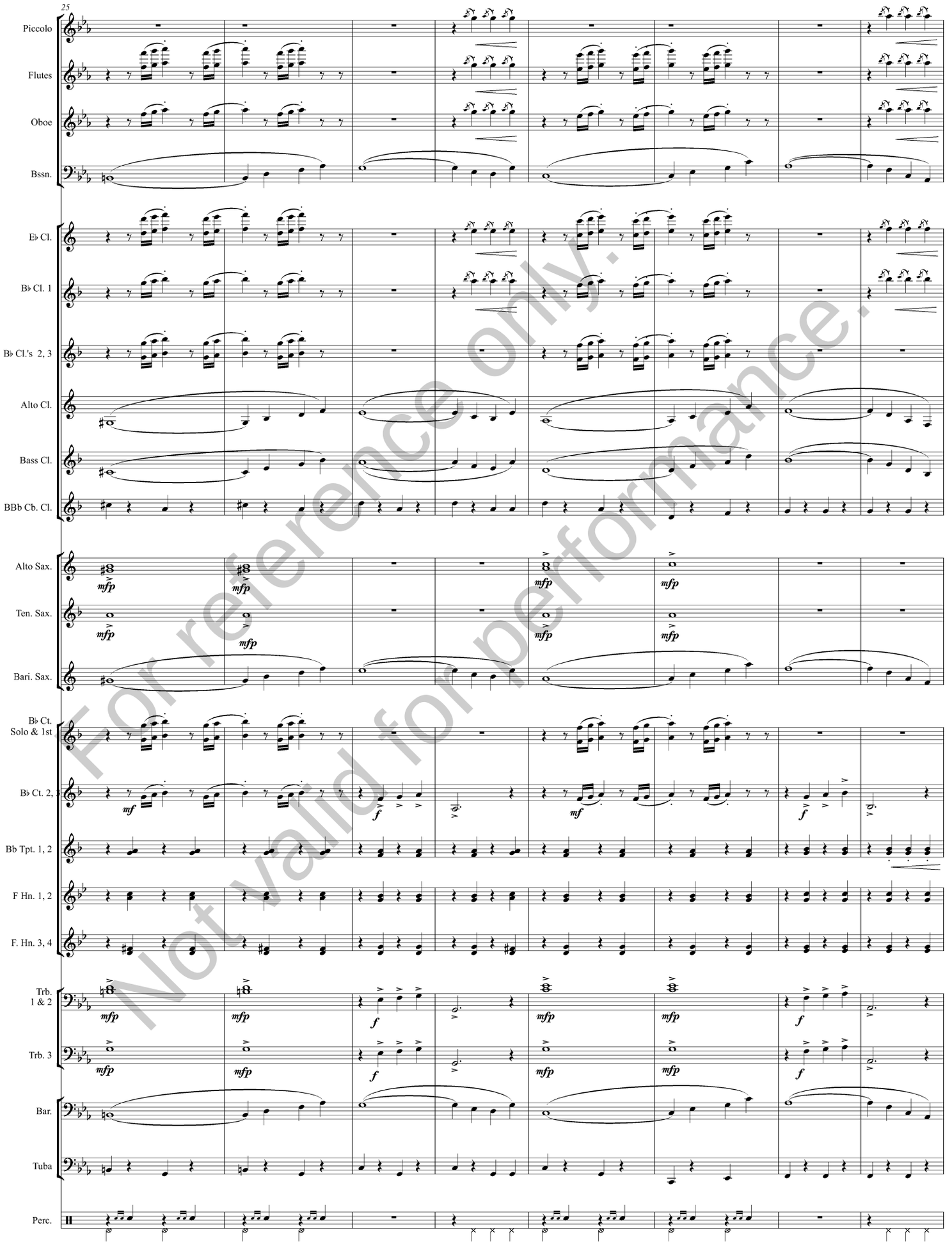
Snare Drum Only

BD/Cymb.

Cymb.







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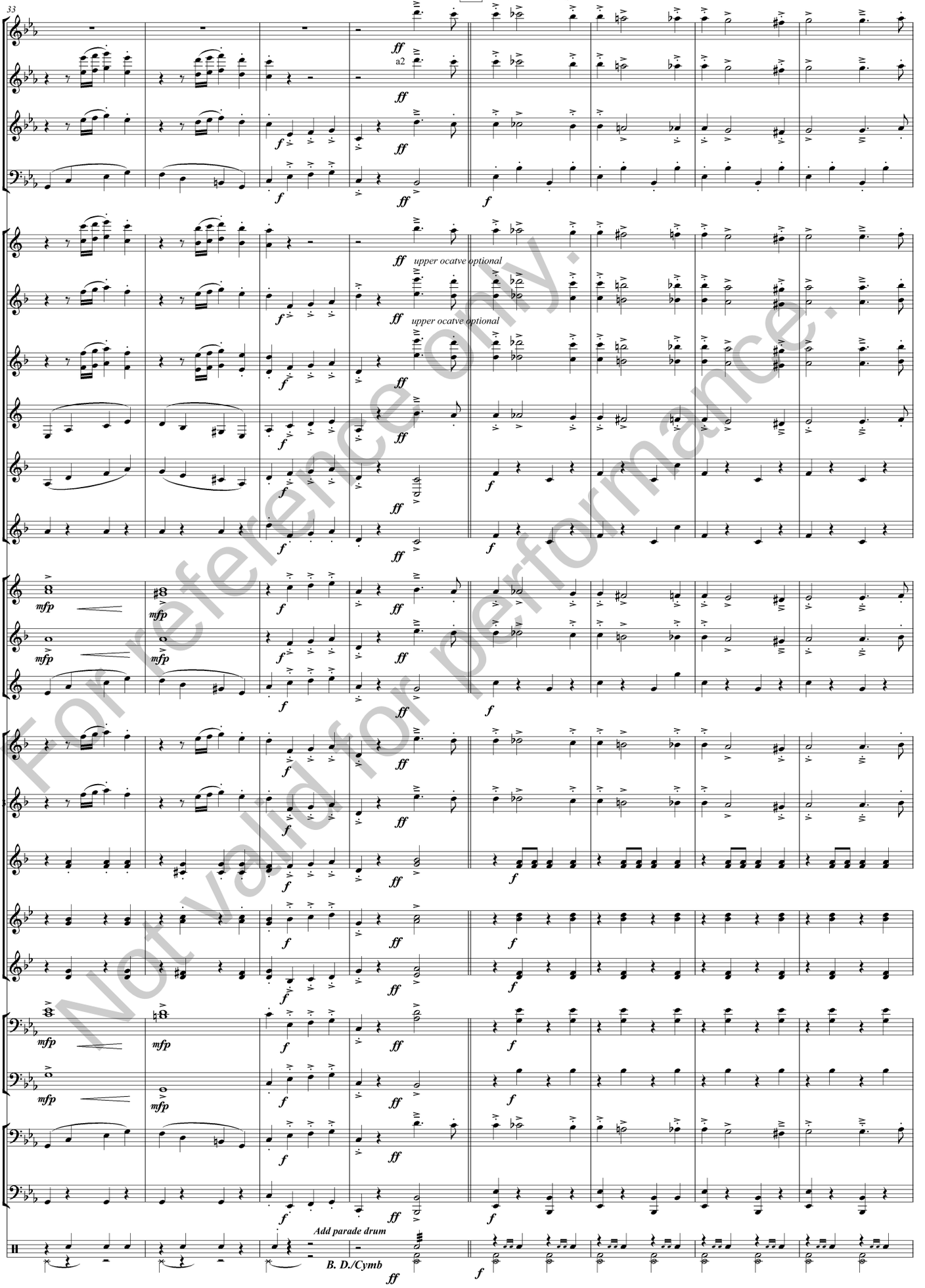
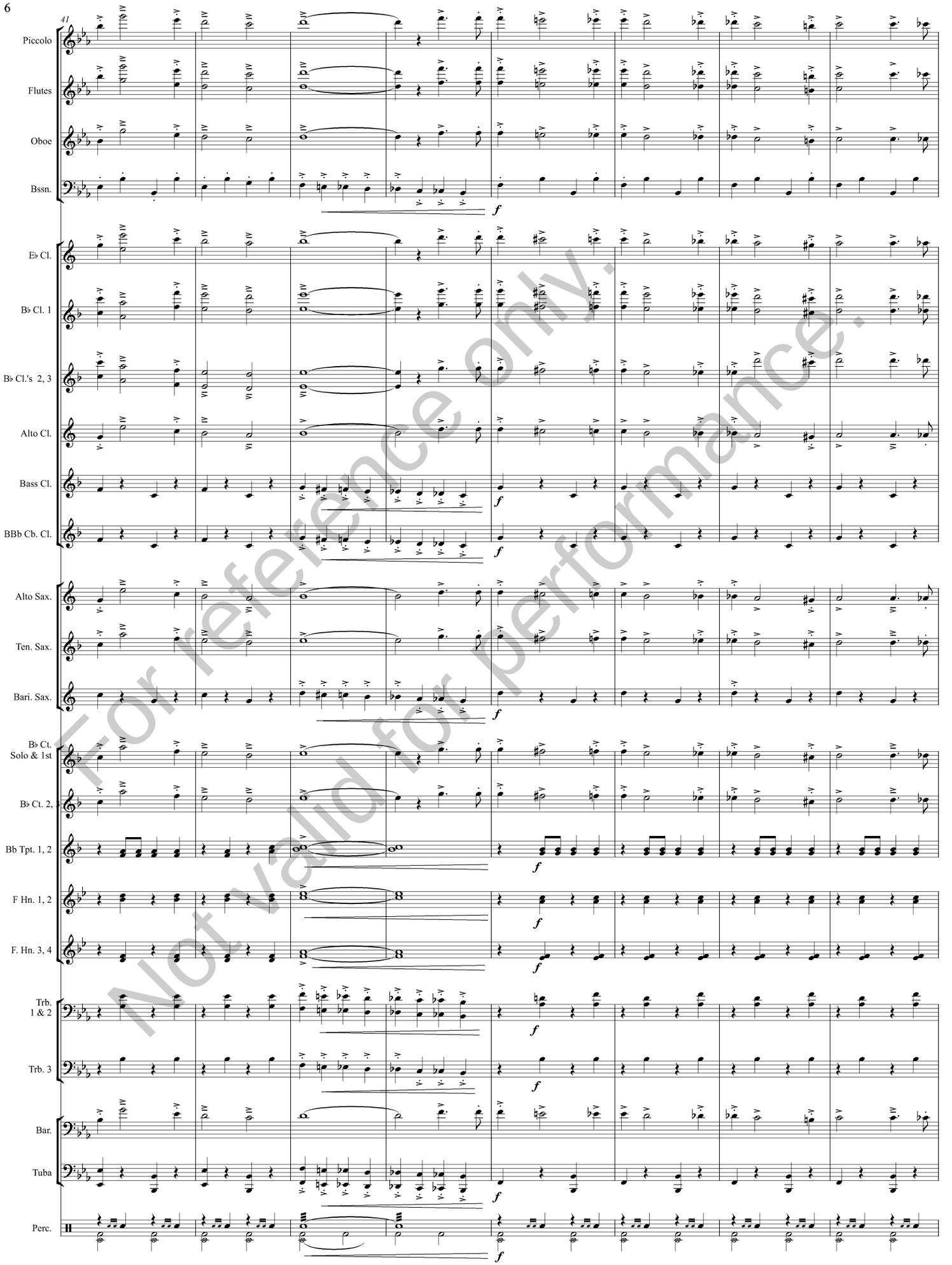
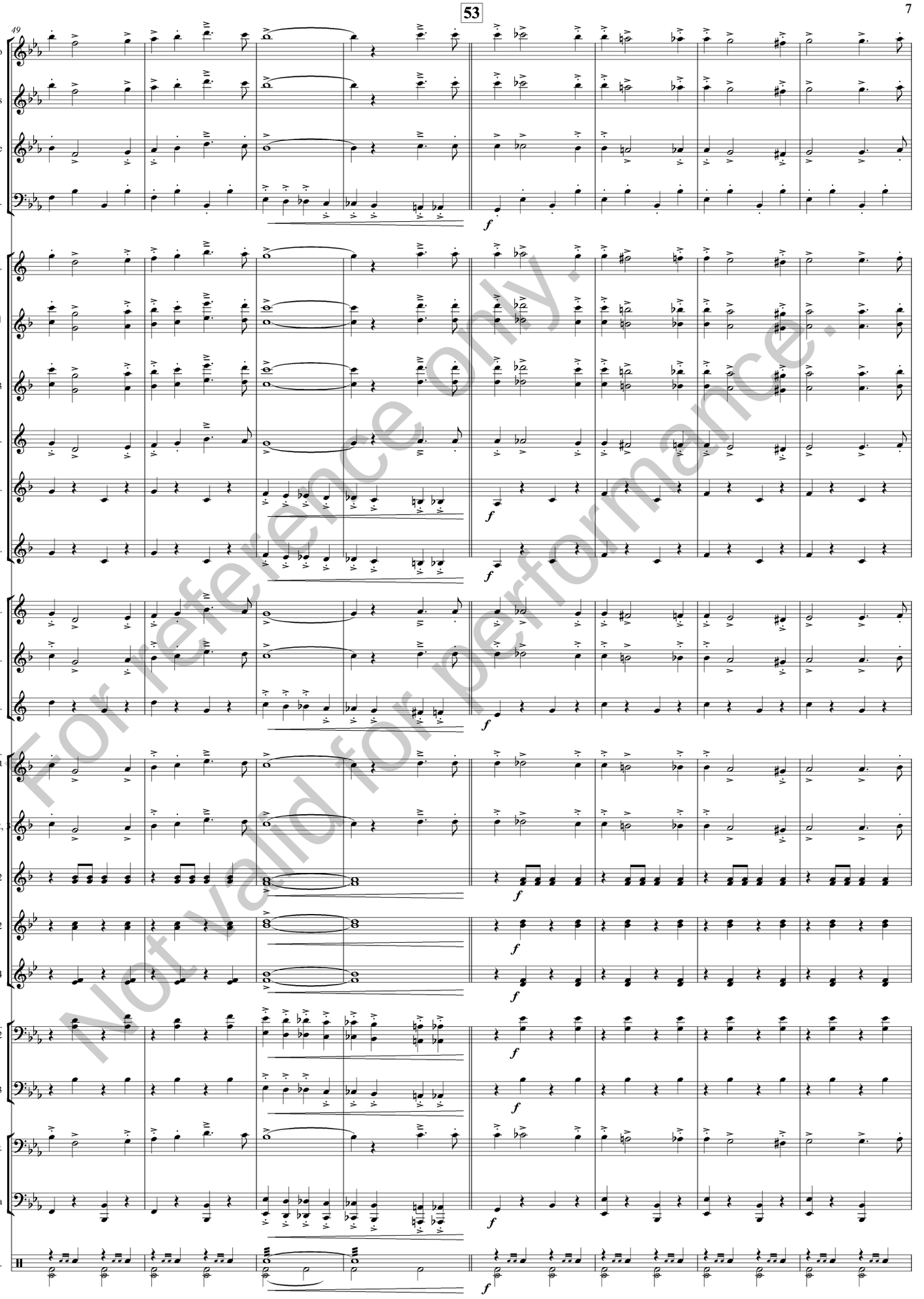
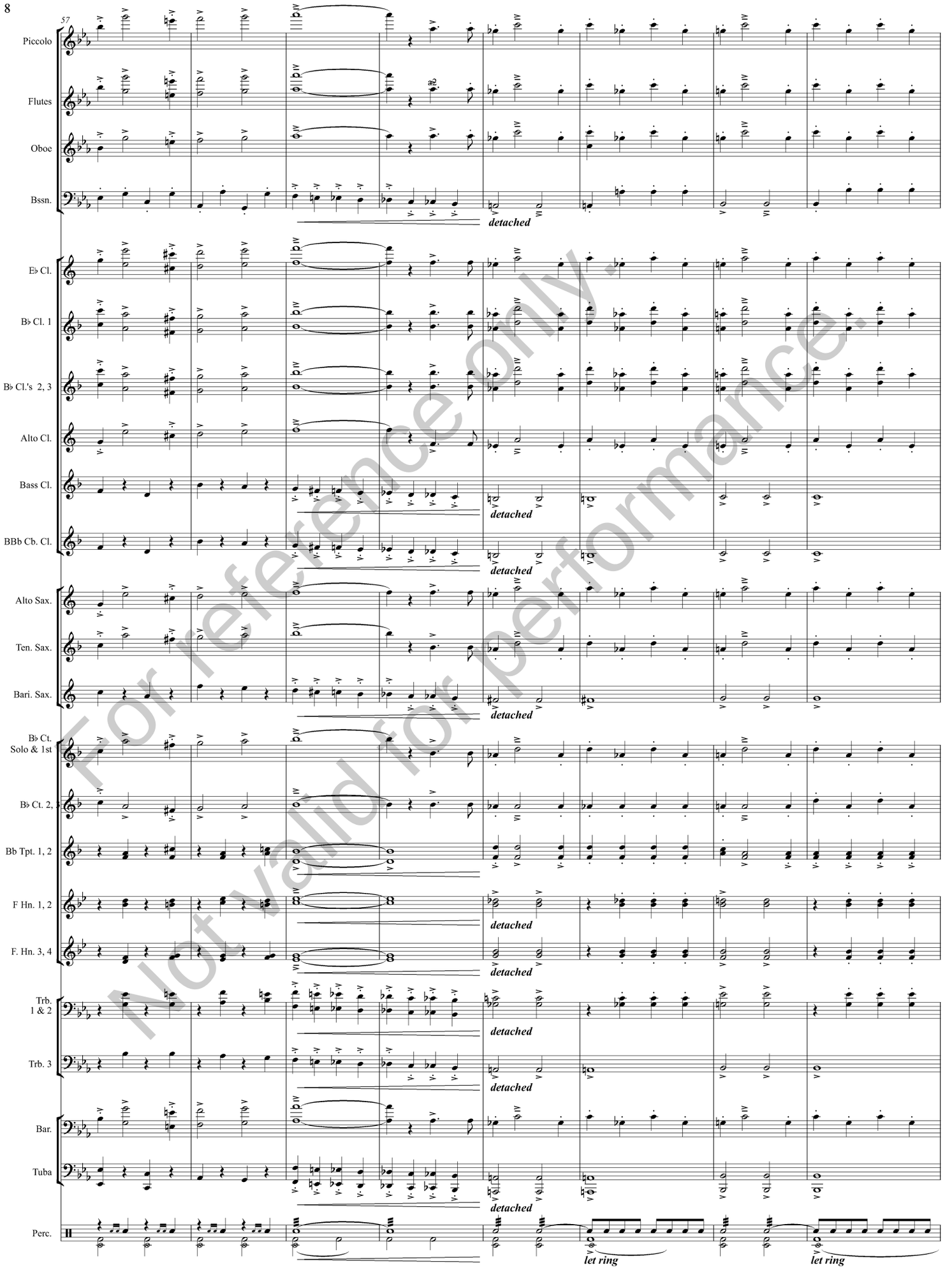
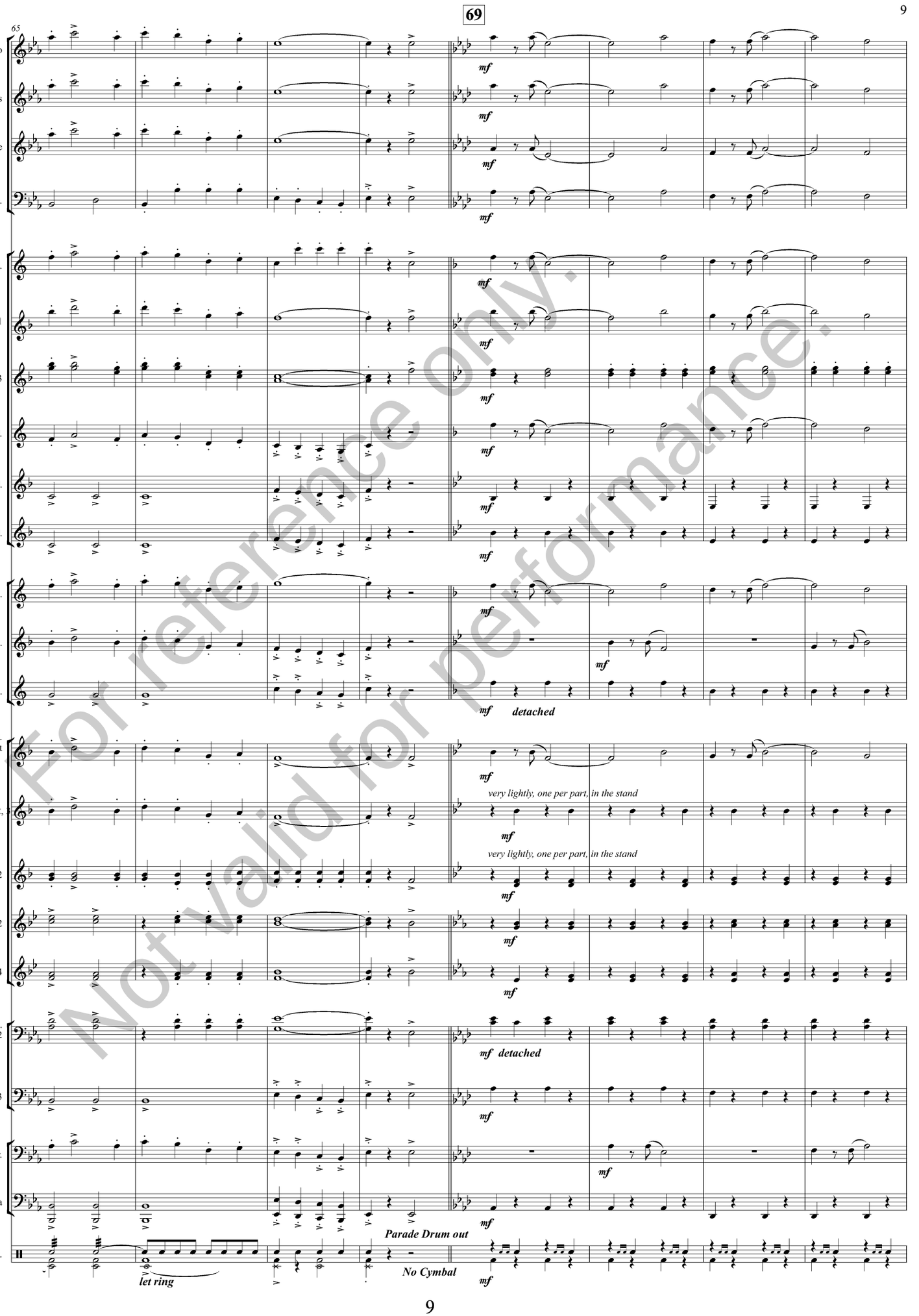
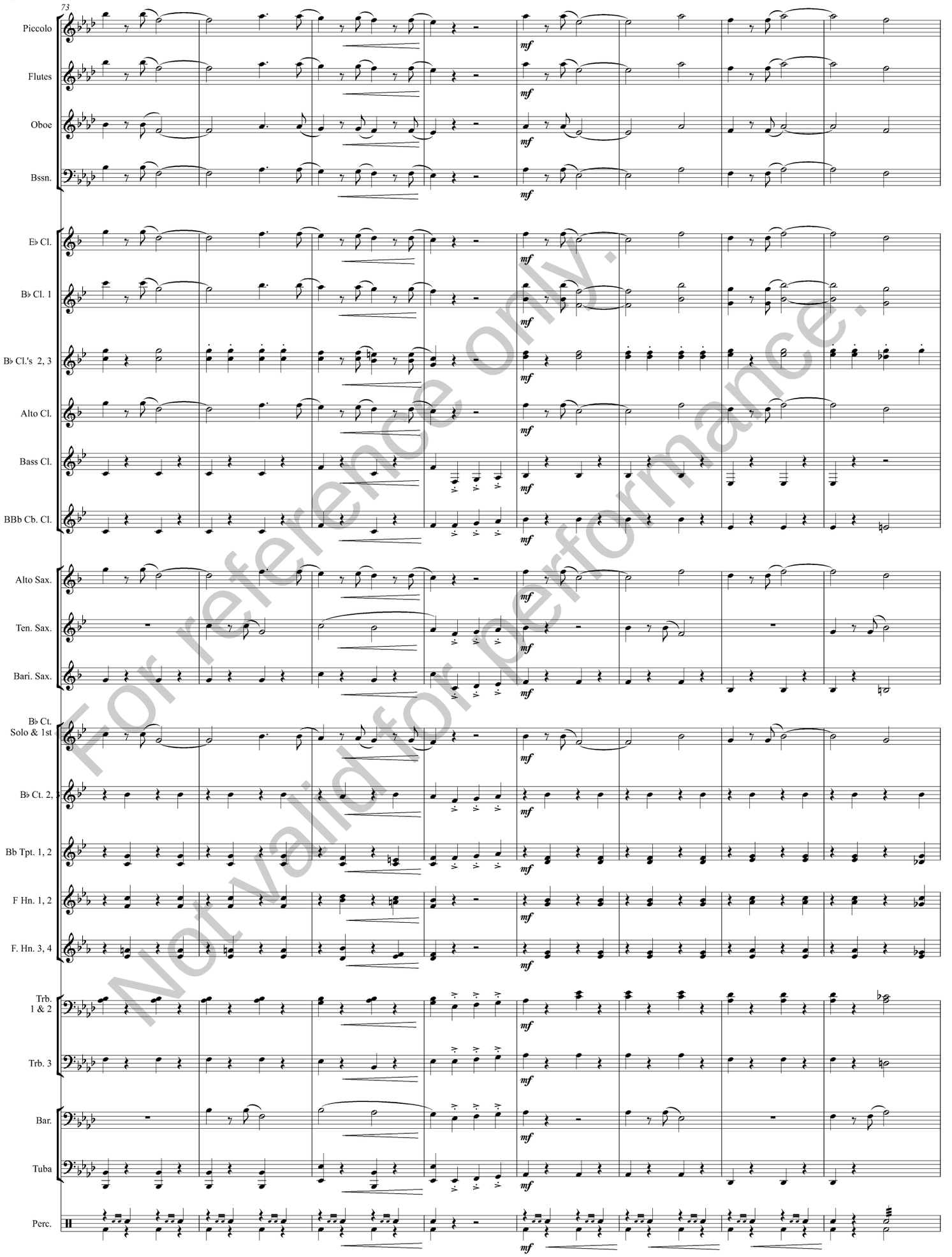


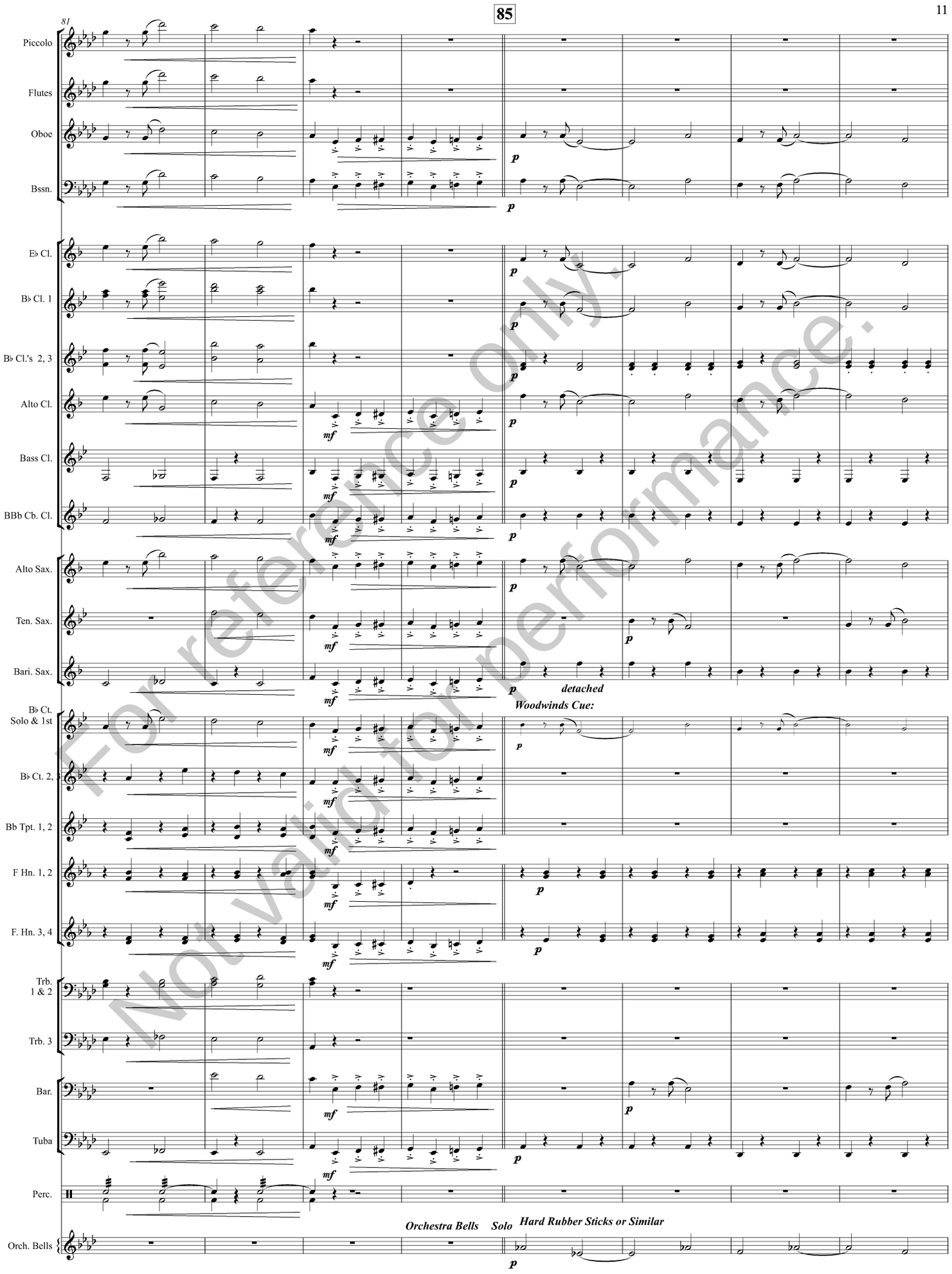


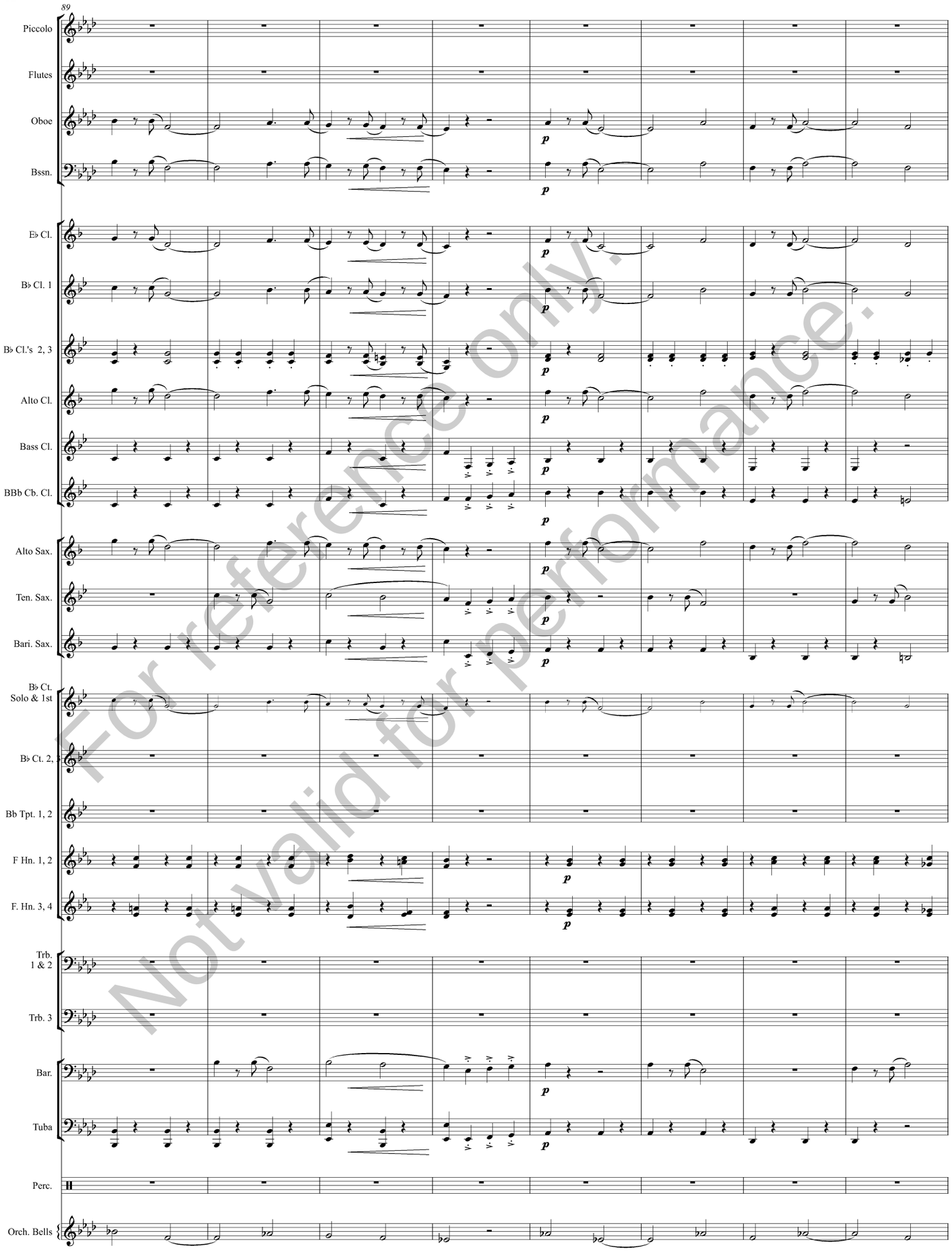




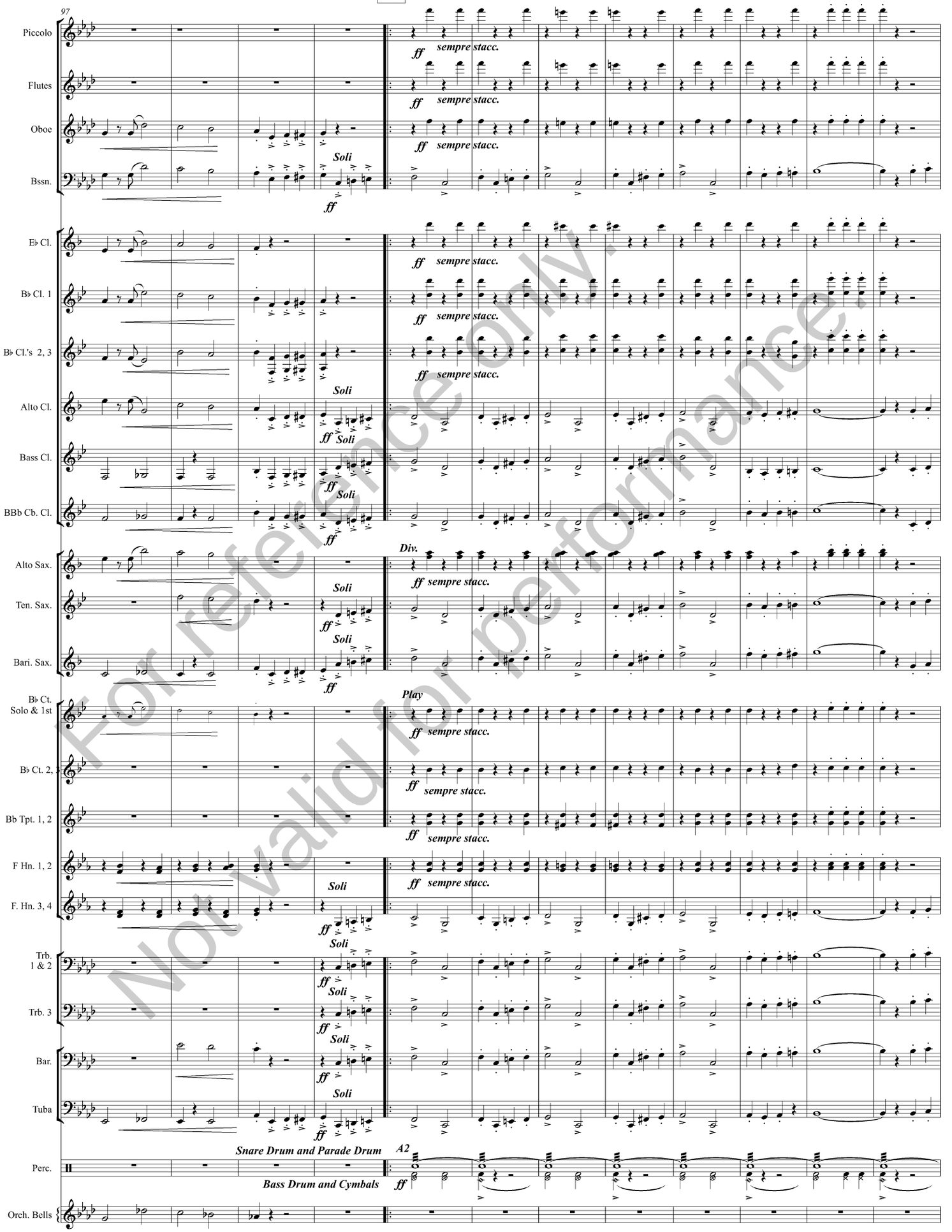


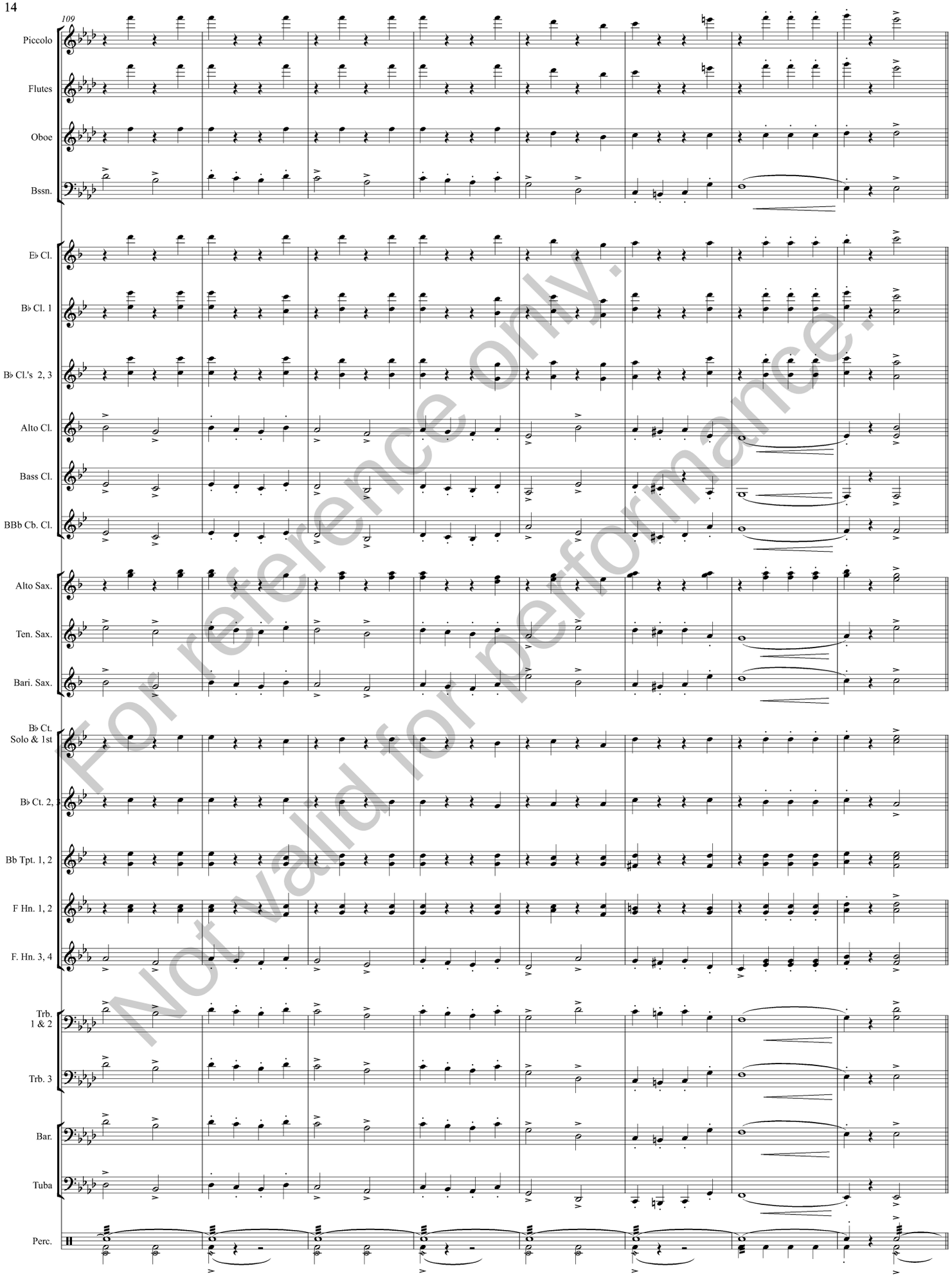


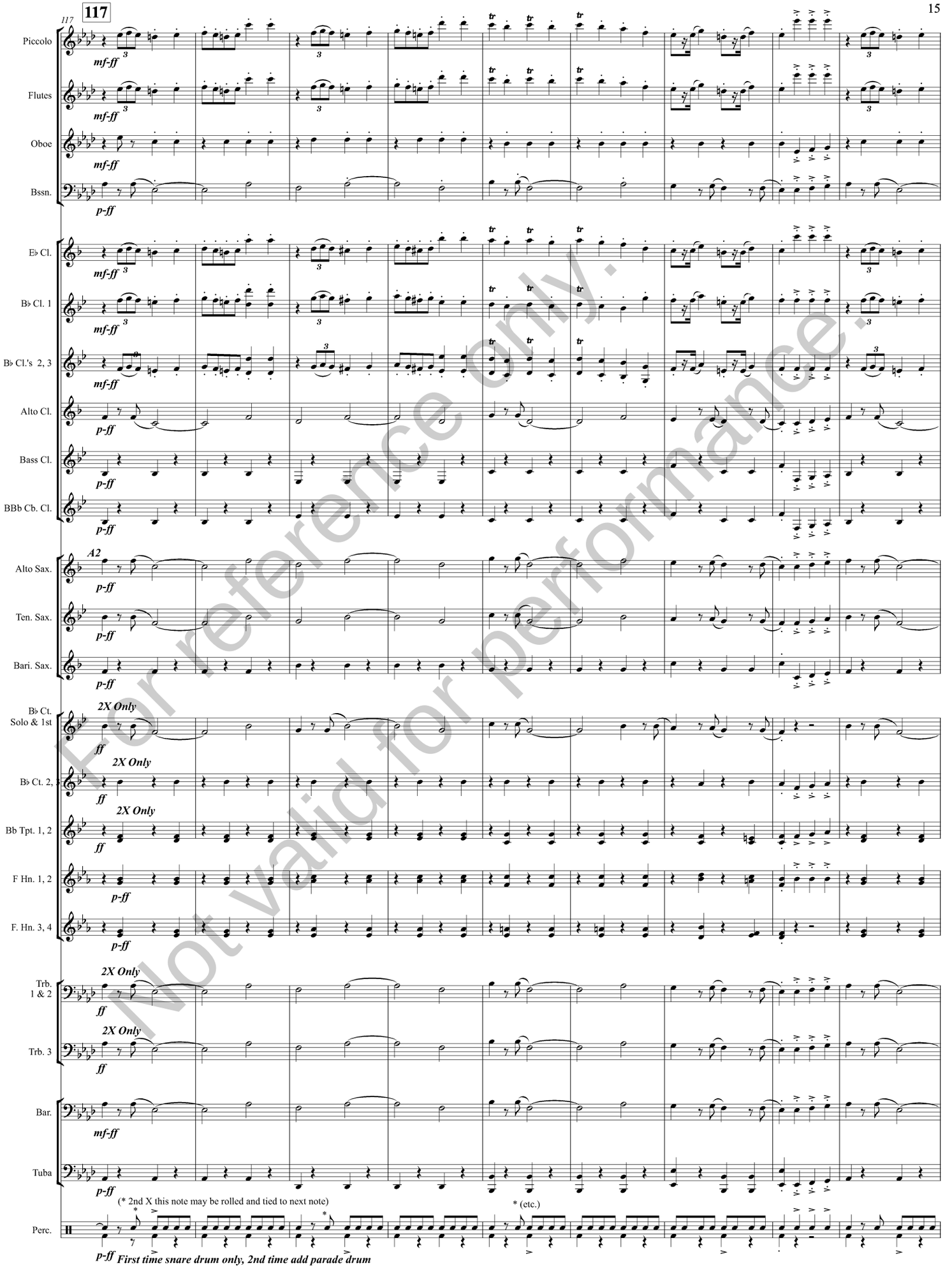


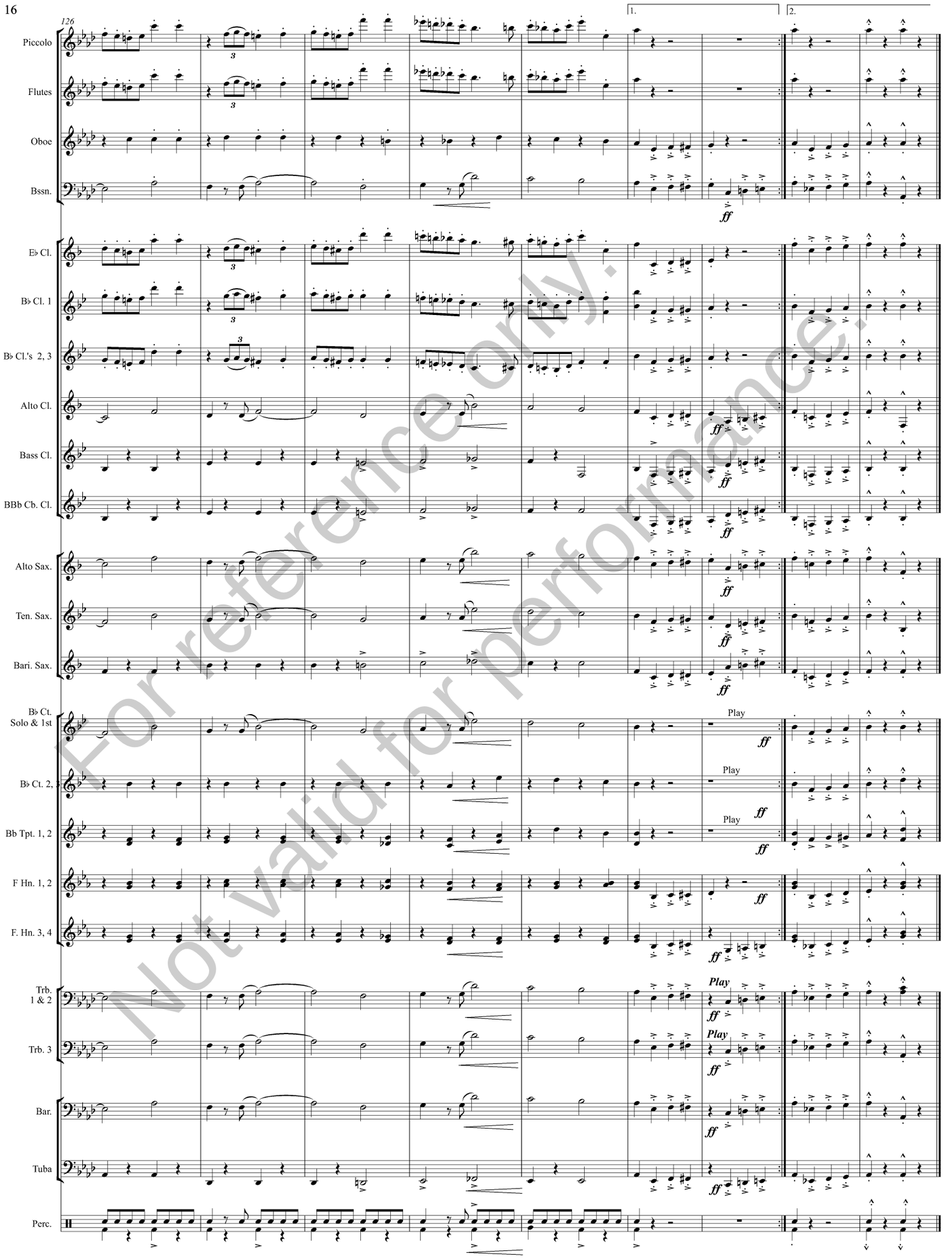


101 ***Tutti Forza***









Percussion interpretation by Brian Holt, New Sousa Band