Percussion

Progressive Musical Studies:

Sousa Grade 2-3

Compiled by Brian R. Thompson M.M.

Sevier Band & Percussion

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About the Composer

Brian Thompson has been teaching band in rural Utah for the past 13 years. He was selected as a 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 most enjoys arranging music for brass quintets, trombone quartets, percussion ensembles, and many others depending on what his students want to play and their abilities. You can find some of those at www.sevierband.com.

Sevier Band & Percussion

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
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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.

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John Philip Sousa Grade 2-3.

Brian R. Thompson M.M.

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1

The Corcoran Cadets

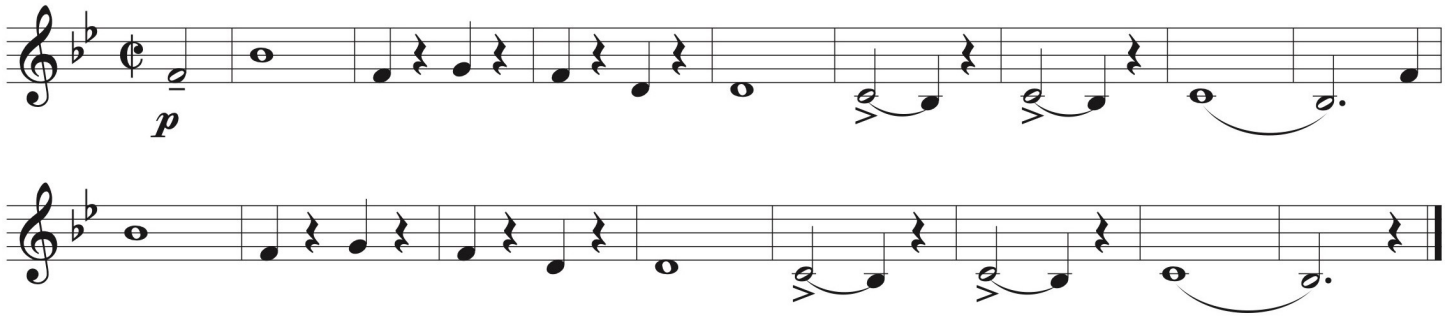
Concert Mallet

Trio

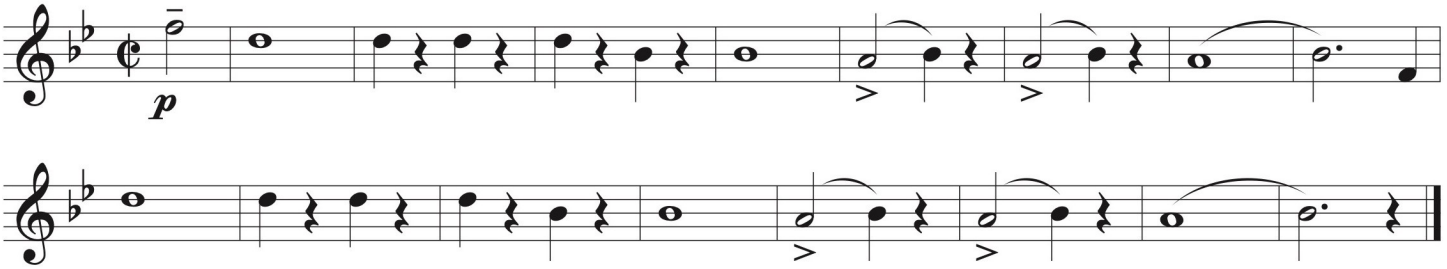
1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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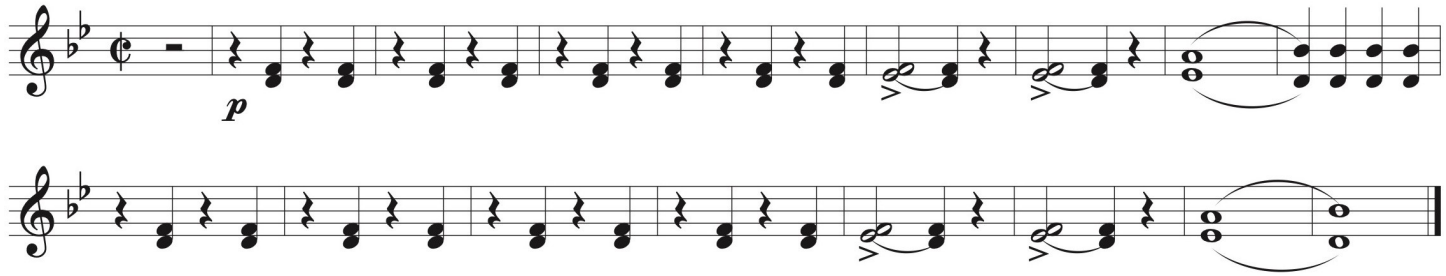
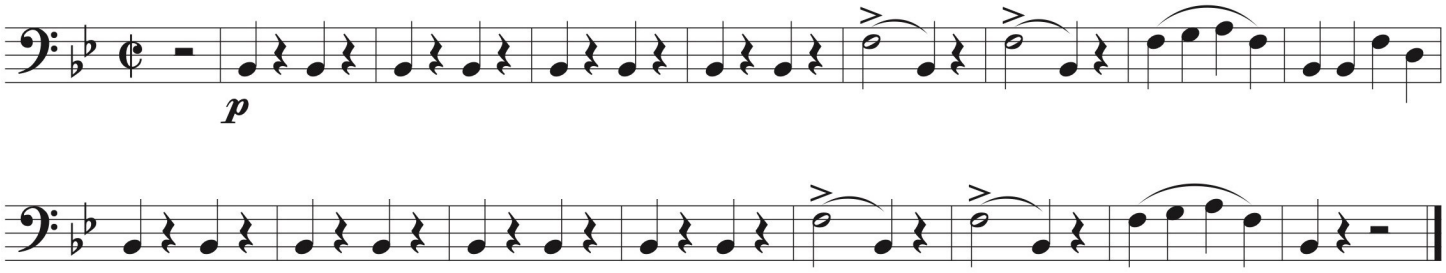


Bass



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1

The Corcoran Cadets

Percussion

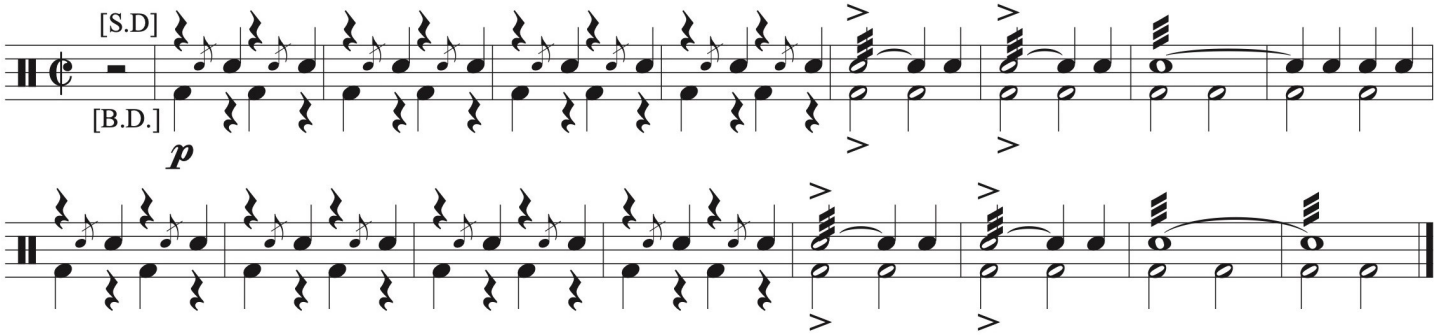
Trio

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody

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

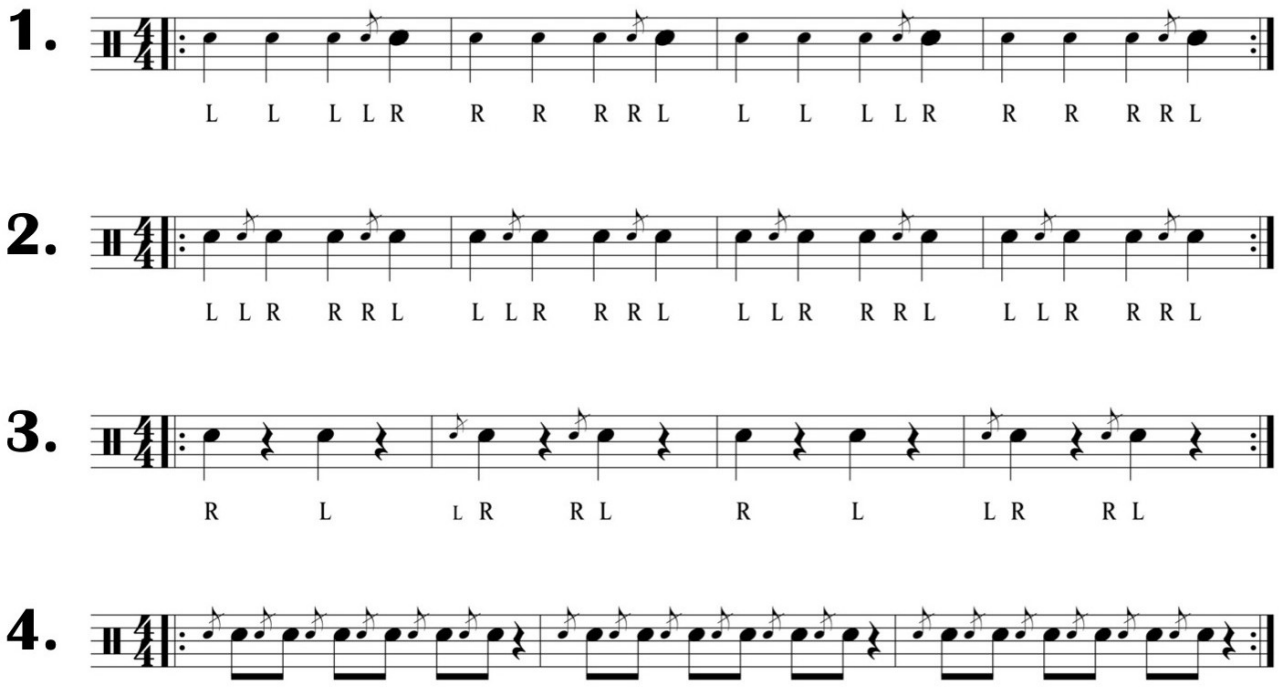


Flam Exercises

Hints for playing Flams.

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

Brian R. Thompson



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2

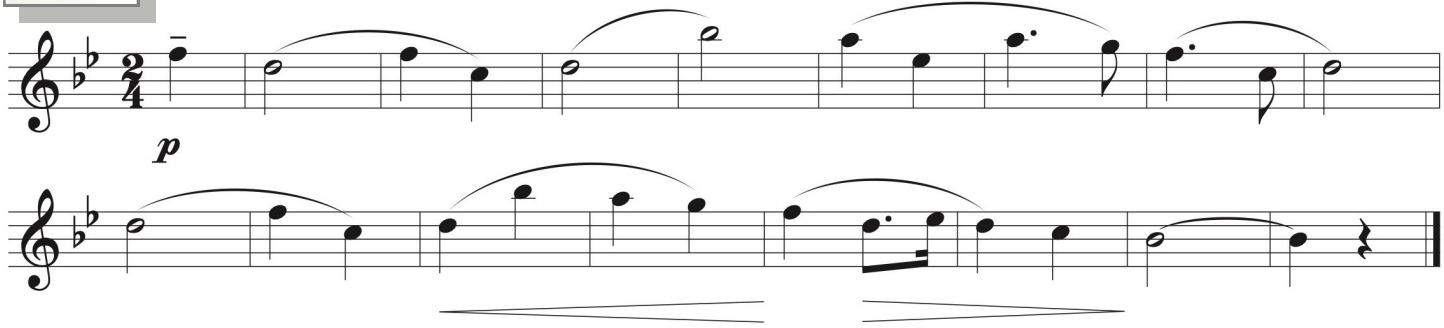
Homeward Bound

Concert Mallet

Trio 1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



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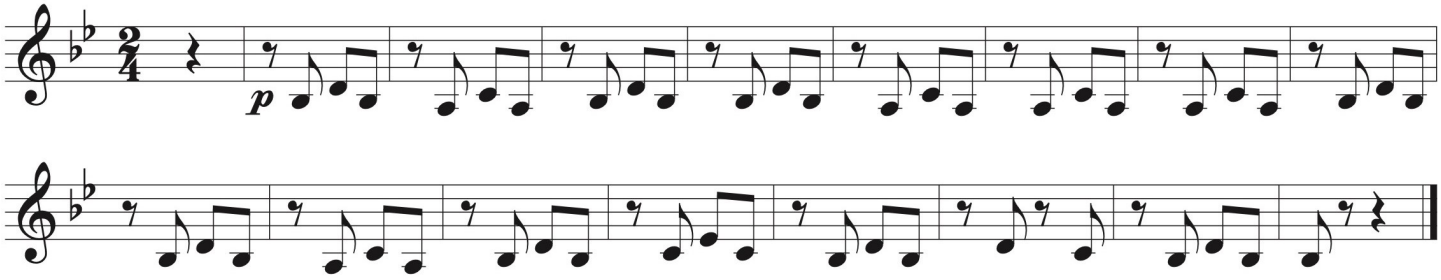

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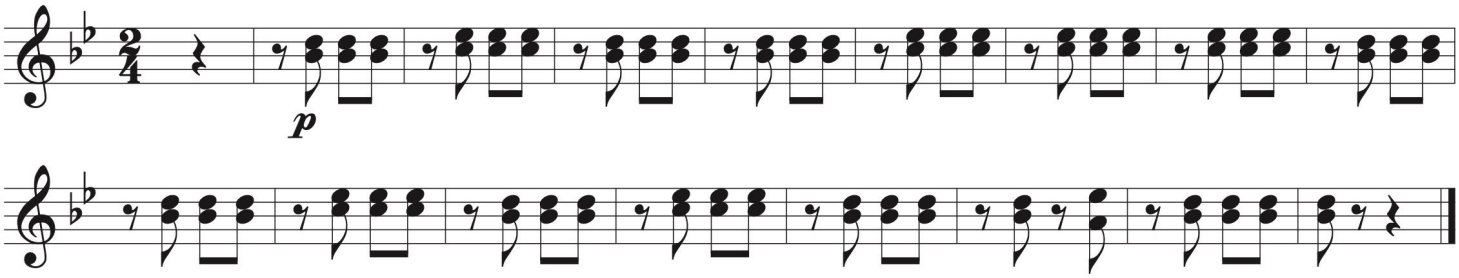
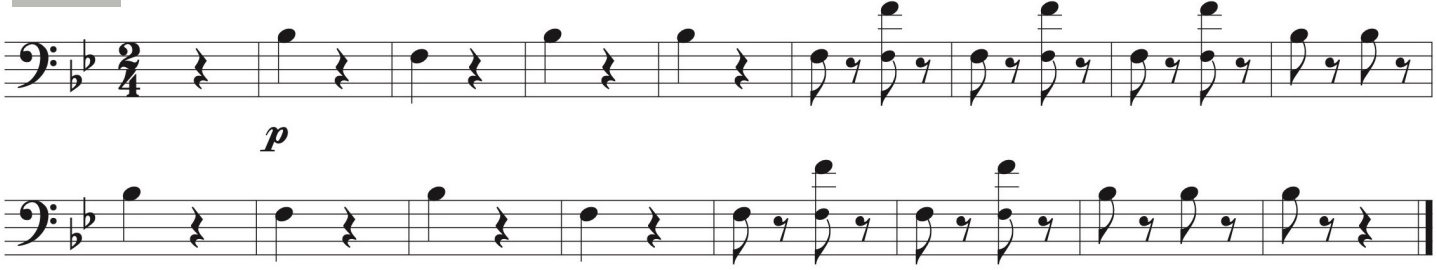


Bass



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2

Homeward Bound

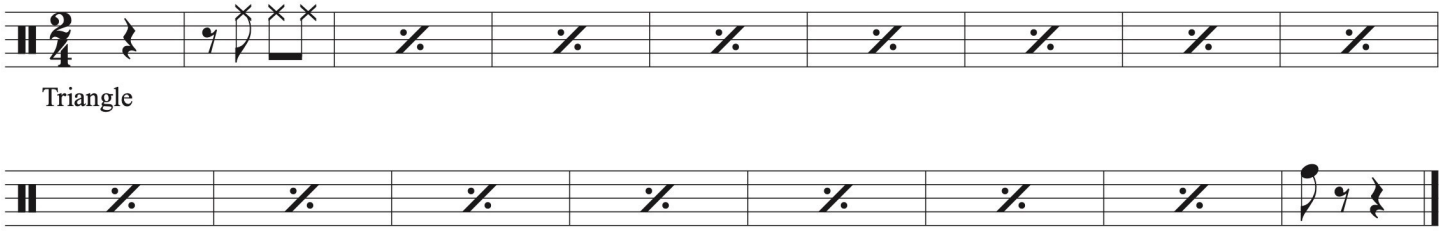
Percussion

Percussion

Trio

1891-2

John Philip Sousa
Arr. Brian R. Thompson

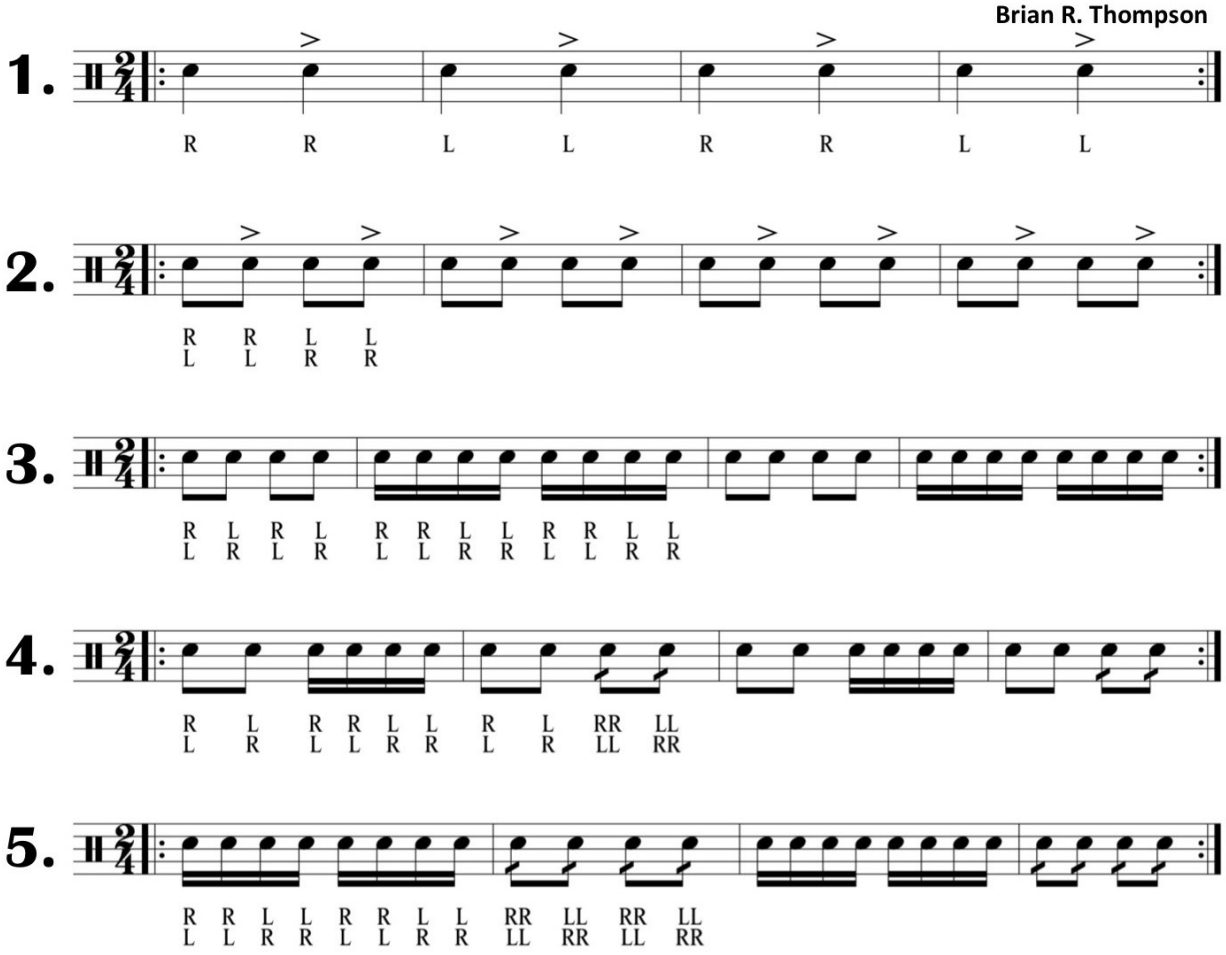


Double Stroke Roll Exercises

Hints for playing Double Stroke Rolls.

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

Brian R. Thompson



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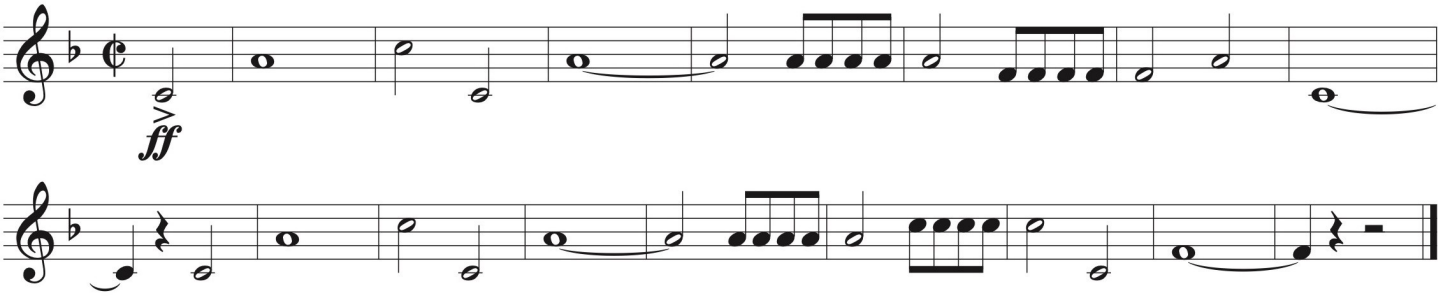
The Thunderer

Concert Mallet

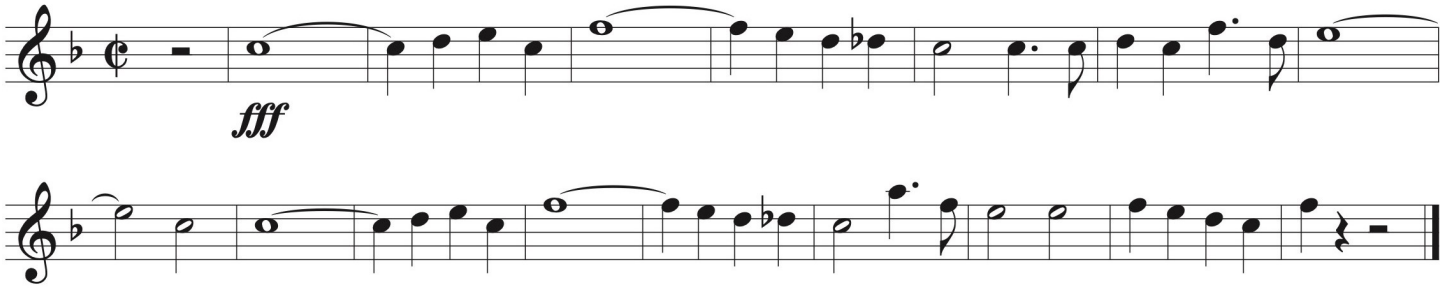
Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

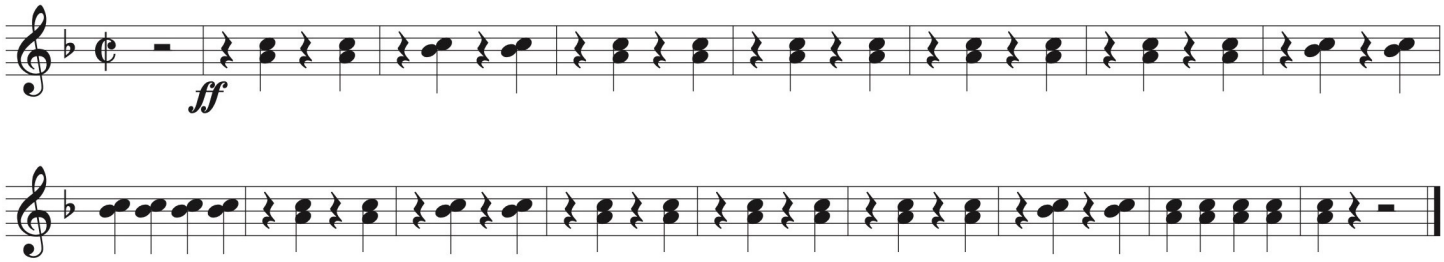
Melody



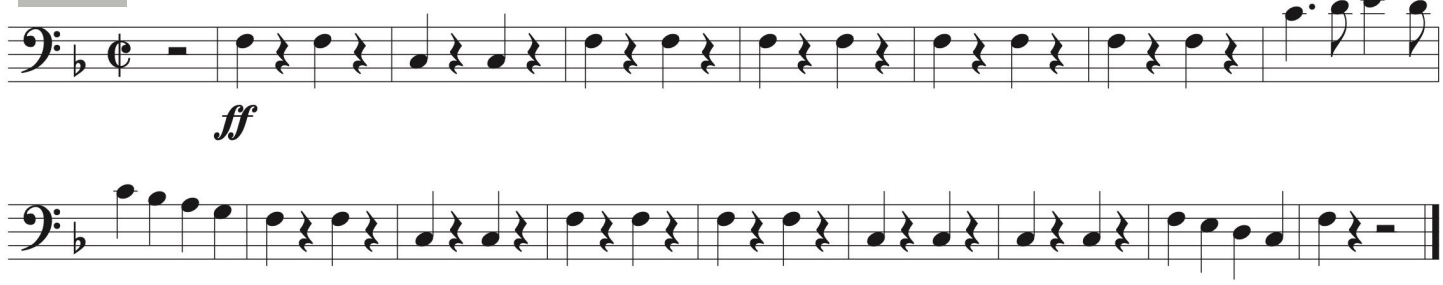
Counter Melody



Accompaniment



Bass



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3

The Thunderer

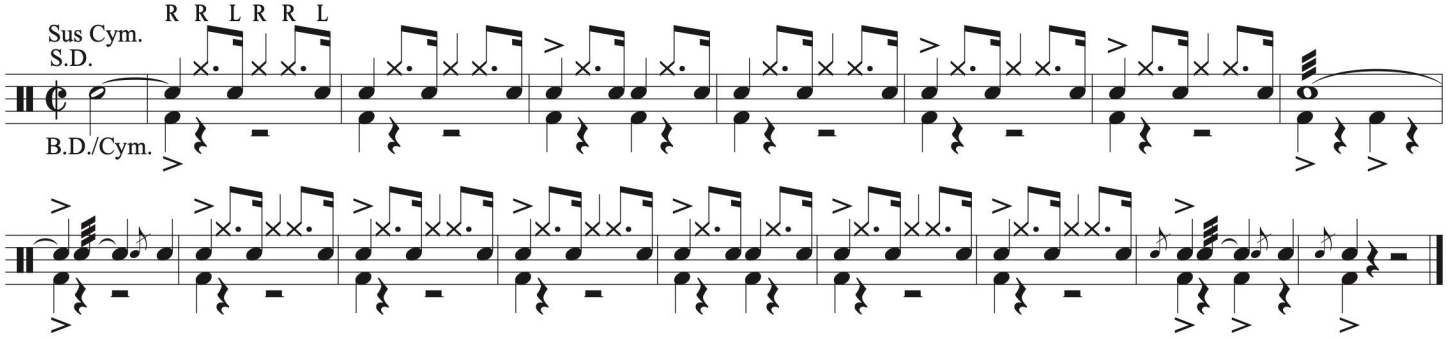
Percussion

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.

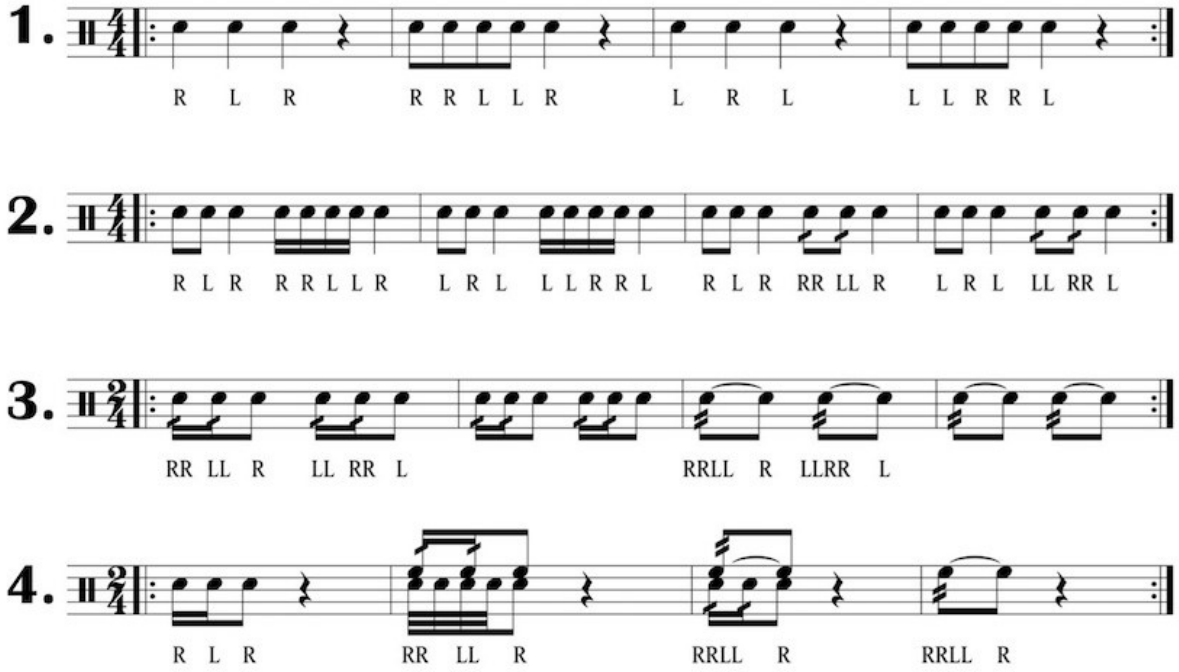


Five Stroke Roll Exercises

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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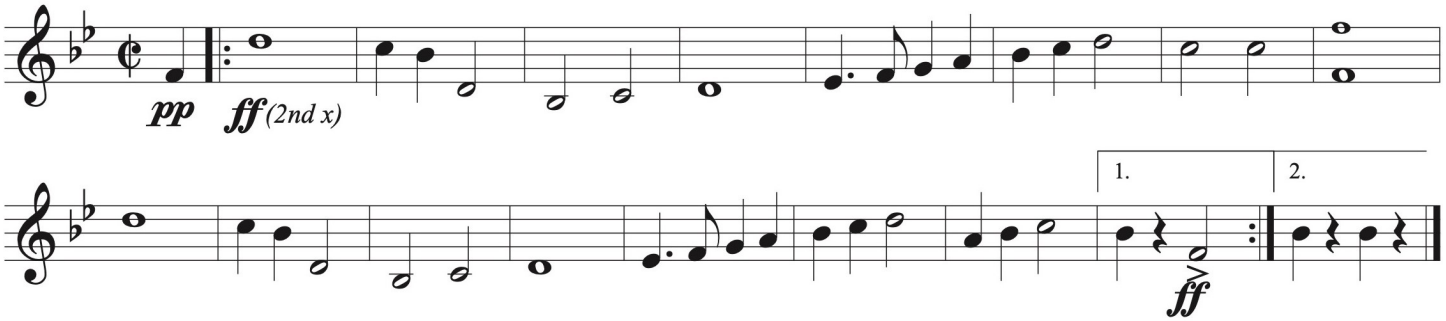
The Belle of Chicago

Concert Mallet

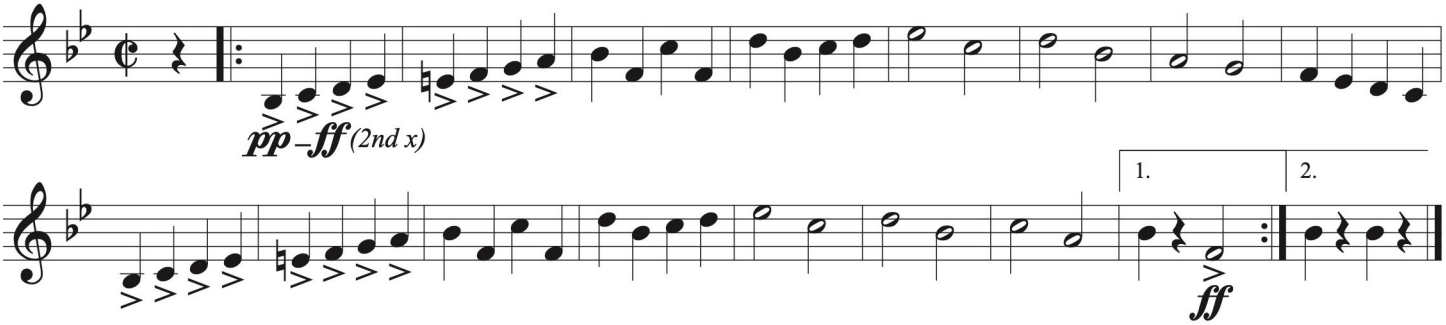
Last Strain 1892

John Philip Sousa
Arr. Brian R. Thompson

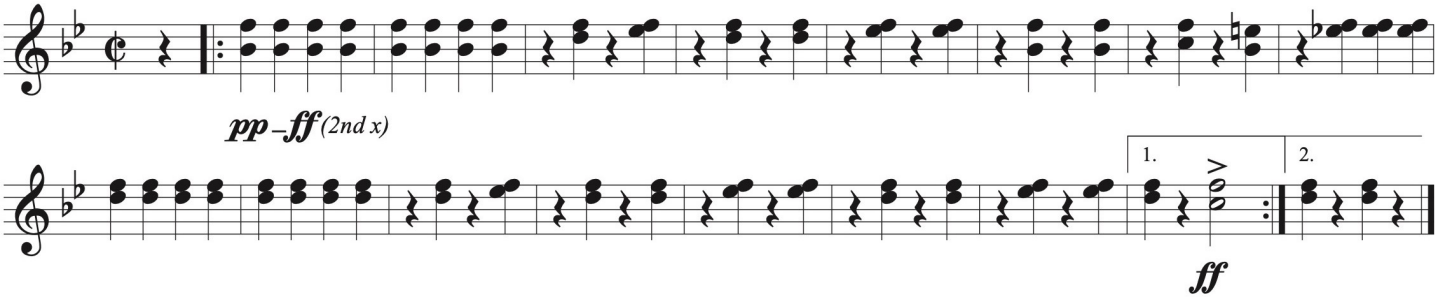
Melody



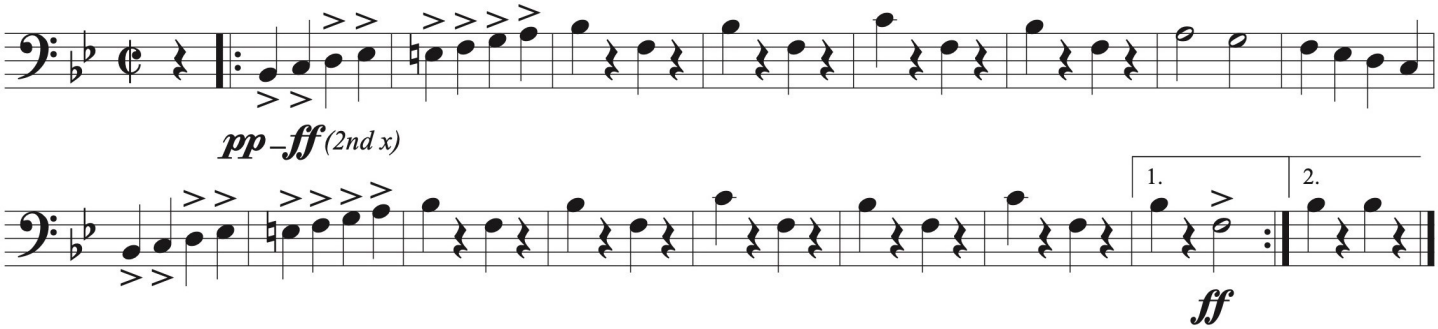
Counter Melody



Accompaniment



Bass



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The Belle of Chicago

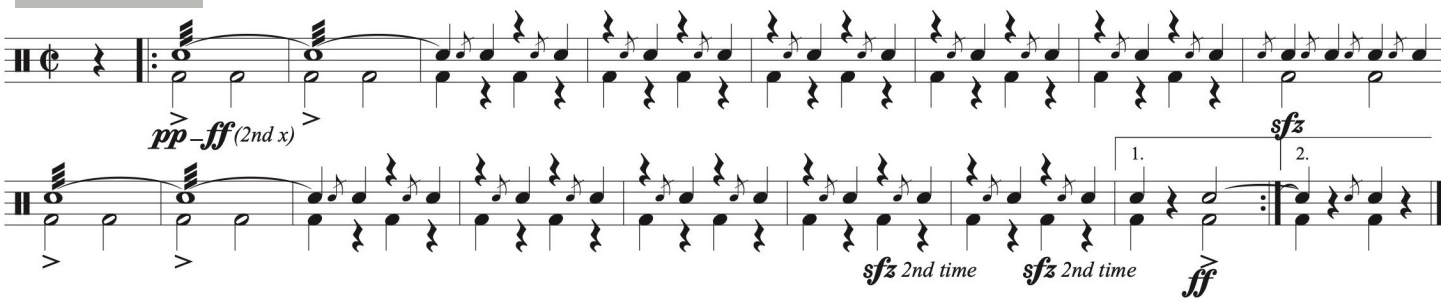
Percussion

Last Strain 1892

John Philip Sousa
Arr. Brian R. Thompson

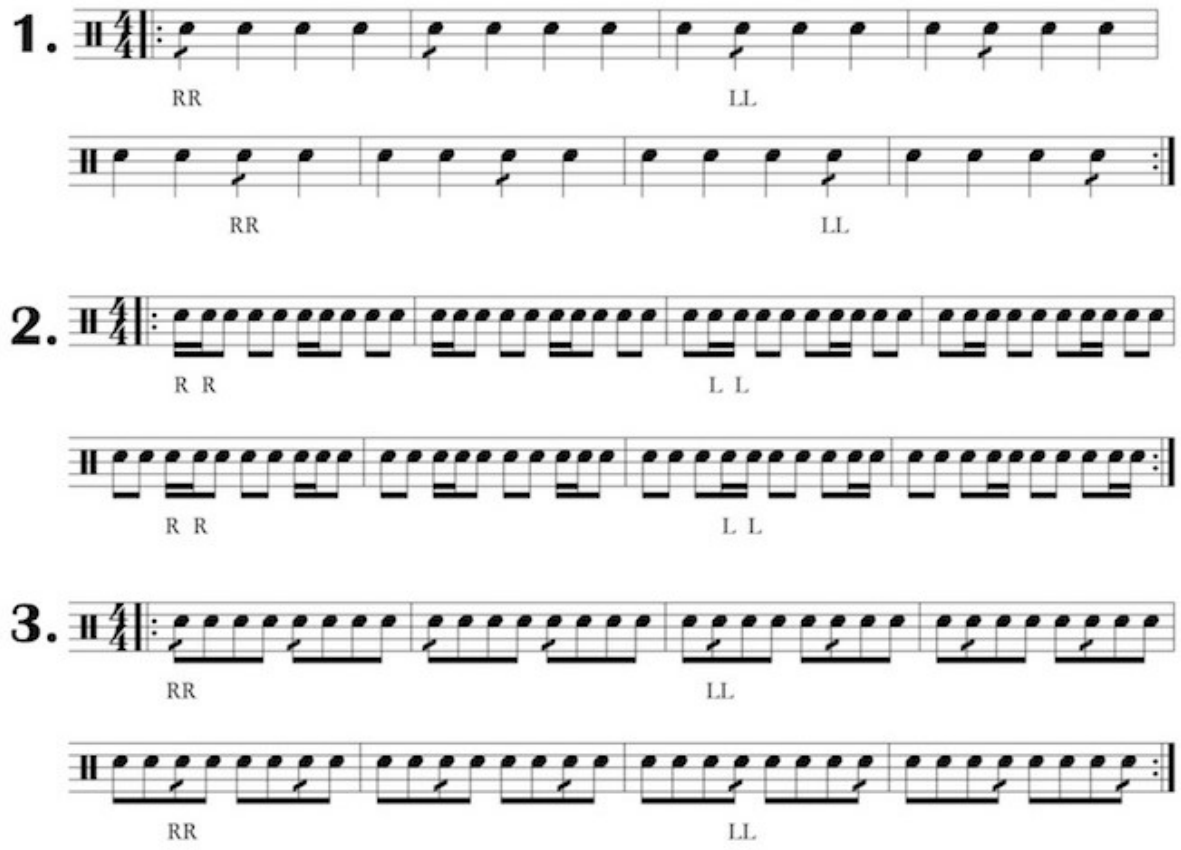
Percussion

Cymbals tacet the first time. Snare and bass play very lightly 1st time. Second time play FF with sFz accents added.



Diddle (Open and Closed) Exercises

Alternating double strokes played evenly with wrist strokes (open) or diddles (closed). Should be played fast and even, used to make individual notes more distinct.



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5

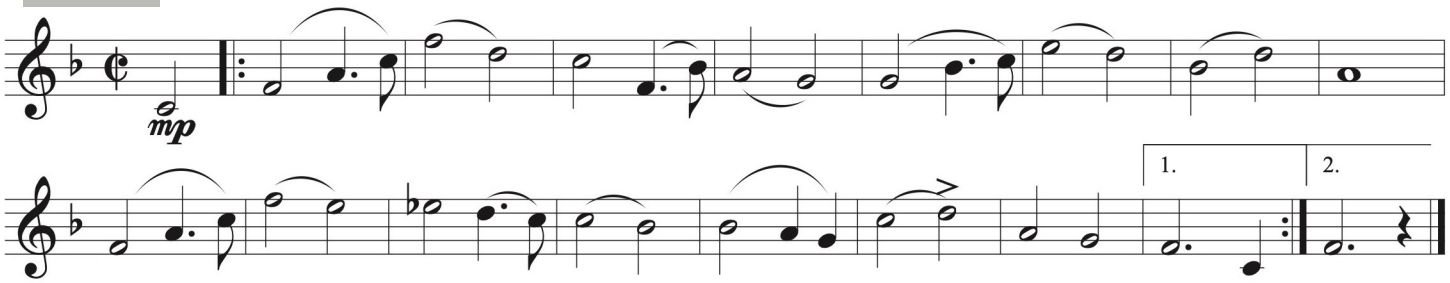
National Fencibles

Concert Percussion

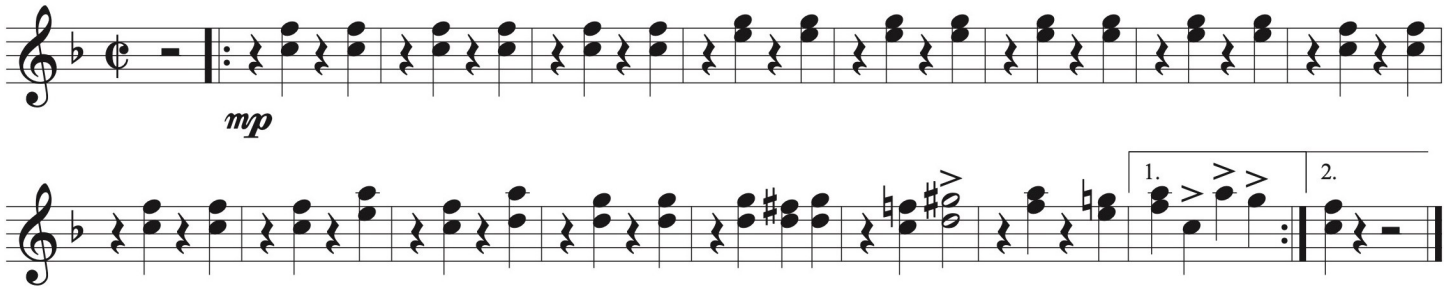
Trio 1888

John Philip Sousa
Arr. Brian R. Thompson

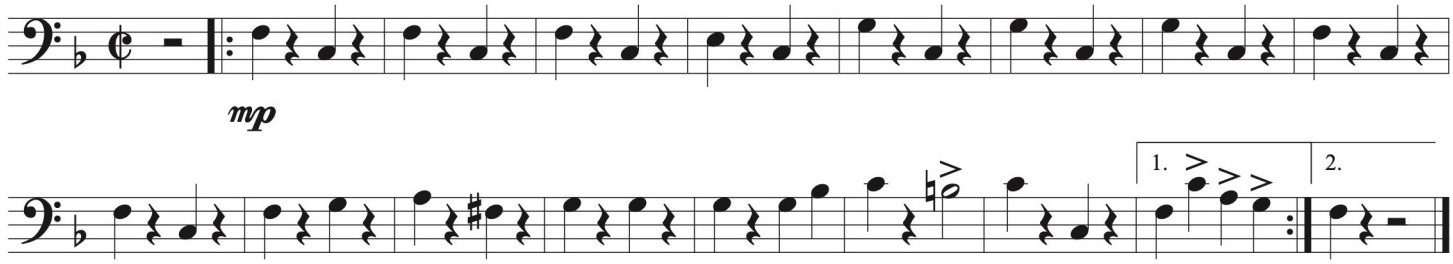
Melody



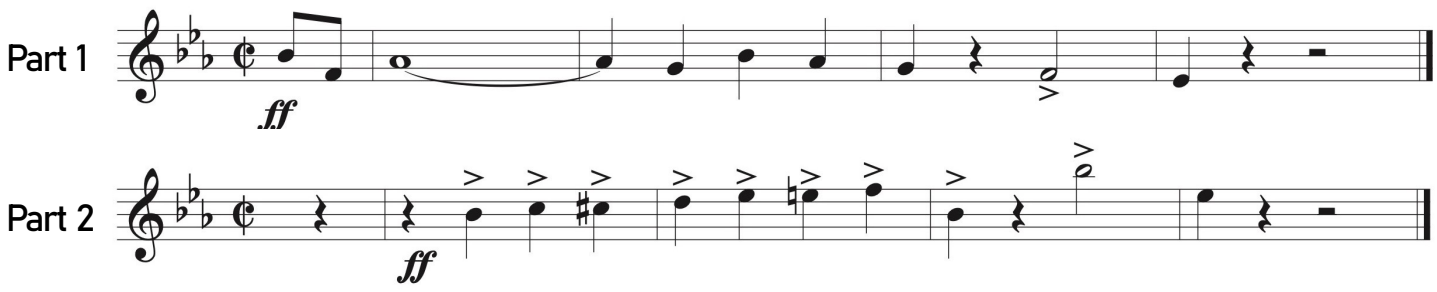
Accompaniment



Bass



Globe and Eagle (1879) — Intro



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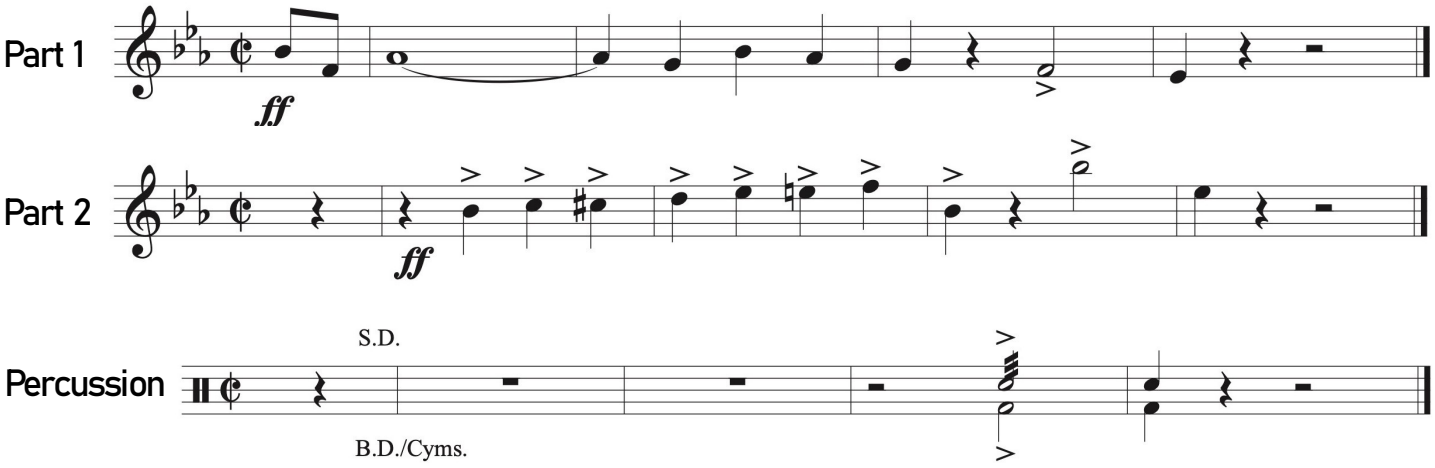
5a

Globe and Eagle (1879) — Intro

Percussion

John Philip Sousa
Arr. Brian R. Thompson



Buzz Roll (Closed Rolls) Exercises

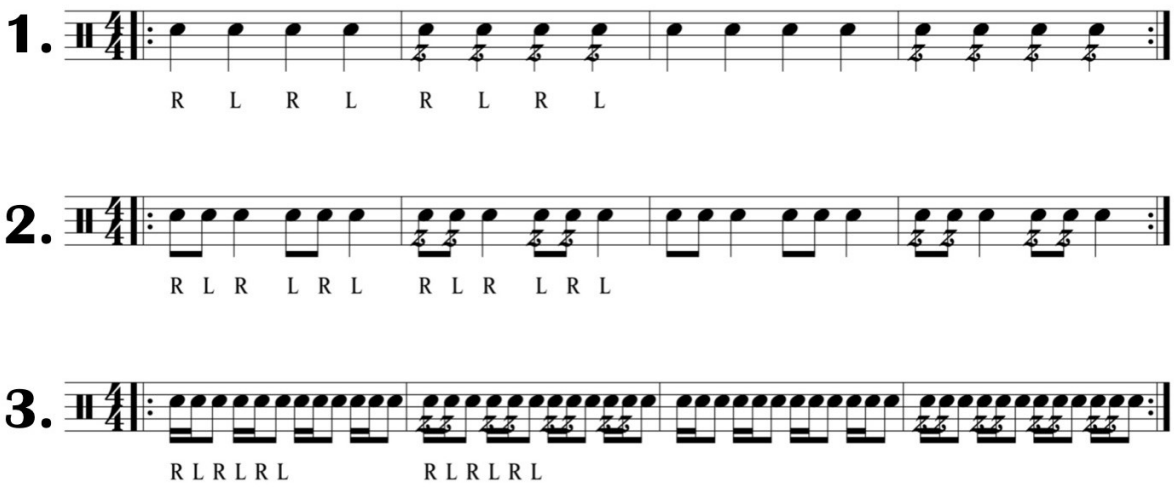
Hints for playing Single Stroke Rolls.

1. Use pressure from fulcrum (thumb and forefinger) to press tip of stick into drumhead.
2. More pressure creates a faster bounce, less pressure creates a slower bounce.
3. Start with slower even bounces then work your way faster.

Common Problems:

1. Hand position—holding sticks incorrectly keeps you from getting even rolls.
2. Squeezing with fingers rather than fulcrum—this causes your bounce to be very small and only bounce two or three times instead of many bounces.
3. Too much space between right and left hand so the roll stops momentarily as you switch hands.

Brian R. Thompson



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6

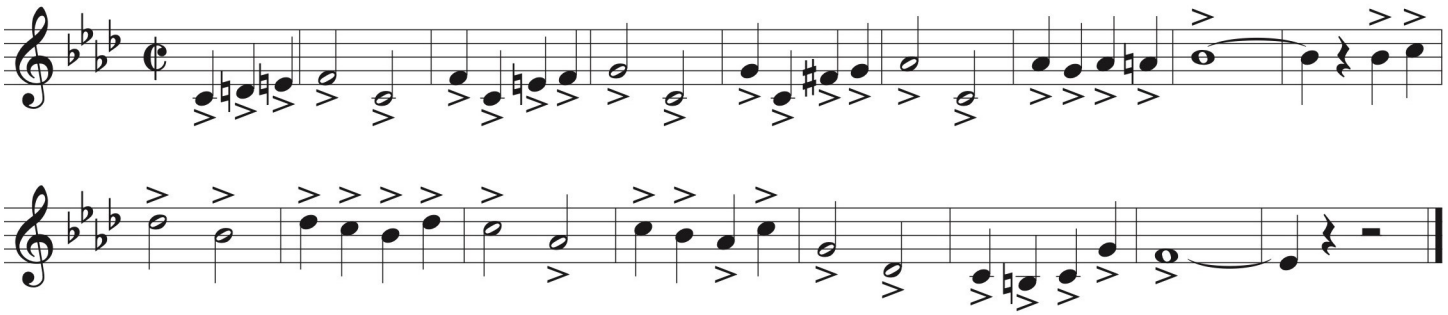
Sound Off

Concert Percussion

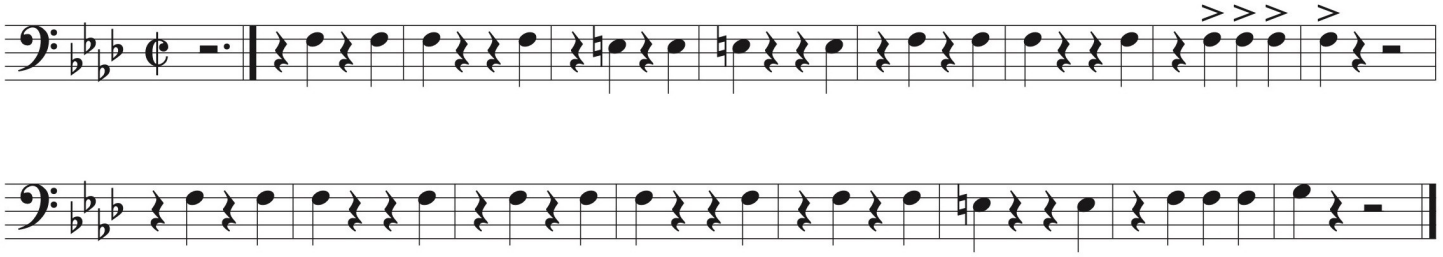
Break Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Melody

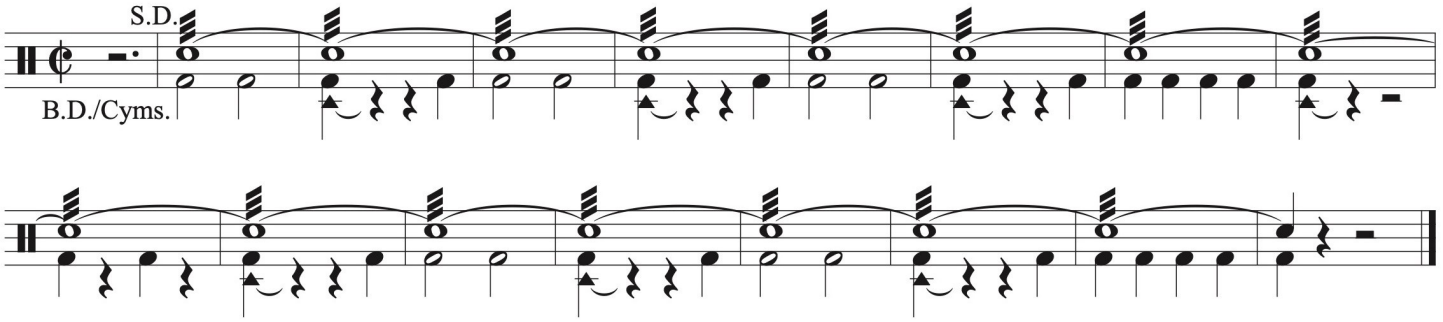


Bass



Percussion

Cymbals have a ringing accent every two bars.



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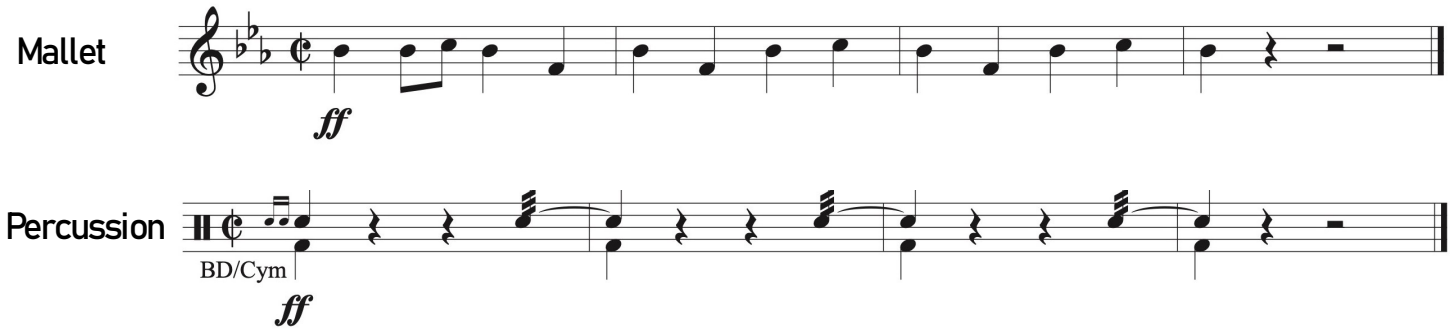
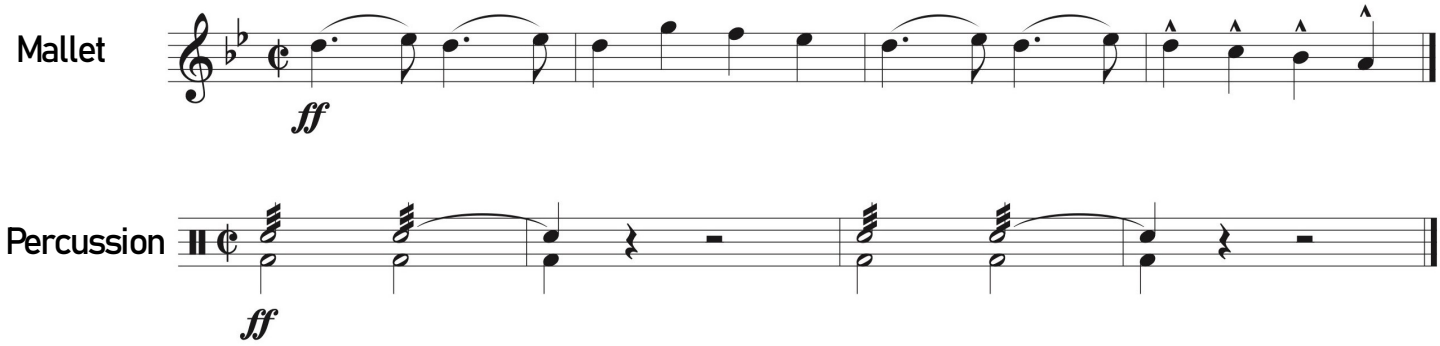
The Belle of Chicago (1892) — Intro

John Philip Sousa
Arr. Brian R. Thompson



The Loyal Legion (1890) — Intro

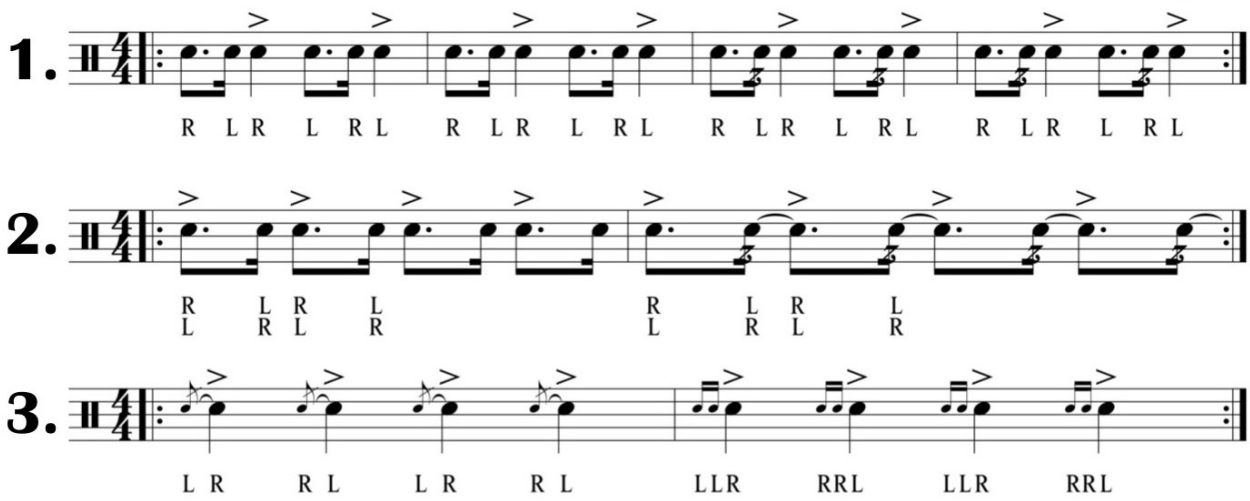


Ruff Exercises

Hints for playing Drag (Ruff).

1. Ruff is double bounced (buzz roll only two hits) closed roll. *Exercise 1-3*

Brian R. Thompson



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7

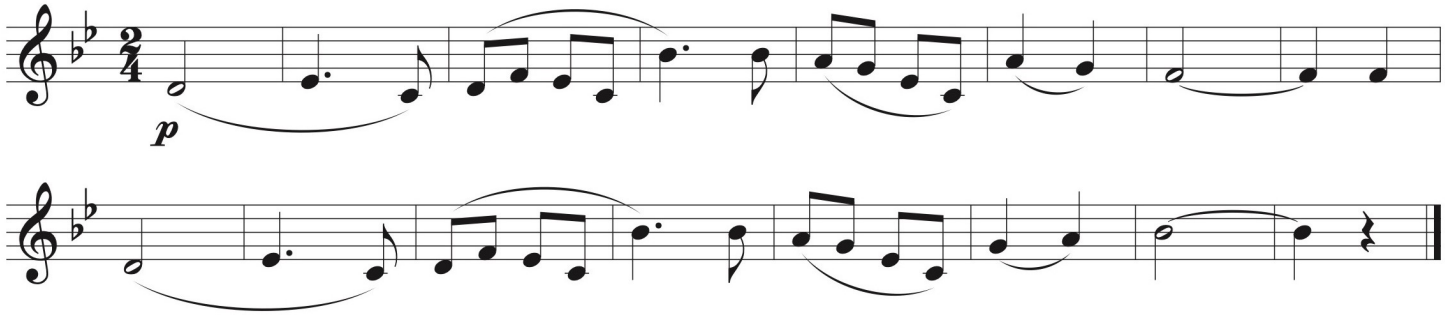
Pet of the Petticoats

Concert Mallet

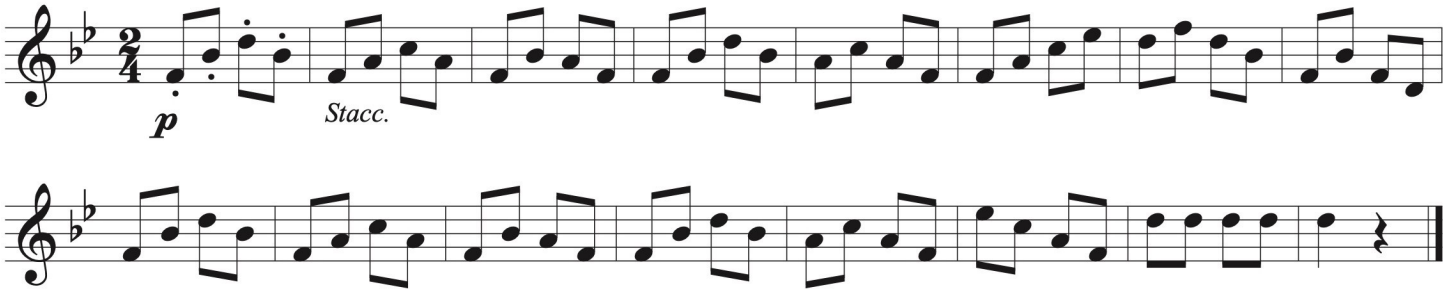
Trio Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



Accompaniment



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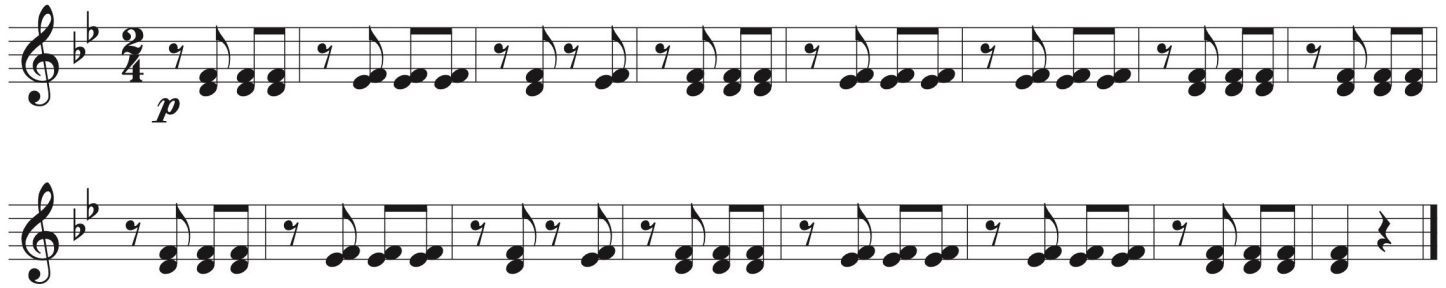
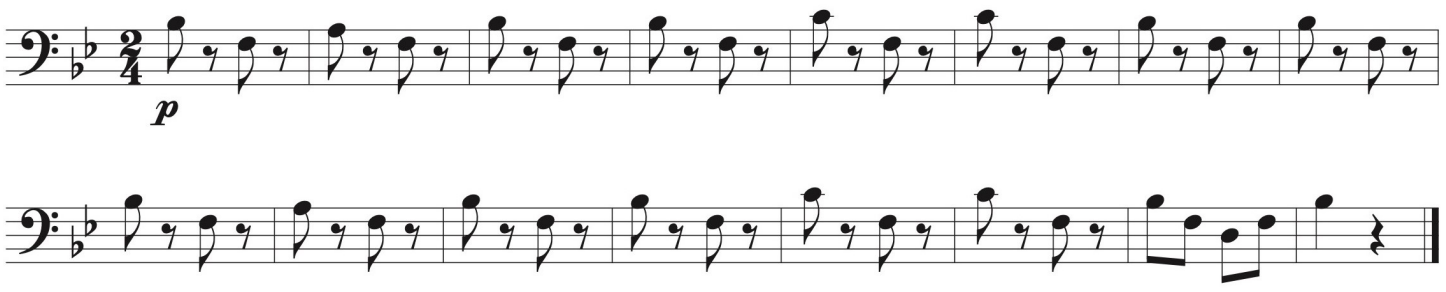


Bass



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7

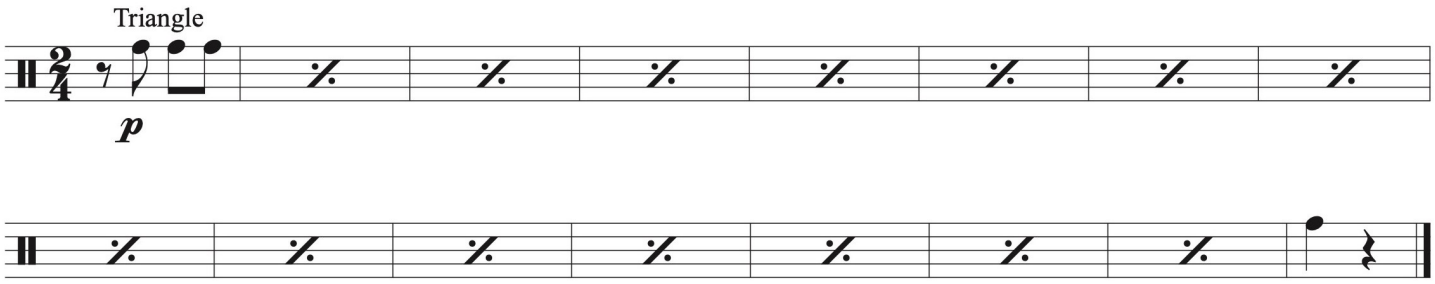
Pet of the Petticoats

Percussion

Trio Strain 1883

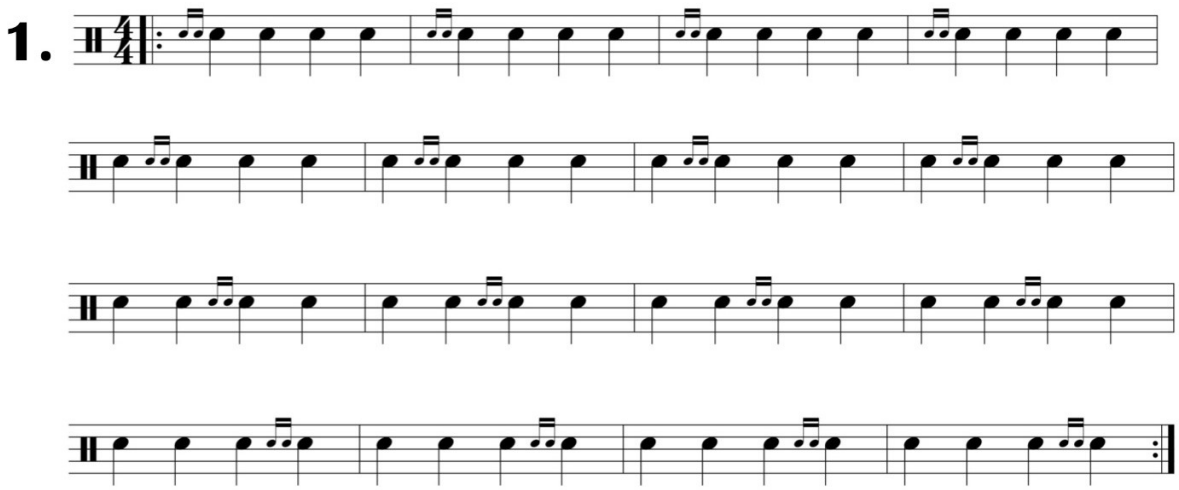
John Philip Sousa
Arr. Brian R. Thompson

Percussion



Drag Exercises

Diddled grace notes before an accented note.



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8

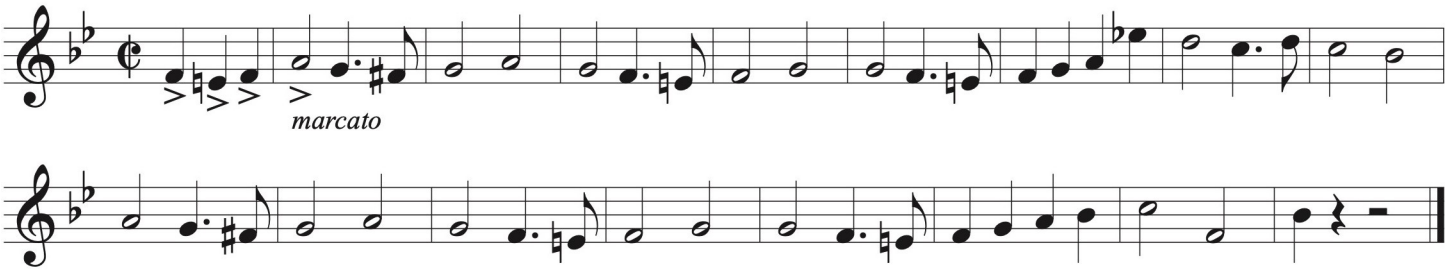
National Fencibles

Concert Percussion

Second Strain 1888

John Philip Sousa
Arr. Brian R. Thompson

Melody



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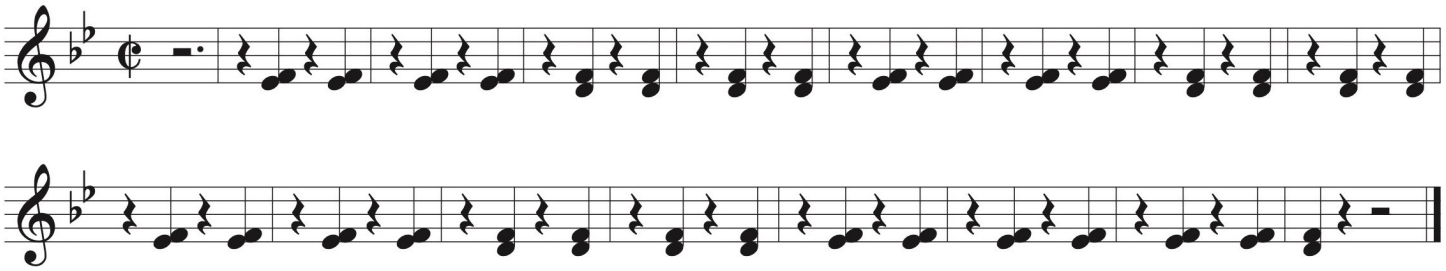
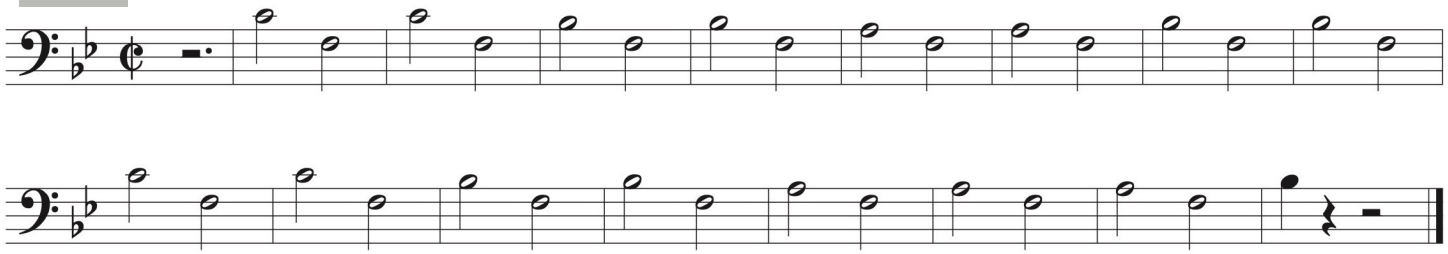
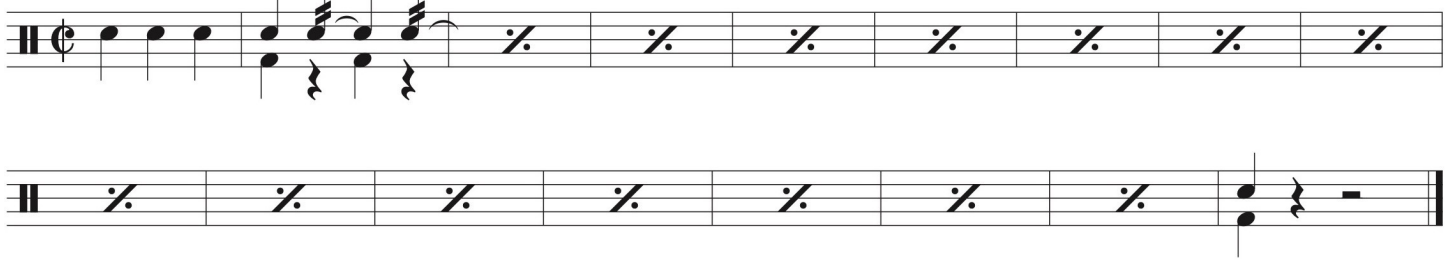


Bass



Percussion

The drum rolls in this section are sometimes played as seven stroke rolls instead.



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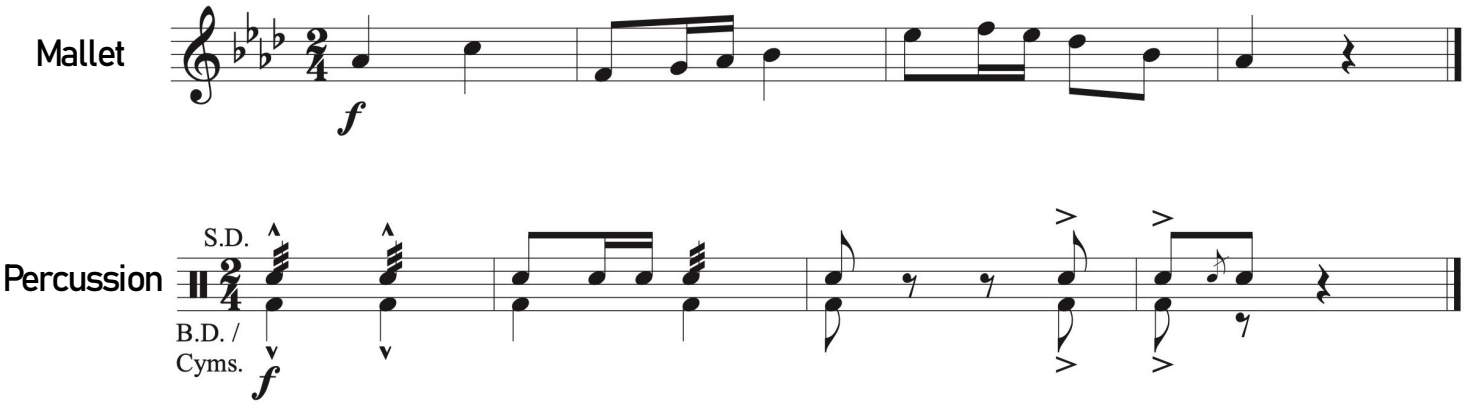
8a

Percussion

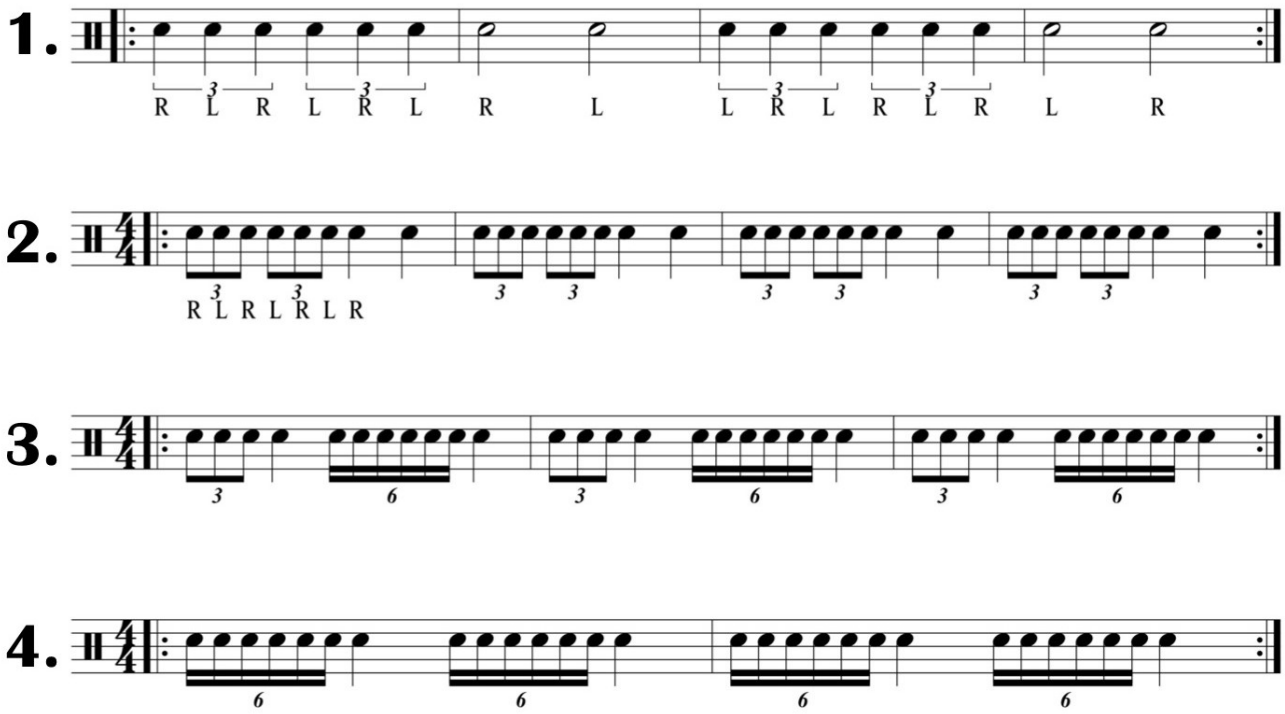
The Quilting Party (1889) — Intro

John Philip Sousa
Arr. Brian R. Thompson



Seven Stroke Roll Exercises

Brian R. Thompson



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9

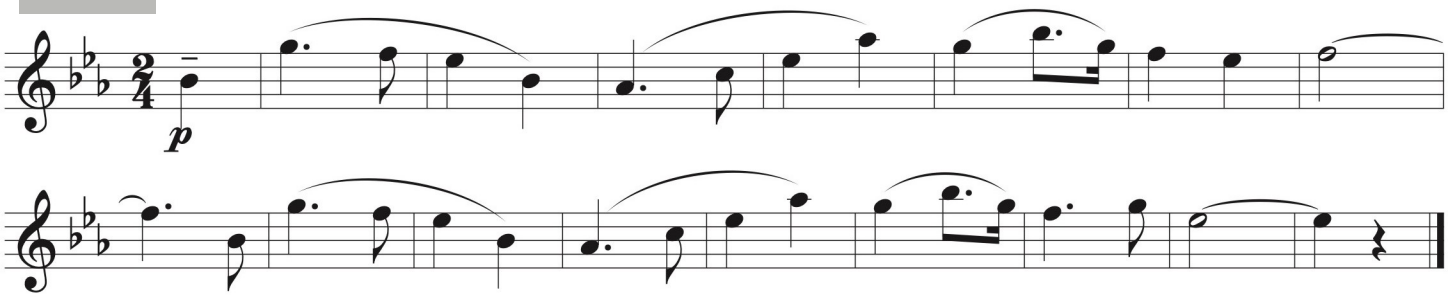
The White Plume

Concert Mallet

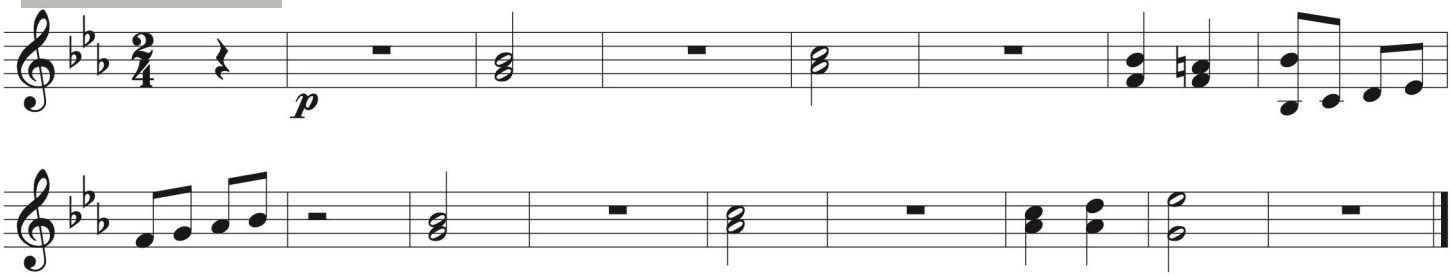
Second Strain 1884

John Philip Sousa
Arr. Brian R. Thompson

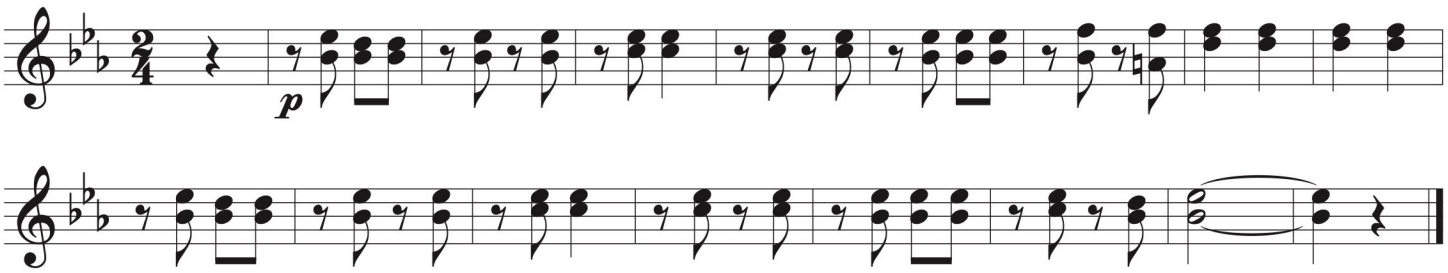
Melody



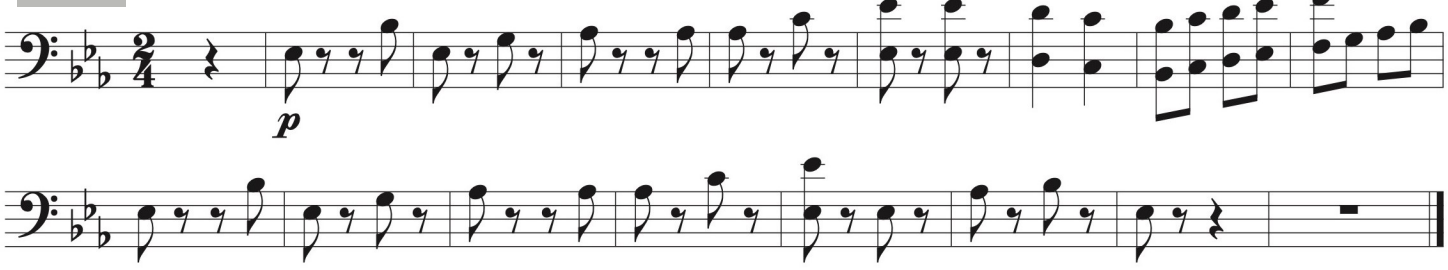
Counter Melody



Accompaniment



Bass



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The White Plume

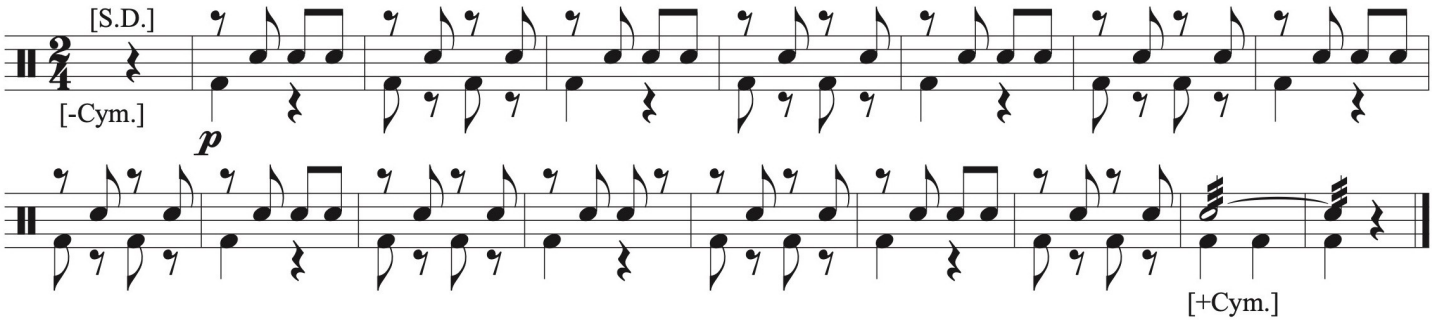
Percussion

Second Strain 1884

John Philip Sousa
Arr. Brian R. Thompson

Percussion

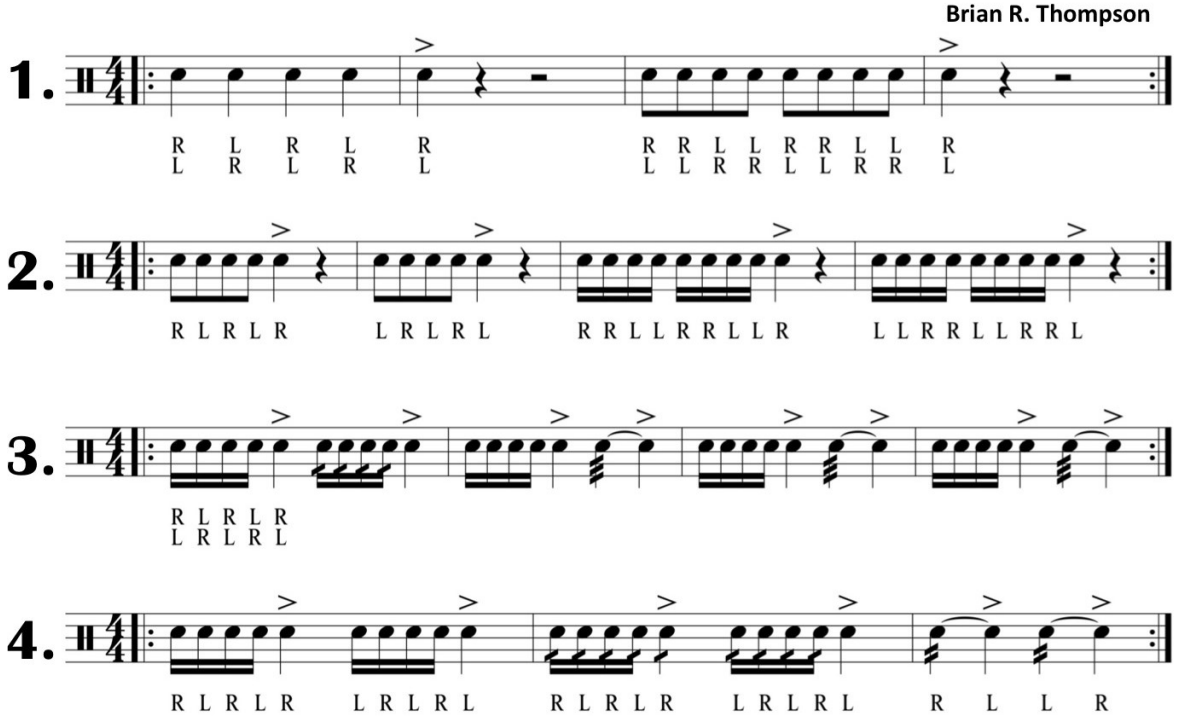
Do not play cymbals until the very end. Snare and bass drum should be very light and fit in the sound of the band.



Nine Stroke Roll Exercise

Hints for playing Nine Stroke Rolls.

1. The base for the nine stroke roll is five single strokes.
2. Double stroke the first four notes and add a down stroke accent to the end.



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10

Bonnie Annie Laurie

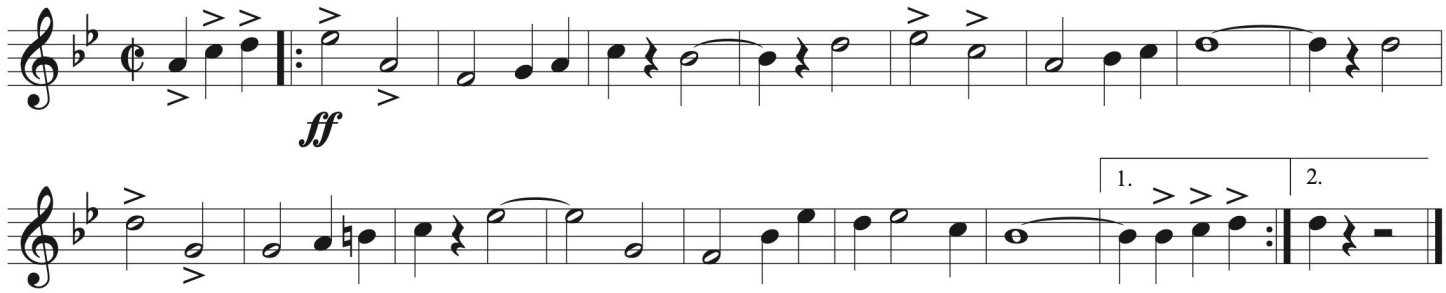
Concert Mallet

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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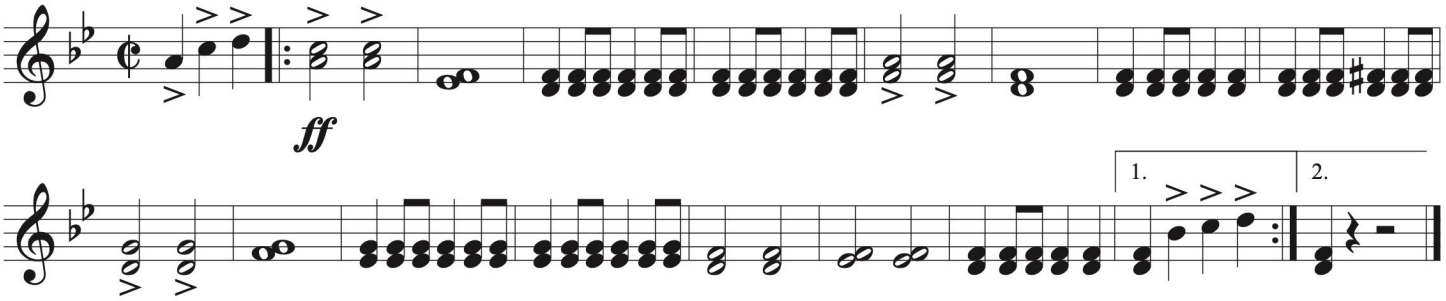

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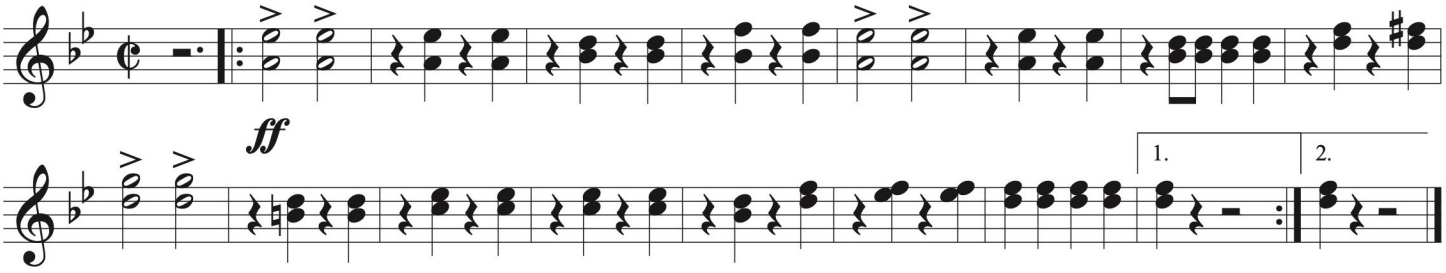
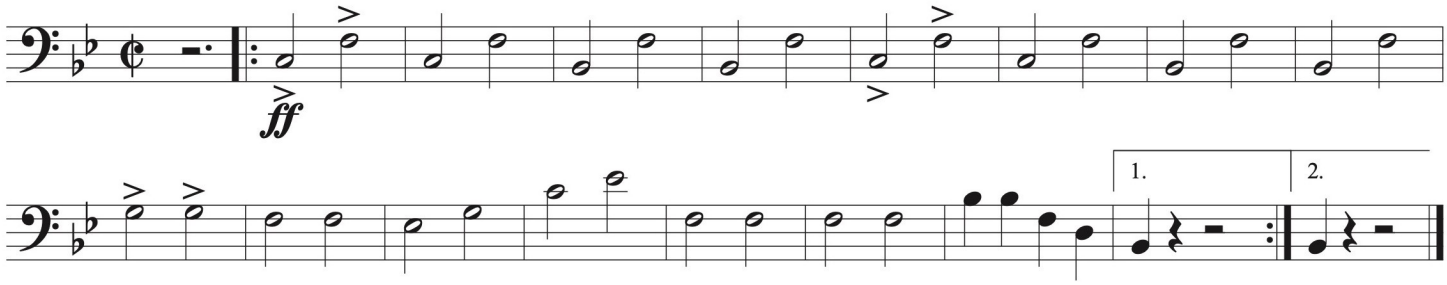


Bass



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10

Bonnie Annie Laurie

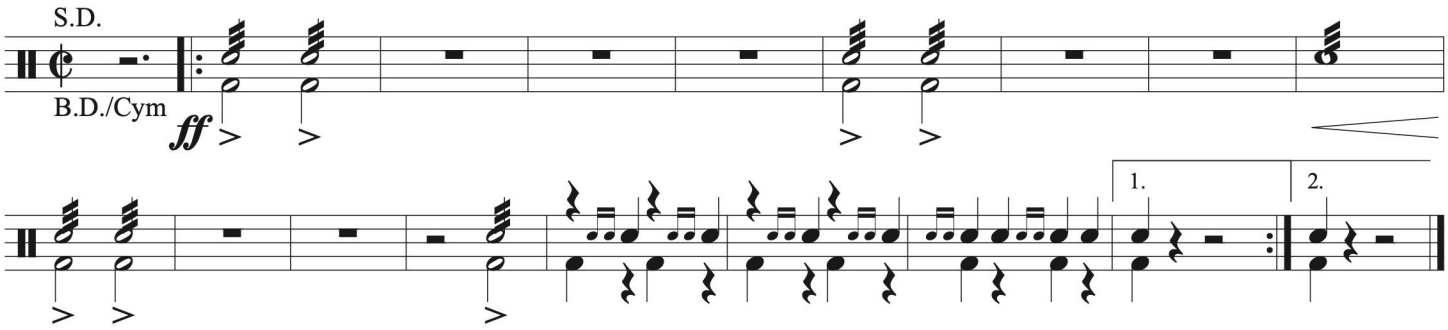
Percussion

Second Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Percussion

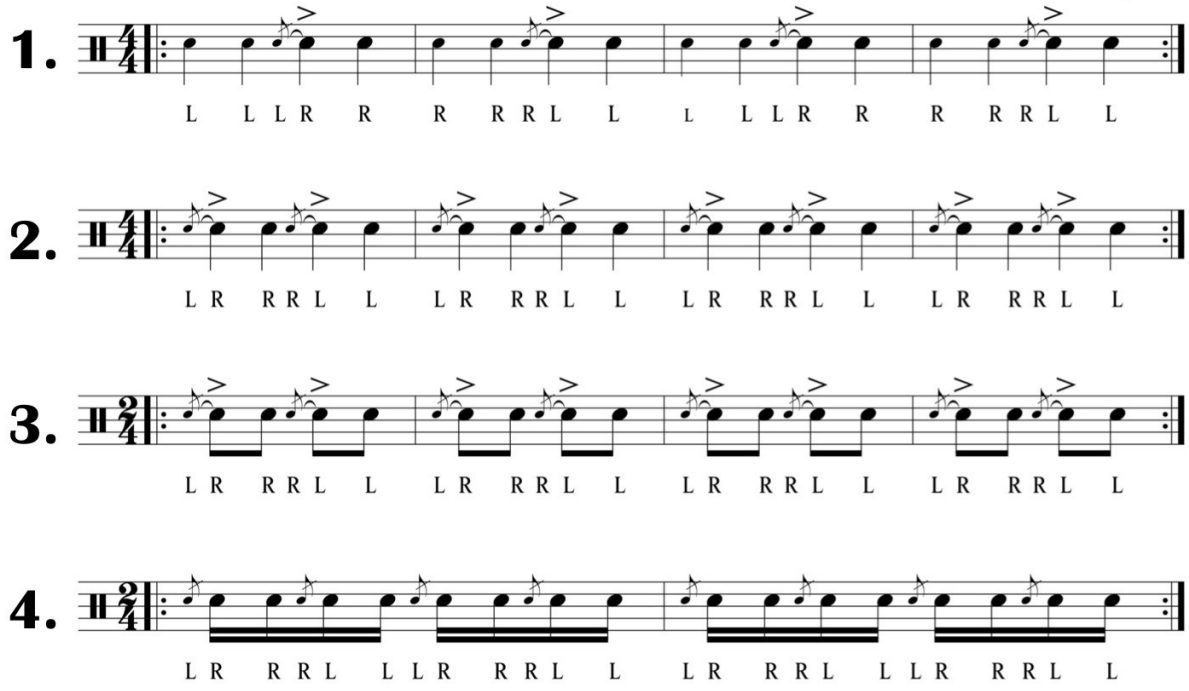


Flam Tap Exercises

Hints for playing Flam Tap.

1. Start with three taps (to practice stick height). At same time as third tap drop other stick just like a flam then add a tap.

Brian R. Thompson



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11

Mother Goose

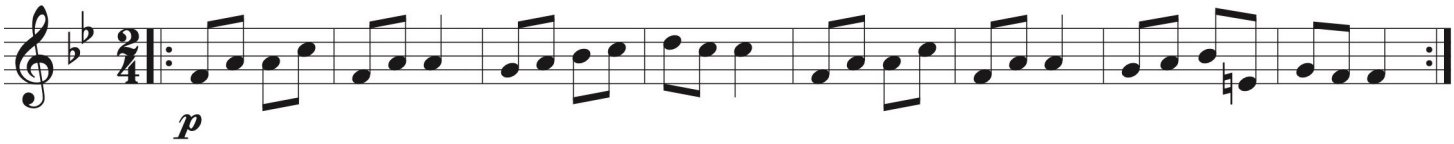
Concert Percussion

Trio Part 2

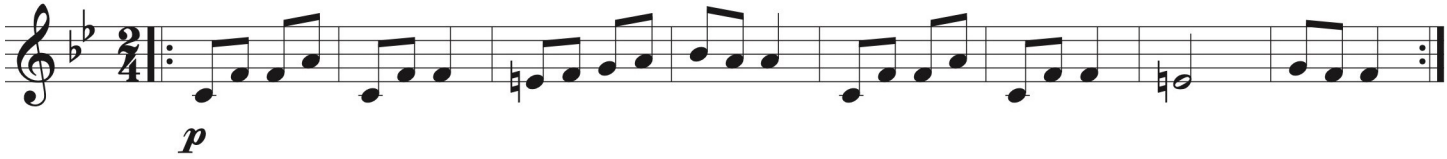
1883

John Philip Sousa
Arr. Brian R. Thompson

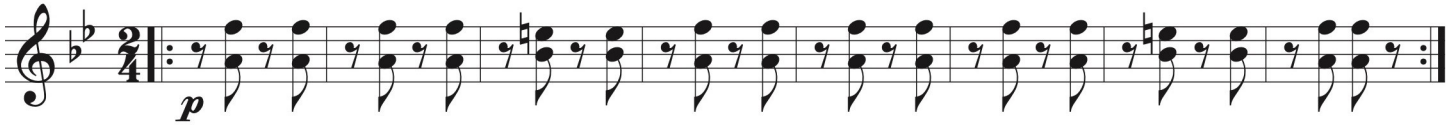
Melody



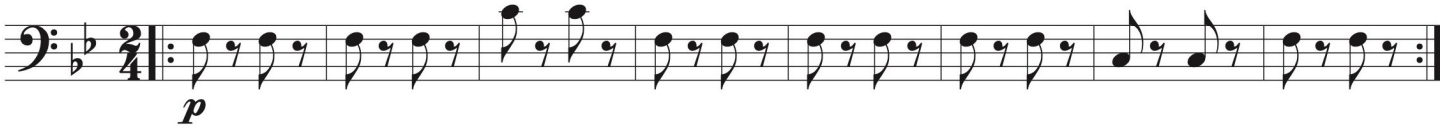
Harmony



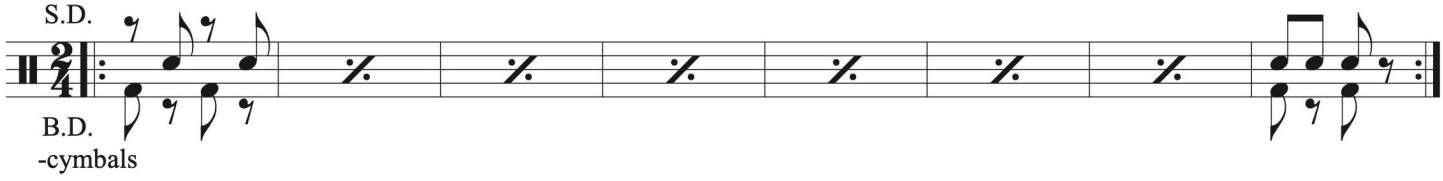
Accompaniment



Bass



Percussion



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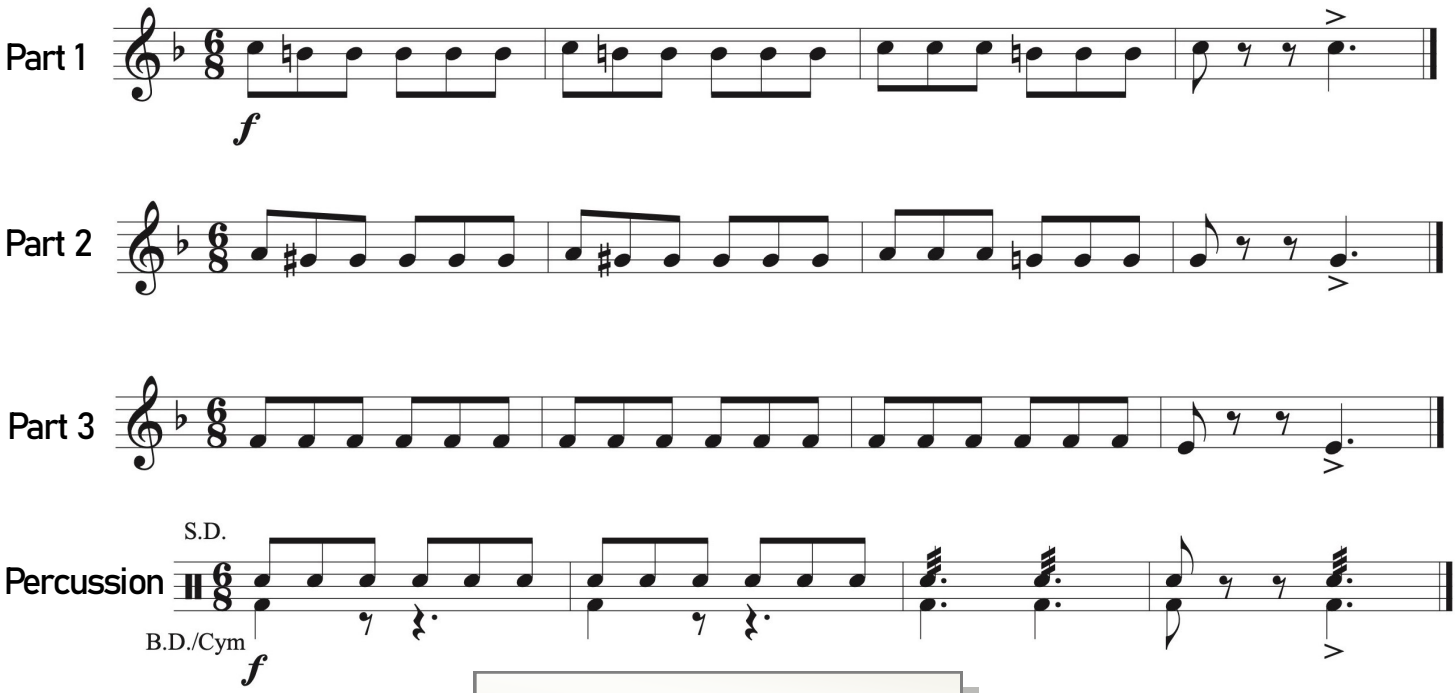
11a

Mother Goose (1883) — Intro

Percussion

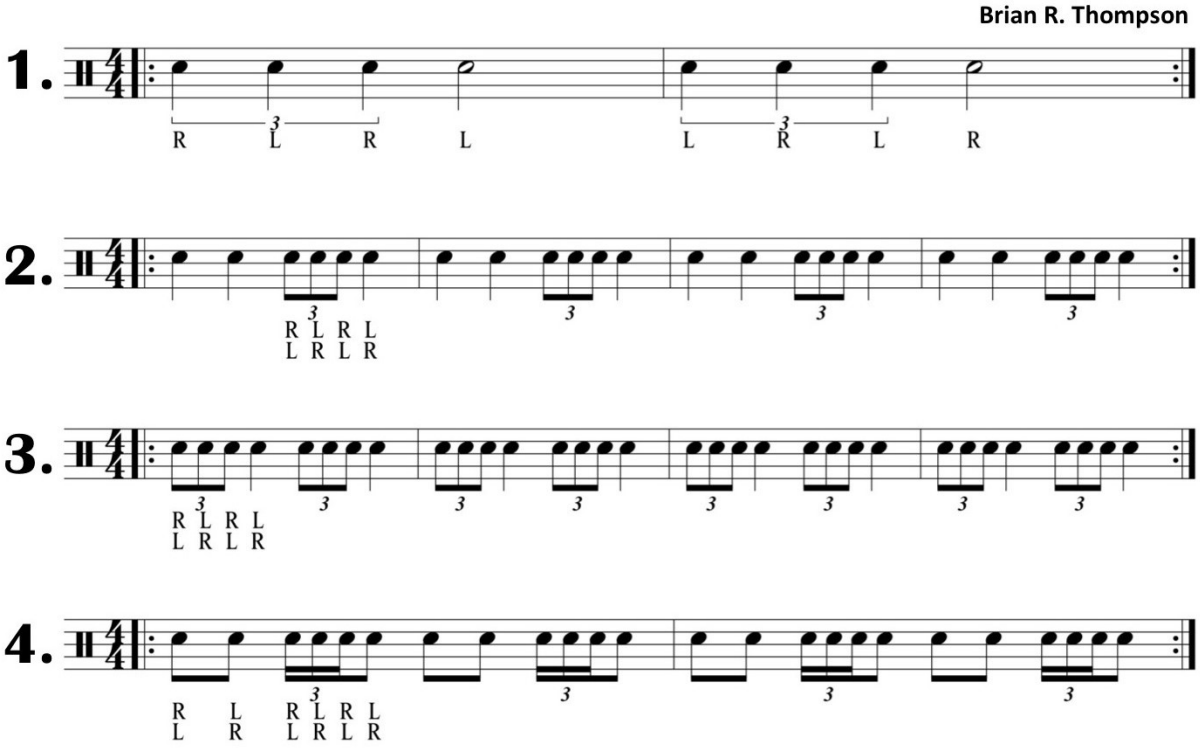


Five Stroke Roll Exercises

Hints for playing Single Stroke Four.

1. Vocalize as you play this rudiment “Di ga di Dah”
2. Try to make right hand lead and left hand lead sound the same.

Brian R. Thompson



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12

Sound Off

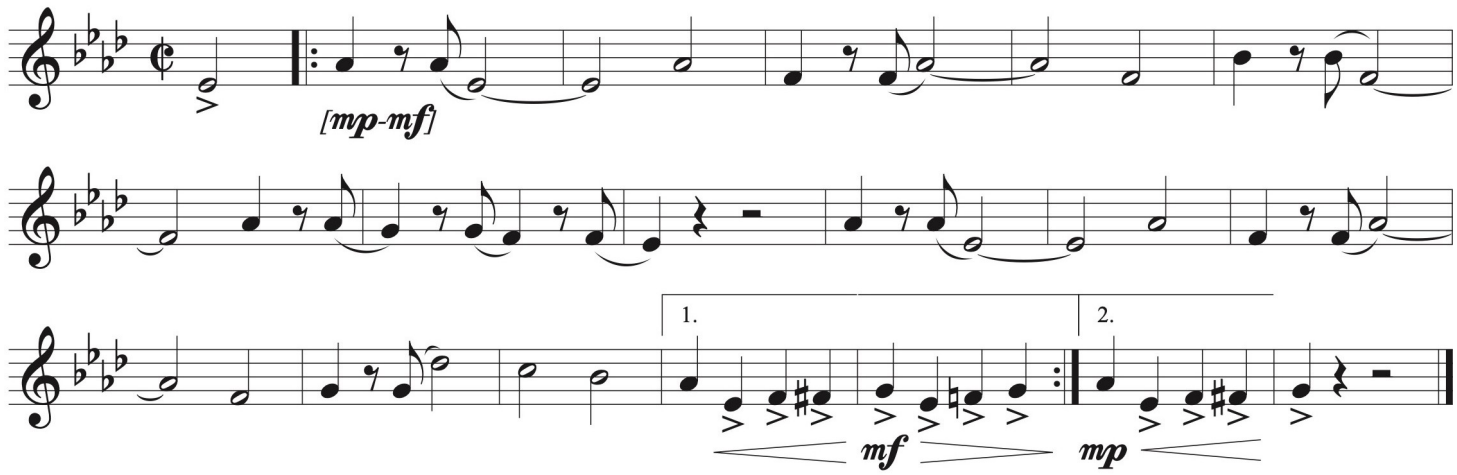
Concert Mallet

Trio

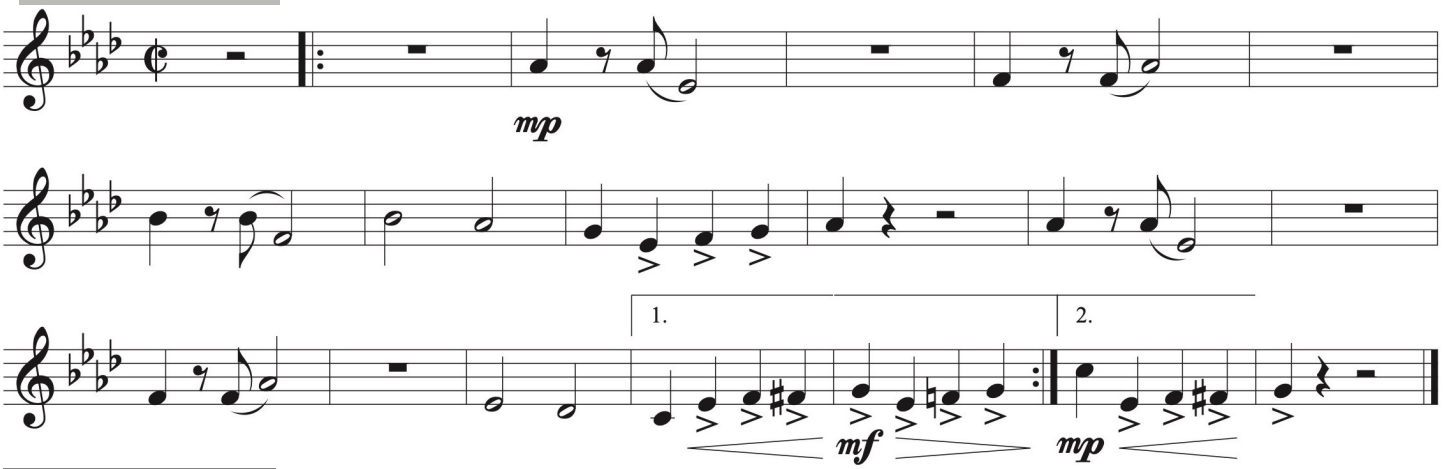
1885

John Philip Sousa
Arr. Brian R. Thompson

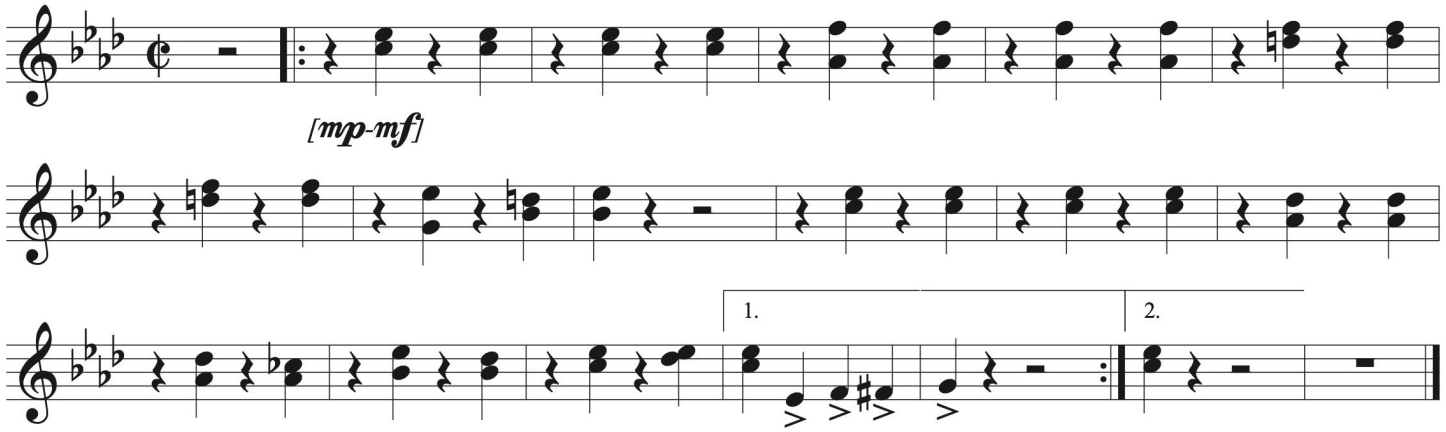
Melody



Counter Melody



Accompaniment



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12a

Sound Off

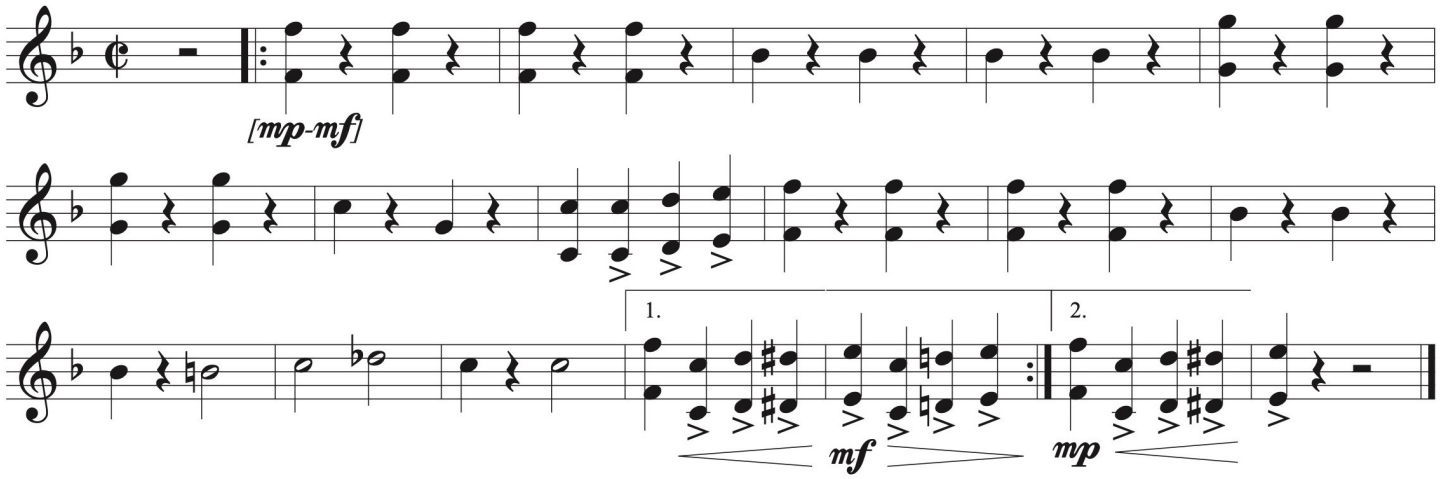
Concert
Mallet/Perc

Trio

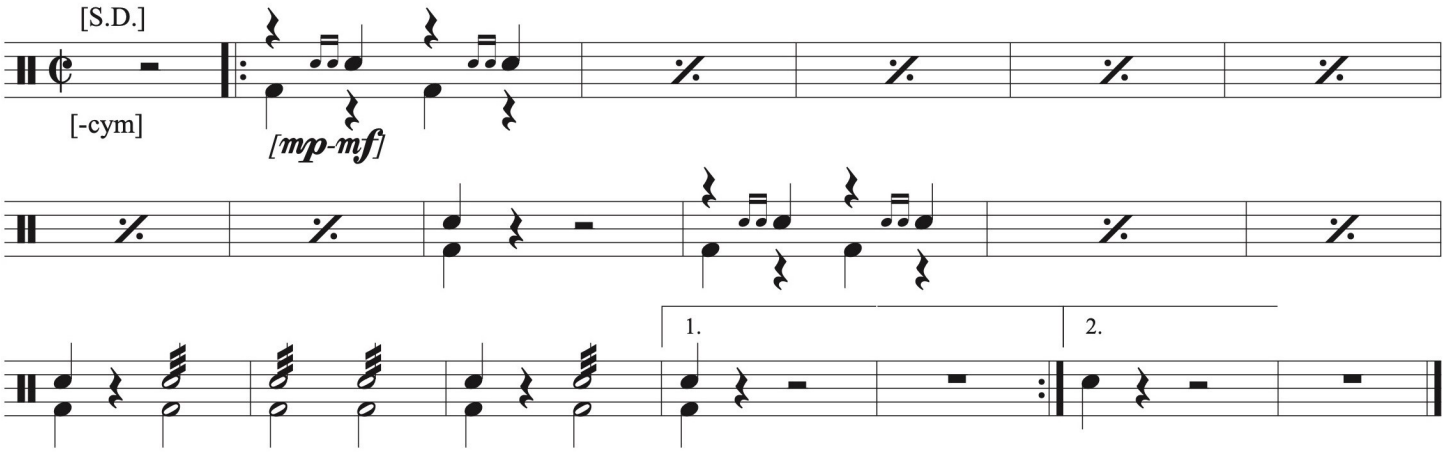
1885

John Philip Sousa
Arr. Brian R. Thompson

Bass



Percussion



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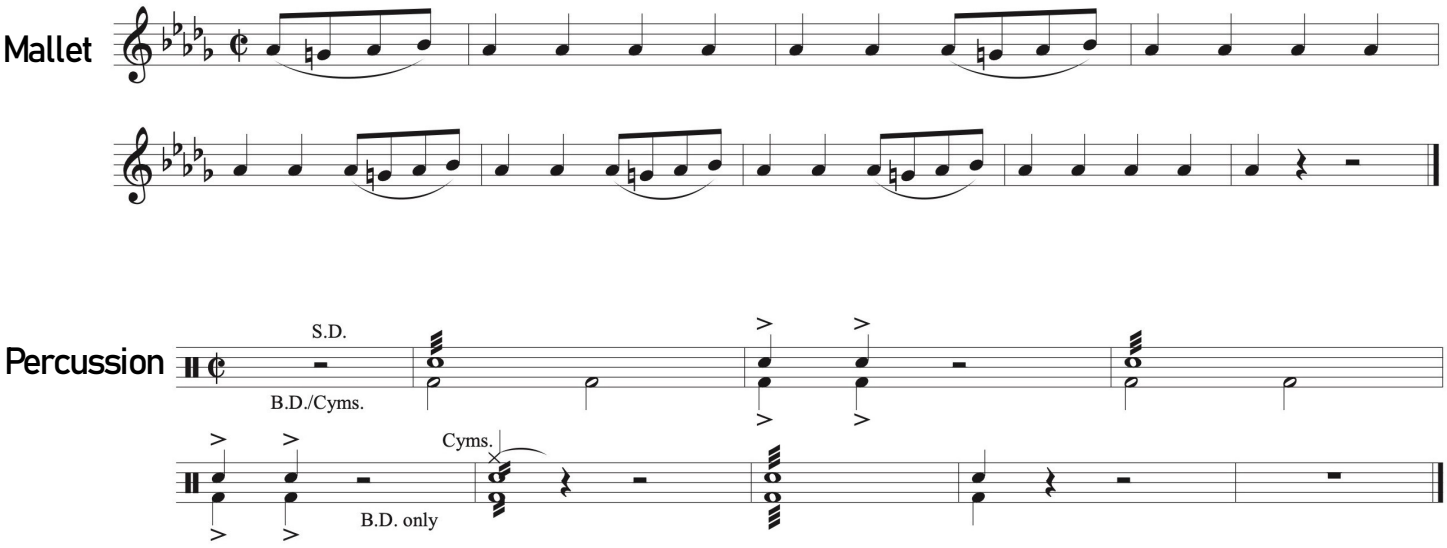
12b

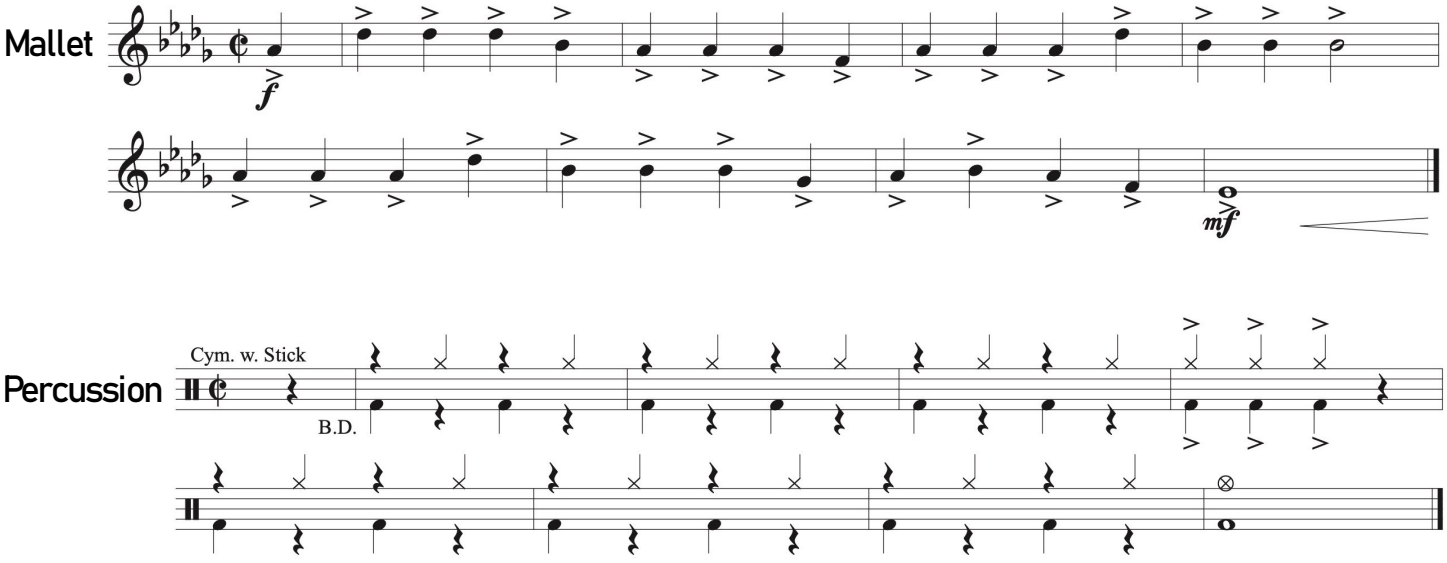
Percussion

Corcoran Cadets (1890) — Break Strain

John Philip Sousa
Arr. Brian R. Thompson



Mikado March (1885) — Intro



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“There is only one way of judging music and that is either its beauty or its lack of beauty.”

John Philip Sousa

13

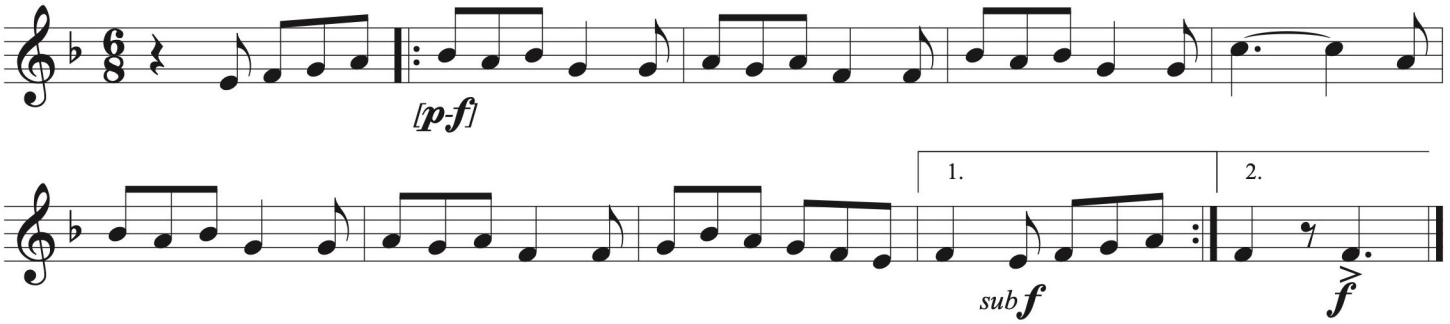
Mother Goose

Concert Mallet

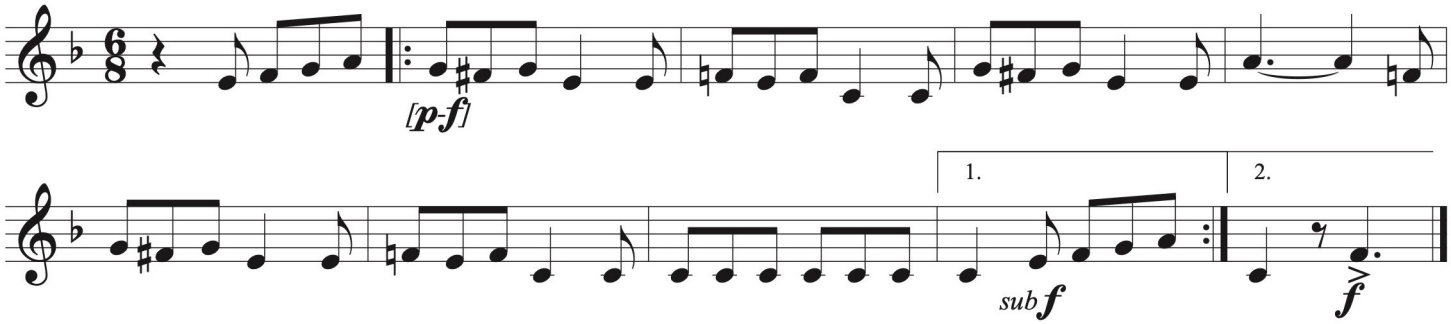
Third Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

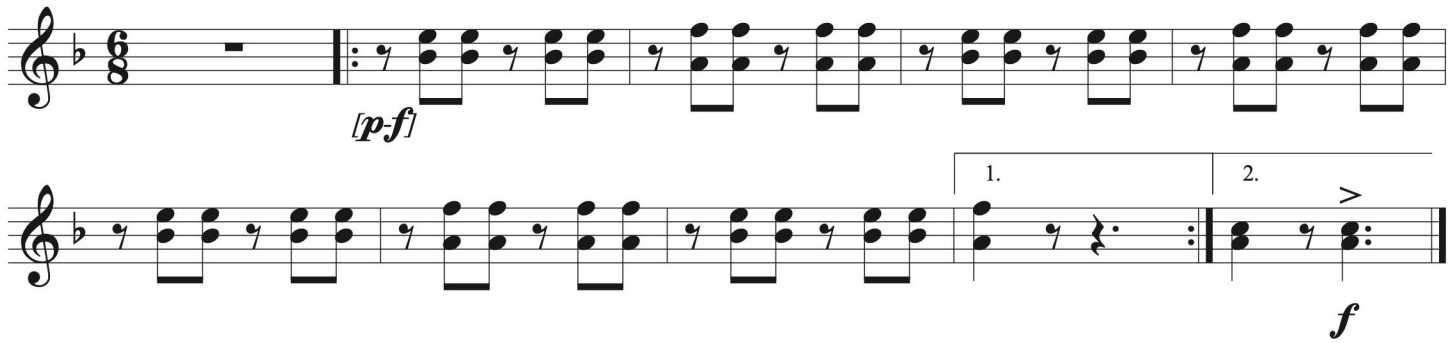
Melody



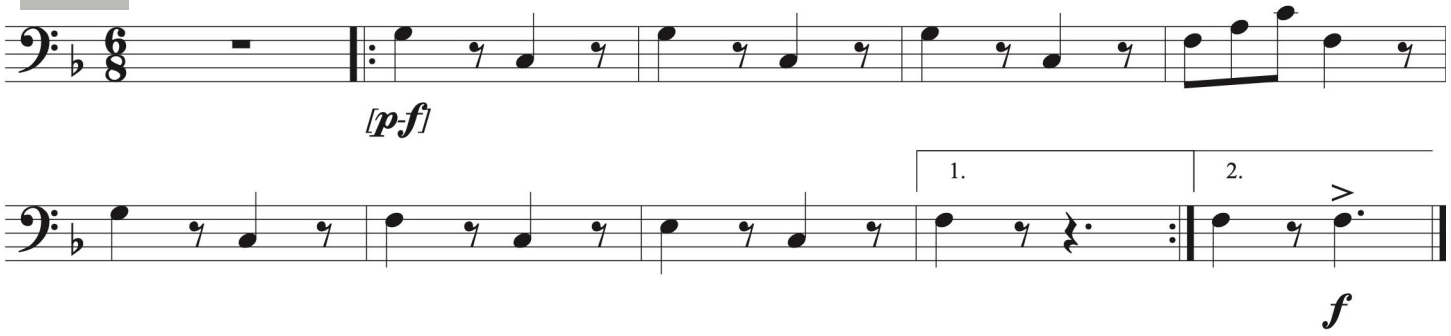
Counter Melody



Accompaniment



Bass



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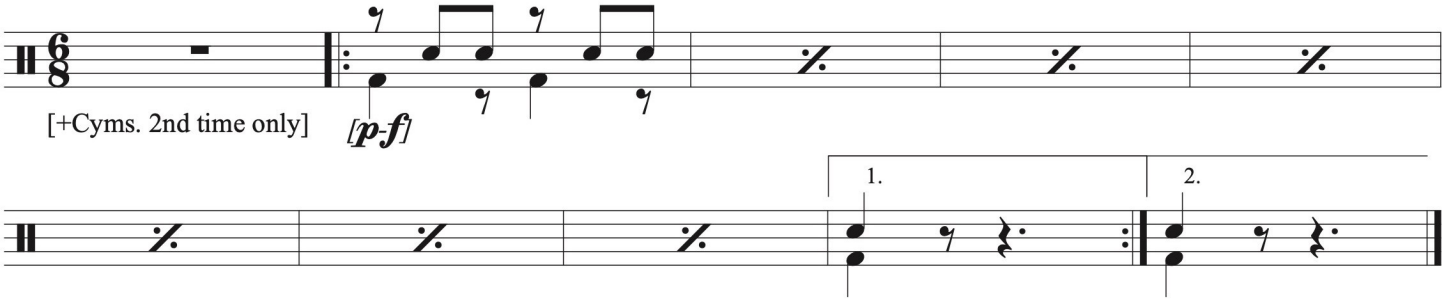
Mother Goose

Third Strain 1883

Percussion

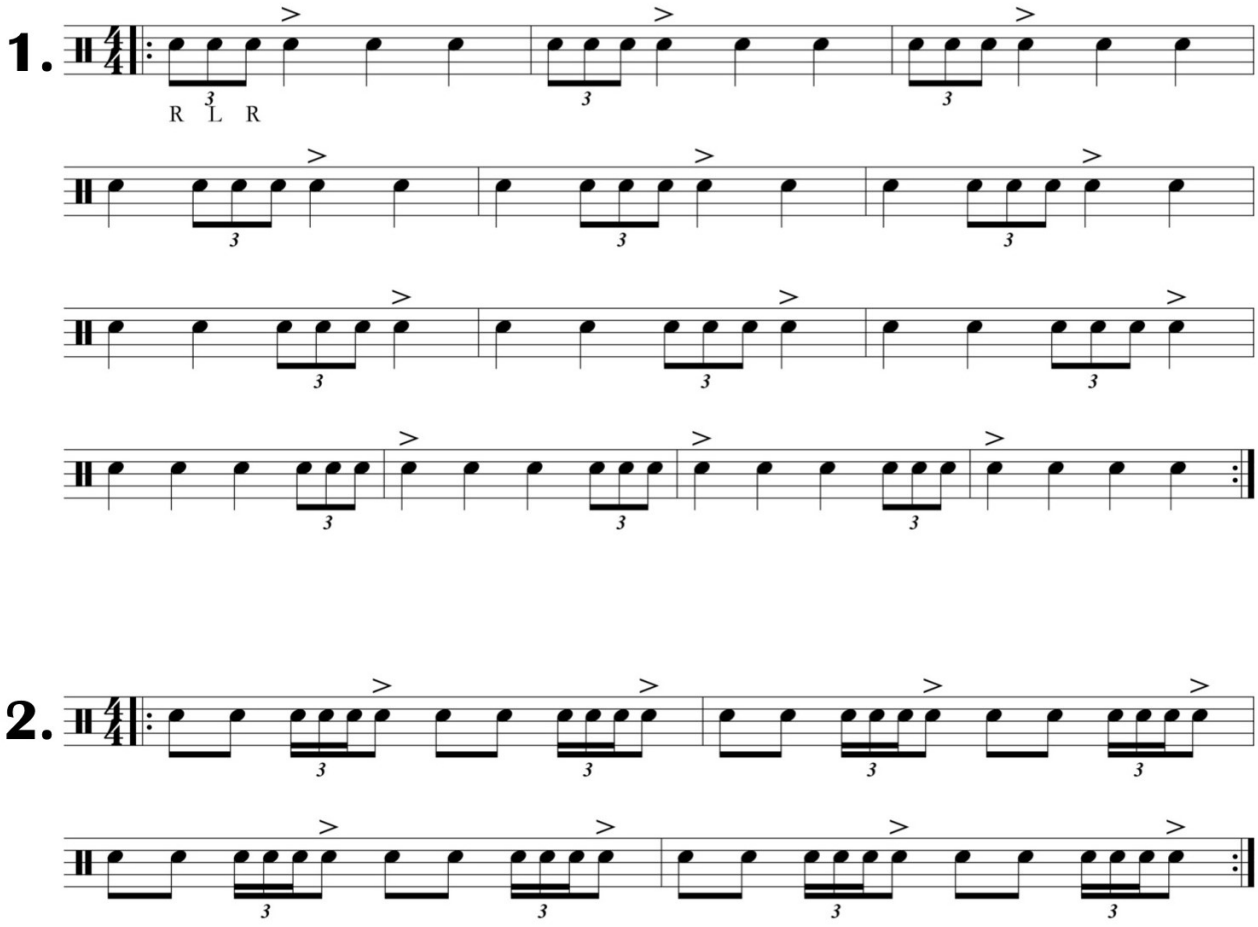
John Philip Sousa
Arr. Brian R. Thompson

Soft first time with no Cymbals.



Five Stroke Roll Exercises

Four alternating strokes. Usually played as triplets leading to a eighth note or as grace notes leading to a down beat like a Ruff.



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14

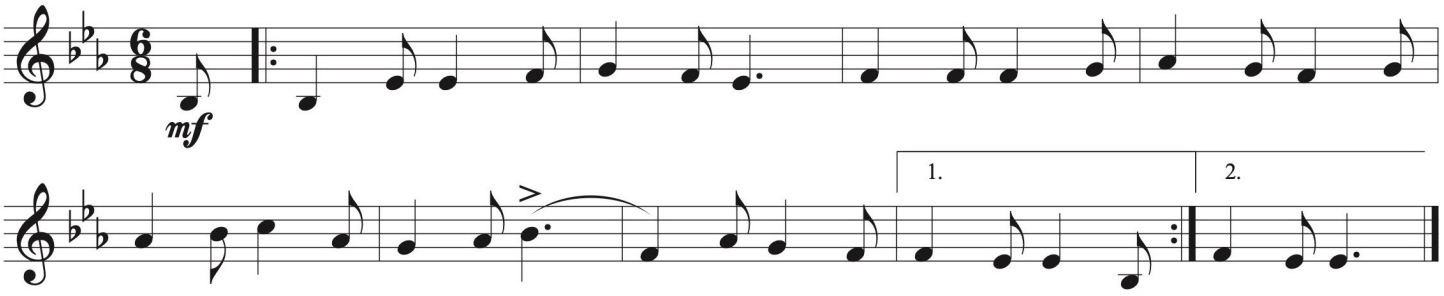
Mother Hubbard

Concert Mallet

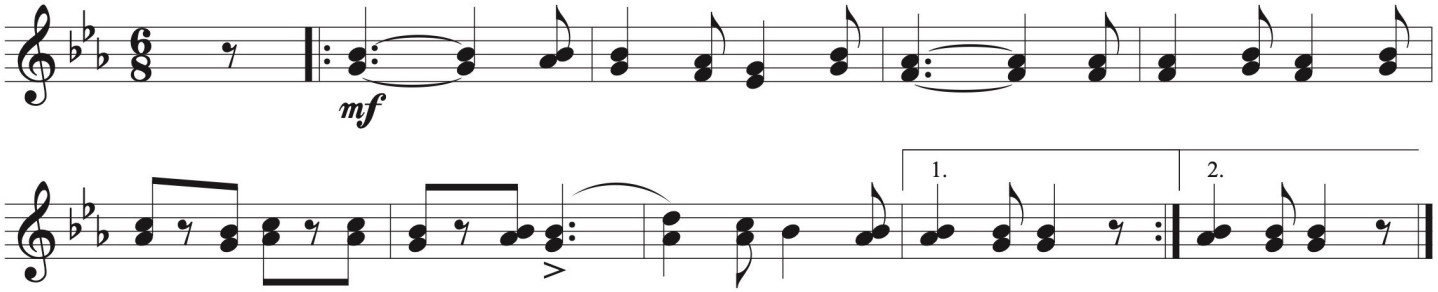
First Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

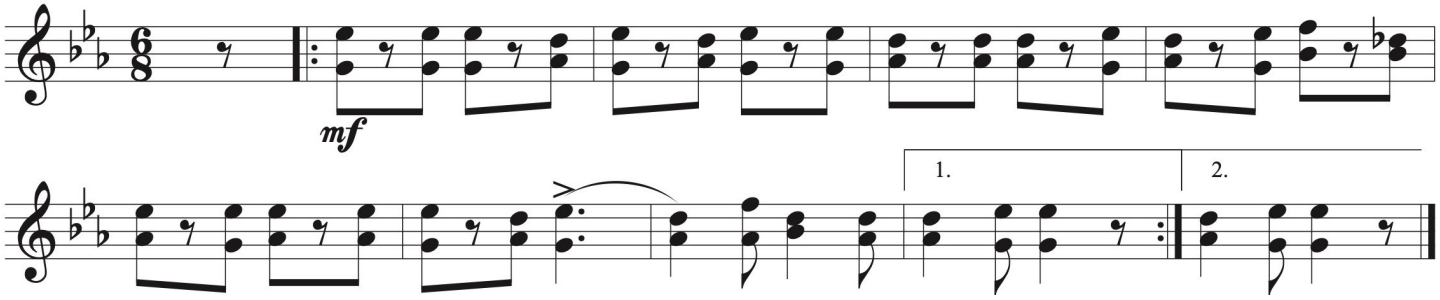
Melody



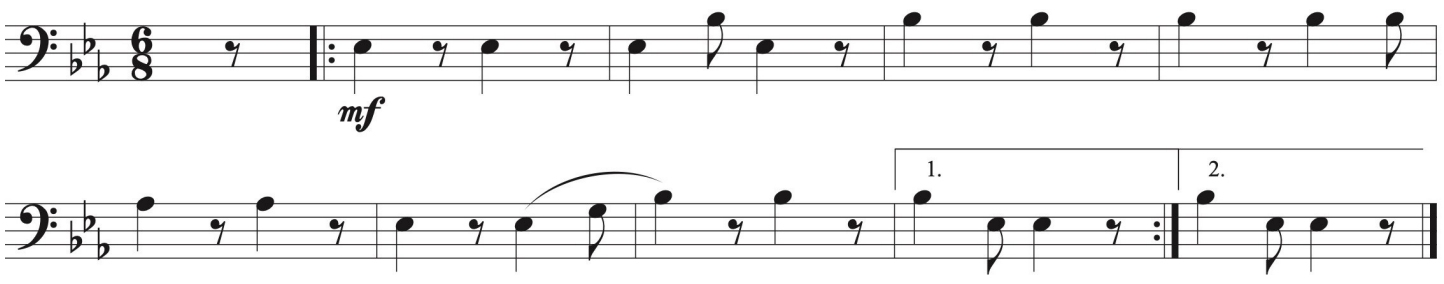
Counter Melody



Accompaniment



Bass



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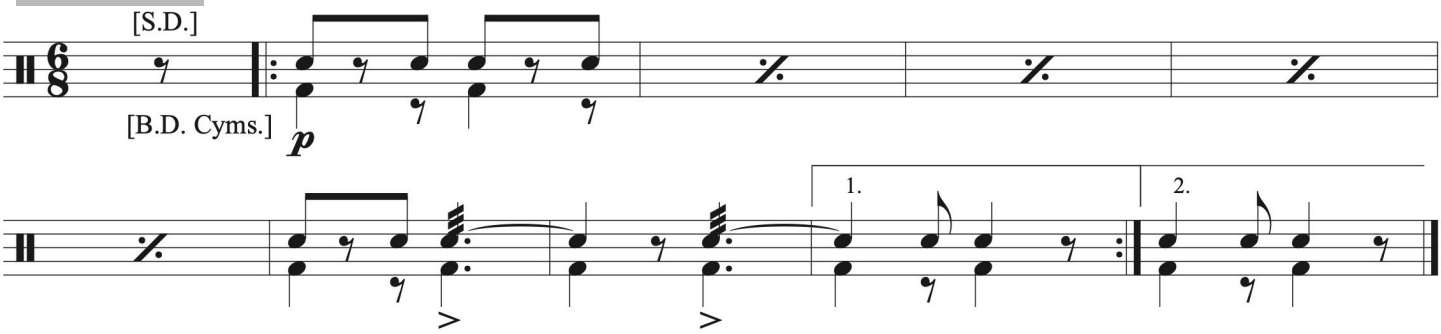
Mother Hubbard

Percussion

First Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Percussion

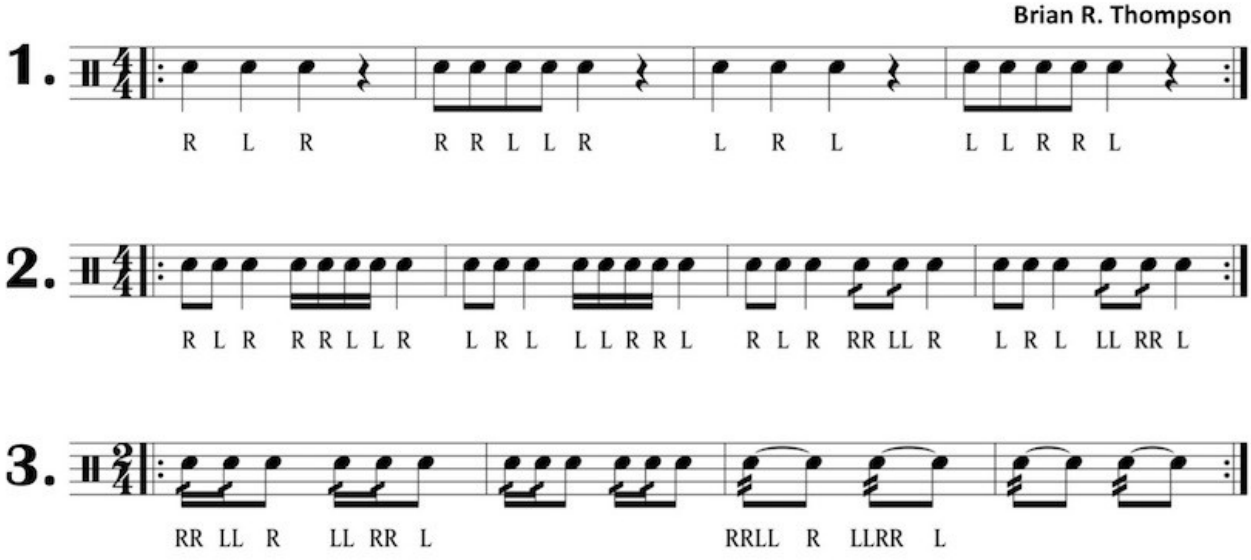


Five Stroke Roll Exercises

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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15

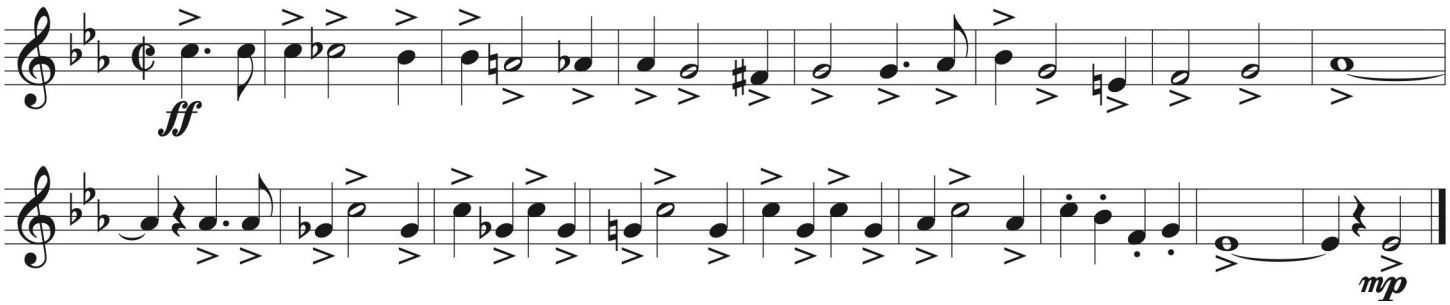
Sound Off

Concert Mallet

Second Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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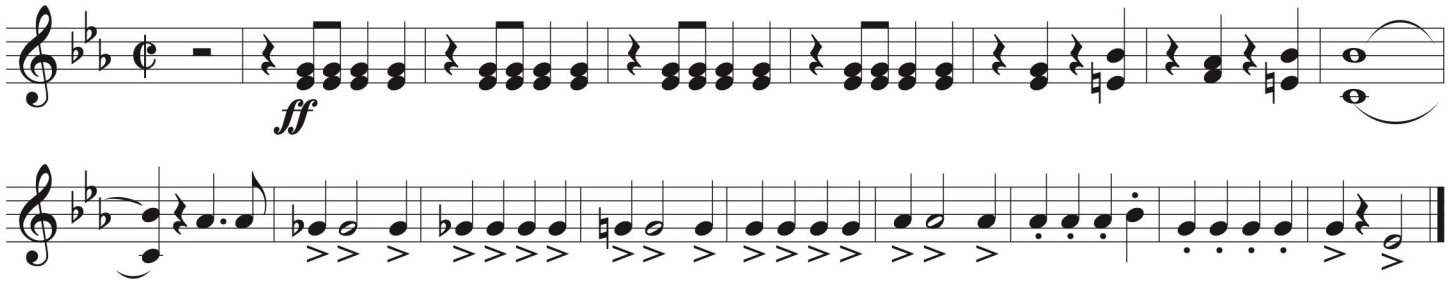

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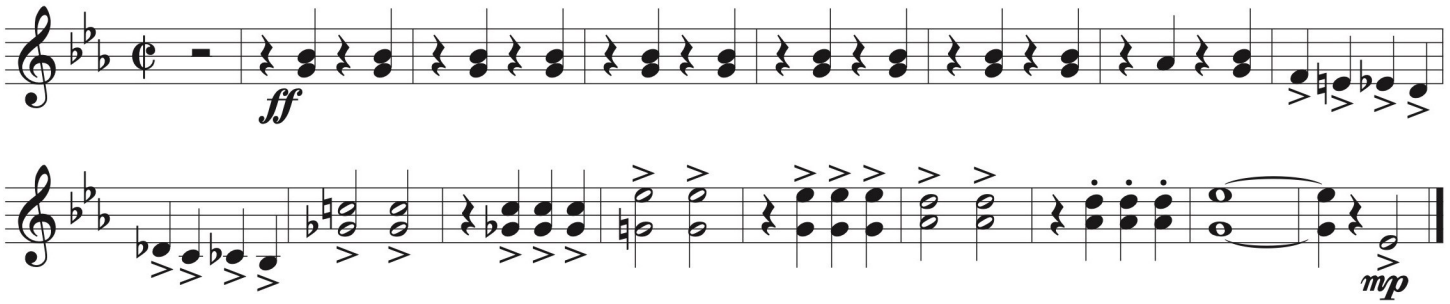
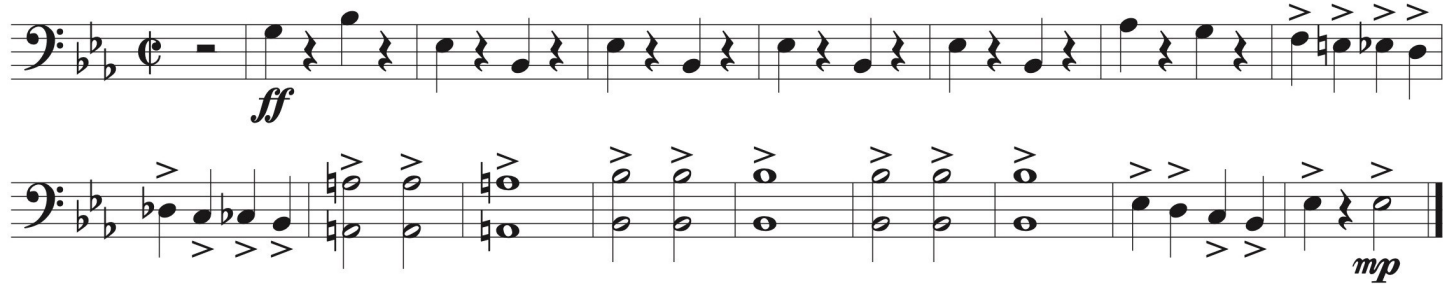


Bass



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15

Sound Off

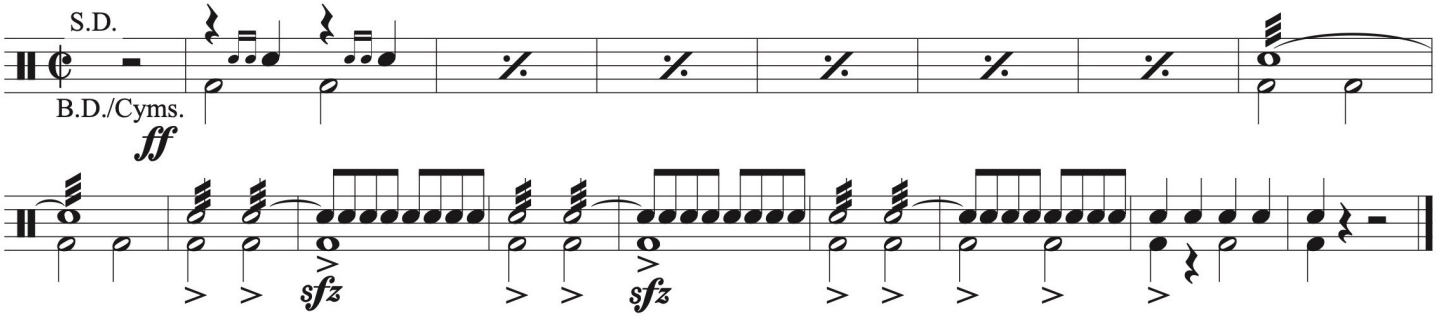
Percussion

Second Strain 1885

John Philip Sousa
Arr. Brian R. Thompson

Percussion

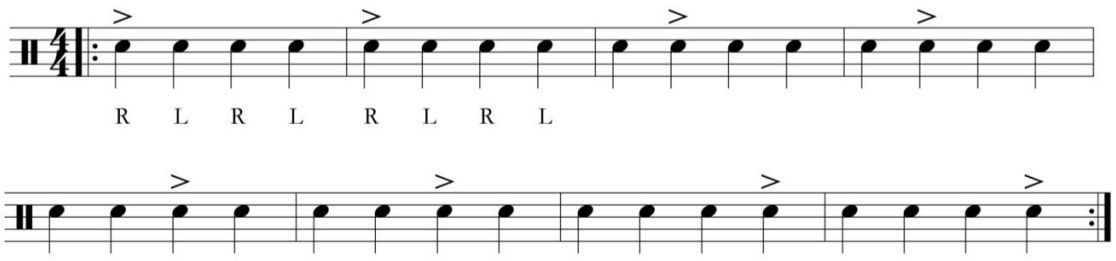
Give extra oomph to the Bass drum and Crash cymbals on the sFz accents.



Accents

Alternating stroke roll (RLRL) which is played evenly in time.

1.



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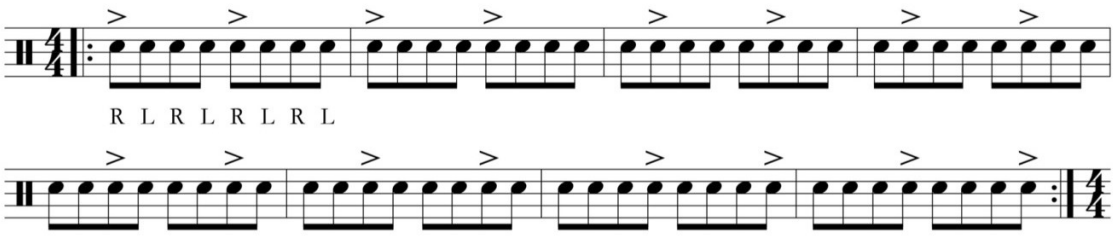

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16

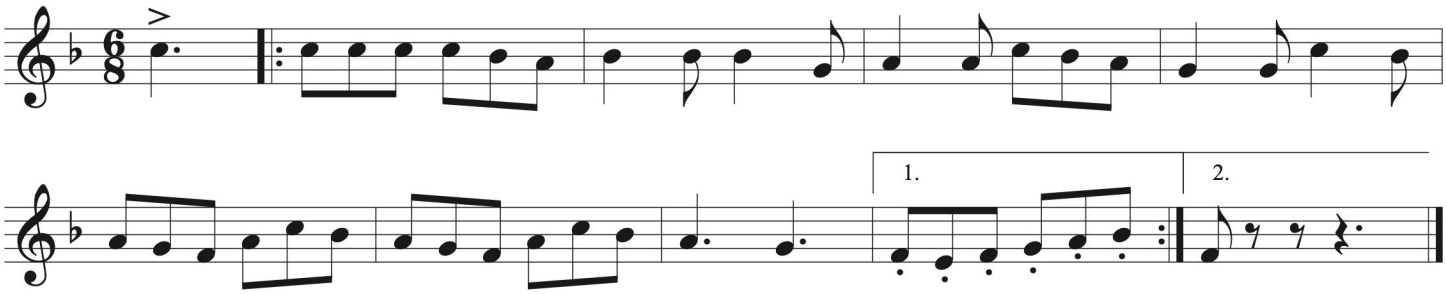
Mother Goose

Concert Mallet

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

Melody



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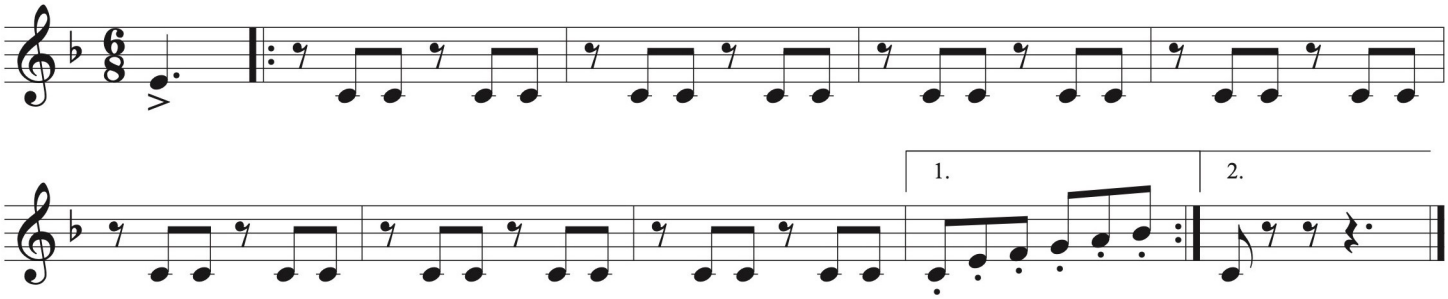

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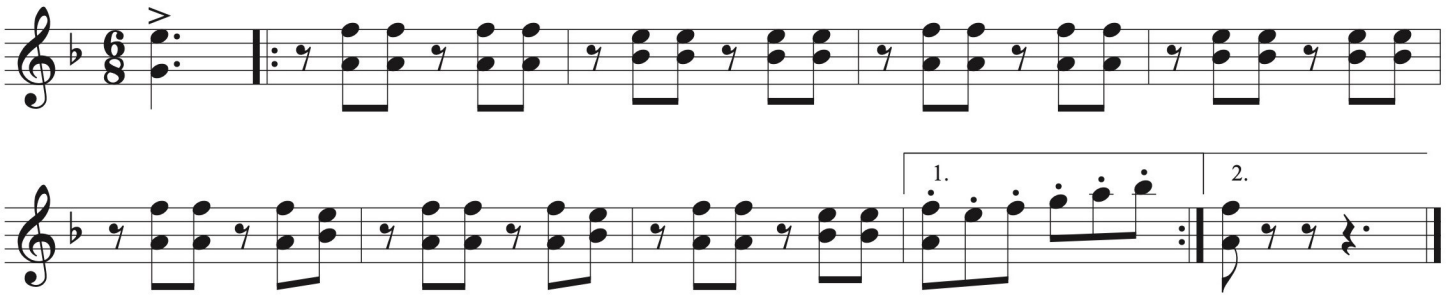
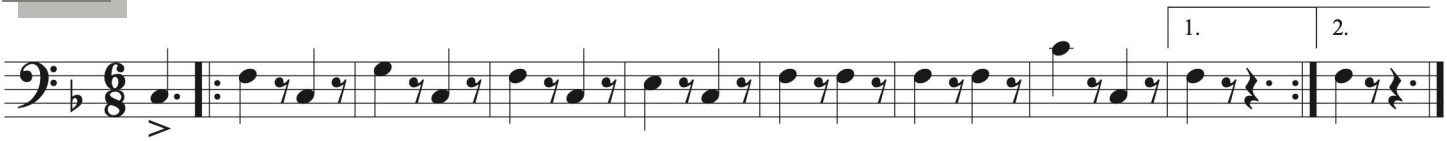


Bass



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16

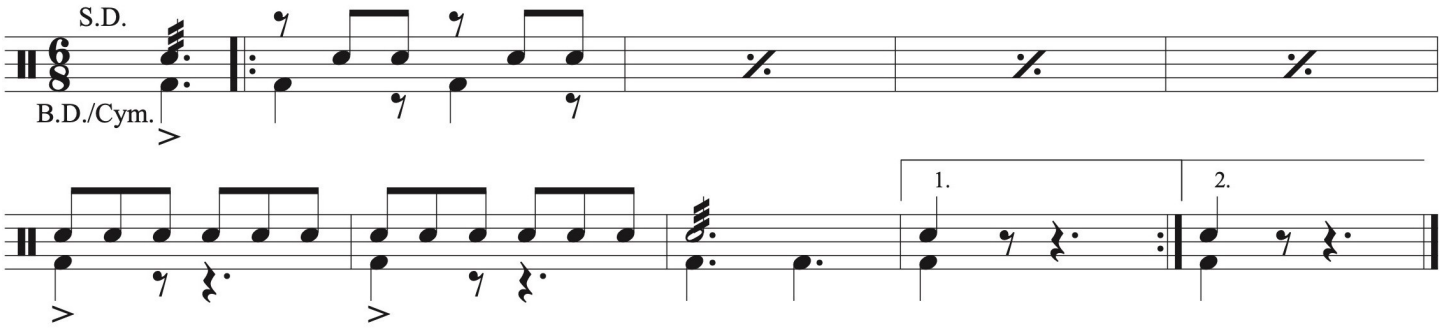
Mother Goose

Percussion

First Strain 1883

John Philip Sousa
Arr. Brian R. Thompson

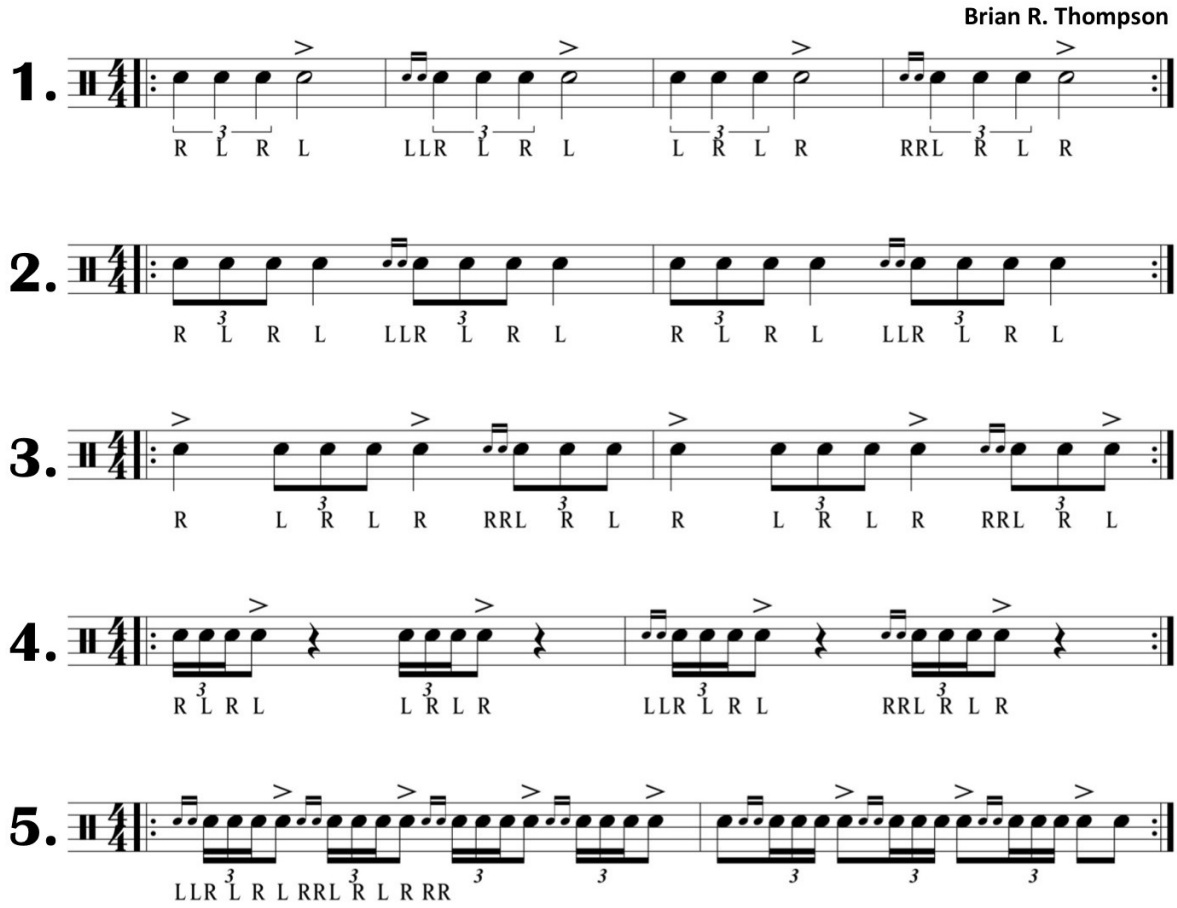
Percussion



Single Ratamacue

Hints for playing Single Ratamacue.

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



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17

Homeward Bound

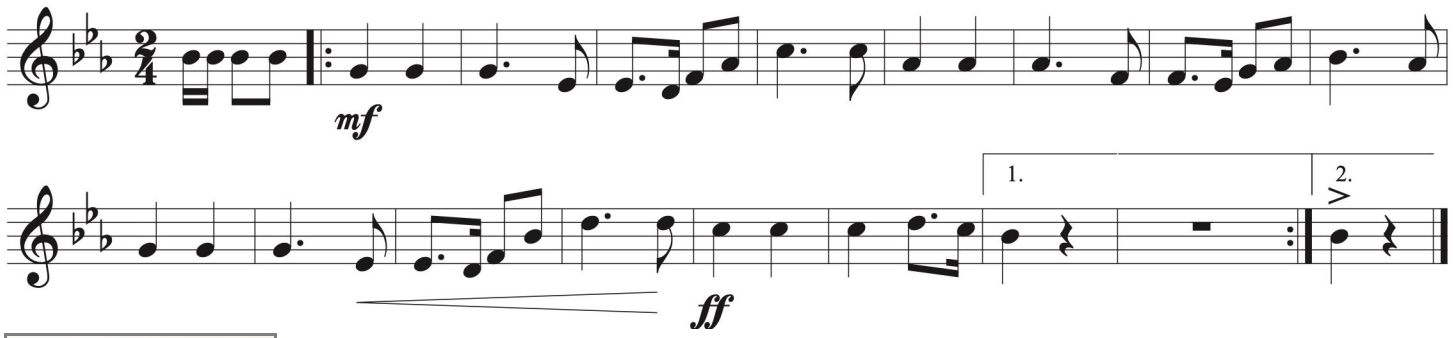
Concert Mallet

First Strain

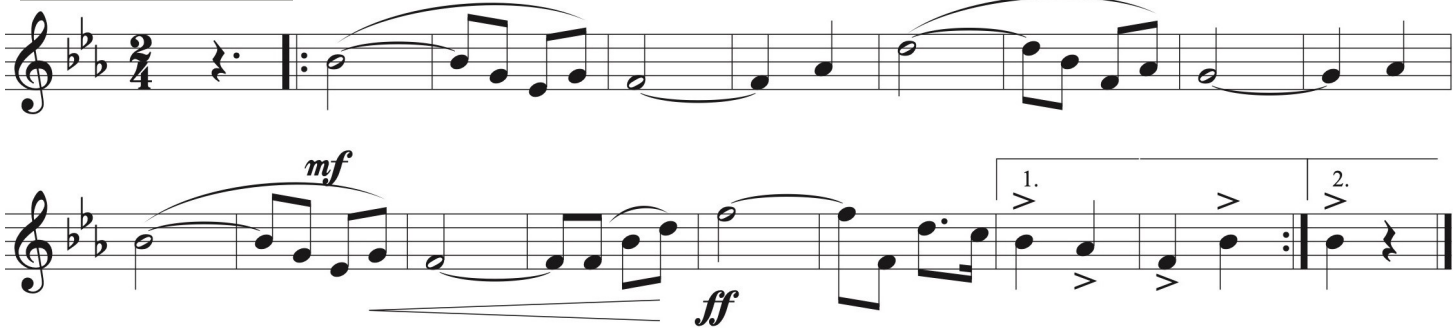
1891-2

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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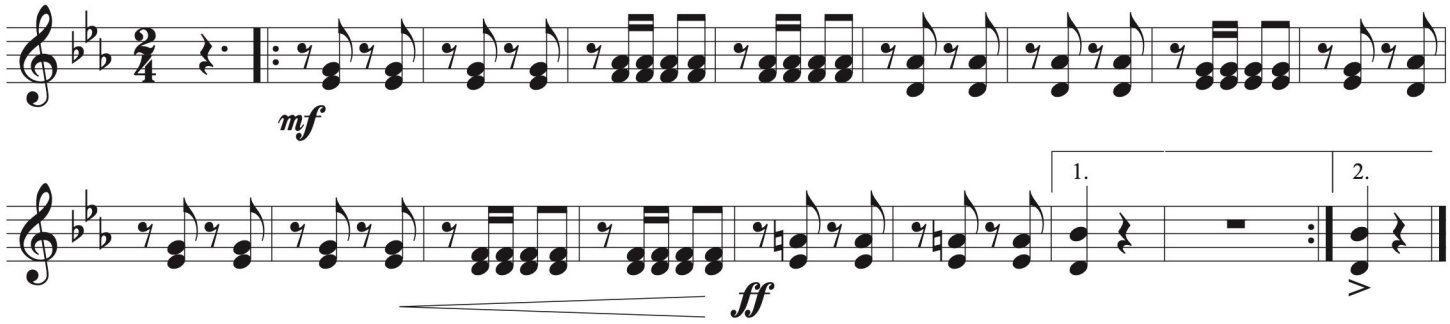
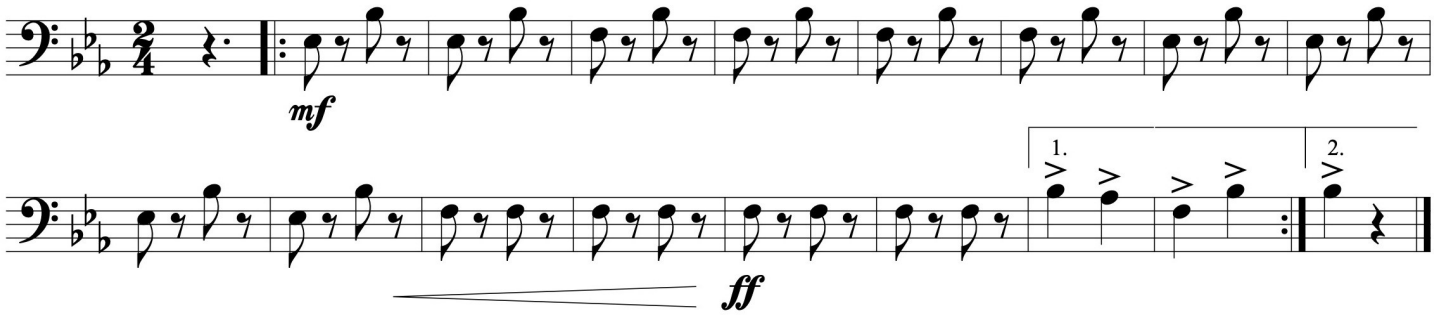


Bass



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17

Homeward Bound

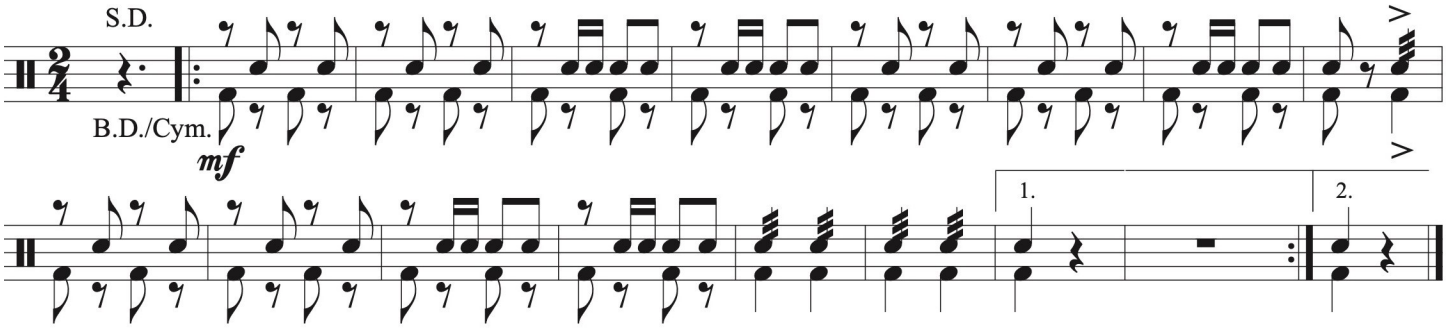
Percussion

Percussion

First Strain

1891-2

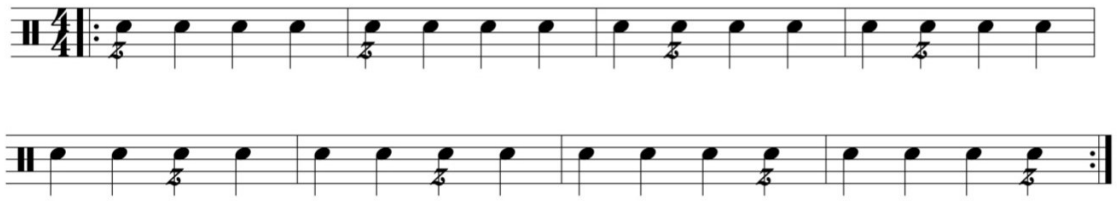
John Philip Sousa
Arr. Brian R. Thompson



Multiple Bounce Rolls Exercises

Alternating stroke roll with each stroke having no specific number of bounces. Should sound even and continuous. Sometimes referred to as "Buzz" roll.

1.



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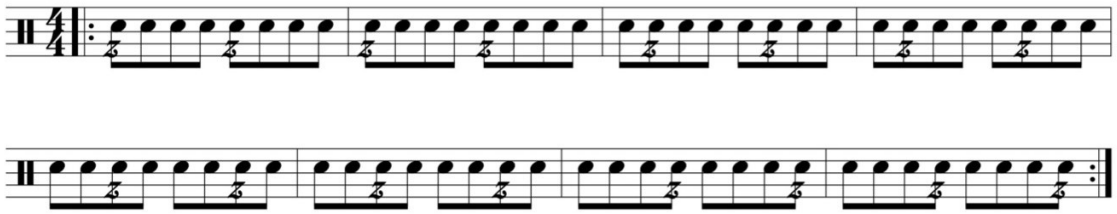

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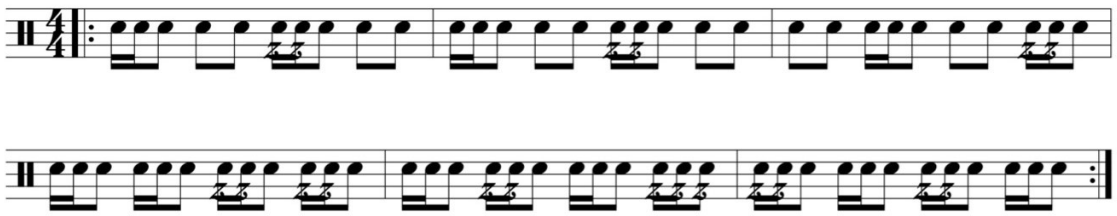

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18

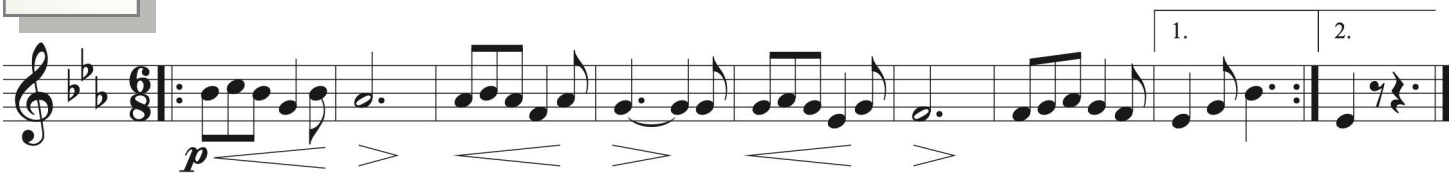
The Triton

Concert Mallet/Perc

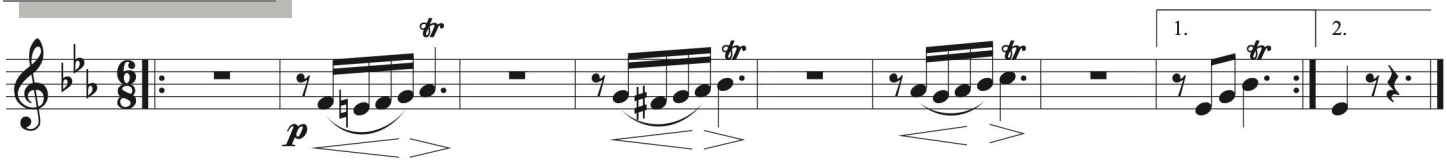
Trio 1892

John Philip Sousa
Arr. Brian R. Thompson

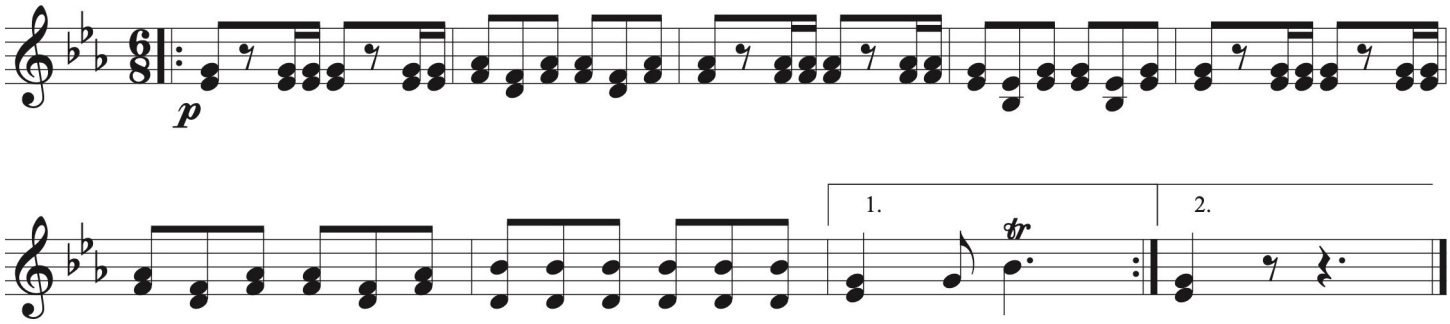
Melody



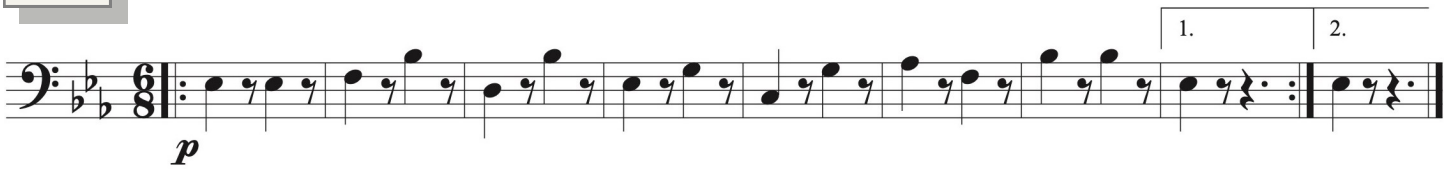
Counter Melody



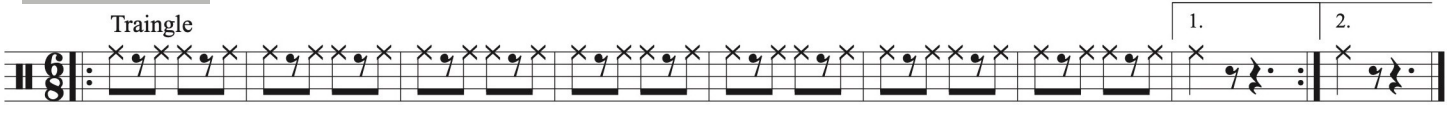
Accompaniment



Bass



Percussion



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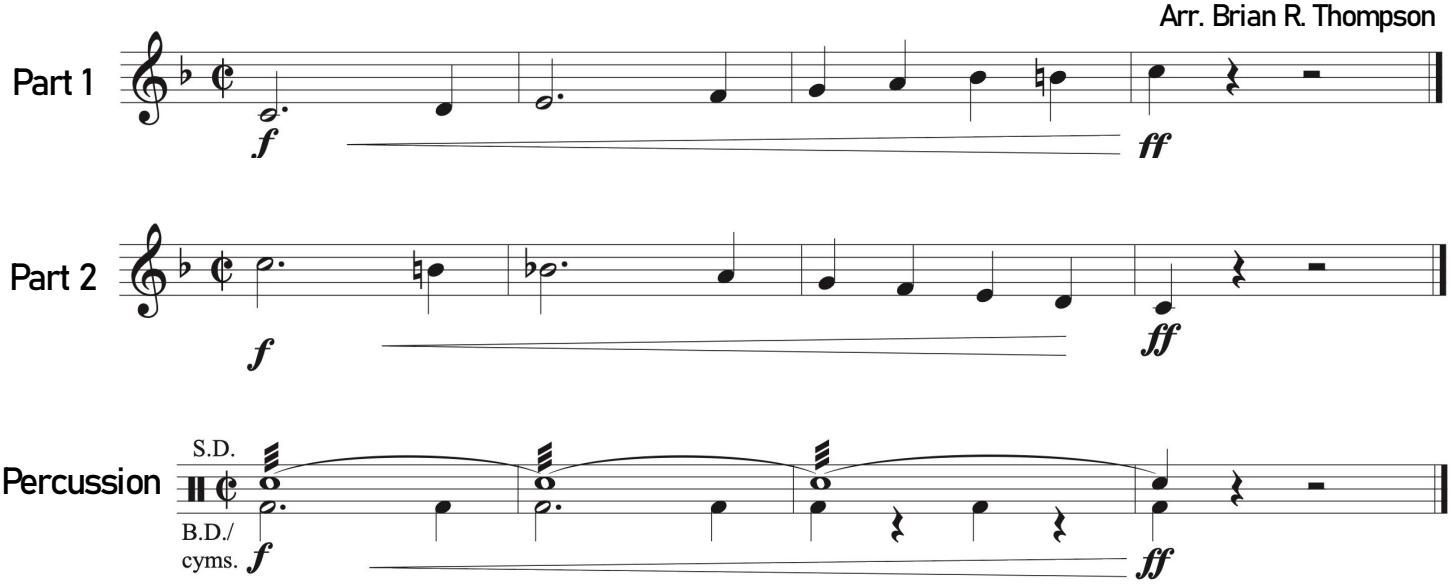
18 The Thunderer (1889) —Intro

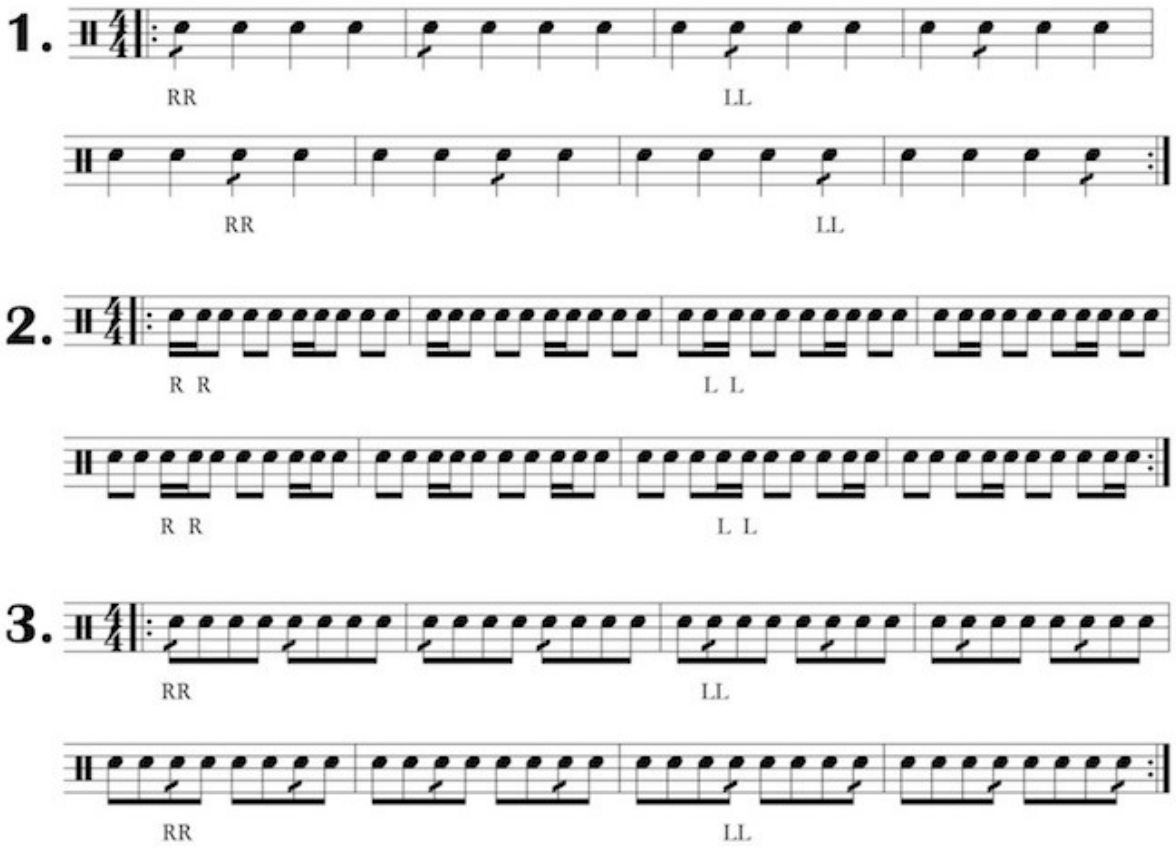
Percussion

John Philip Sousa
Arr. Brian R. Thompson



Double Stroke Roll

Alternating double strokes played evenly with wrist strokes (open) or diddles (closed). Should be played fast and even, used to make individual notes more distinct.



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19

The Thunderer

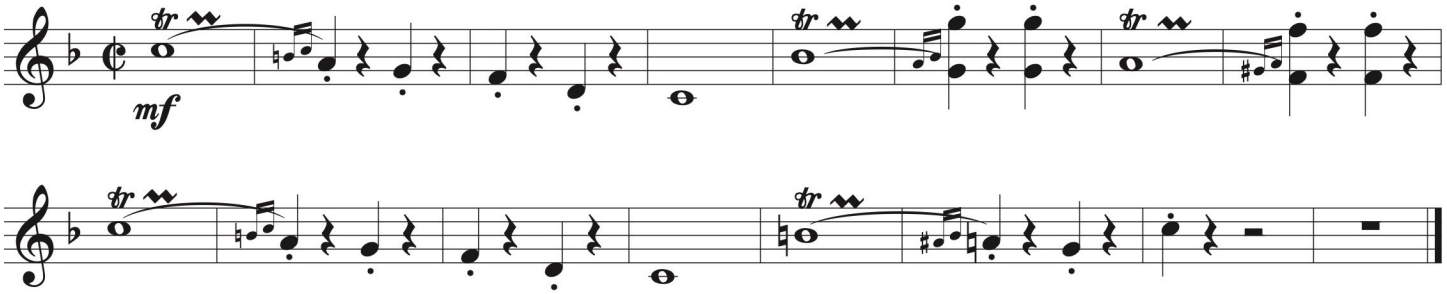
Concert Mallet

First Strain

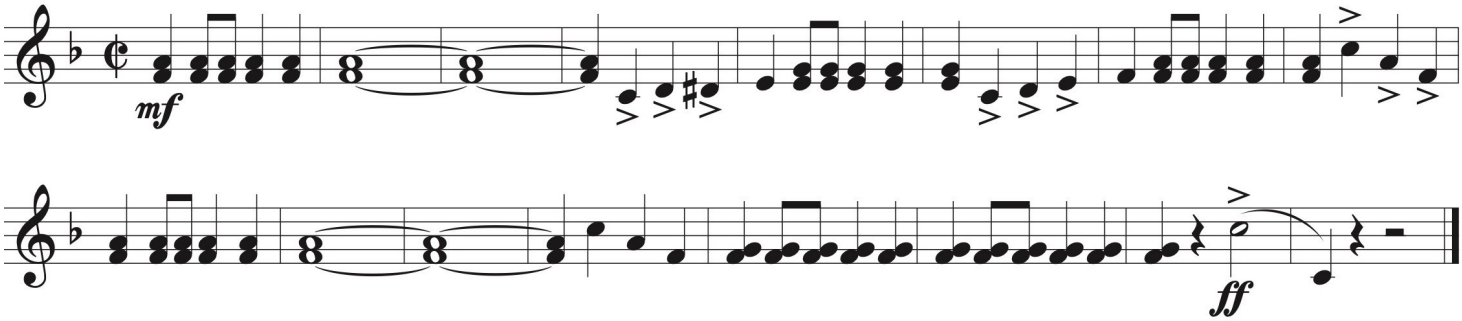
1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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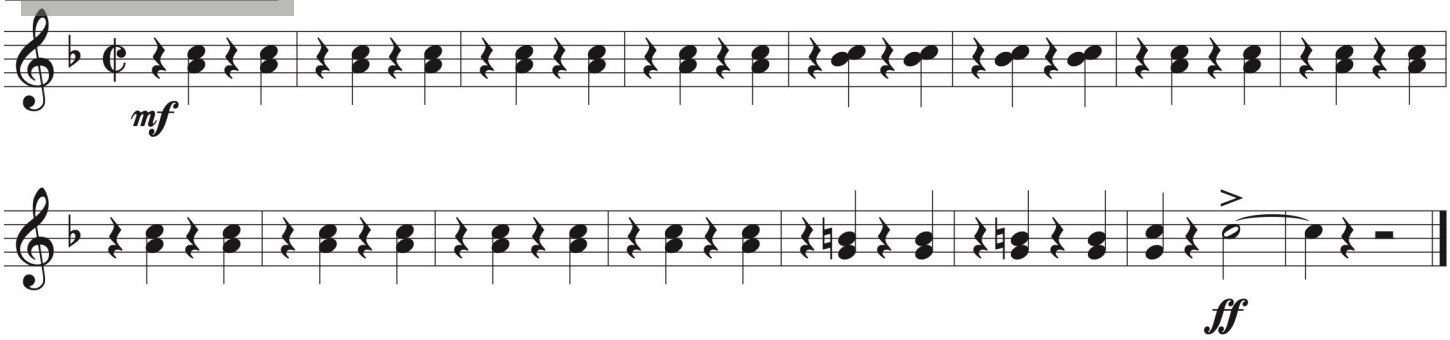
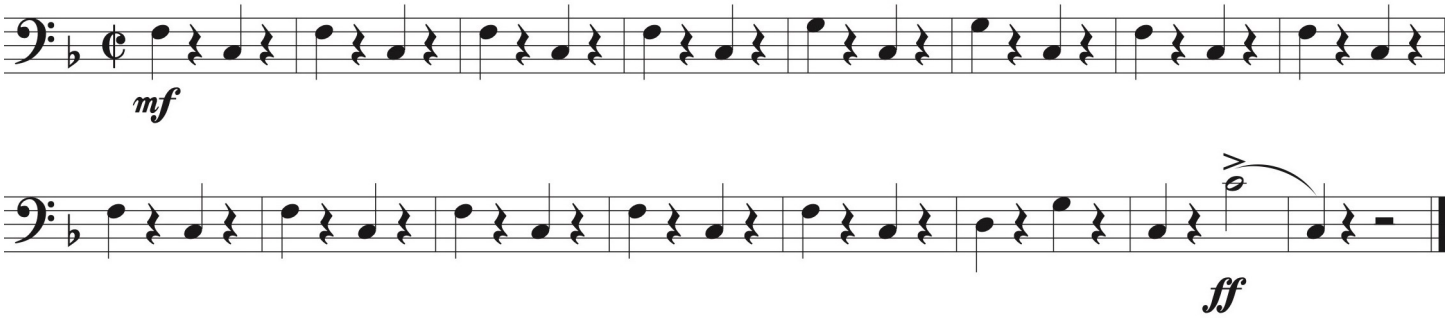


Bass



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The Thunderer

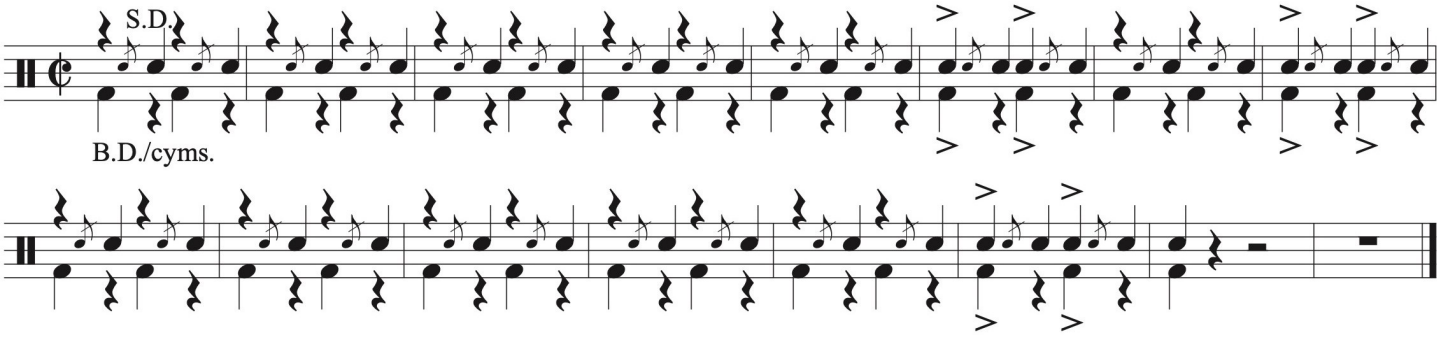
Percussion

First Strain

1889

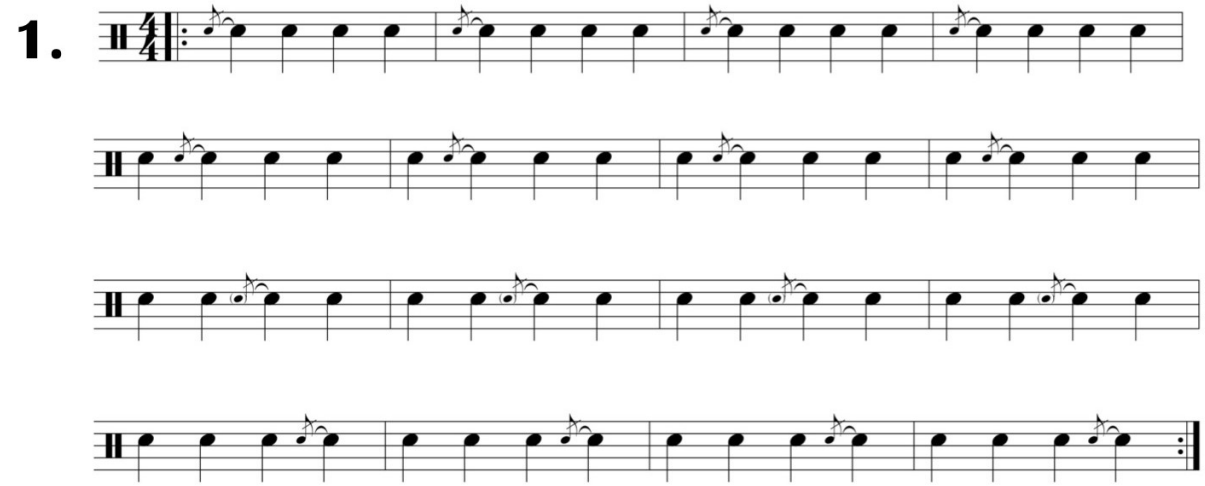
John Philip Sousa
Arr. Brian R. Thompson

Percussion



Flams on different beats

1.



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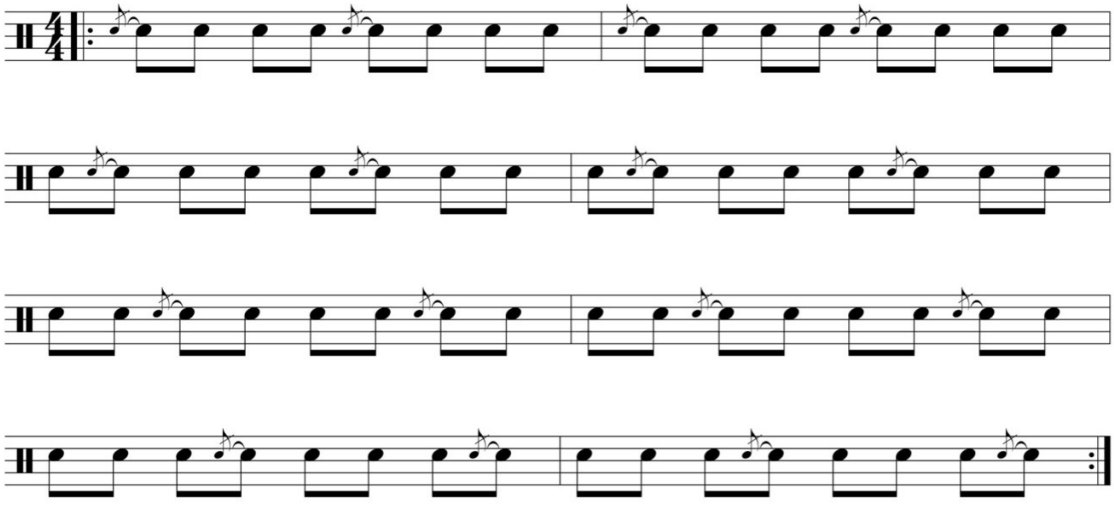

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20

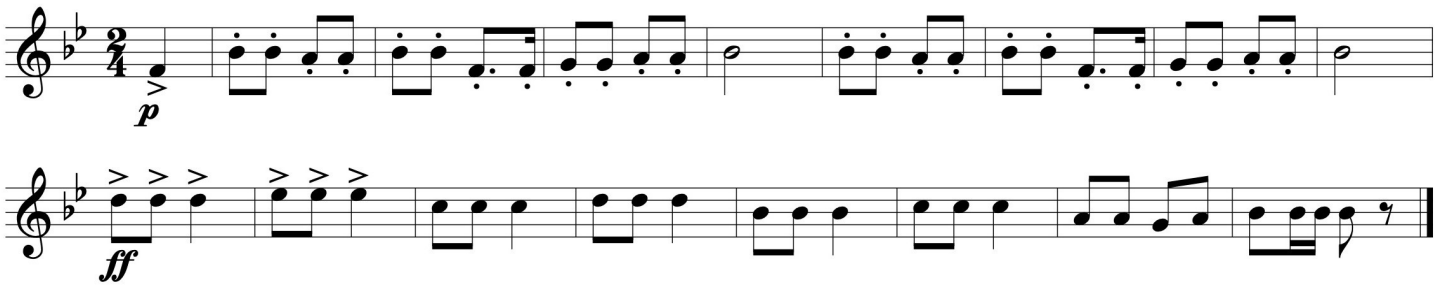
Mother Goose

Concert Mallet

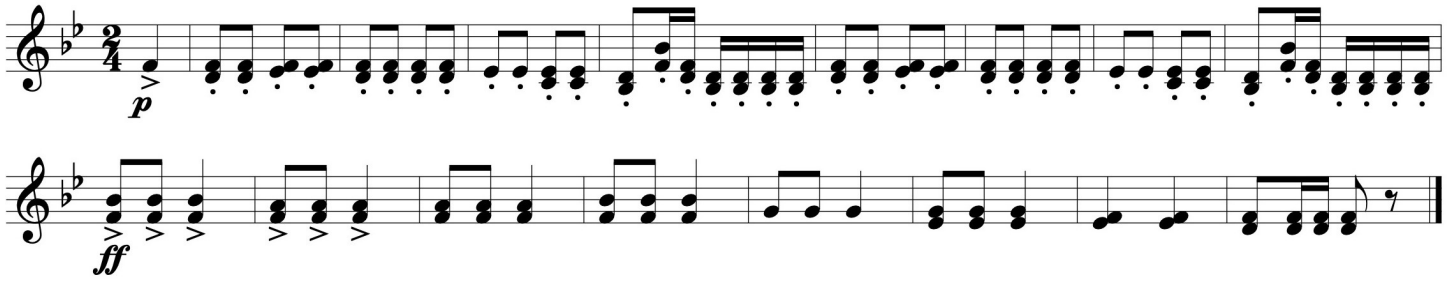
Trio Part 1 1883

John Philip Sousa
Arr. Brian R. Thompson

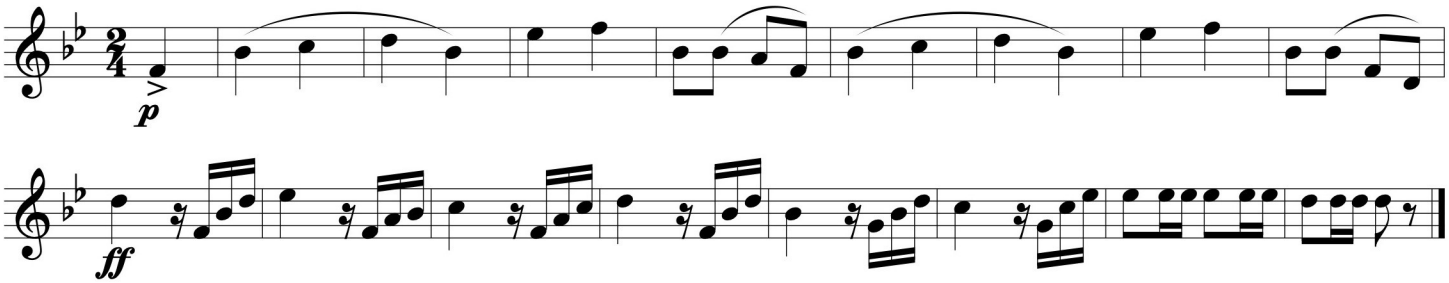
Melody



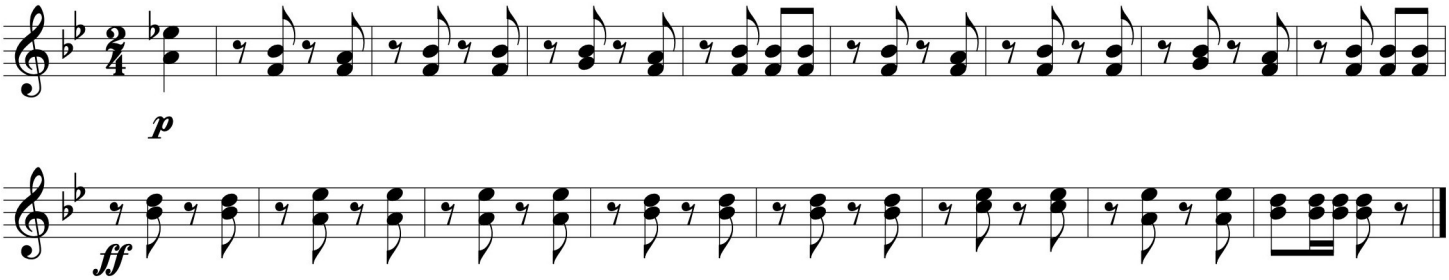
Harmony



Counter Melody



Accompaniment



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20a

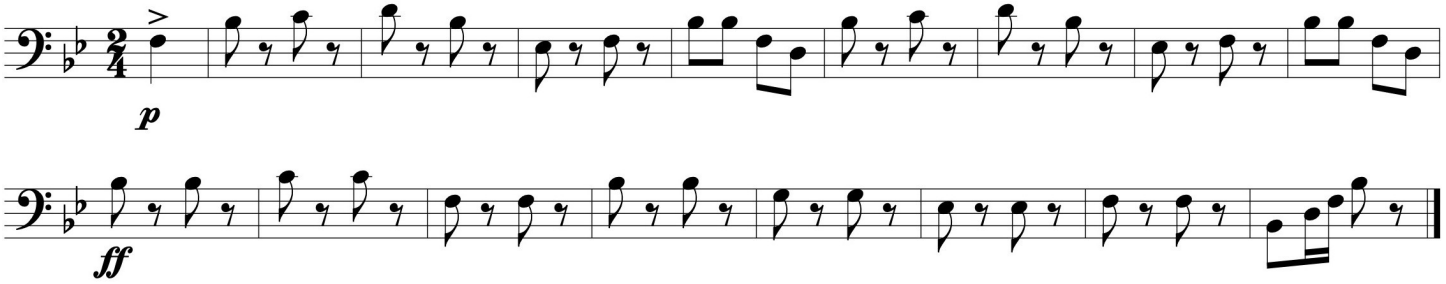
Mother Goose

Concert
Mallet/Perc

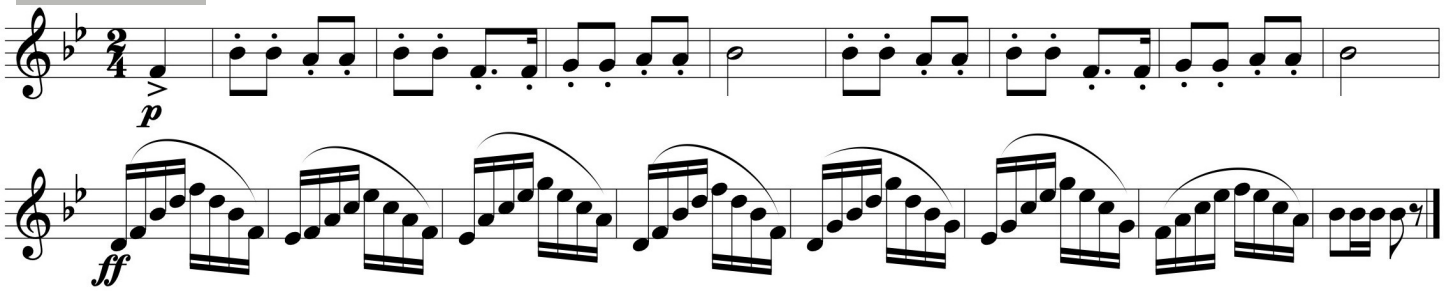
Trio Part 1 1883

John Philip Sousa
Arr. Brian R. Thompson

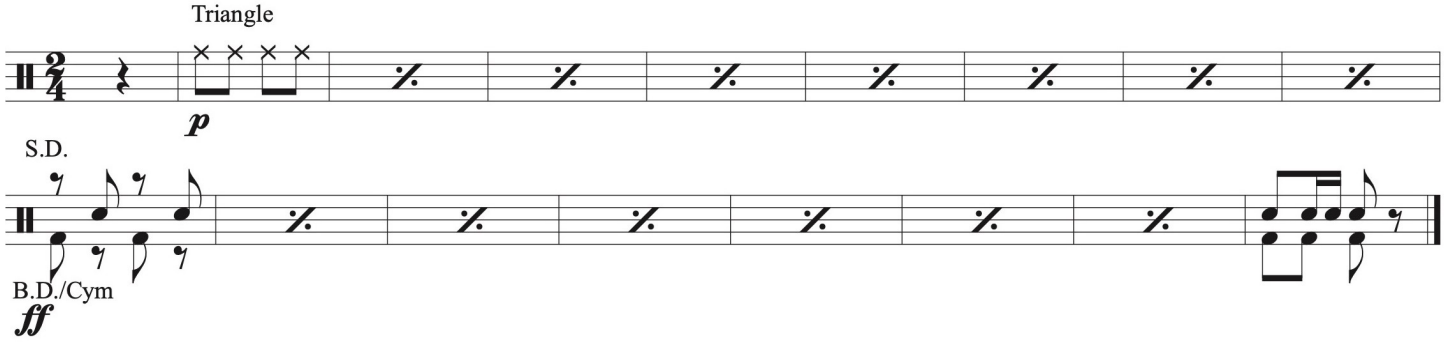
Bass



Challenge



Percussion



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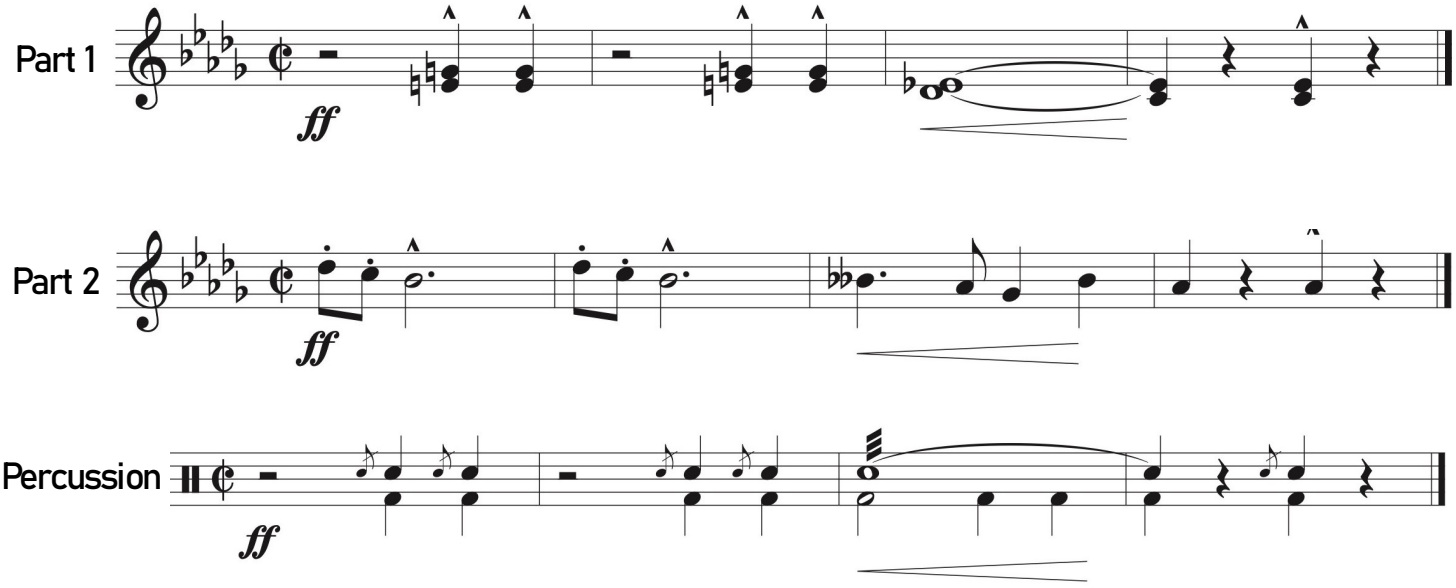
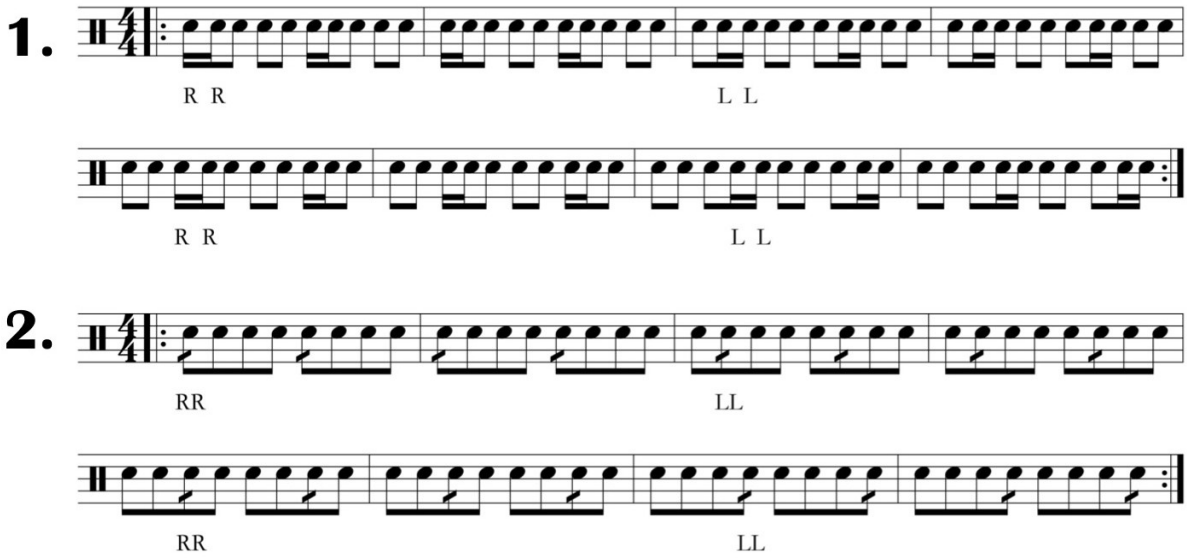
20b The Beau Ideal (1893) — Intro

Percussion

John Philip Sousa
Arr. Brian R. Thompson



Double Stroke Roll Exercise



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“From childhood I was passionately fond of music and wanted to be a musician. I have no recollection of any real desire ever to be anything else.”

John Philip Sousa

21

The Thunderer

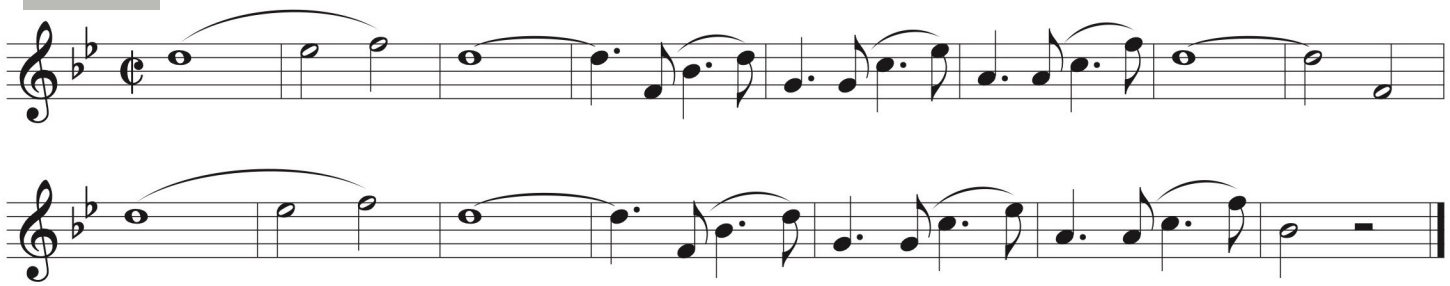
Concert Mallet

Final Strain

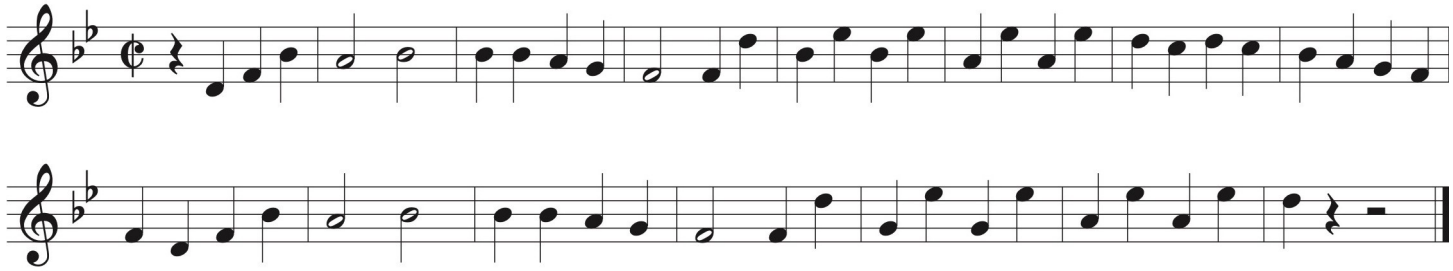
1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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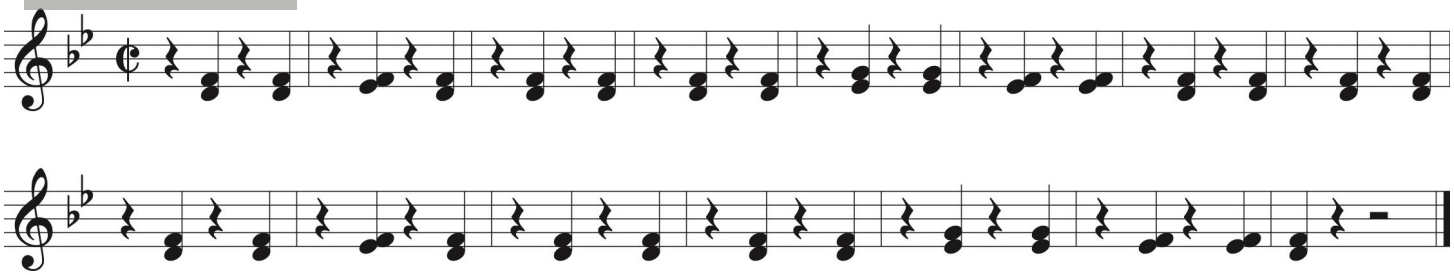
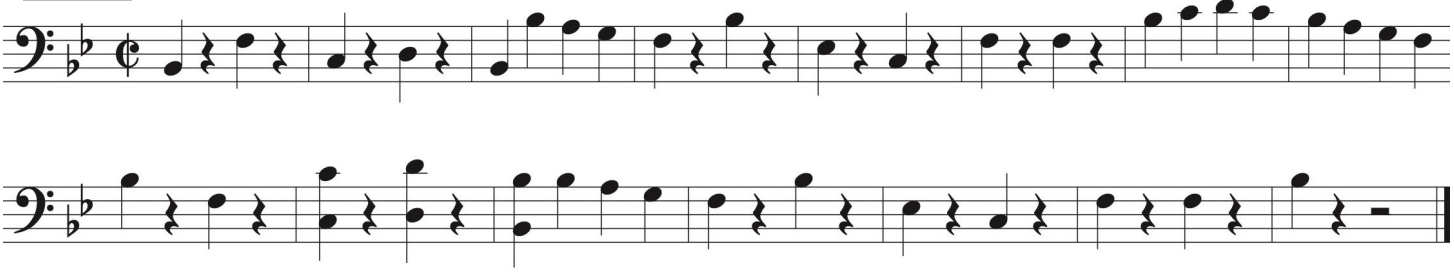


Bass



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The Thunderer

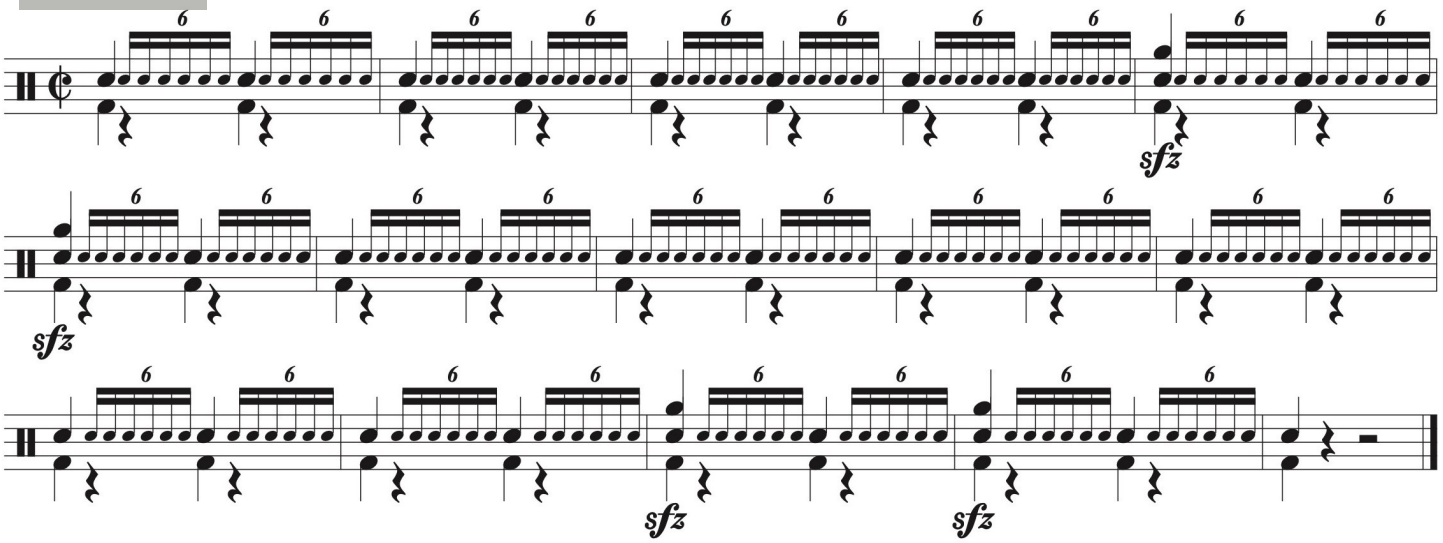
Percussion

Final Strain

1889

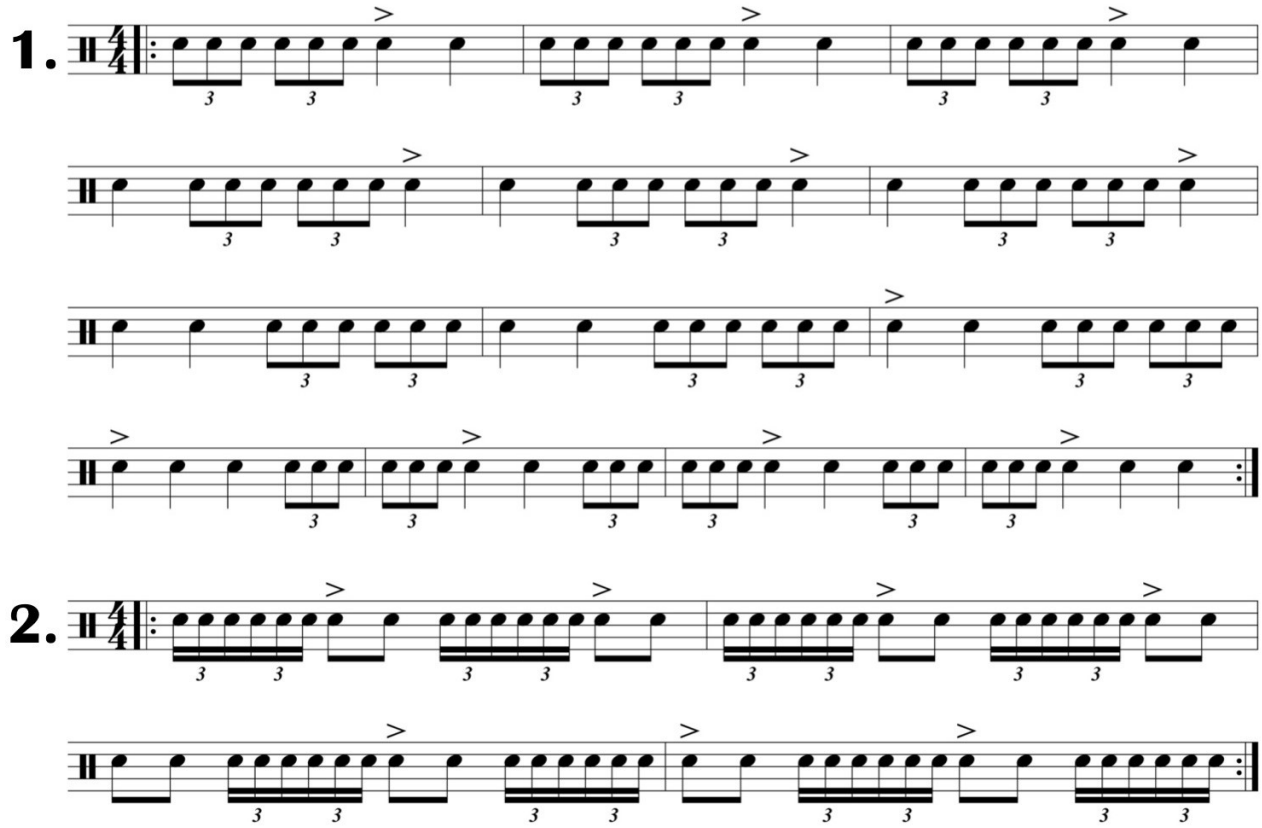
Percussion

John Philip Sousa
Arr. Brian R. Thompson



Single Stroke Seven Exercise

Like the single stroke four except three extra hits. Usually written as a sextuplet.



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22

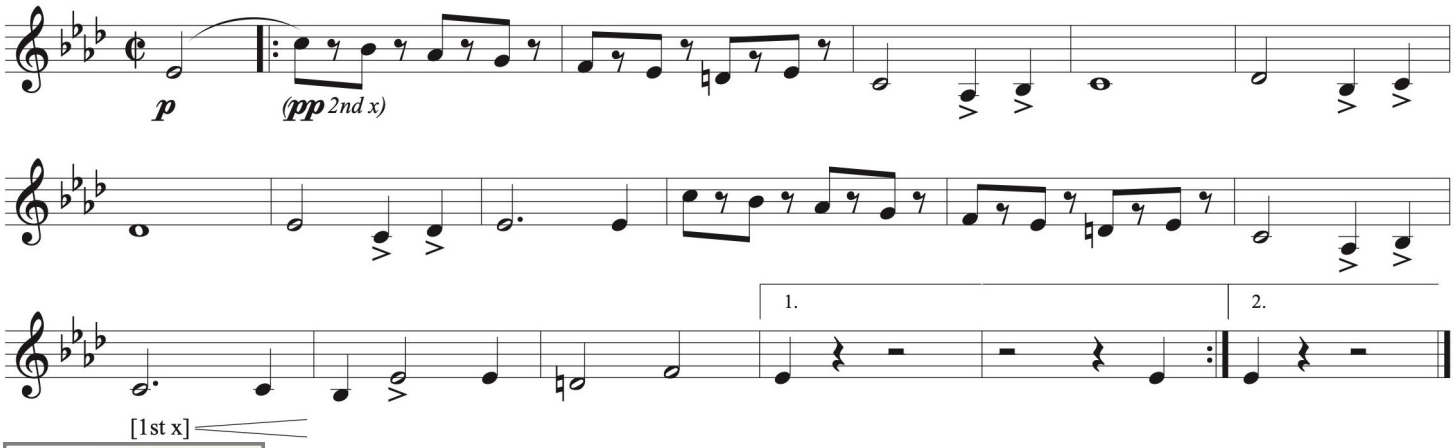
The Belle of Chicago

Concert Mallet

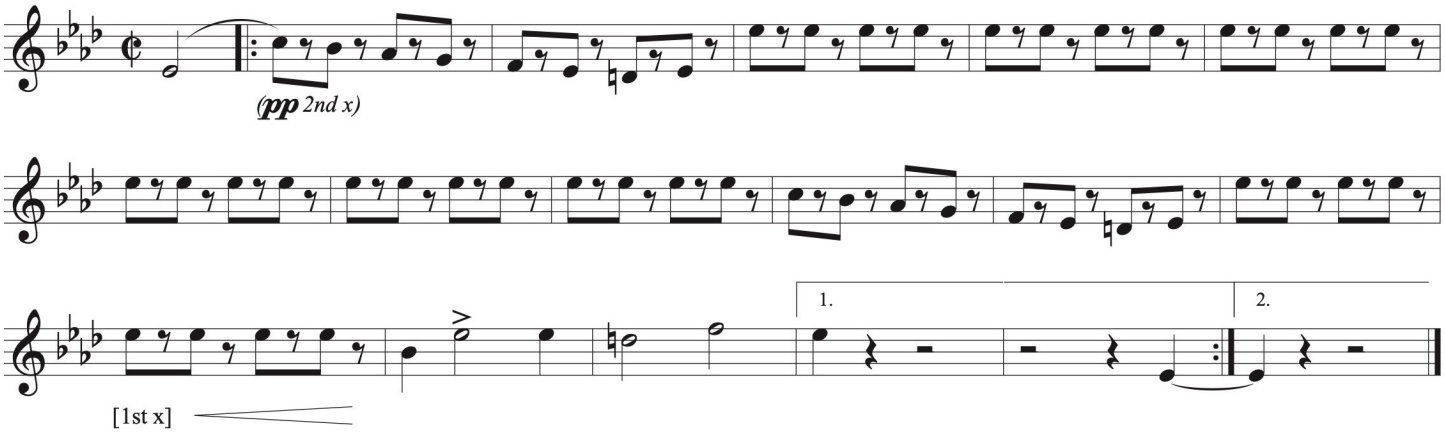
Trio 1892

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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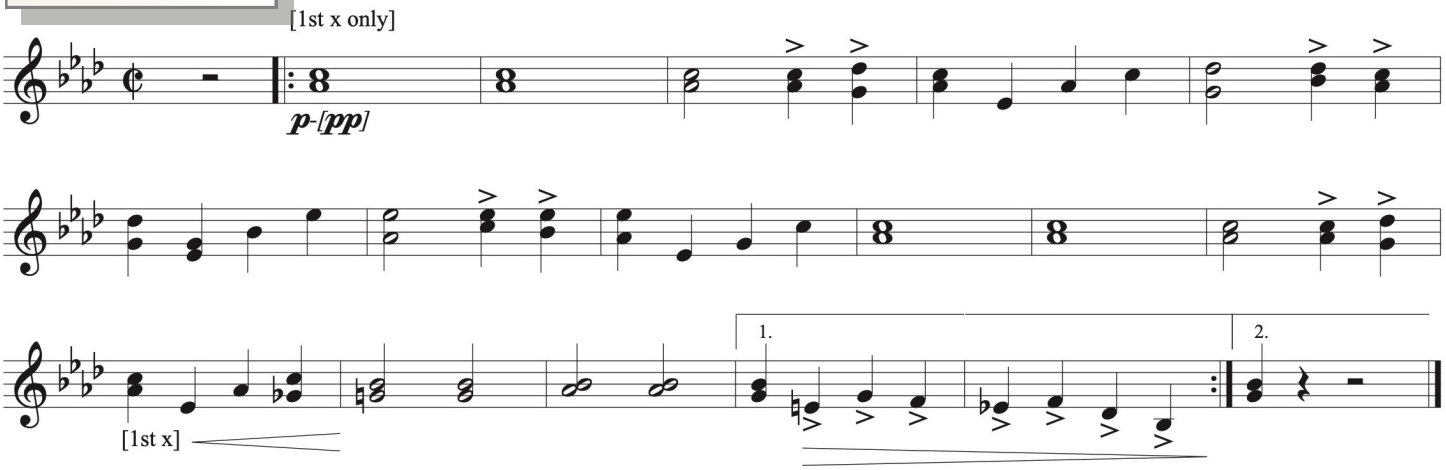

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22a

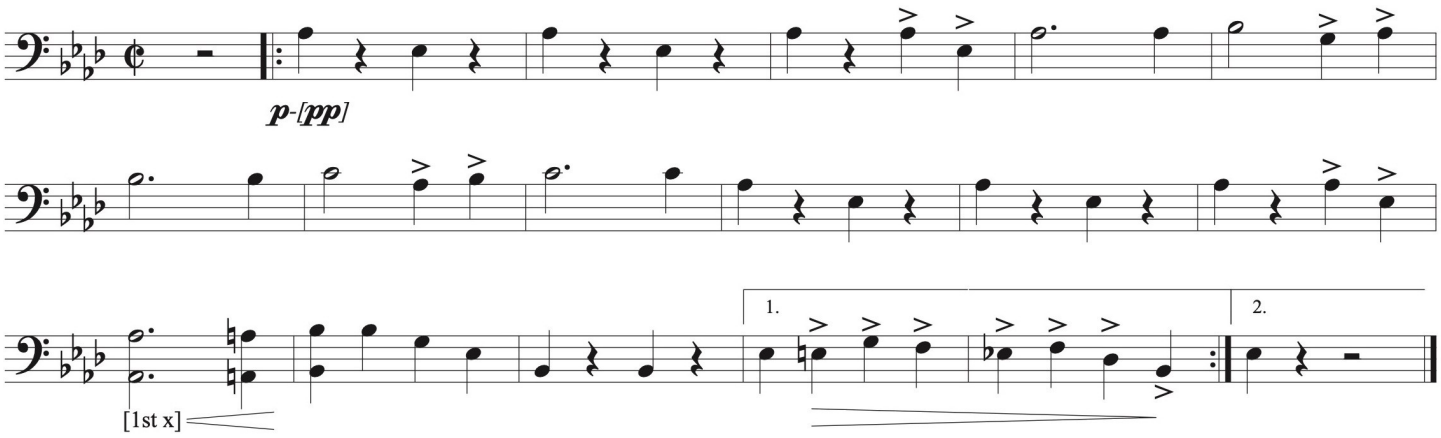
The Belle of Chicago

Concert
Mallet/Perc

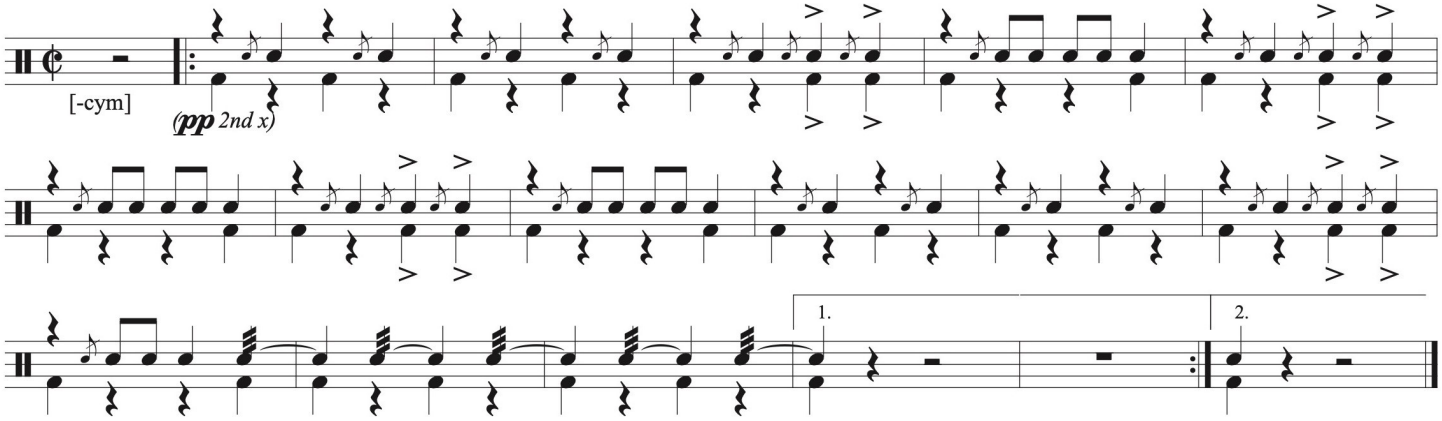
Trio 1892

John Philip Sousa
Arr. Brian R. Thompson

Bass



Percussion



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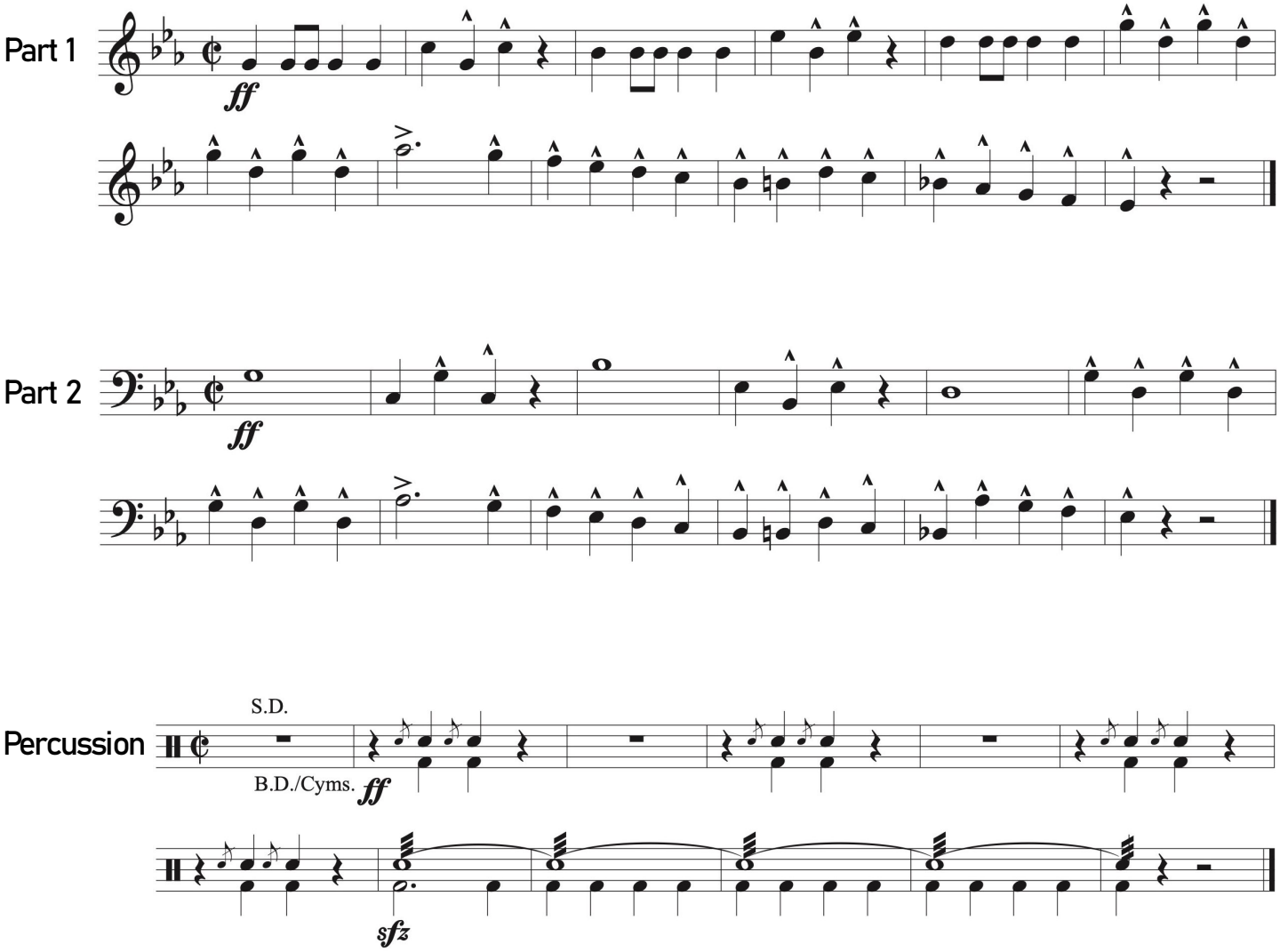
22b

Percussion

The Loyal Legion (1890) — Break Strain

John Philip Sousa
Arr. Brian R. Thompson



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“There is one thing that freezes a musician more than the deadliest physical cold, and that is the spiritual chill of an unresponsive audience!.”

John Philip Sousa

23

Mother Goose

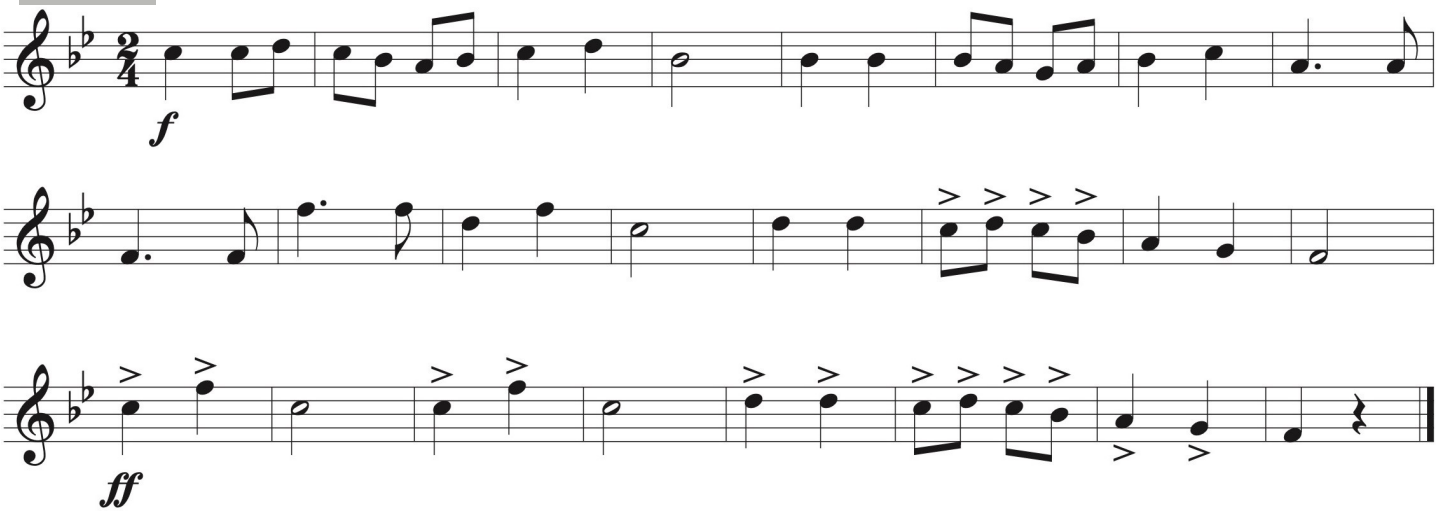
Concert Mallet

Trio Part 3

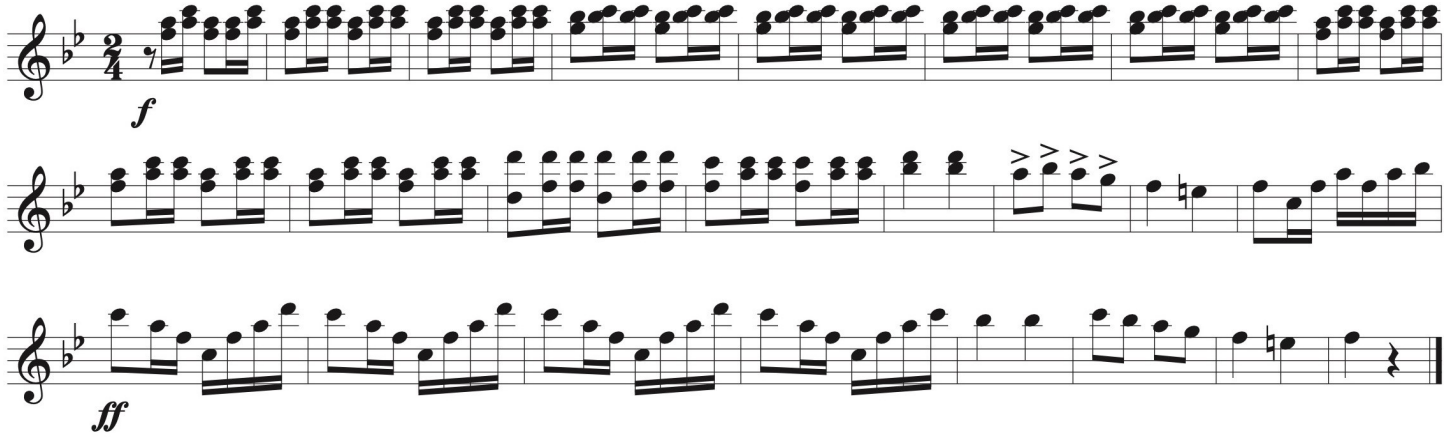
1883

John Philip Sousa
Arr. Brian R. Thompson

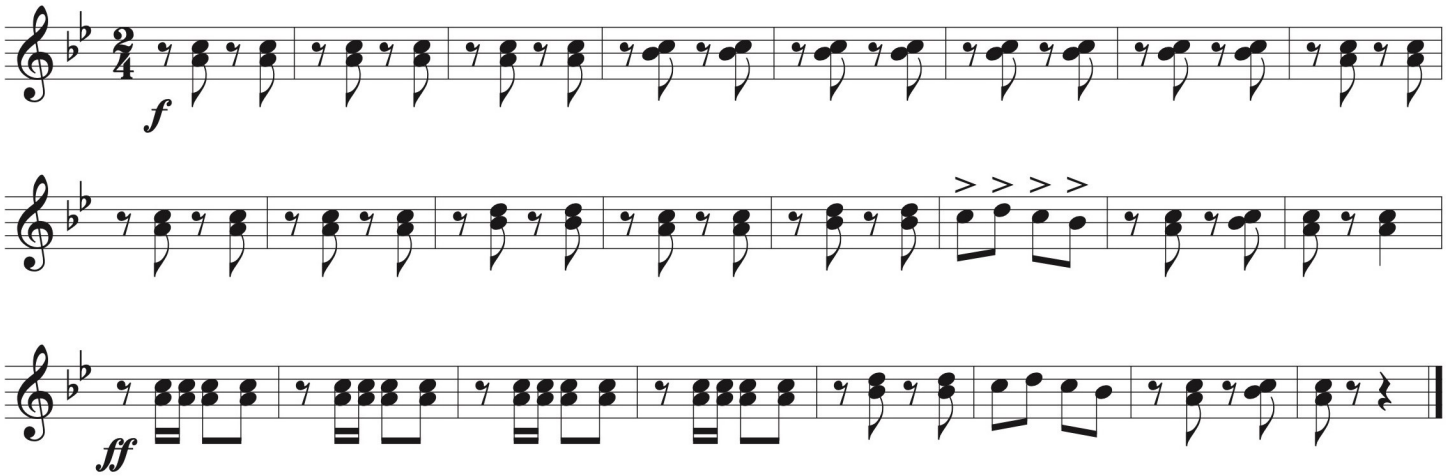
Melody



Counter Melody



Accompaniment



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23a

Mother Goose

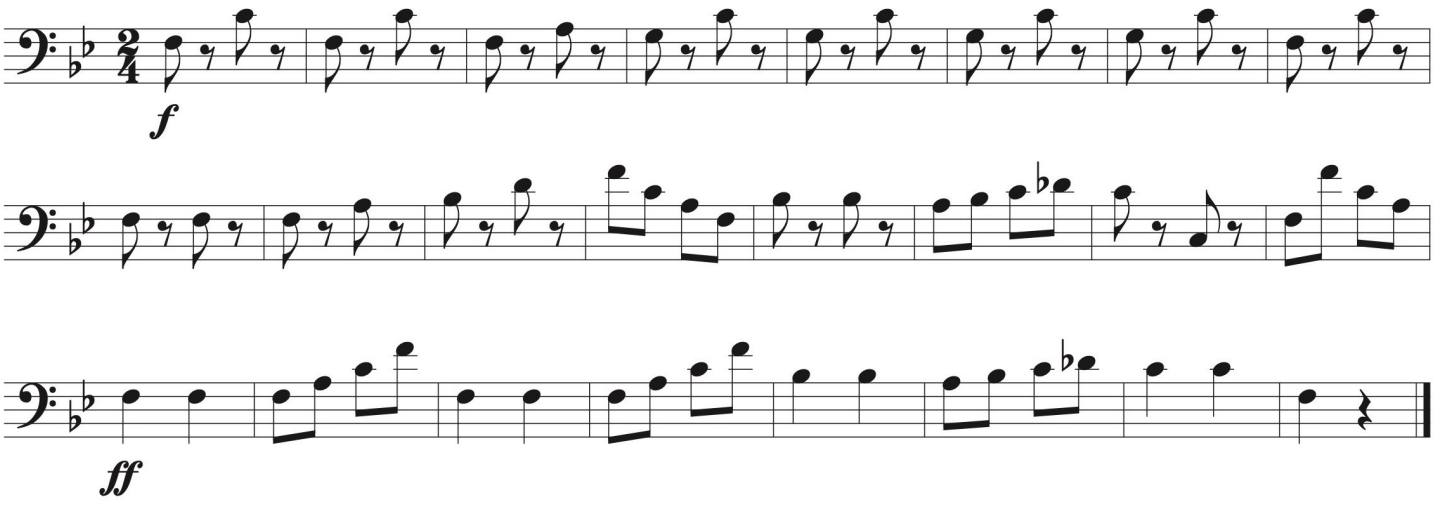
Concert
Mallet/Perc

Bass

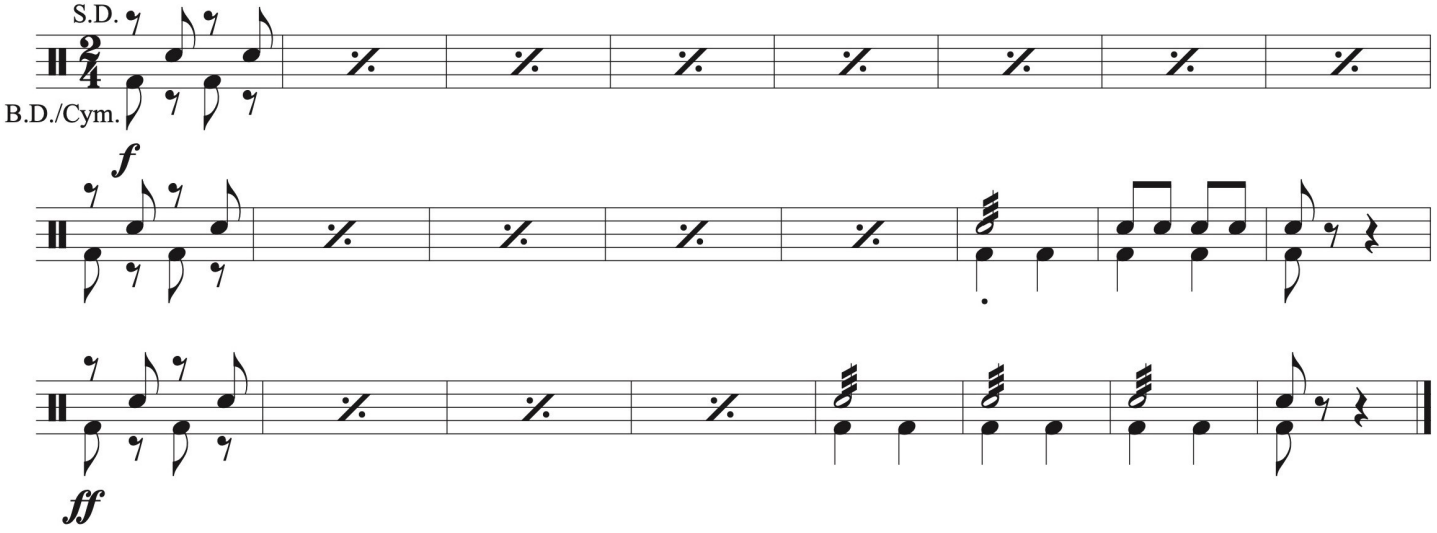
Trio Part 3

1883

John Philip Sousa
Arr. Brian R. Thompson



Percussion



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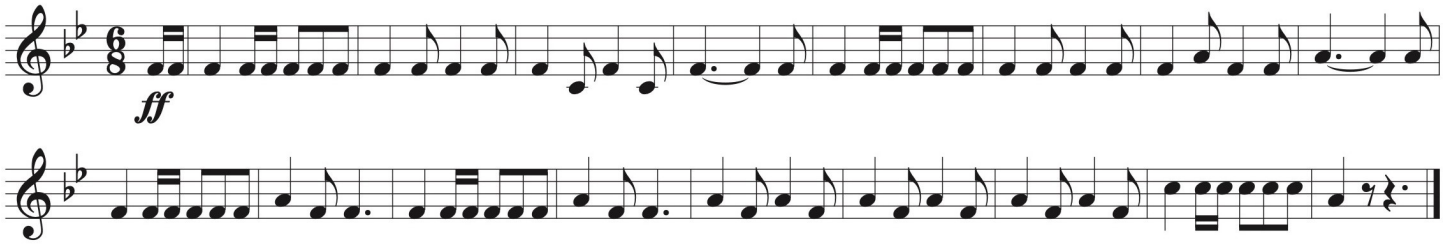
23b

Percussion

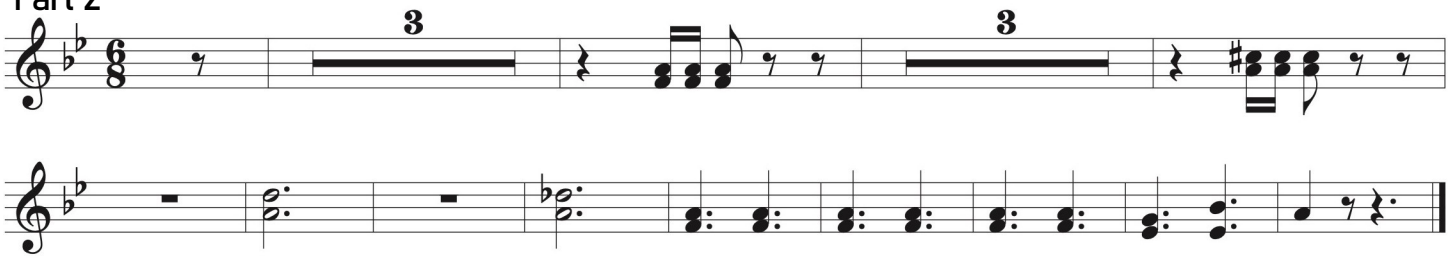
Boy Scouts of America (1916) — Break Strain

John Philip Sousa
Arr. Brian R. Thompson

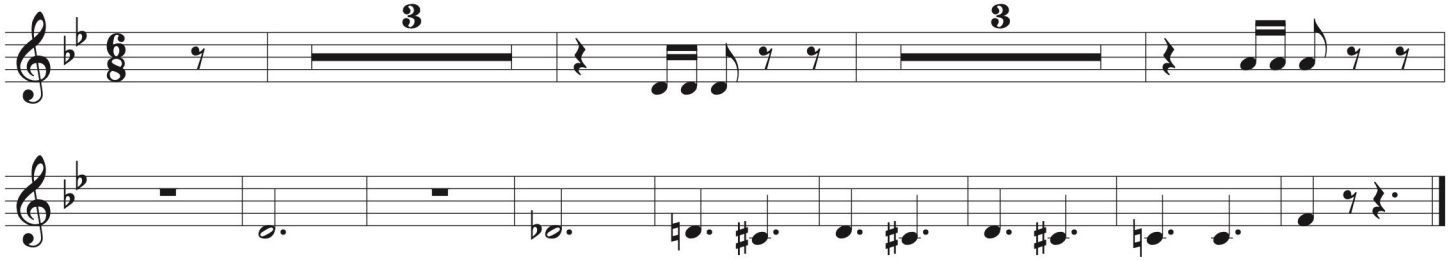
Part 1



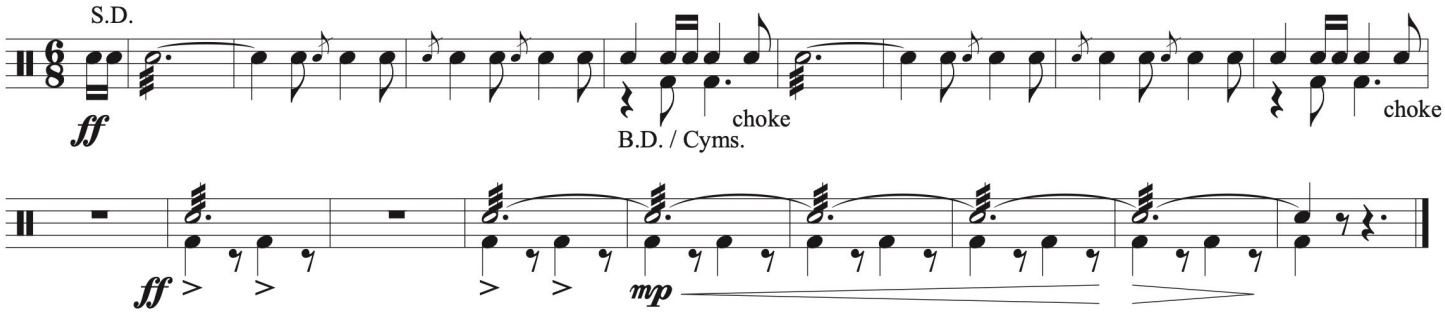
Part 2



Part 3



Percussion



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“I have always believed that 98% of a student’s progress is due to his own efforts, and 2% to his teacher.”

John Philip Sousa

24

Mikado March

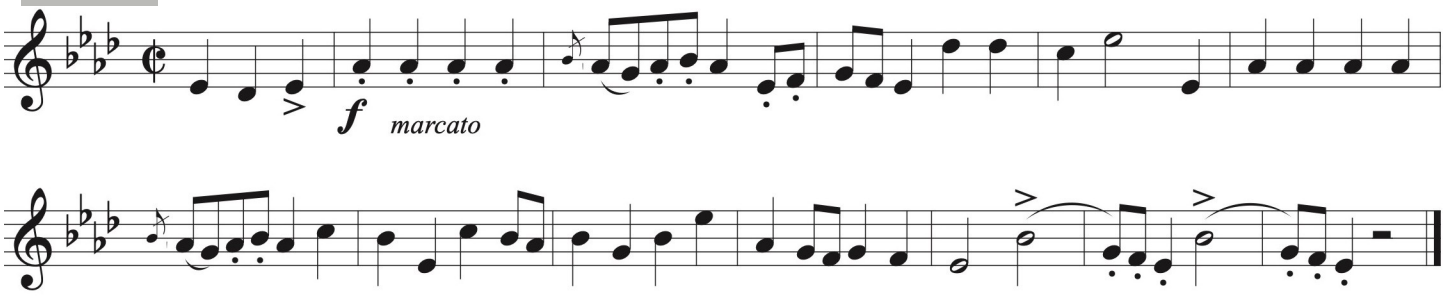
Concert Mallet

Second Strain

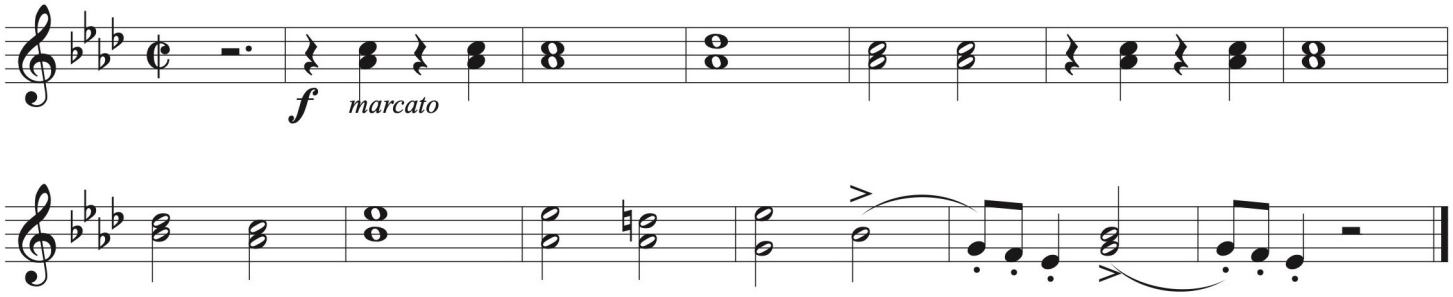
1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



Accompaniment



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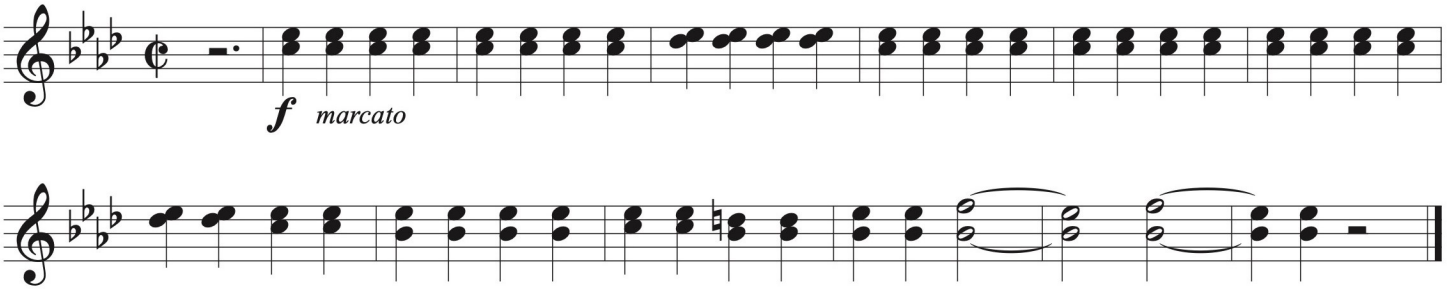
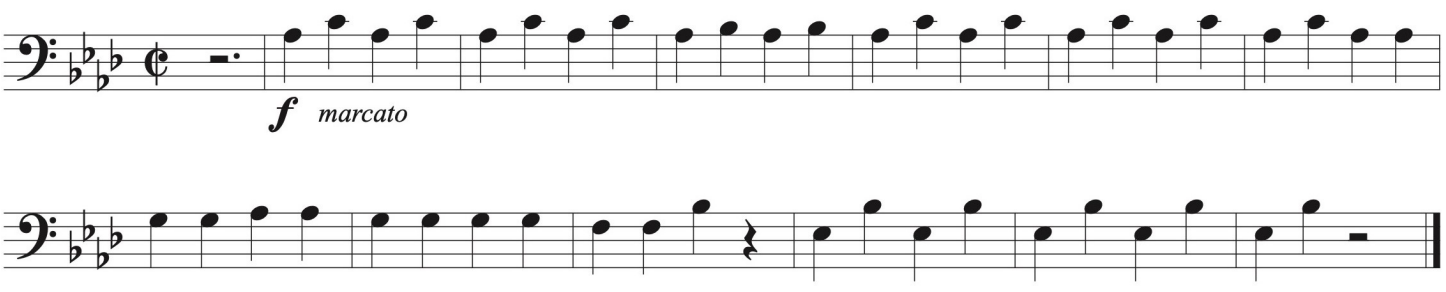


Bass



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24

Mikado March

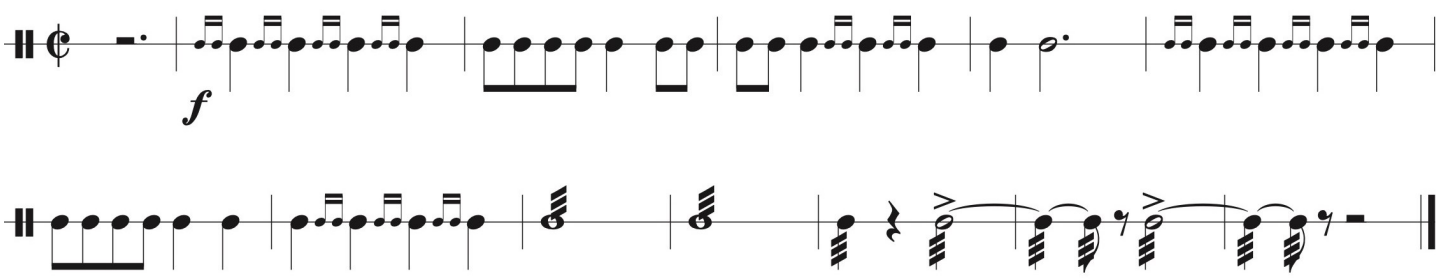
Percussion

Second Strain

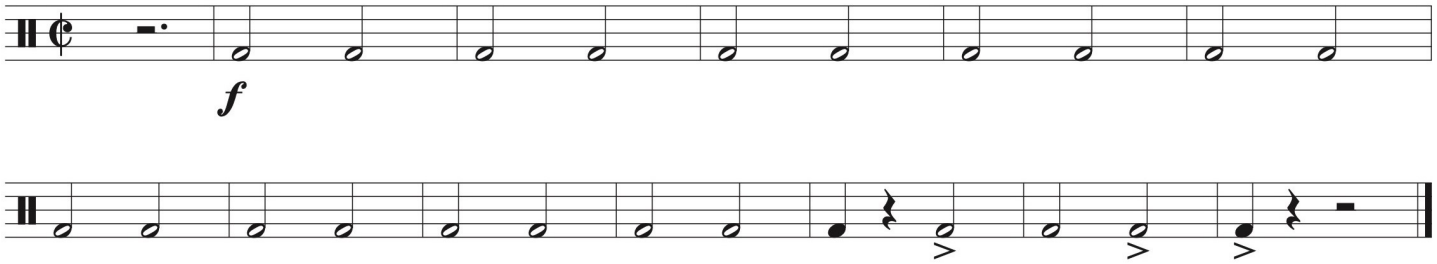
1885

John Philip Sousa
Arr. Brian R. Thompson

Snare Drum



Bass Drum / Cymbals



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25

The Quilting Party

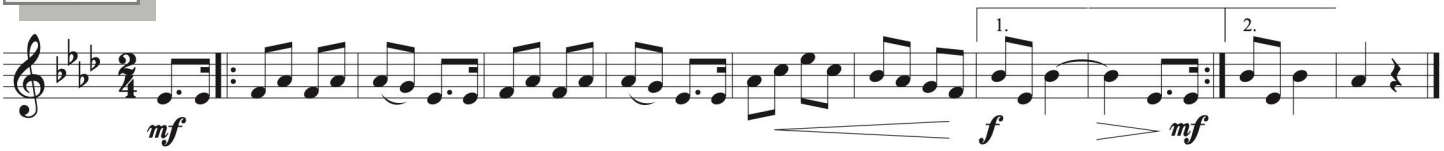
Concert
Mallet/Perc

First Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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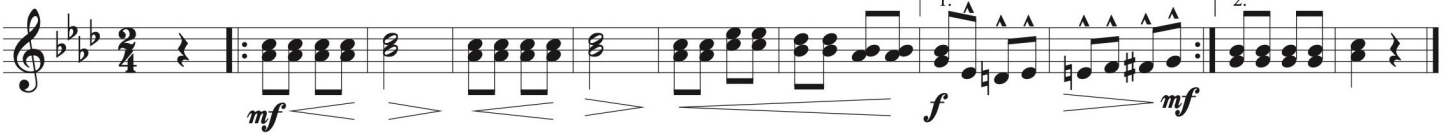

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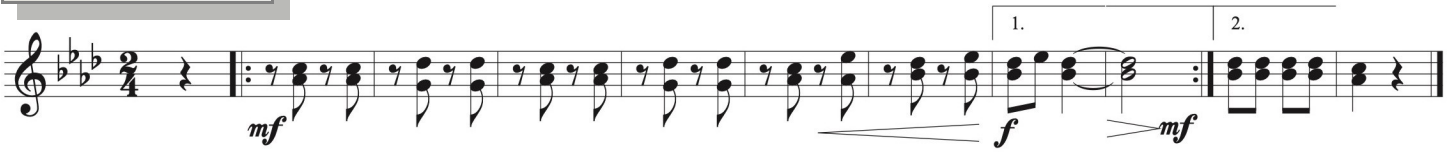
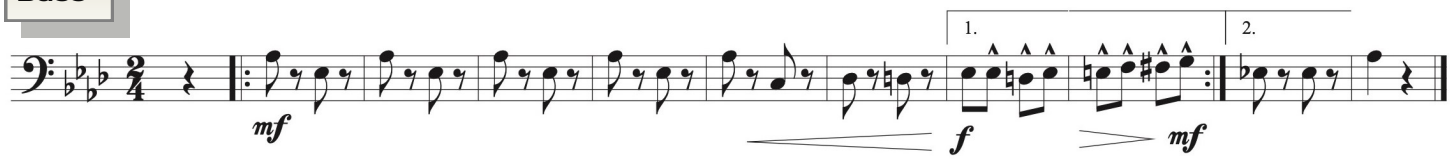
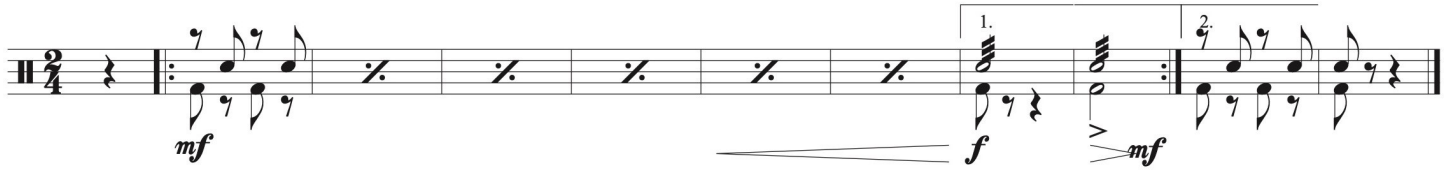


Bass



Percussion



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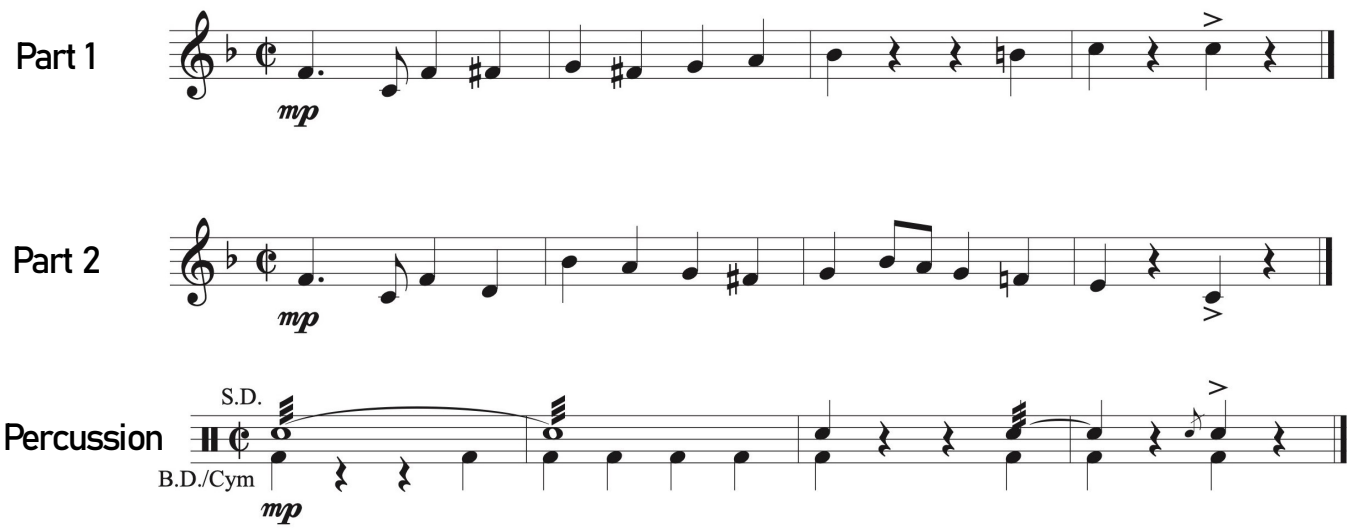
25a

Percussion

Manhattan Beach (1893) — Intro

John Philip Sousa
Arr. Brian R. Thompson

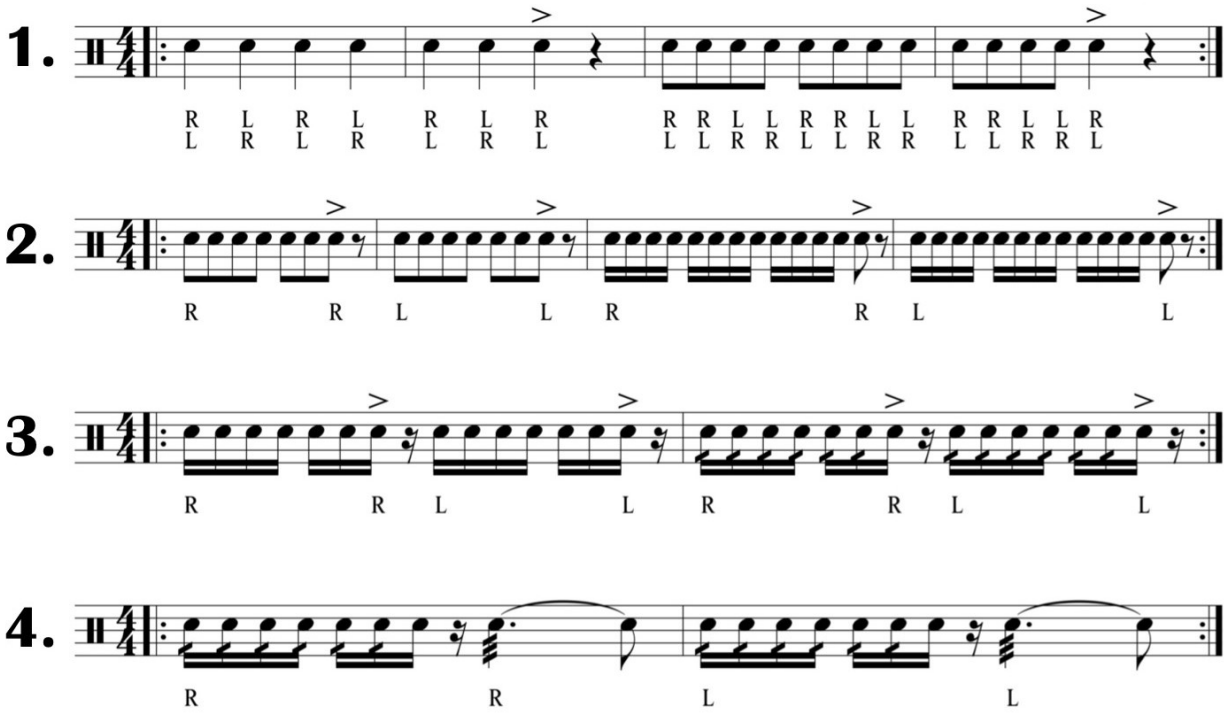


13 Stroke Roll Exercises

Hints for playing Thirteen Stroke Rolls.

1. The base for the thirteen stroke roll is six single strokes followed by an accent.
2. Double stroke the first six strokes and add a down stroke accent to the end.

Brian R. Thompson



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26

The High School Cadets

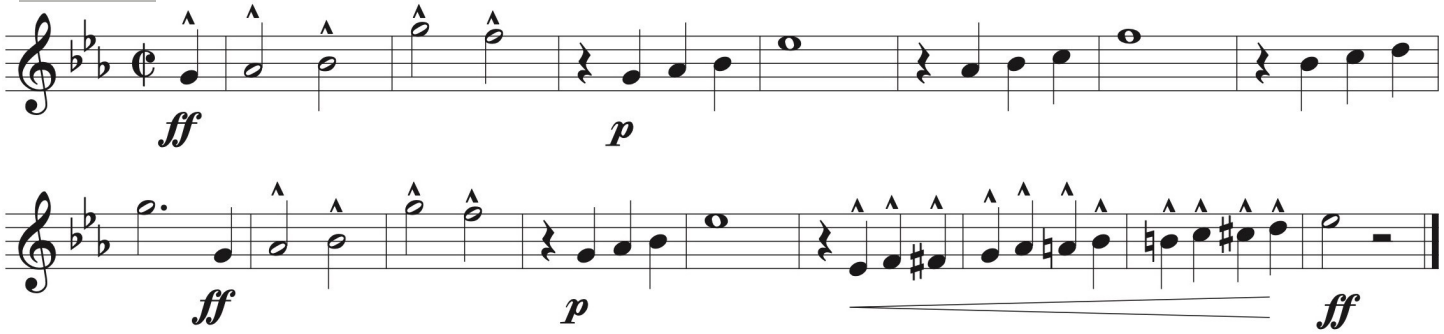
Concert Mallet

Second Strain

1890

John Philip Sousa
Arr. Brian R. Thompson

Melody



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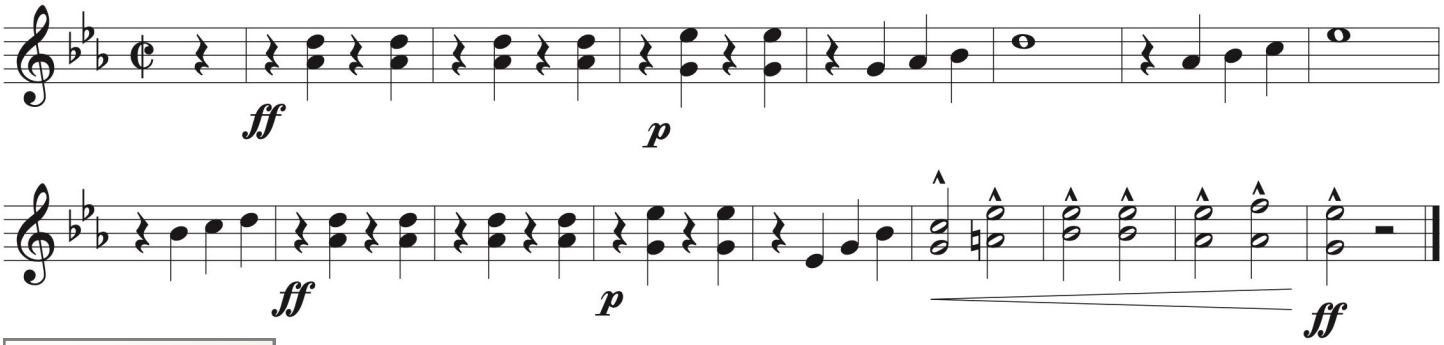

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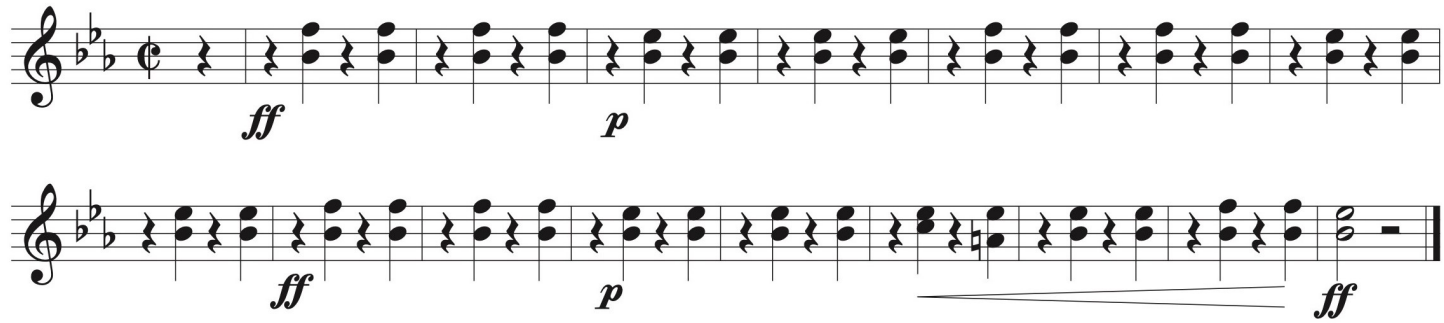
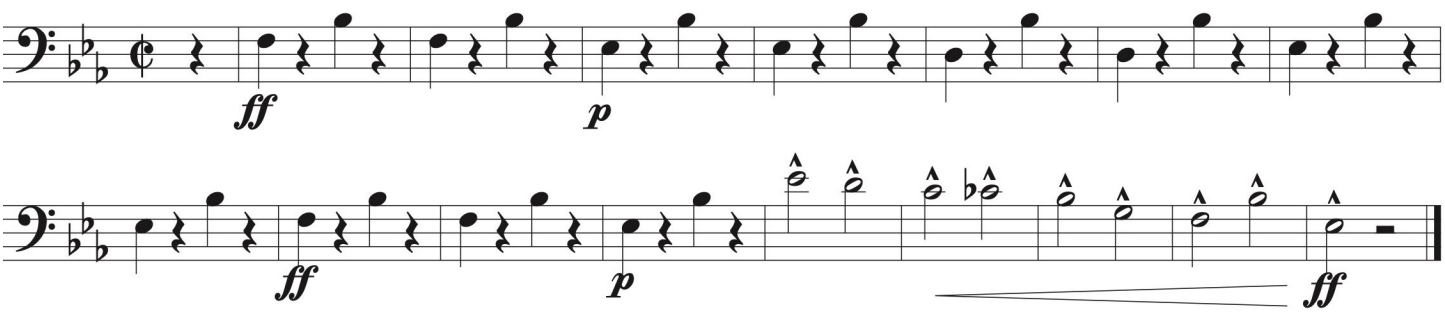


Bass



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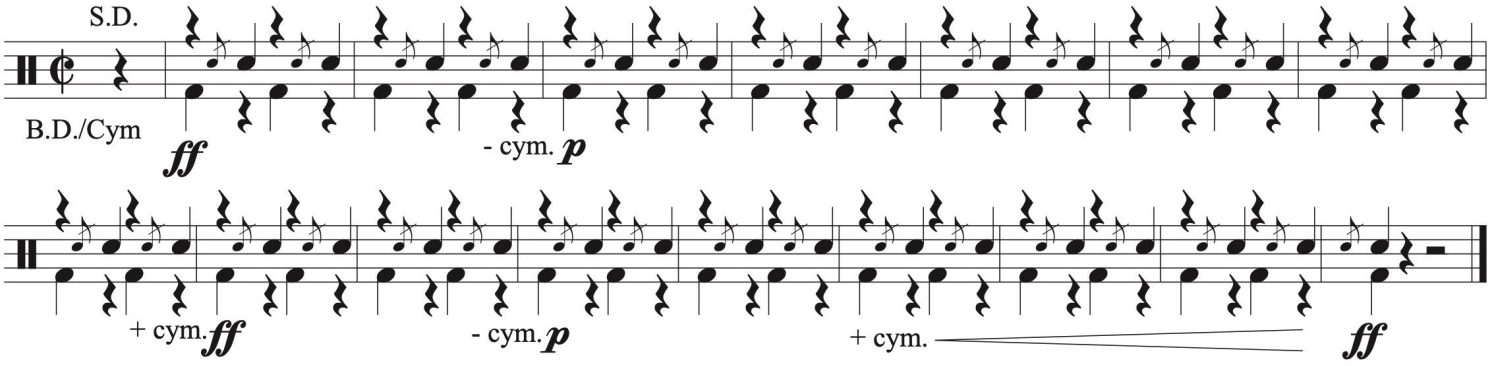
The High School Cadets

Second Strain 1890

John Philip Sousa
Arr. Brian R. Thompson

Percussion

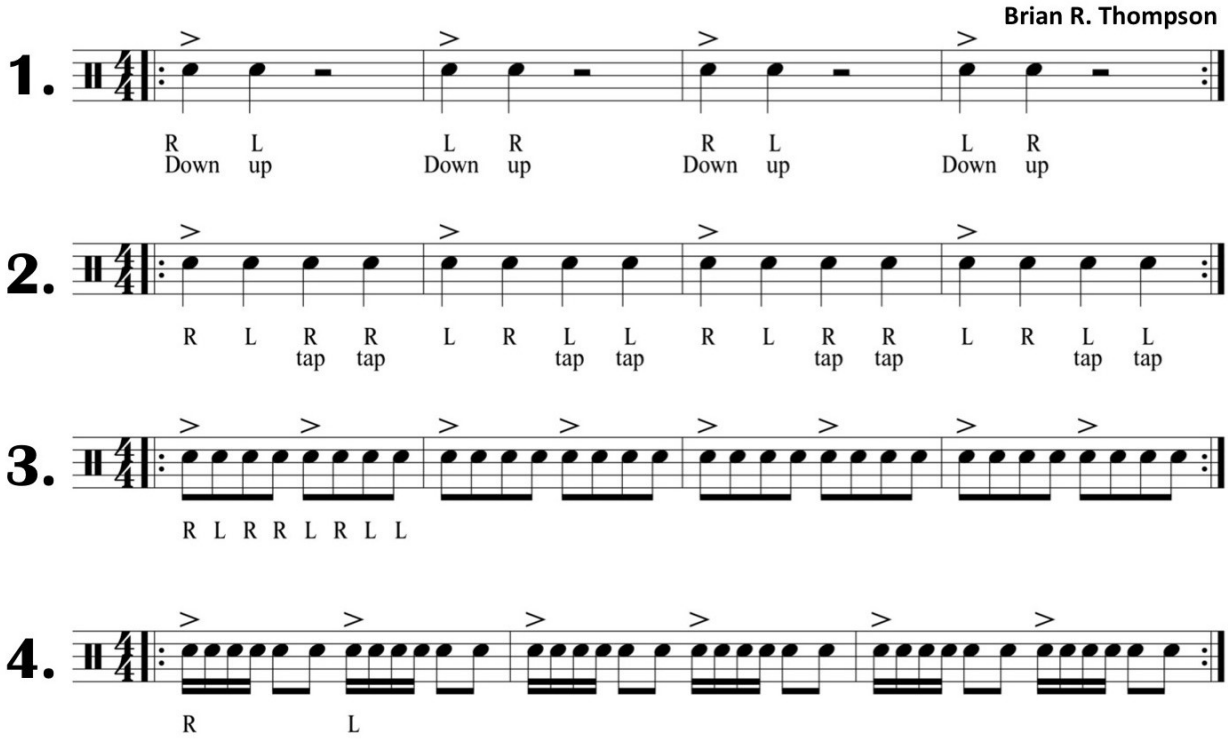
Cymbals cut in and out with dynamic changes.



Paradiddle Exercises

Hints for playing Paradiddles.

1. *Exercise #1:* Play a down stroke stopping about two inches from drumhead.
2. *Exercise #1:* Play an upstroke. Tip of drumstick starts about 2 inches from drum and goes up about 10 inches.
3. Exercise #2: Add two taps with the same hand that started the stroke.
4. Practice single paradiddles slowly and correctly. Slow and correct is the fastest way to learn paradiddles.



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27

Mikado March

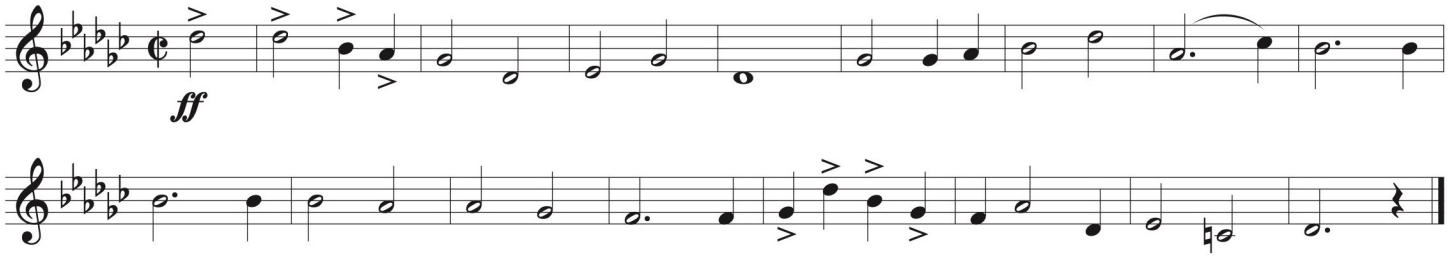
Concert Mallet

Final Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Melody



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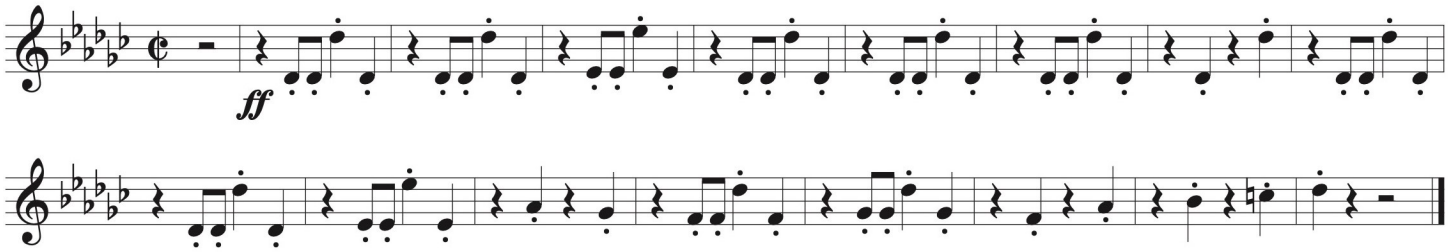

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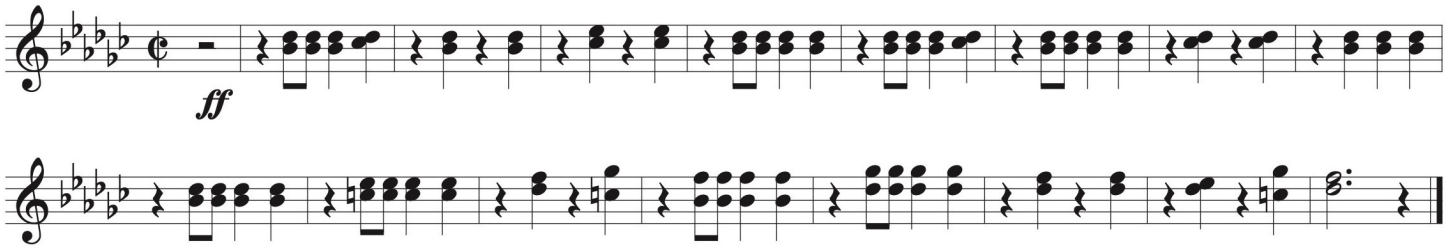
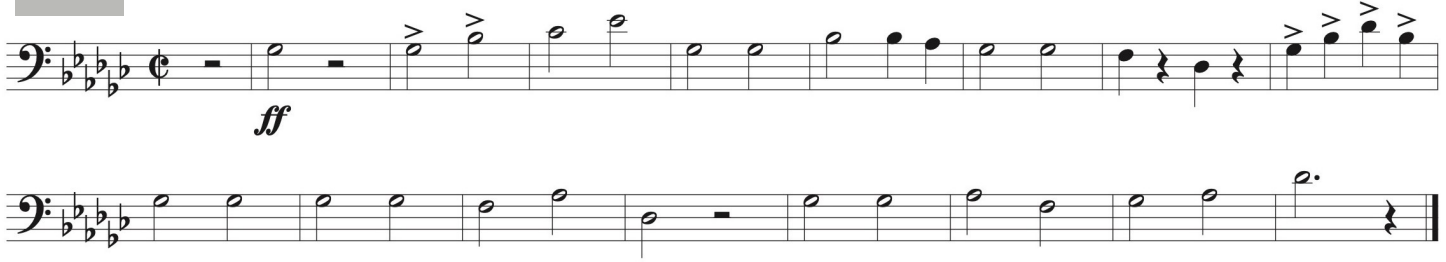


Bass



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27

Mikado March

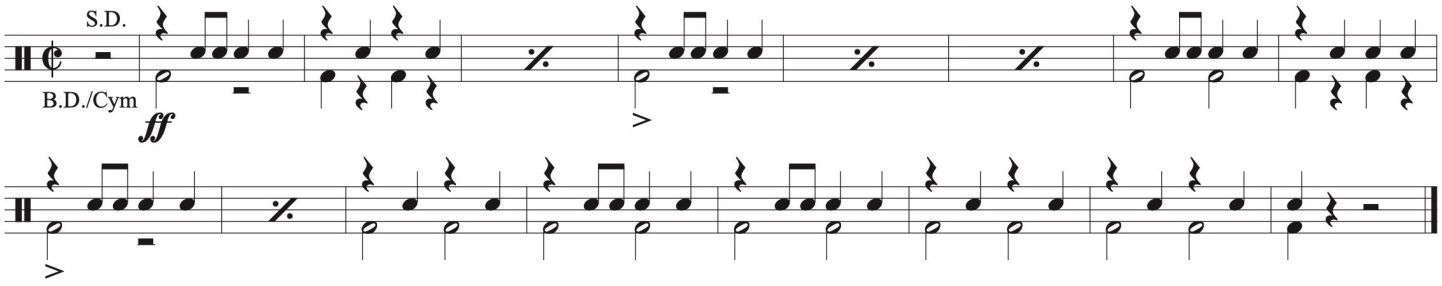
Percussion

Final Strain

1885

John Philip Sousa
Arr. Brian R. Thompson

Percussion

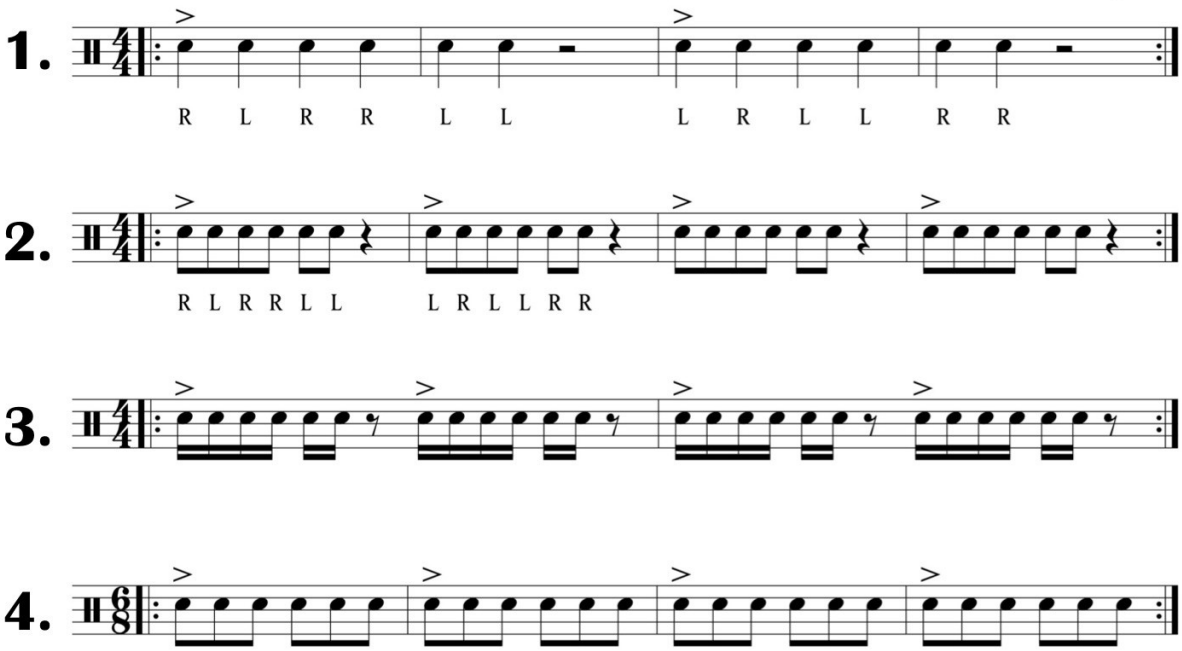


Paradiddle-Diddle Exercises

Hints for playing Paradiddle-diddles.

1. Learn the paradiddle first.
2. Now play a paradiddle with an extra diddle at the end.

Brian R. Thompson



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28

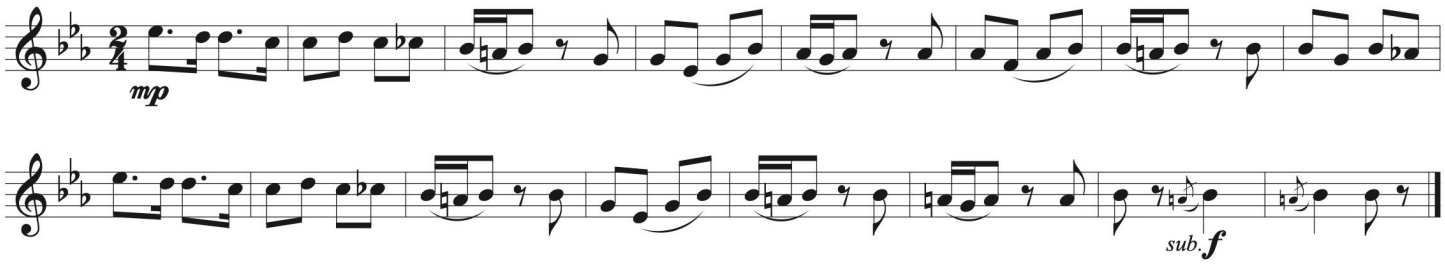
El Capitan

Concert Mallet

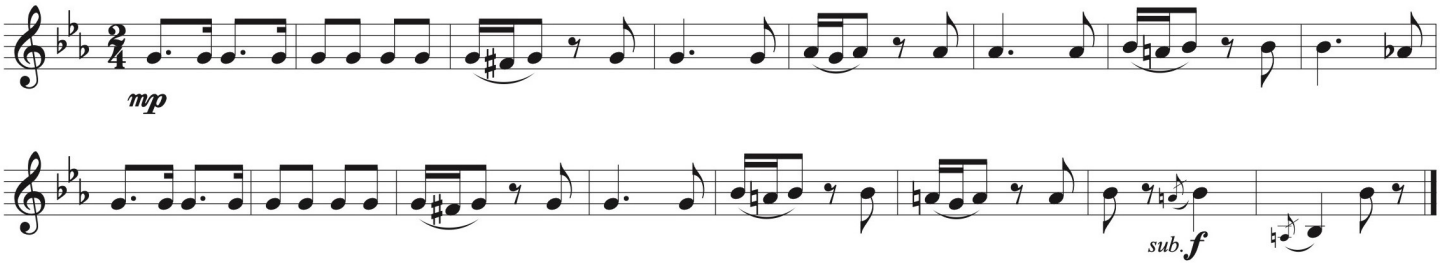
Trio 1896

John Philip Sousa
Arr. Brian R. Thompson

Melody



Harmony



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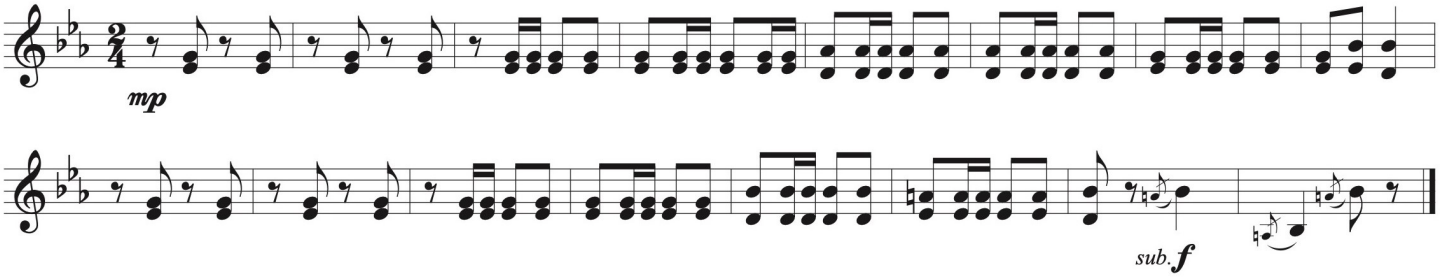

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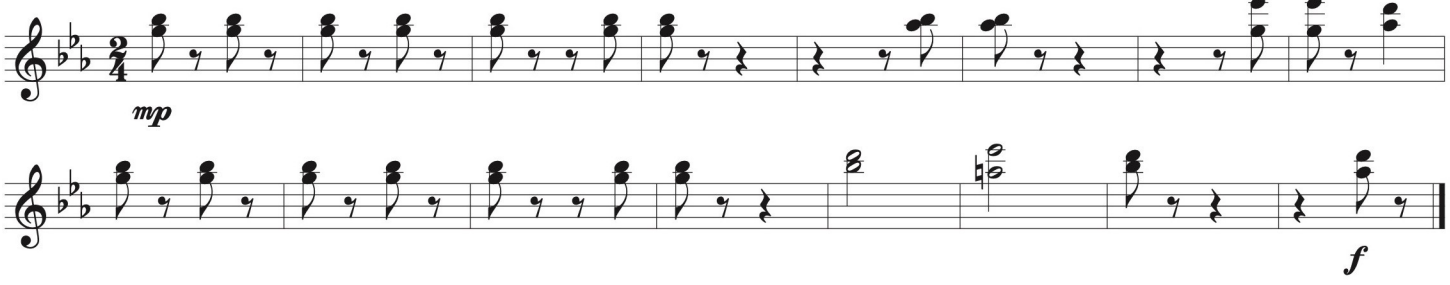

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28a

El Capitan

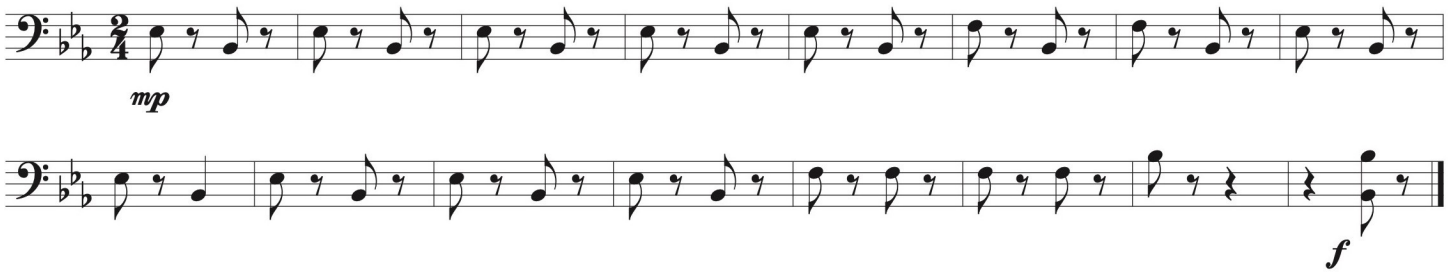
Concert
Mallet/Perc

Trio

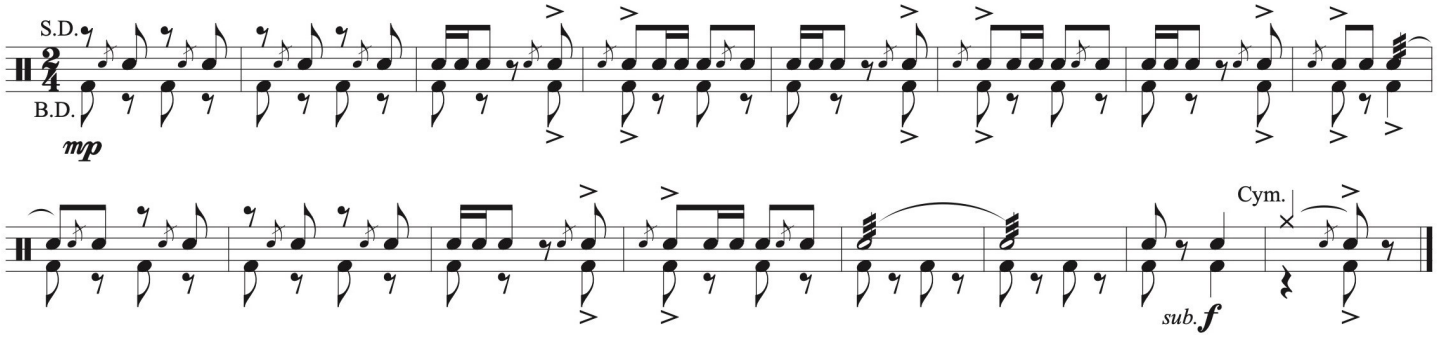
1896

John Philip Sousa
Arr. Brian R. Thompson

Bass



Percussion



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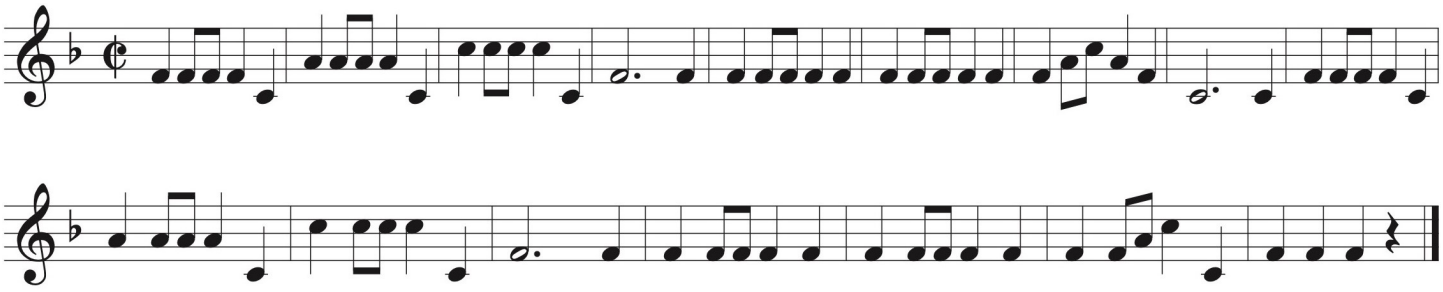
28b

Percussion

Yorktown Centennial (1881) — Bugle Strain

John Philip Sousa
Arr. Brian R. Thompson

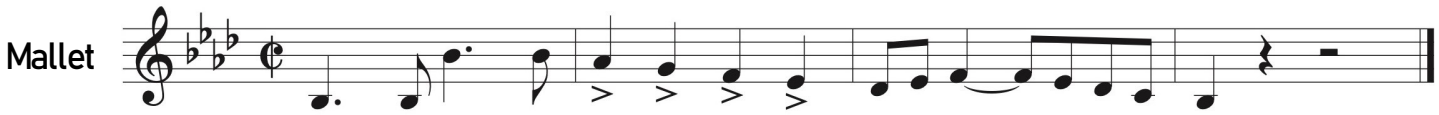
Mallet



Percussion Tacet

Bonnie Annie Laurie (1883) — Intro

Mallet



Percussion

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“I can almost always write music: at any hour of the twenty-four, if I put pencil to paper, music comes.”

John Philip Sousa

29

The Washington Post

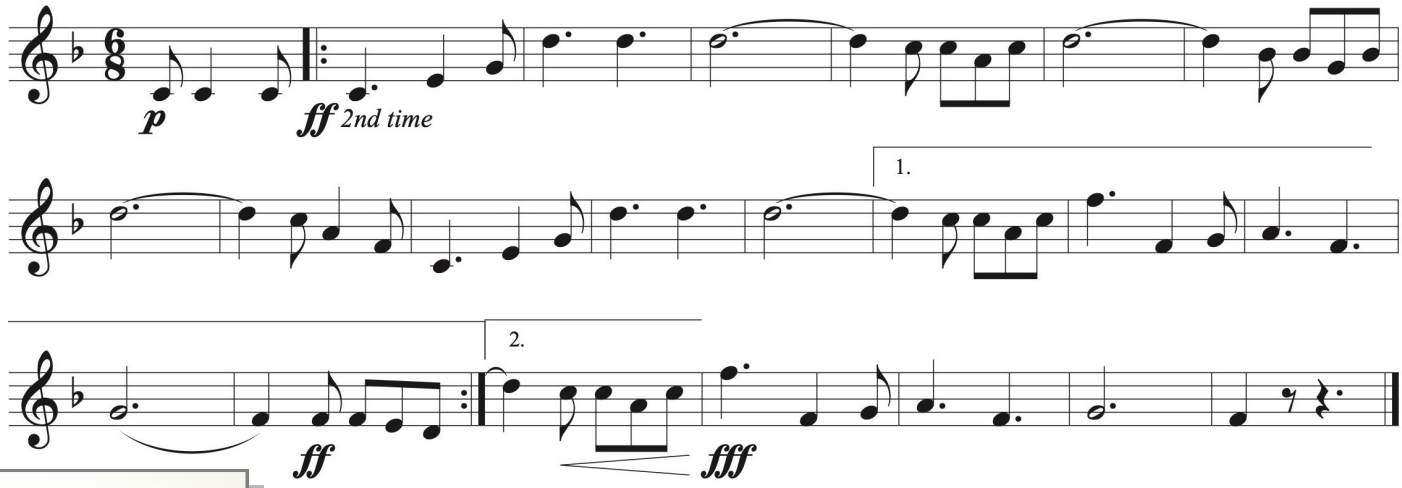
Concert Mallet

Second Strain

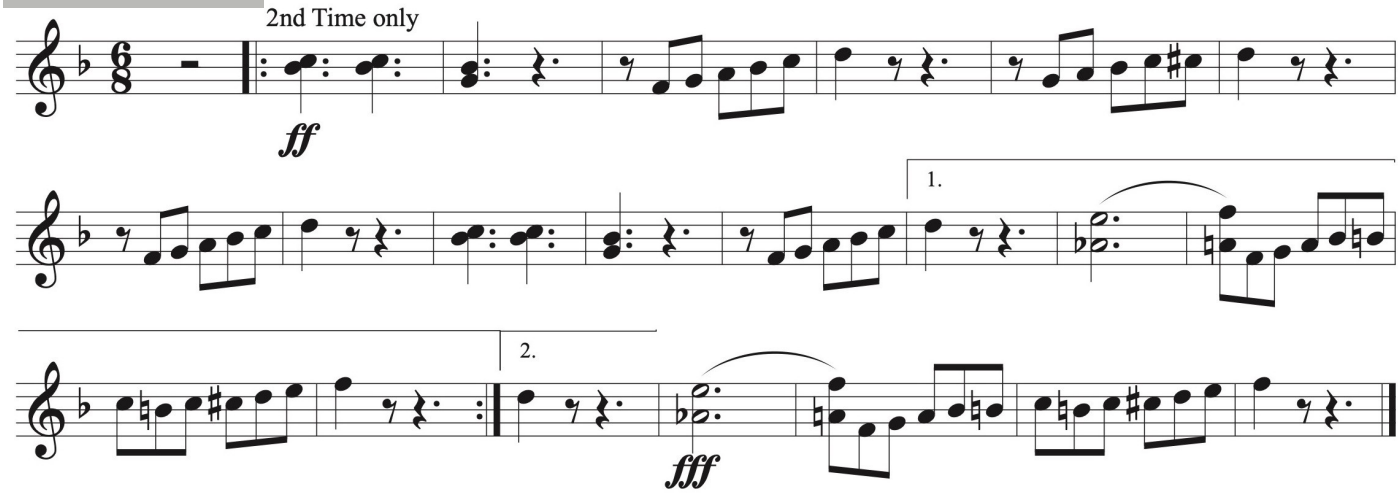
1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



Counter Melody



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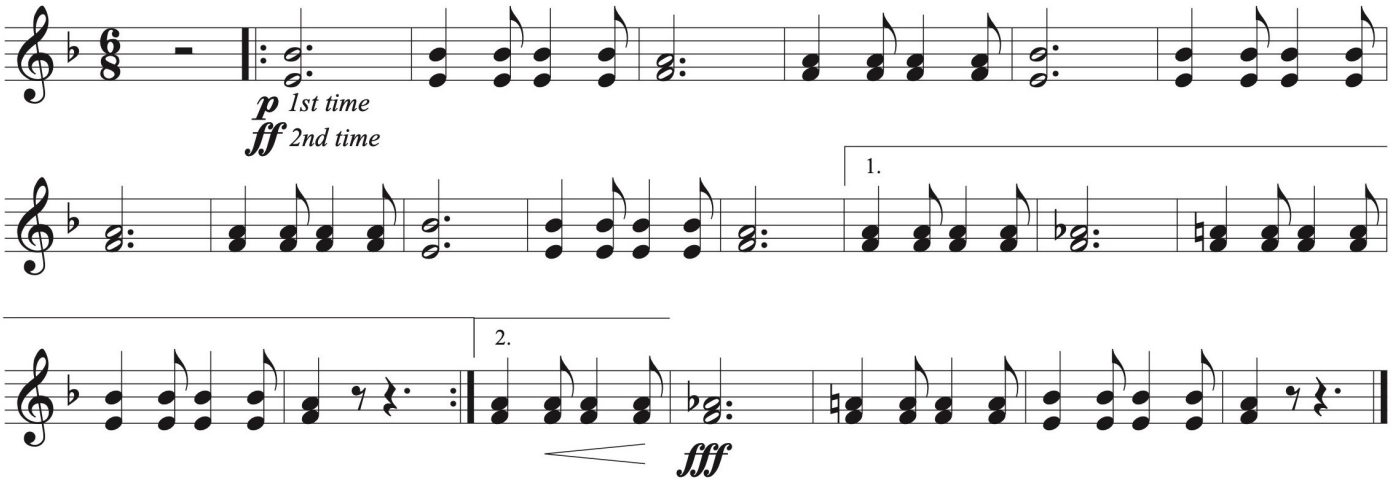

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29a

The Washington Post

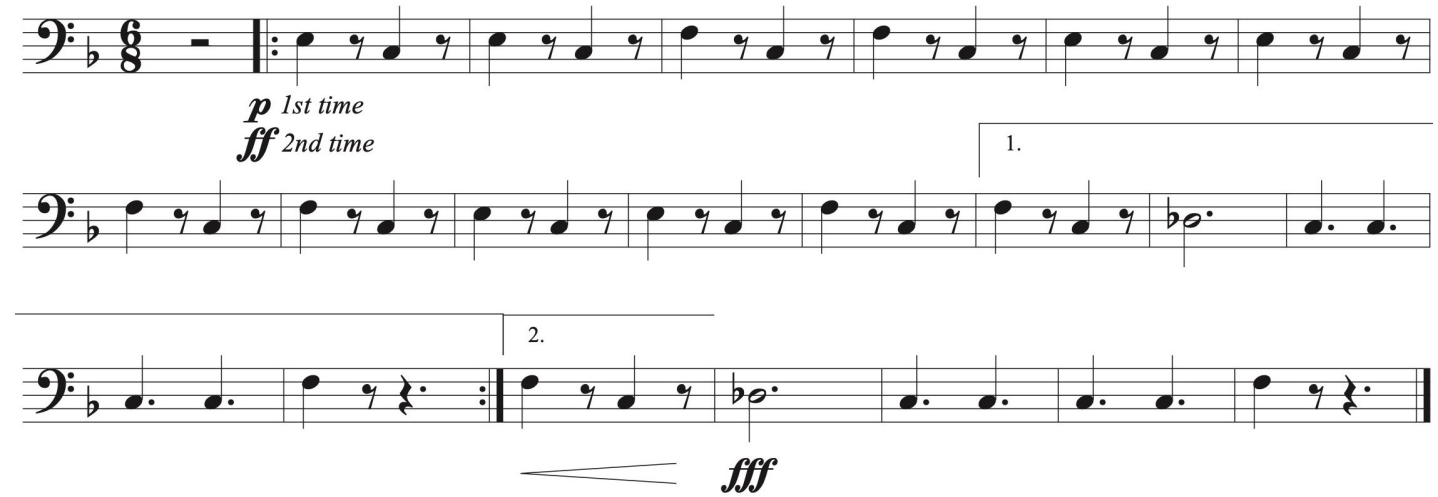
Concert
Mallet/Perc

Second Strain

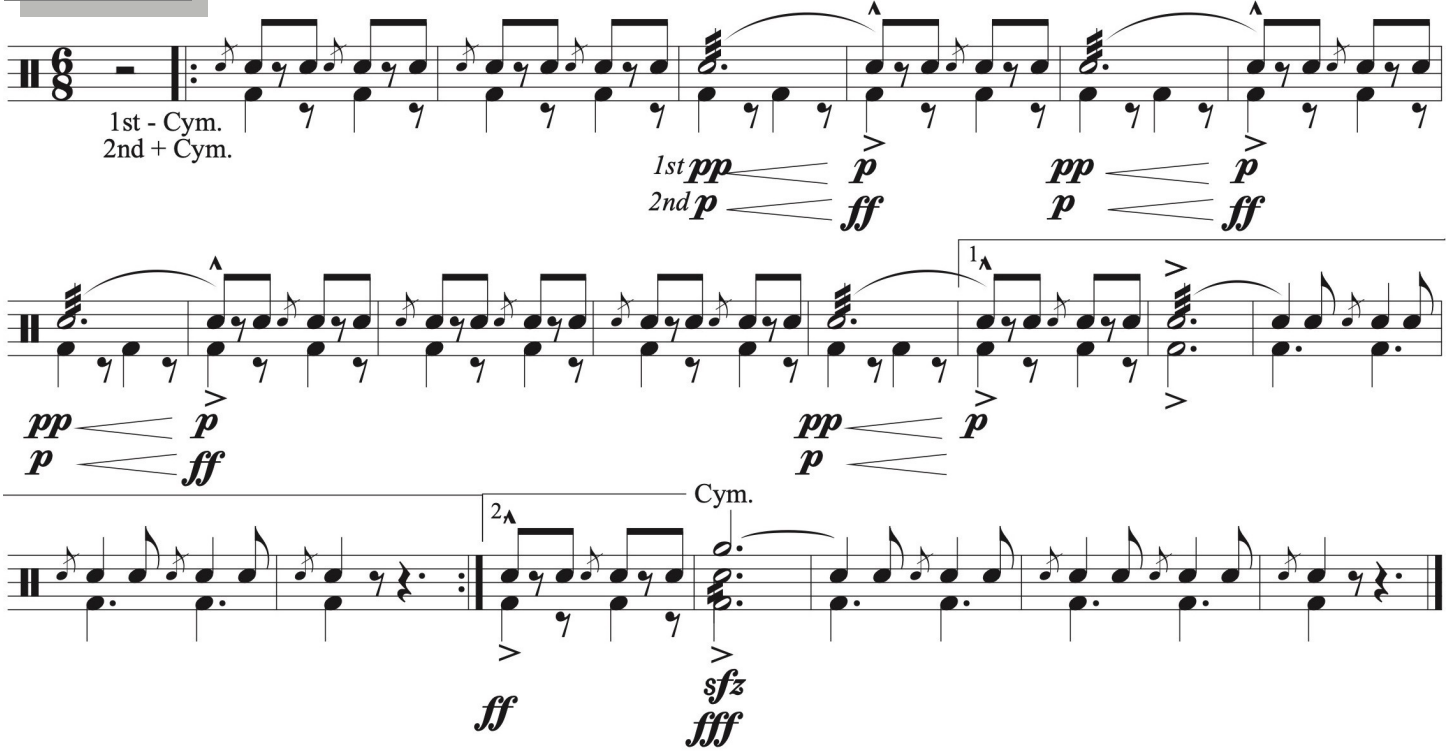
1889

John Philip Sousa
Arr. Brian R. Thompson

Bass



Percussion



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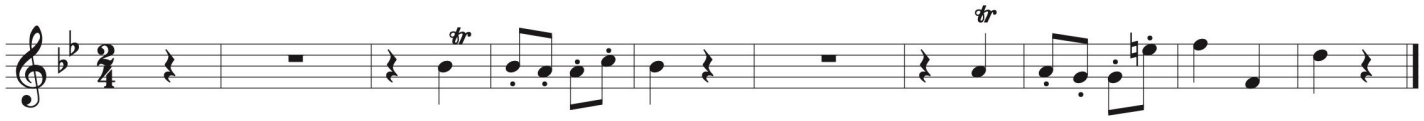
29b

Percussion

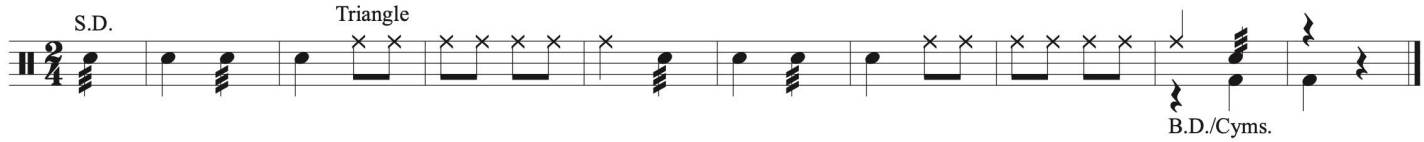
Pet of the Petticoats (1883) — Break Strain

John Philip Sousa
Arr. Brian R. Thompson

Mallet

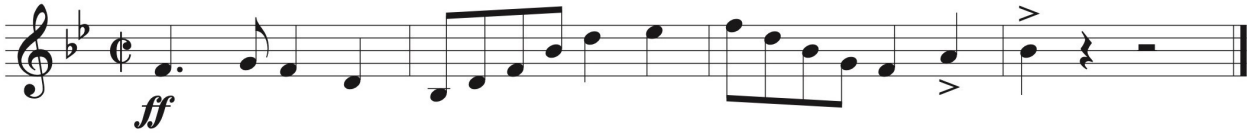


Percussion

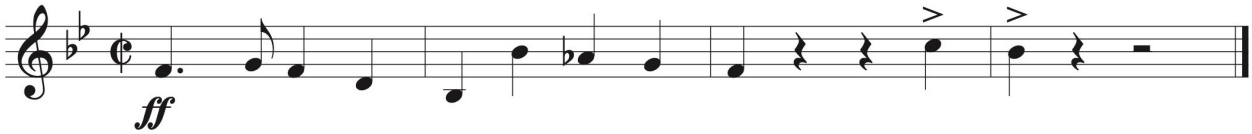


Revival (1876) — Intro

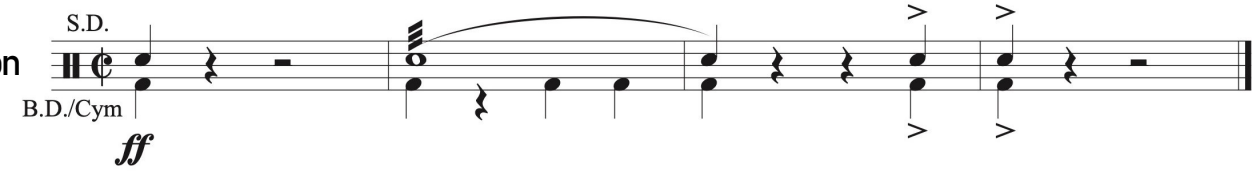
Mallet 1



Mallet 2



Percussion



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30

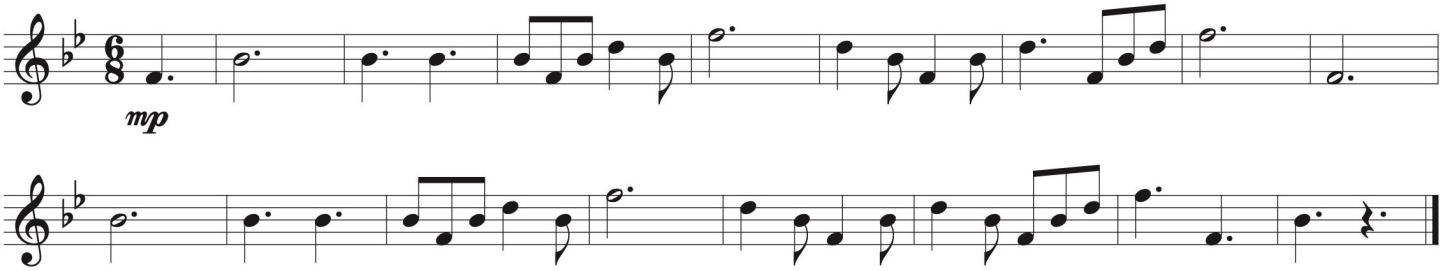
Sabre and Spurs

Concert Mallet

Trio 1918

John Philip Sousa
Arr. Brian R. Thompson

Melody



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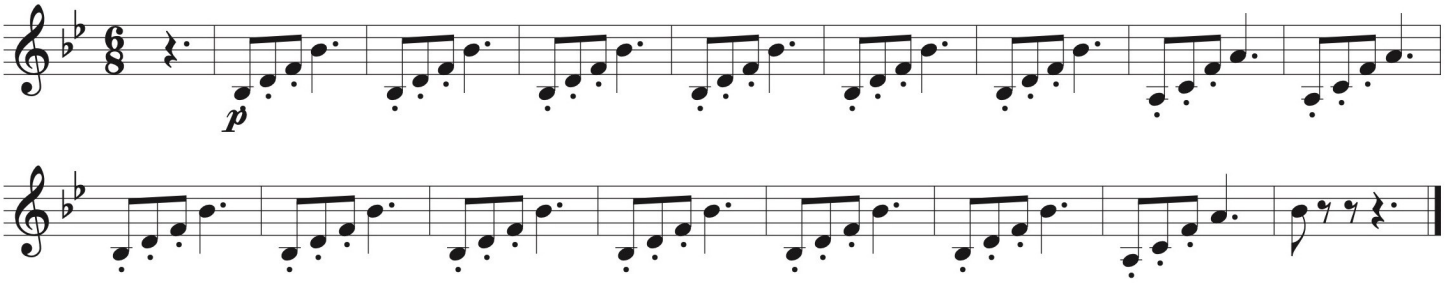

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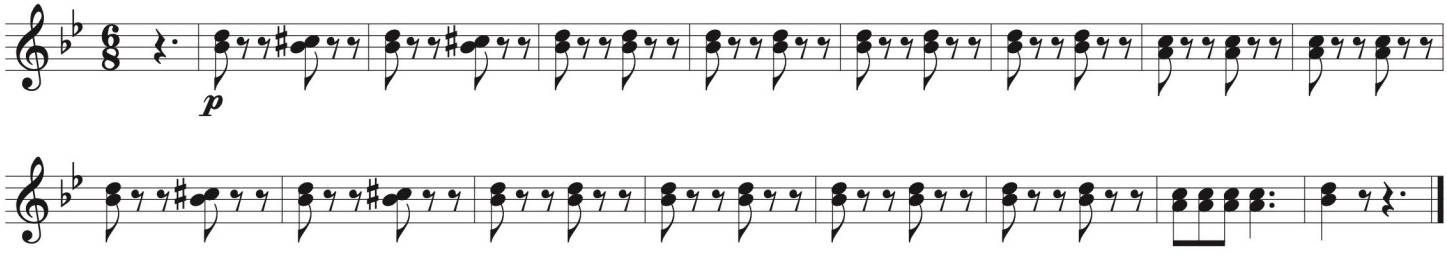
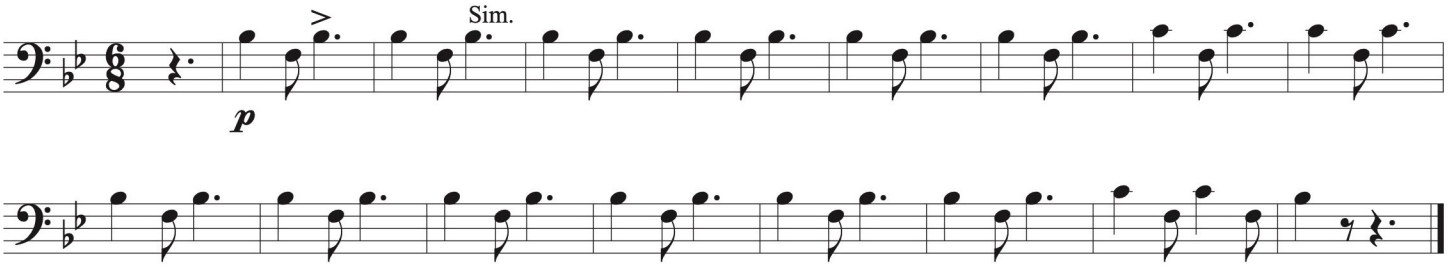


Bass



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30

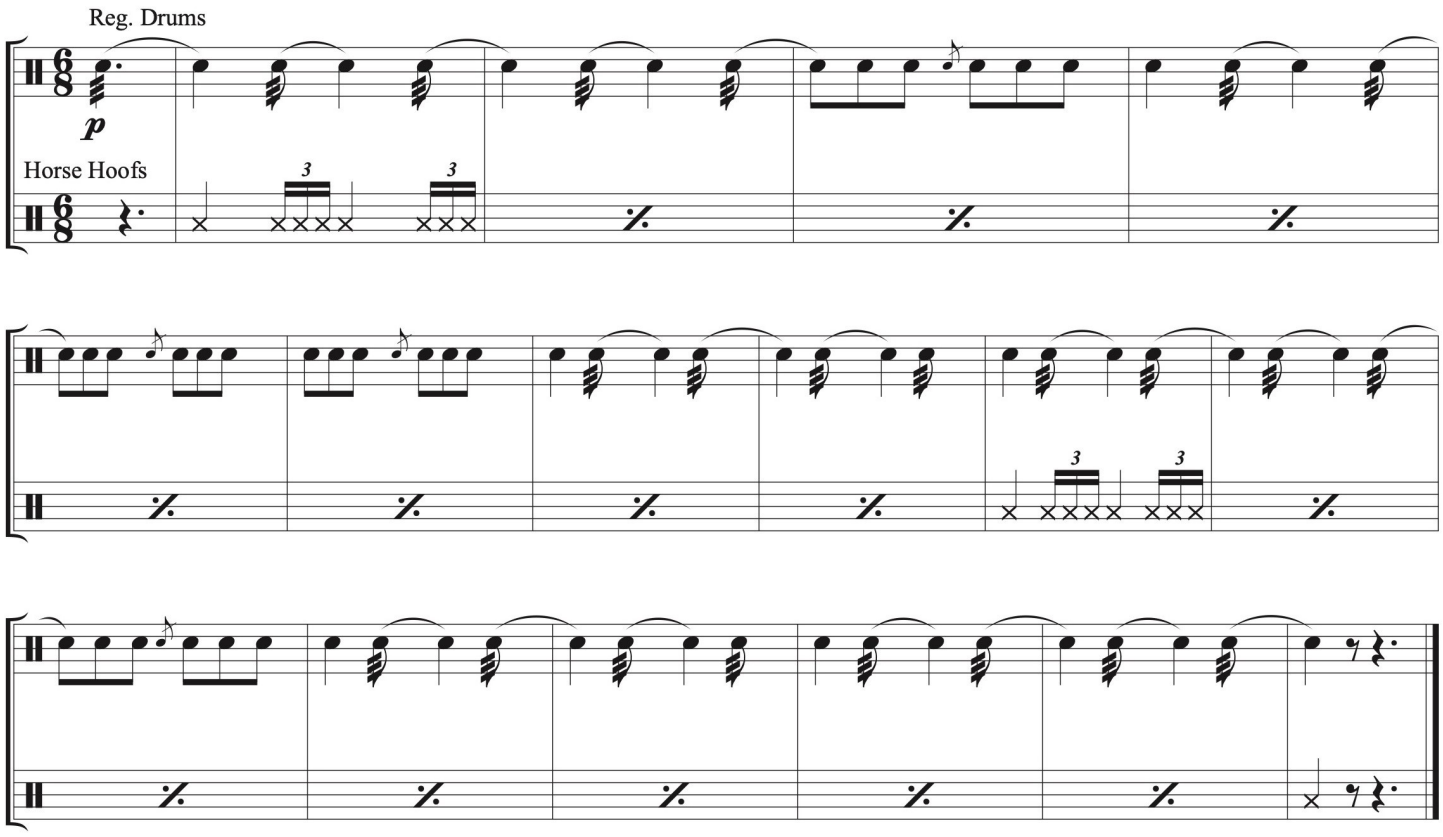
Sabre and Spurs

Percussion

Trio 1918

John Philip Sousa
Arr. Brian R. Thompson

Percussion



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31

The Diplomat

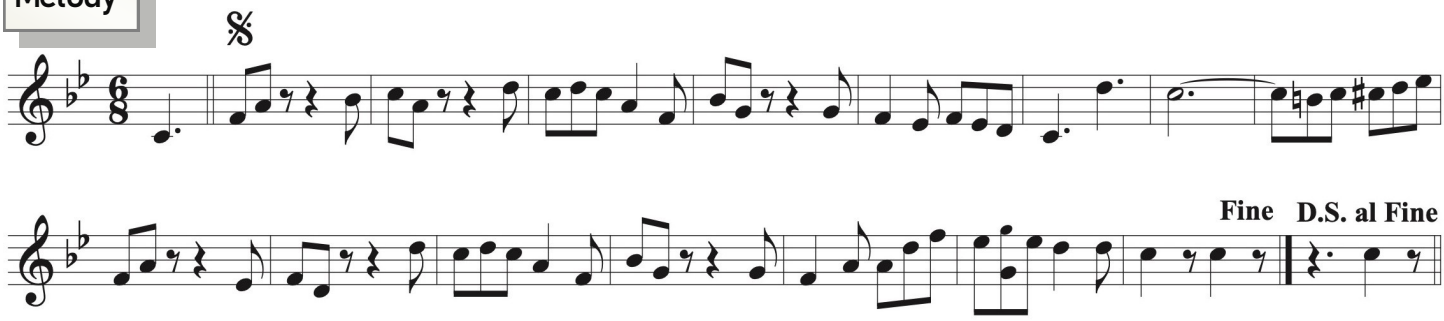
Concert Mallet

First Strain

1904

John Philip Sousa
Arr. Brian R. Thompson

Melody



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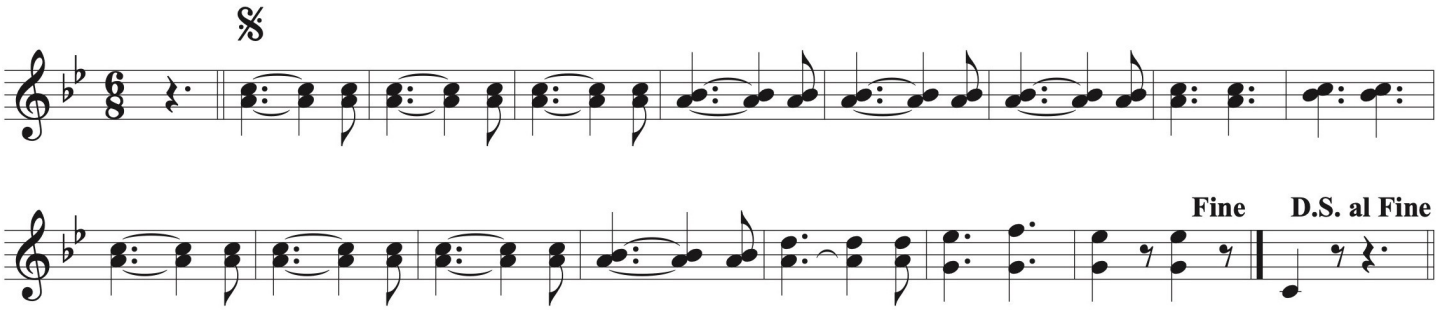

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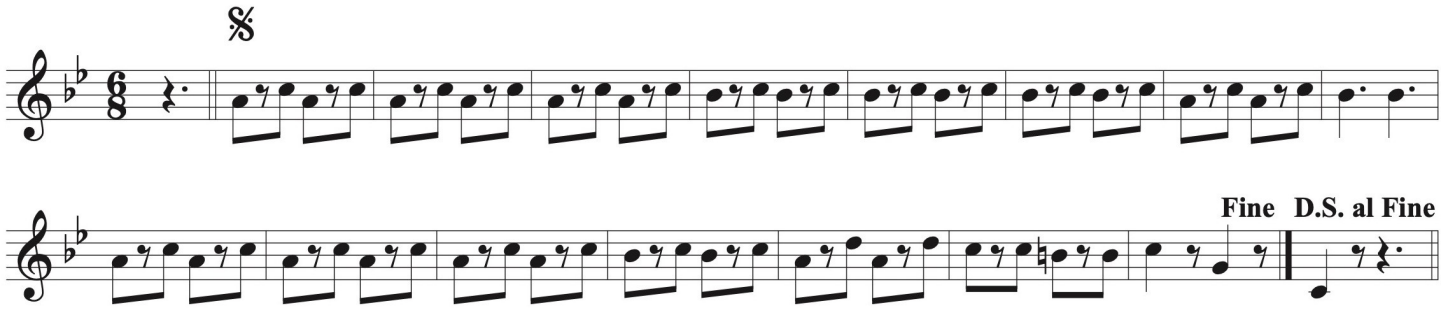
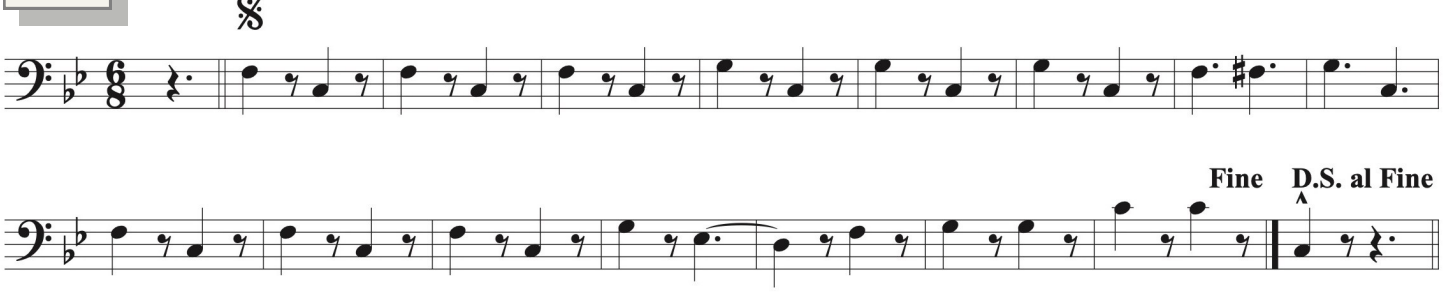


Bass



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31

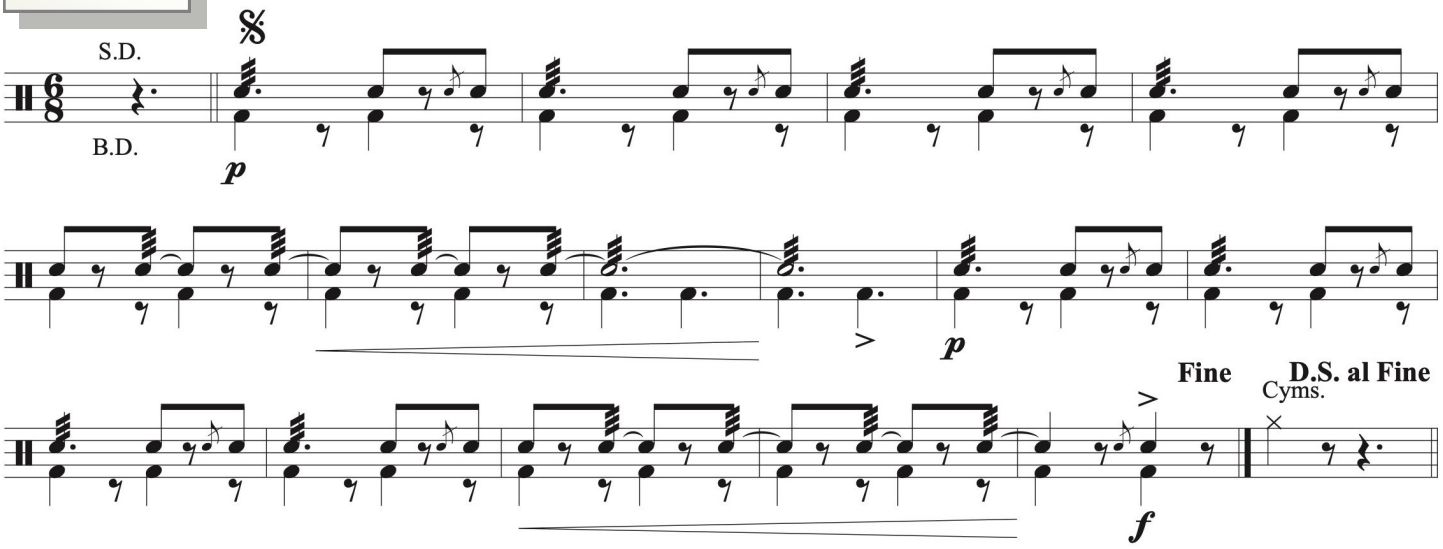
The Diplomat

Percussion

First Strain 1904

John Philip Sousa
Arr. Brian R. Thompson

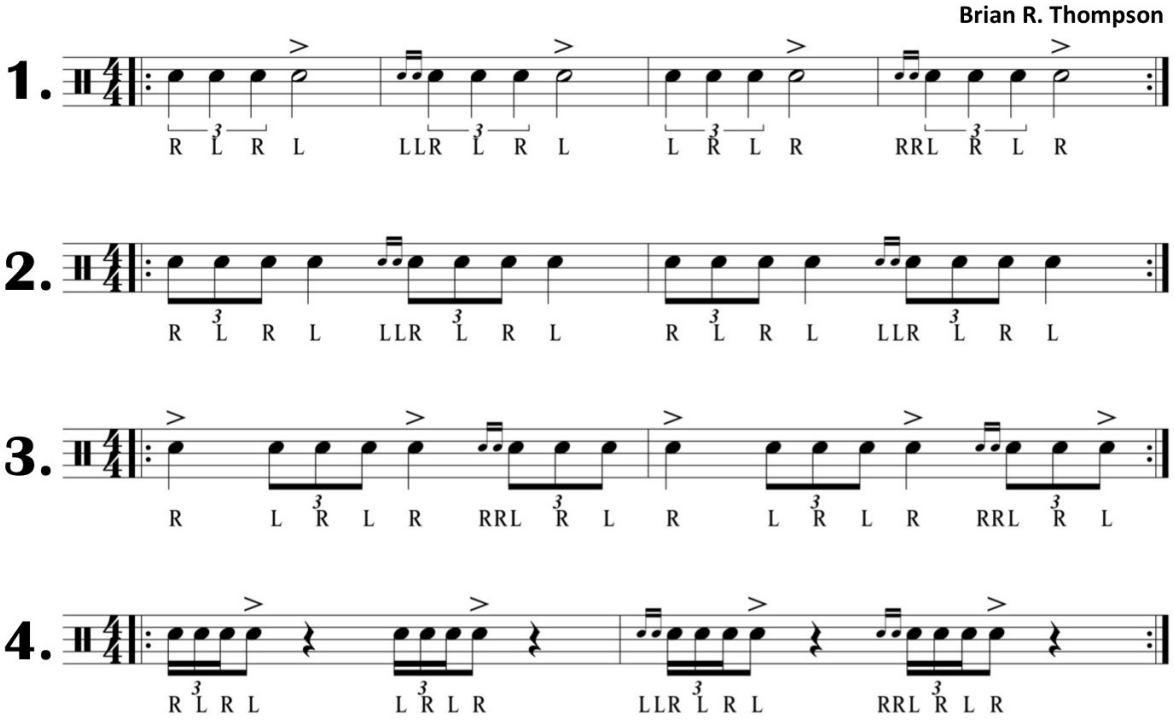
Percussion



Single Ratamacue Exercise

Hints for playing Single Ratamacue.

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



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32

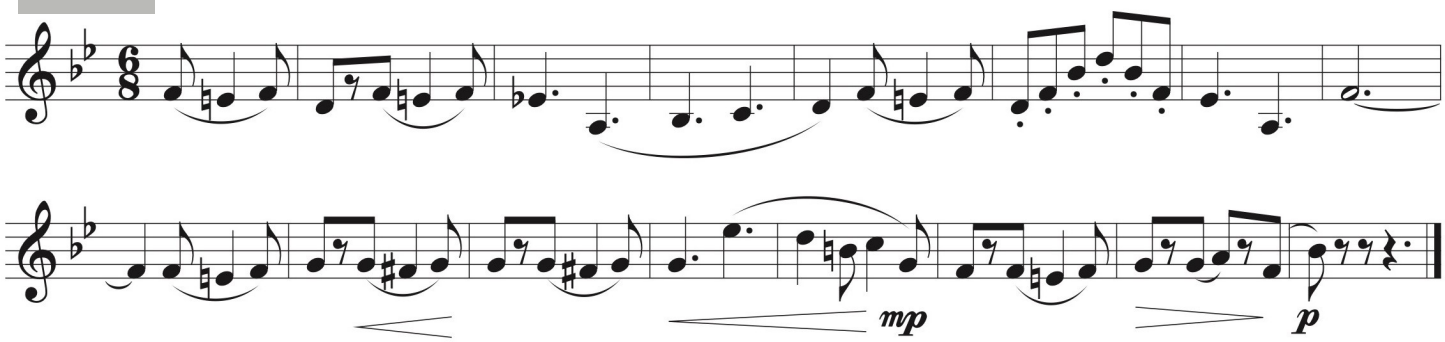
The Washington Post

Concert Mallet

Trio 1889

John Philip Sousa
Arr. Brian R. Thompson

Melody



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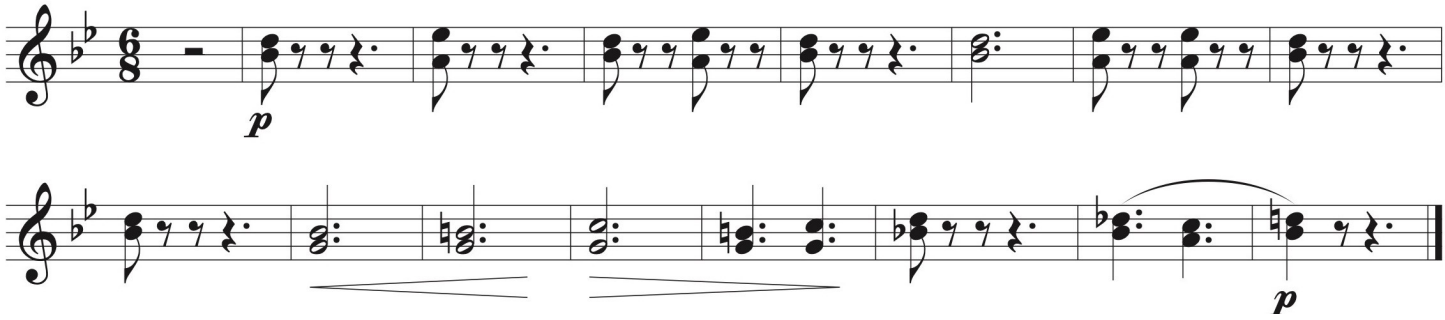

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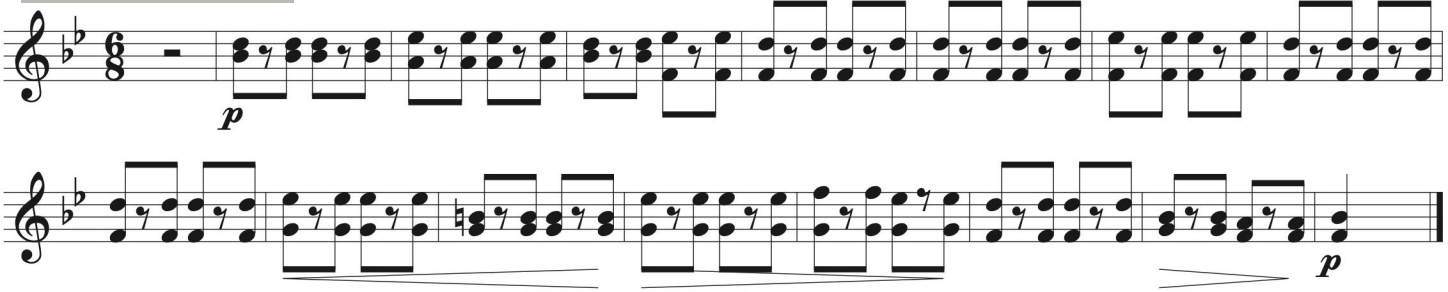
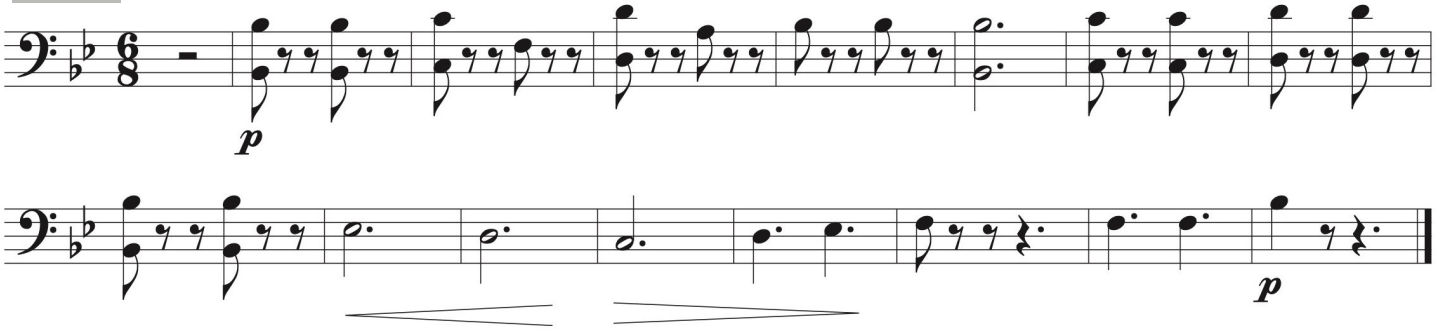


Bass



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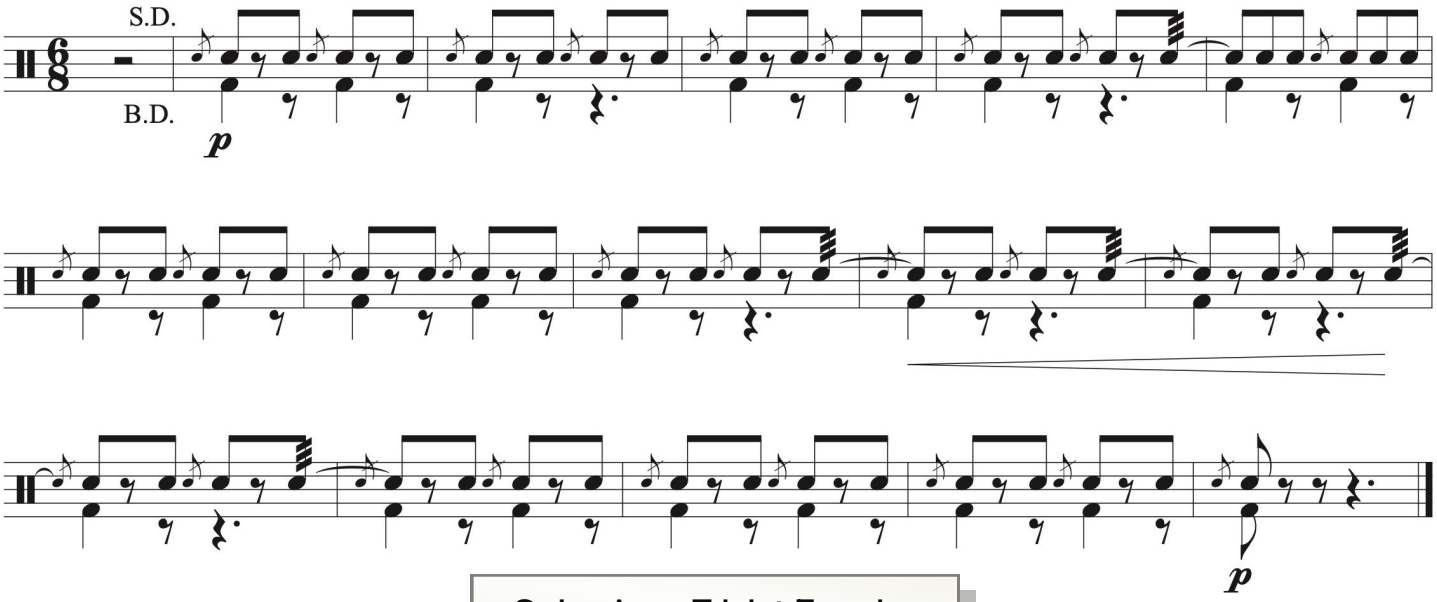
The Washington Post

Trio 1889

Percussion

John Philip Sousa
Arr. Brian R. Thompson

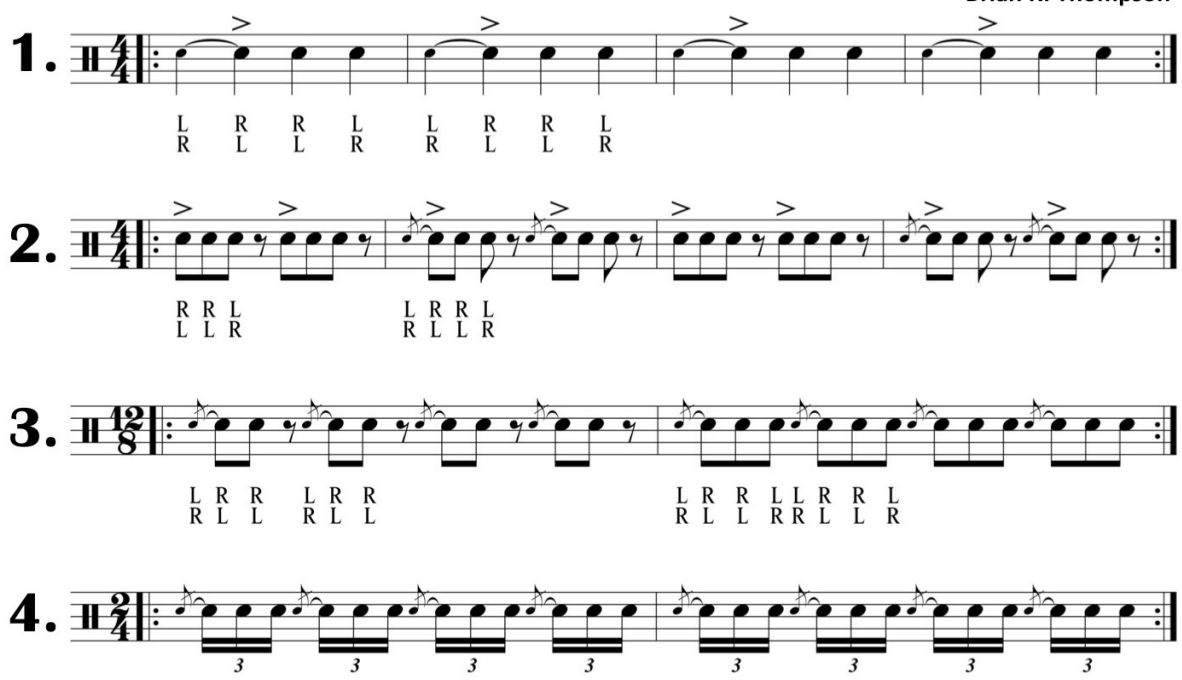


Swiss Army Triplet Exercise

Hints for playing a Swiss Army Triplets.

1. Use Swiss Army Triplets instead of Flam Accents, because repeated Flam Accents have three repeated strokes per hand (harder) and Swiss Army Triplets only have two (easier).

Brian R. Thompson



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33

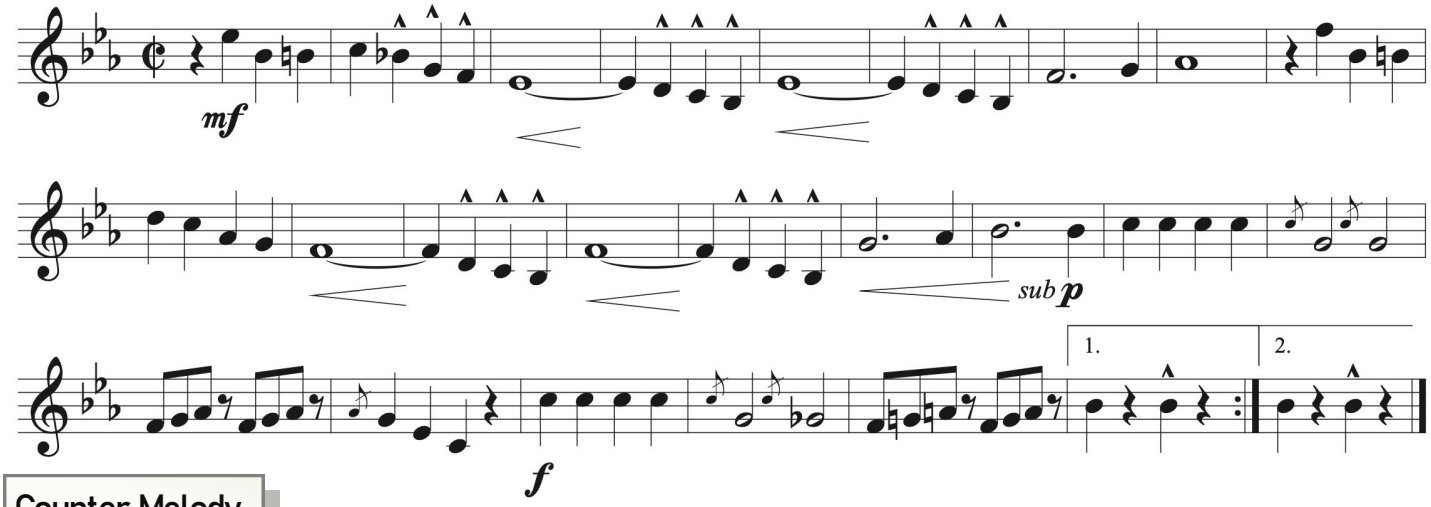
The High School Cadets

Concert Mallet

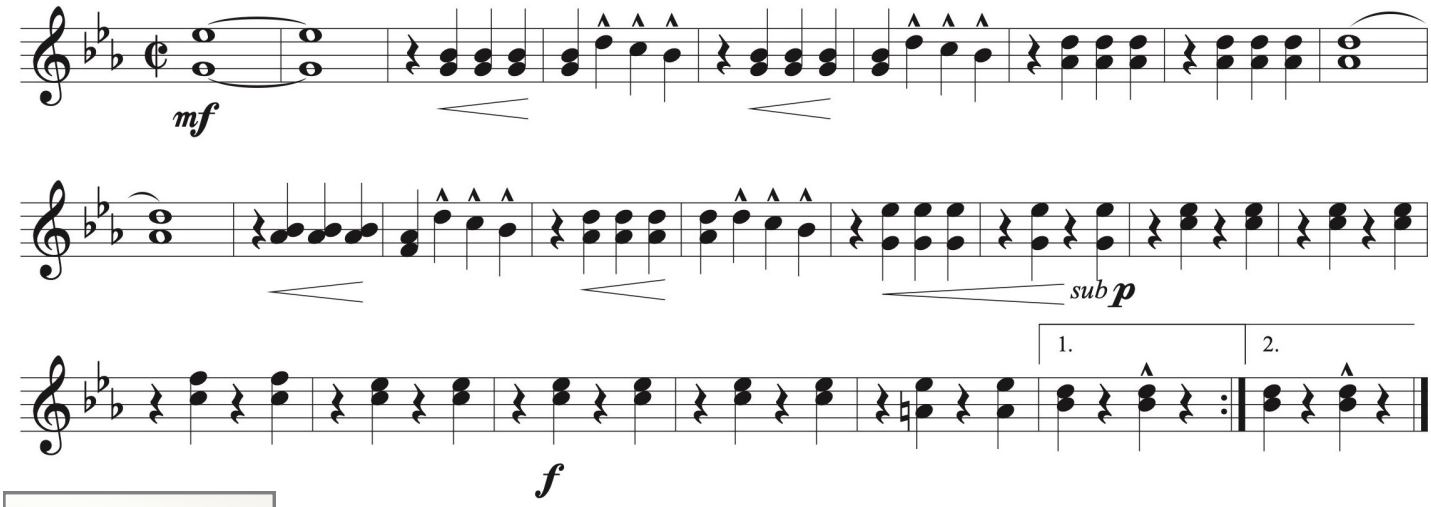
John Philip Sousa
Arr. Brian R. Thompson

First Strain 1890

Melody



Counter Melody



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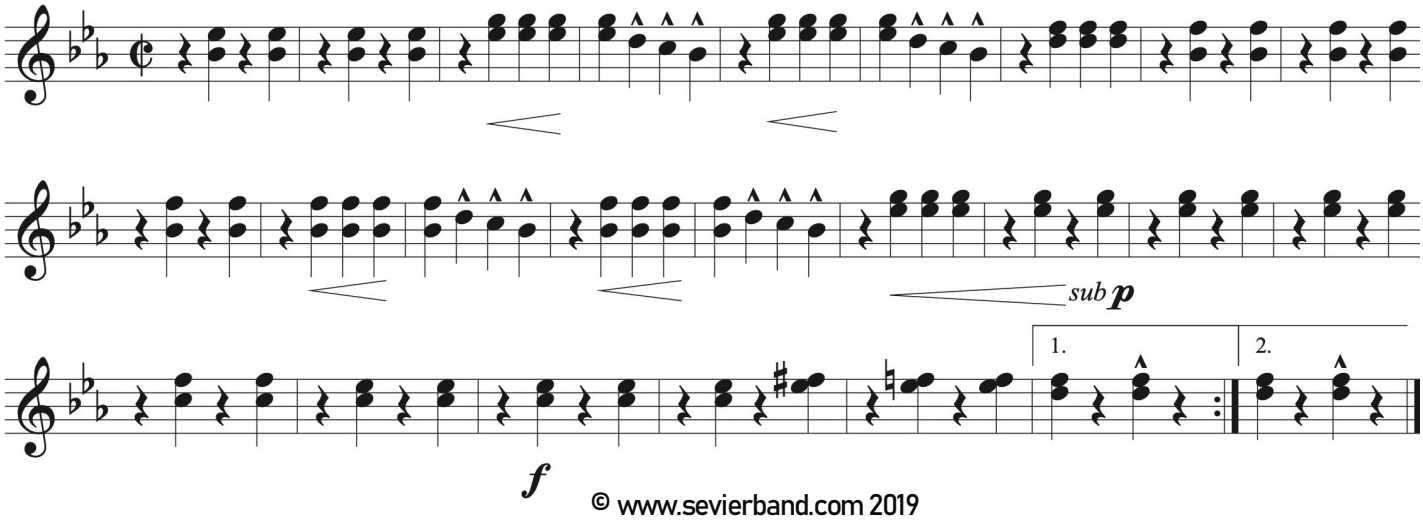

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33a

The High School Cadets

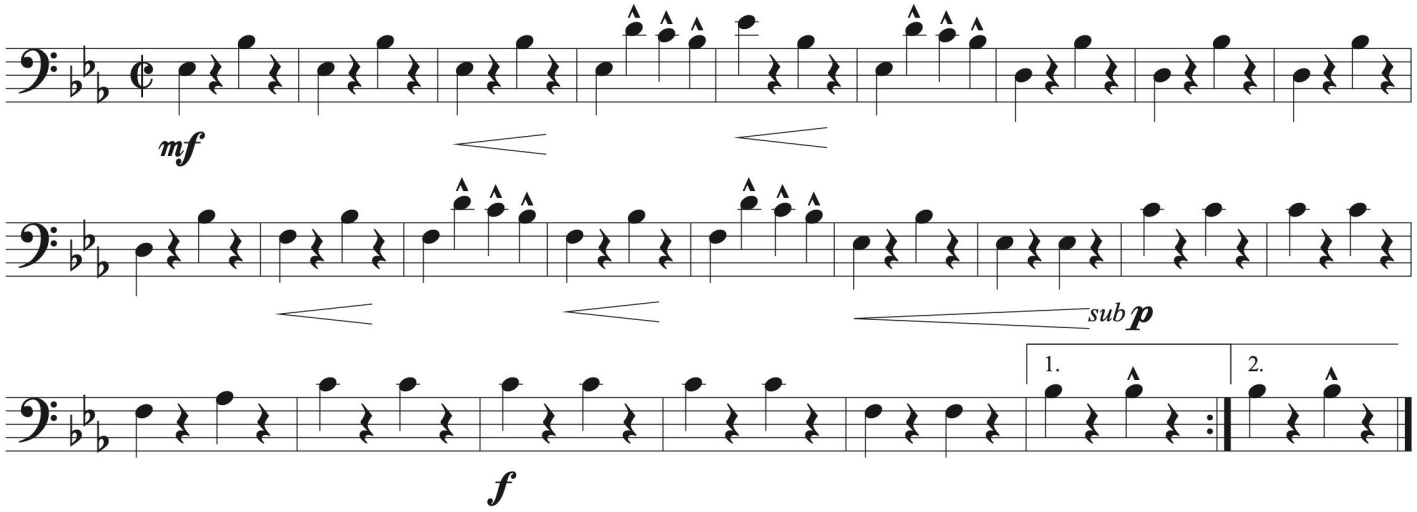
Concert
Mallet/Perc

First Strain

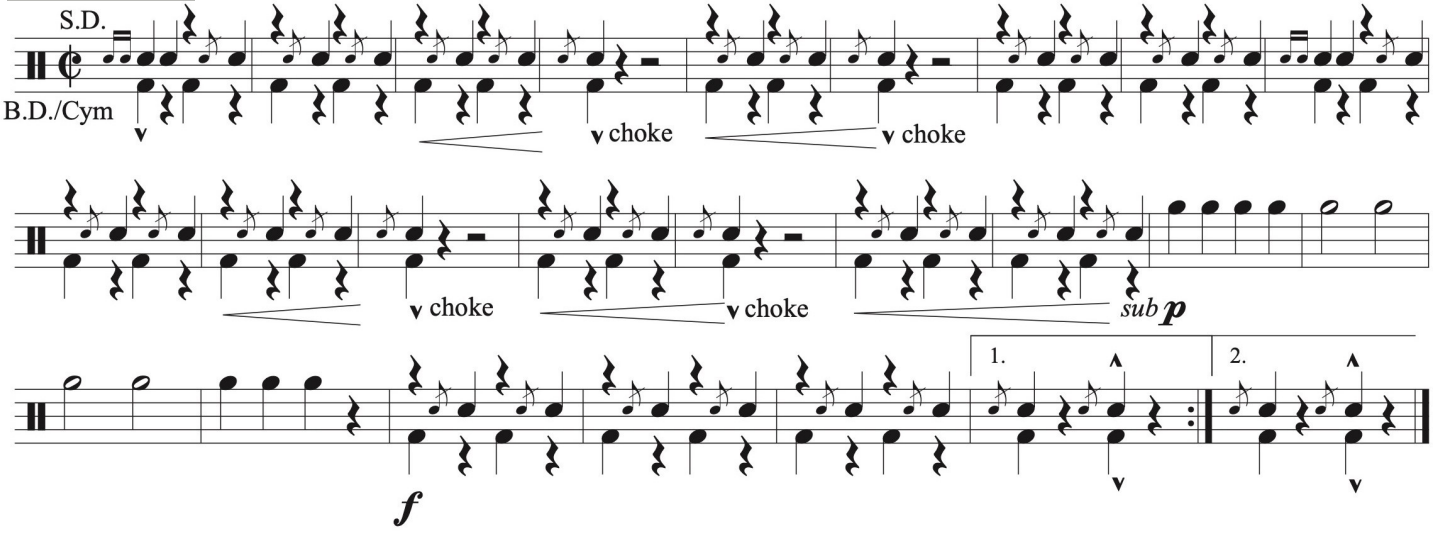
1890

John Philip Sousa
Arr. Brian R. Thompson

Bass



Percussion



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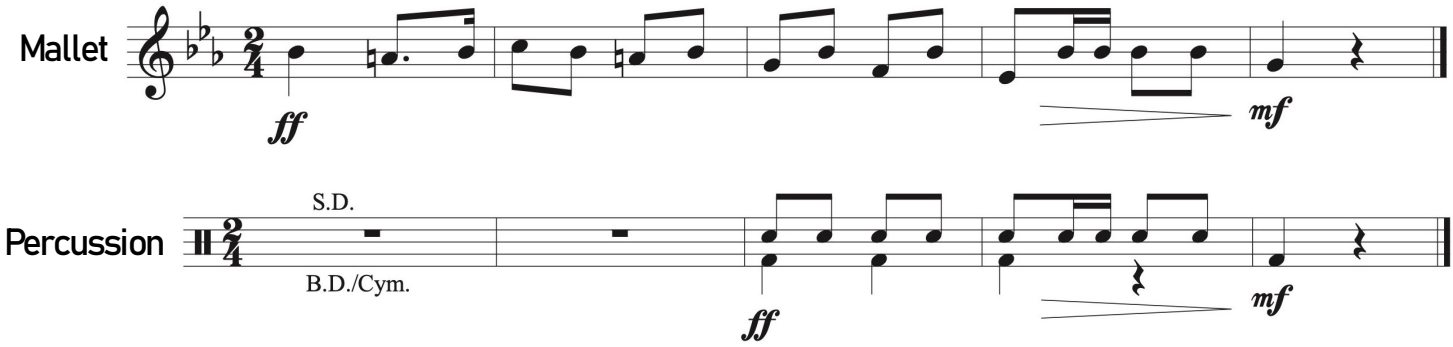
33b

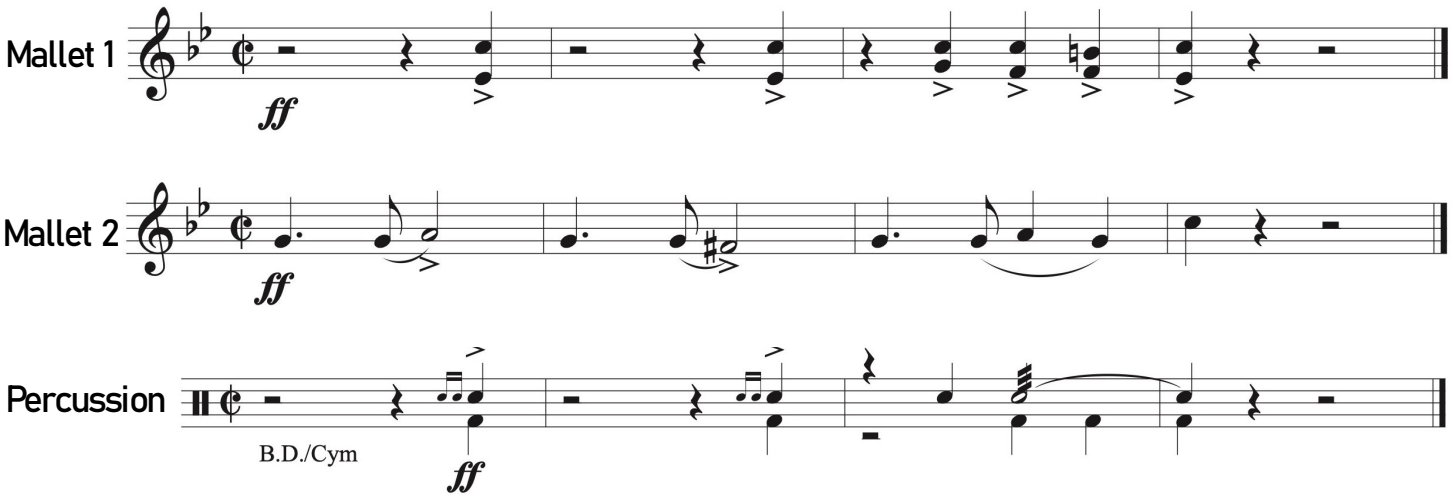
Percussion

Homeward Bound (1891-2) — Intro

John Philip Sousa
Arr. Brian R. Thompson



The Gladiator (1886) — Intro



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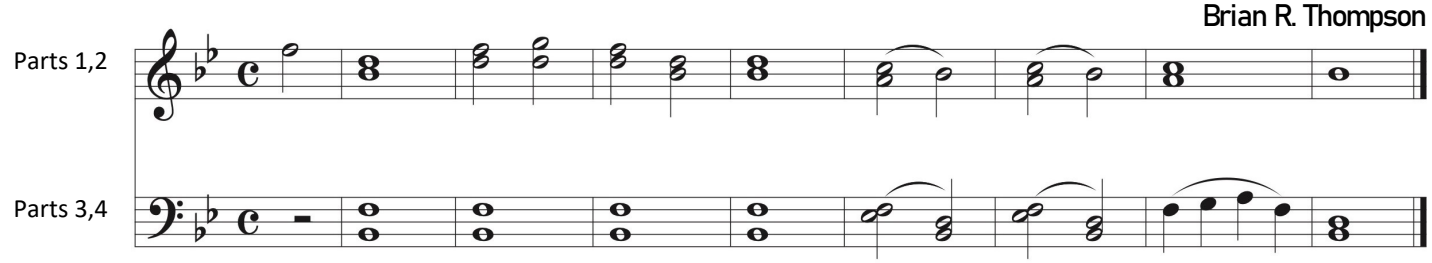
Mallets

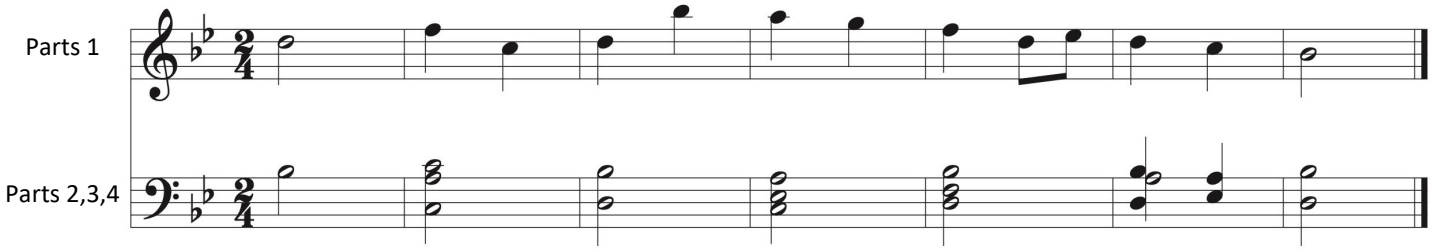
1 The Corcoran Cadets, Trio

Brian R. Thompson



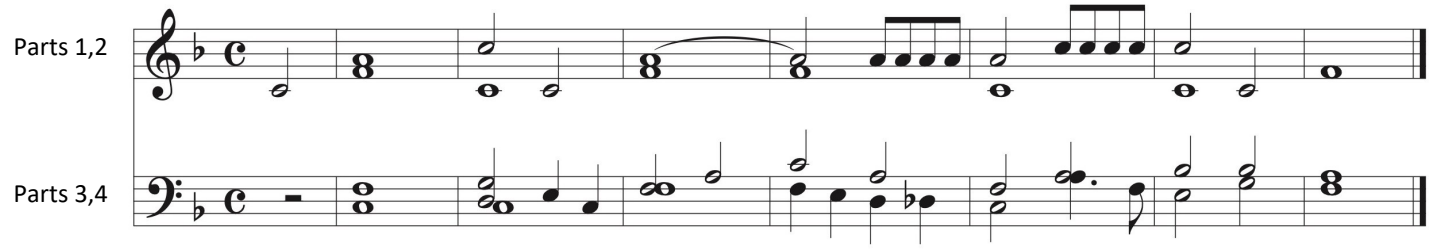
2 Homeward Bound, Trio

Brian R. Thompson



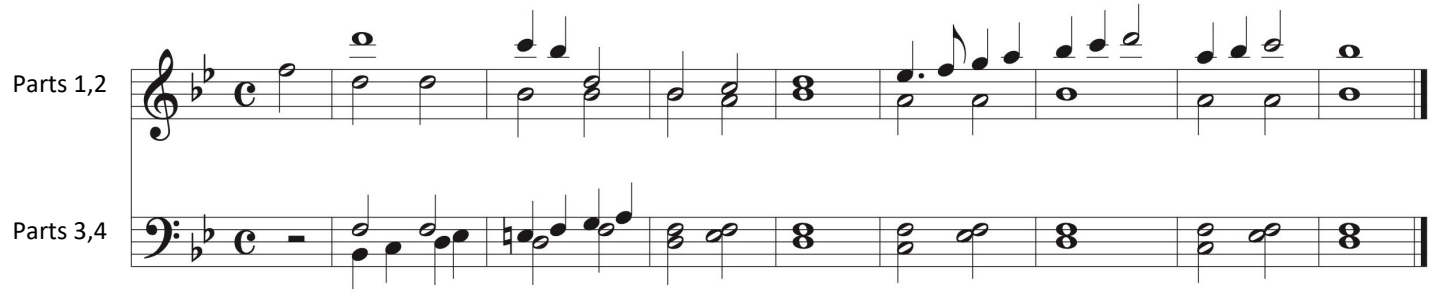
3 The Thunderer, Second Strain

Brian R. Thompson



4 The Belle of Chicago, Last Strain

Brian R. Thompson



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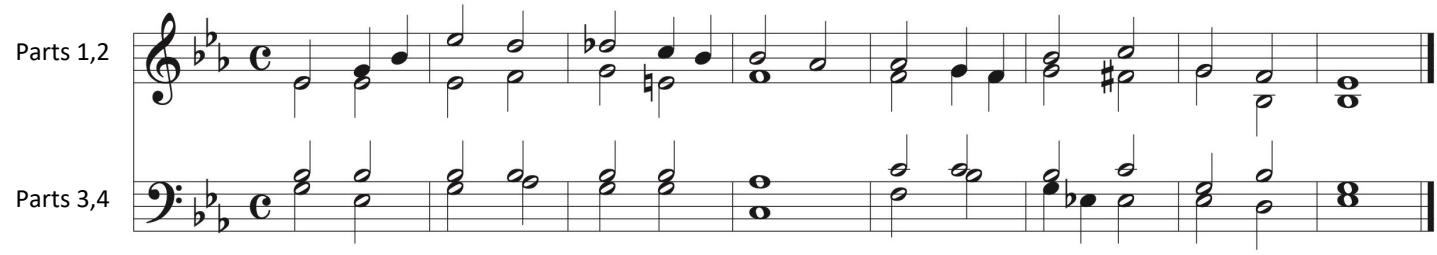
Mallets

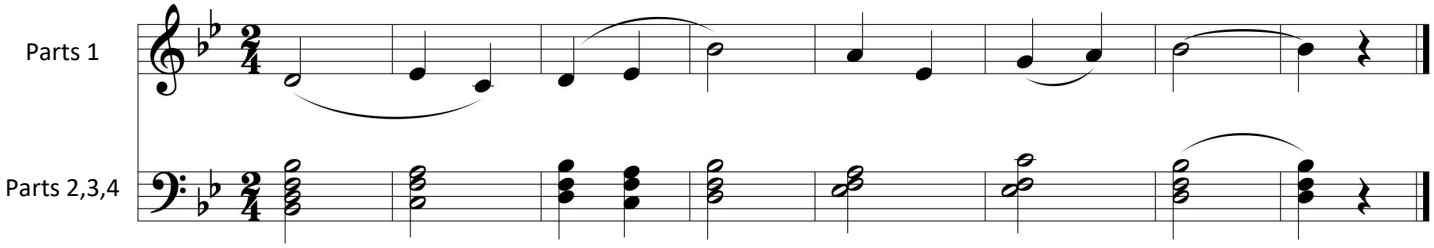
5 National Fencibles, Trio

Brian R. Thompson



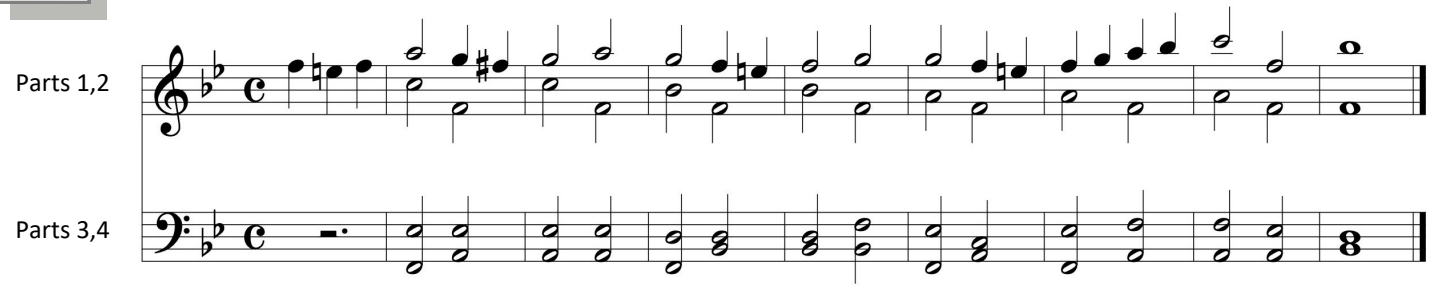
7 Pet of the Petticoats, Trio

Brian R. Thompson



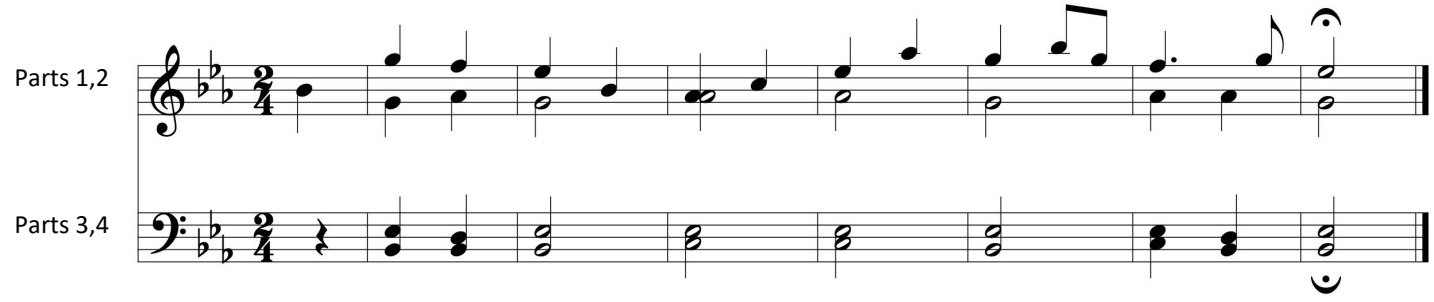
8 National Fencibles, Second Strain

Brian R. Thompson



9 The White Plume, Second Strain

Brian R. Thompson



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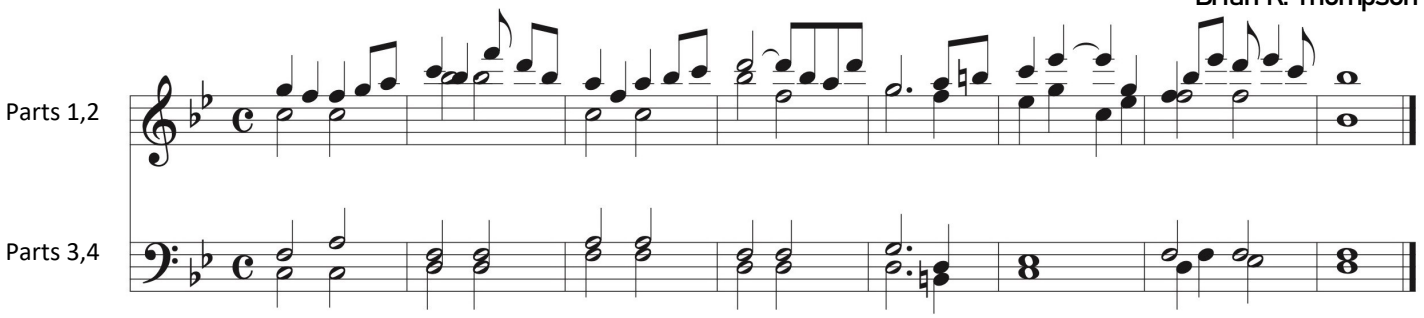
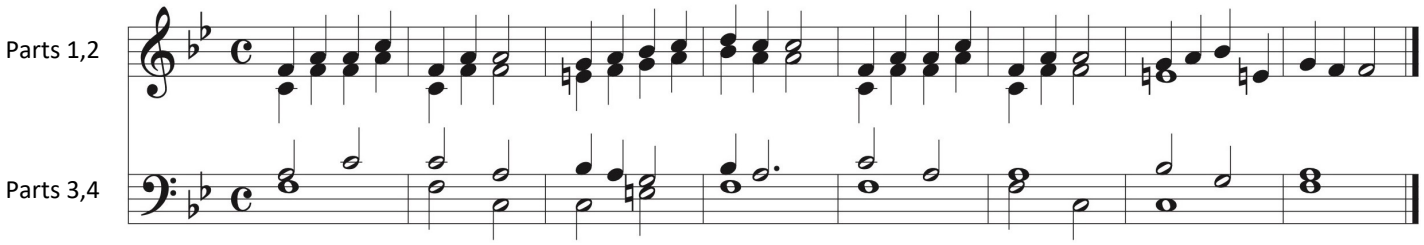
10 Bonnie Annie Laurie, Second Strain

Brian R. Thompson



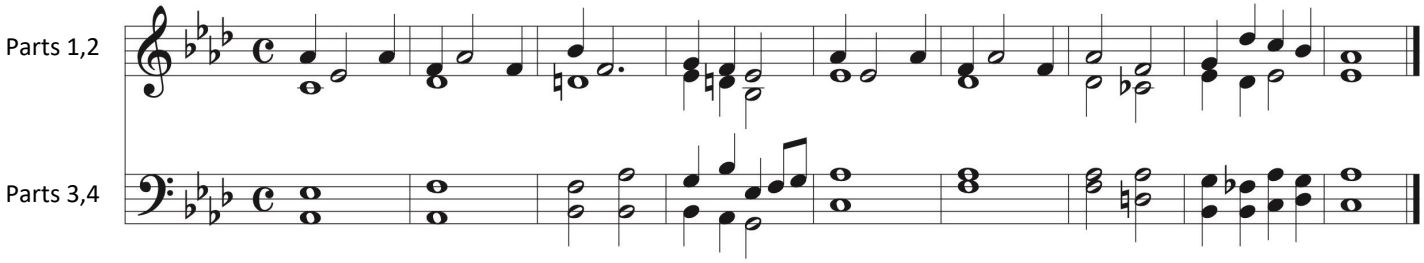
11 Mother Goose, Trio Part 2

Brian R. Thompson



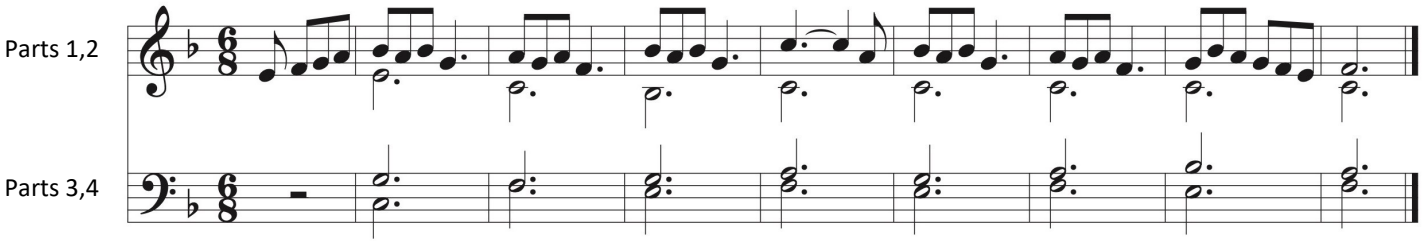
12 Sound Off, Trio

Brian R. Thompson



13 Mother Goose, Third Strain

Brian R. Thompson



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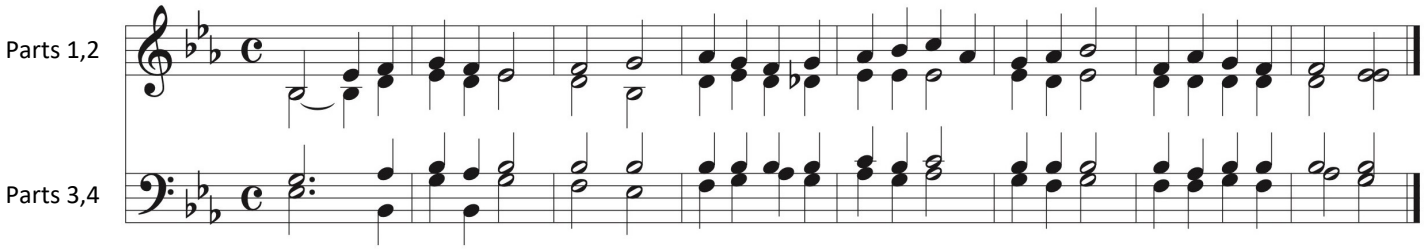
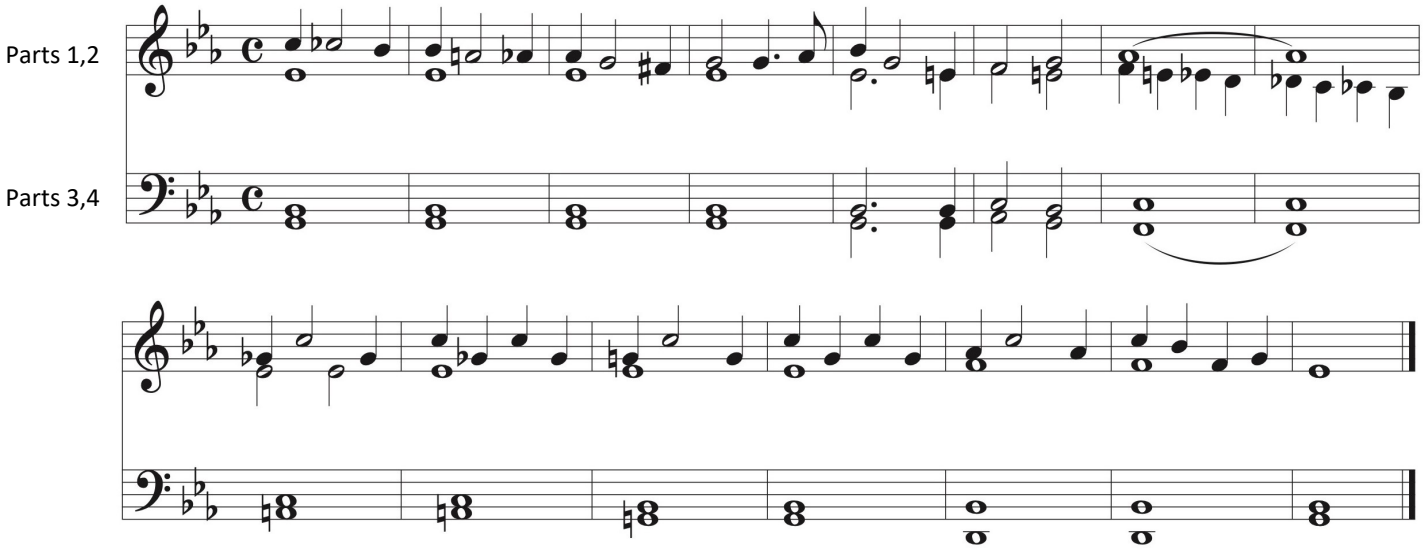
14 Mother Hubbard, First Strain

Brian R. Thompson



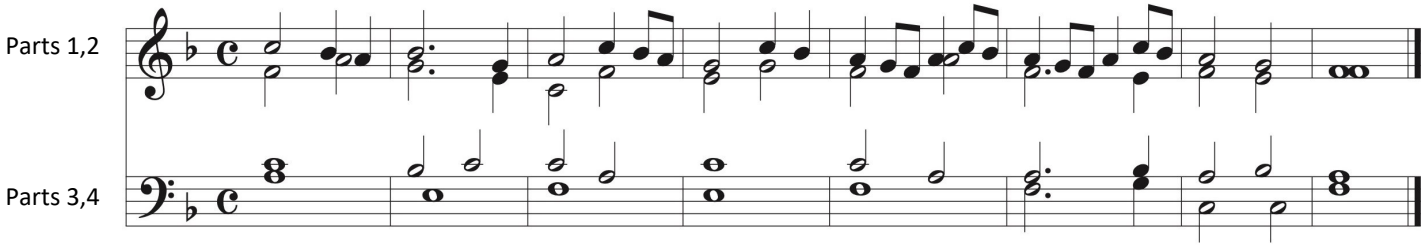
15 Sound Off, Second Strain

Brian R. Thompson



16 Mother Goose, First Strain

Brian R. Thompson



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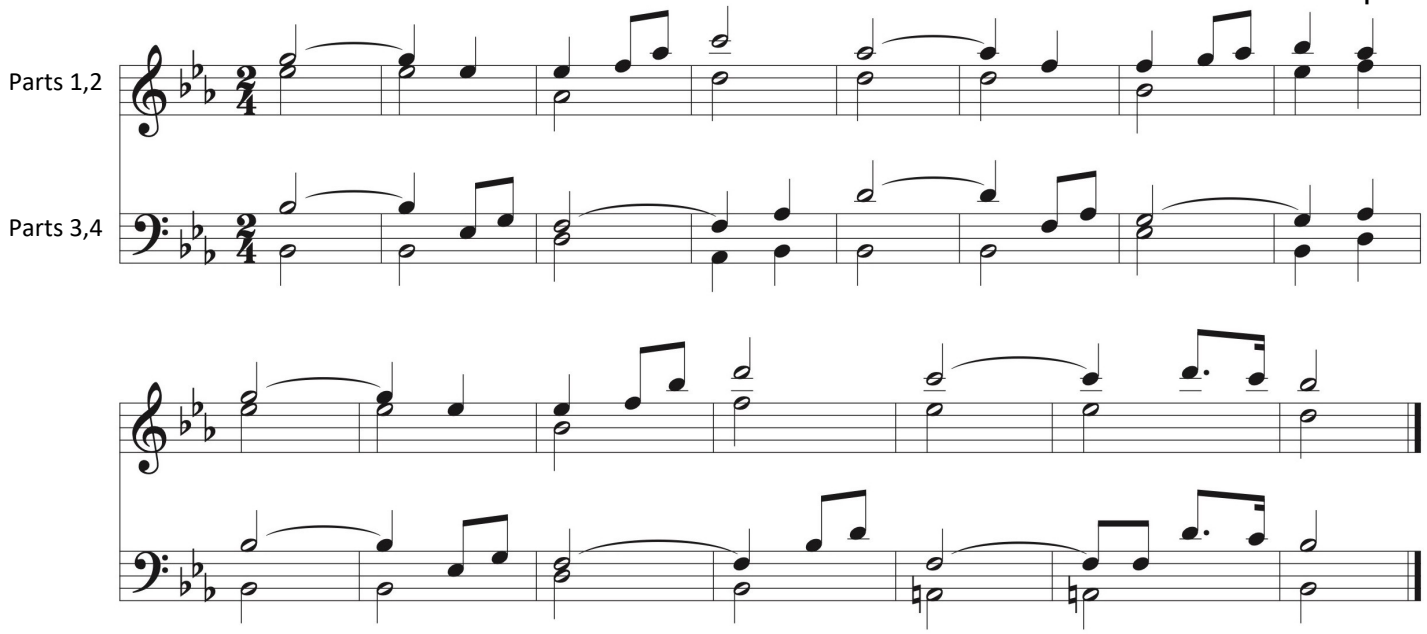
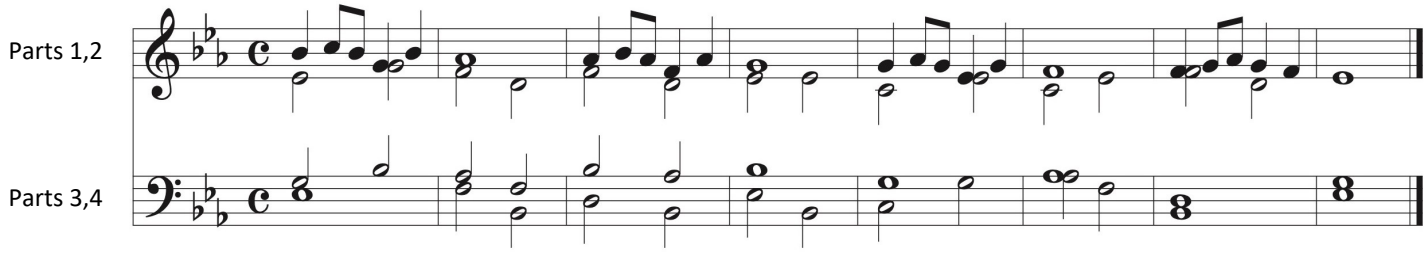
17 Homeward Bound, First Strain

Brian R. Thompson



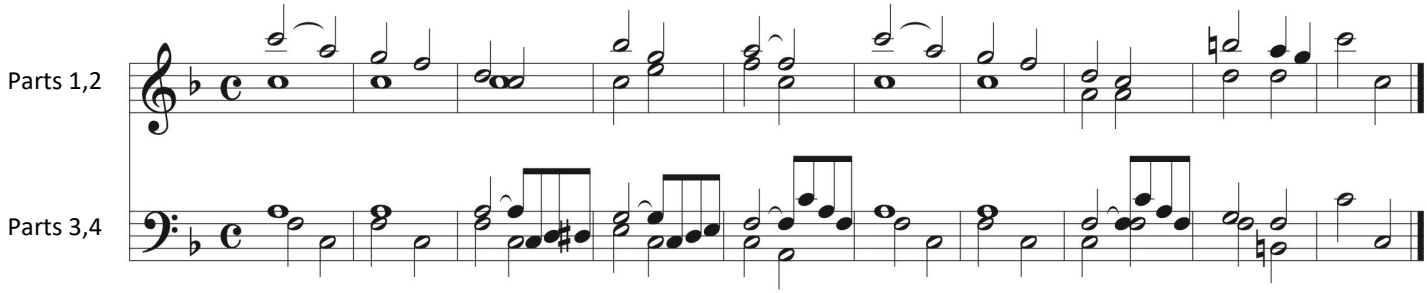
18 The Triton, Trio

Brian R. Thompson



19 The Thunderer, First Strain

Brian R. Thompson



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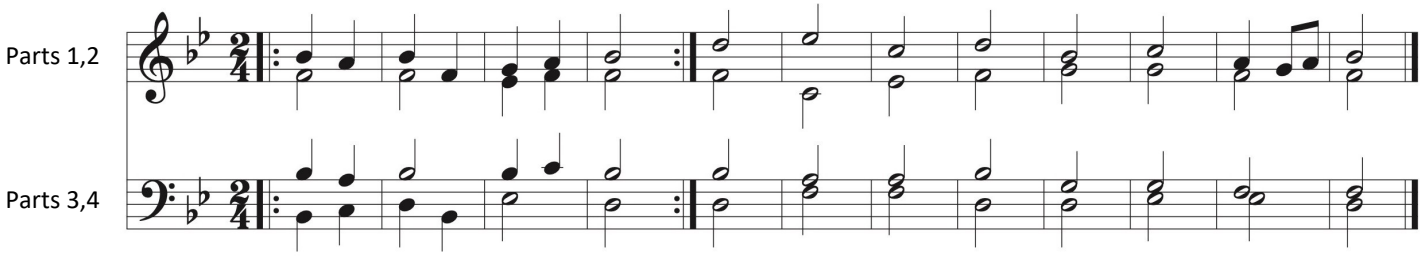
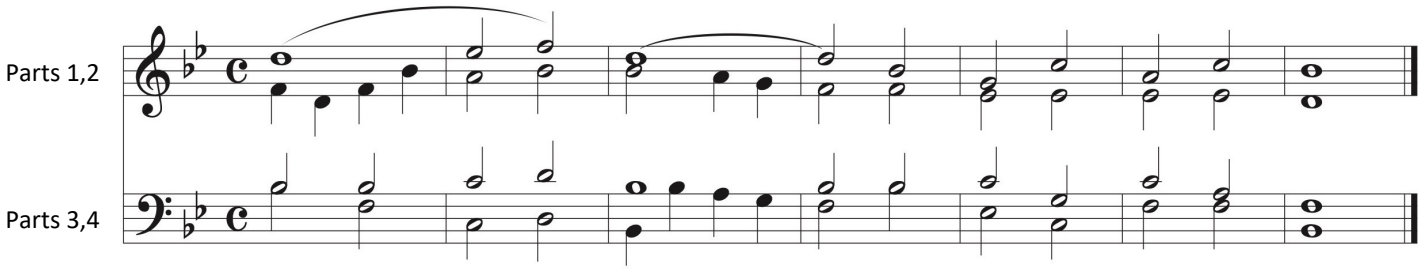
20 Mother Goose, Trio Part 1

Brian R. Thompson



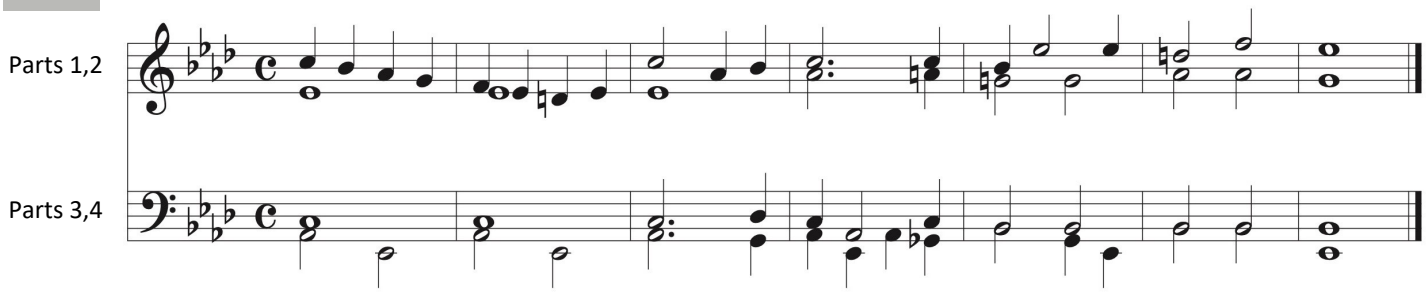
21 The Thunderer, Final Strain

Brian R. Thompson



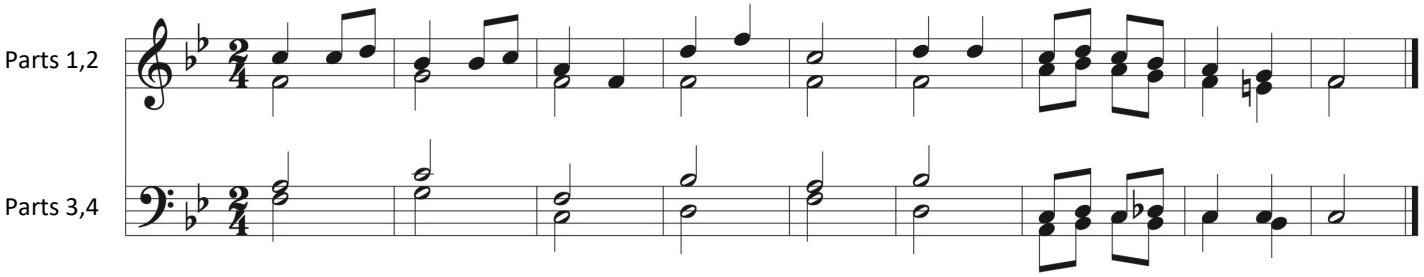
22 The Belle of Chicago, Trio

Brian R. Thompson



23 Mother Goose, Trio Part 3

Brian R. Thompson



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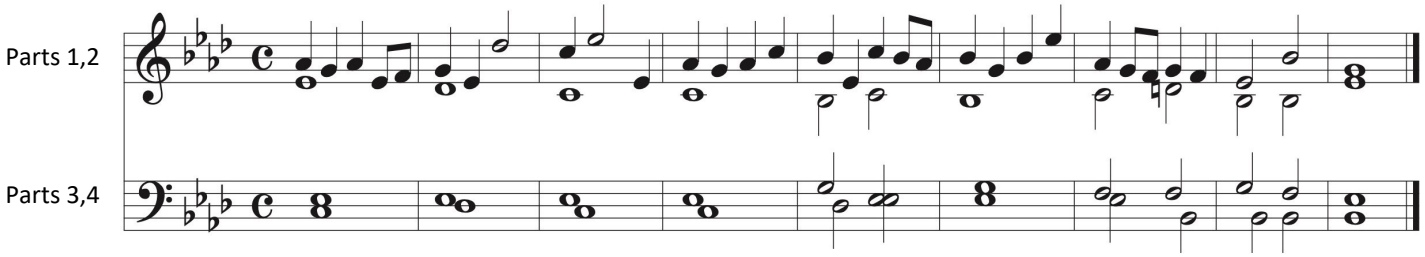
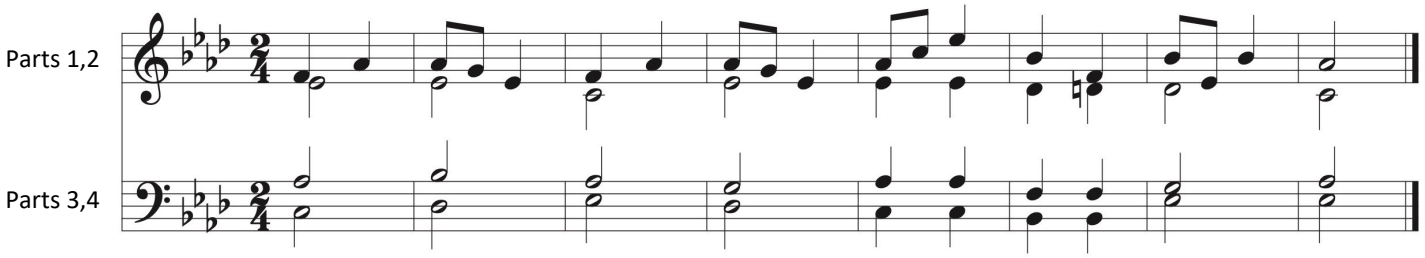
24 Mikado, Second Strain

Brian R. Thompson



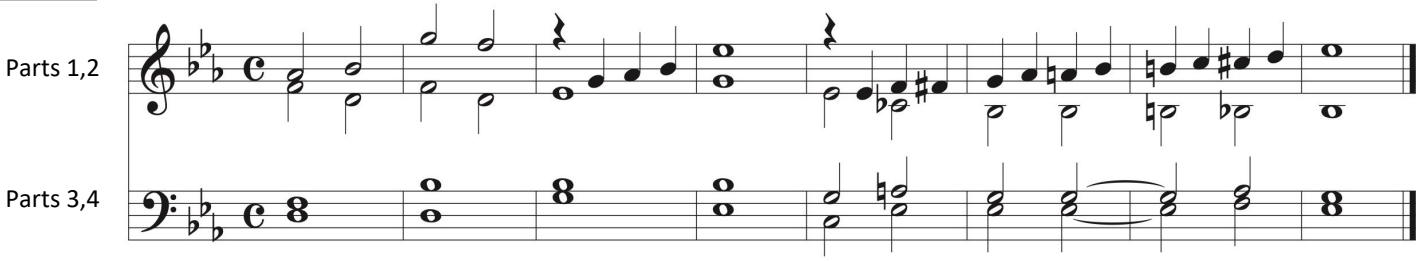
25 The Quilting Party, First Strain

Brian R. Thompson



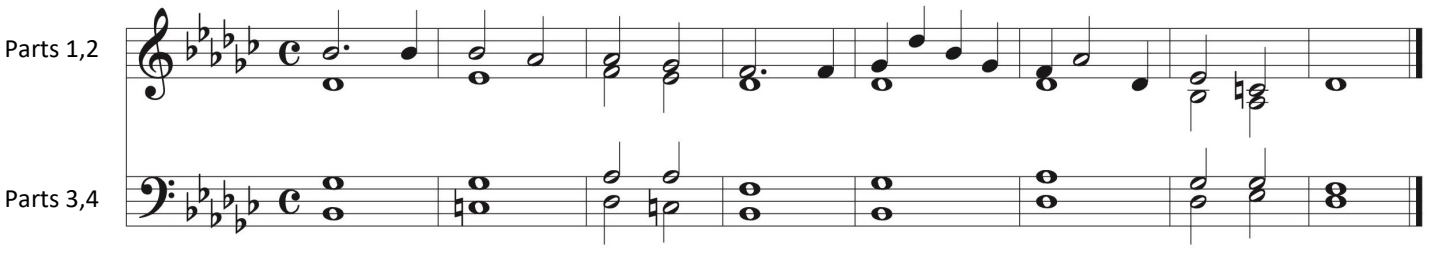
26 The High School Cadets, Second Strain

Brian R. Thompson



27 Mikado March, Final Strain

Brian R. Thompson



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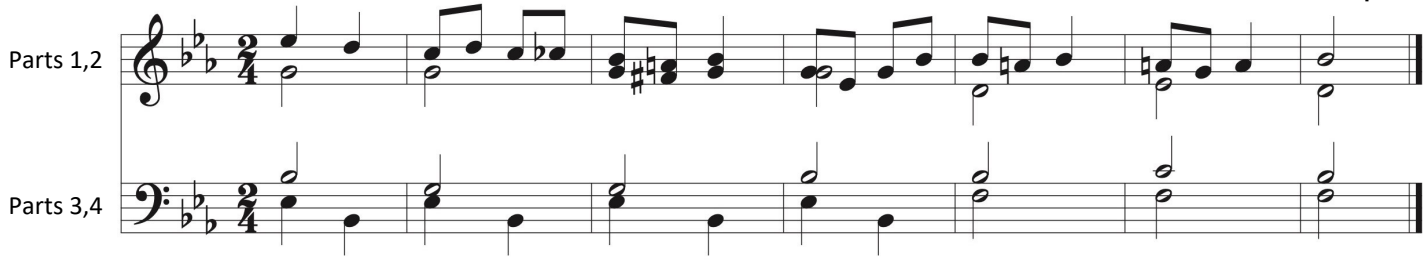
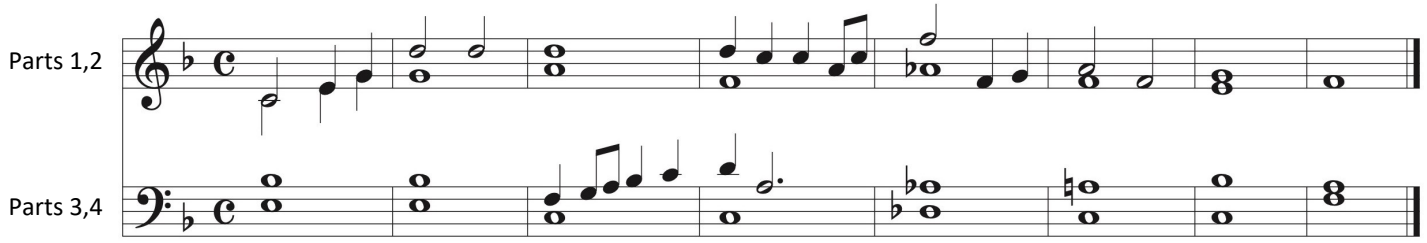
28 El Capitan, Trio

Brian R. Thompson



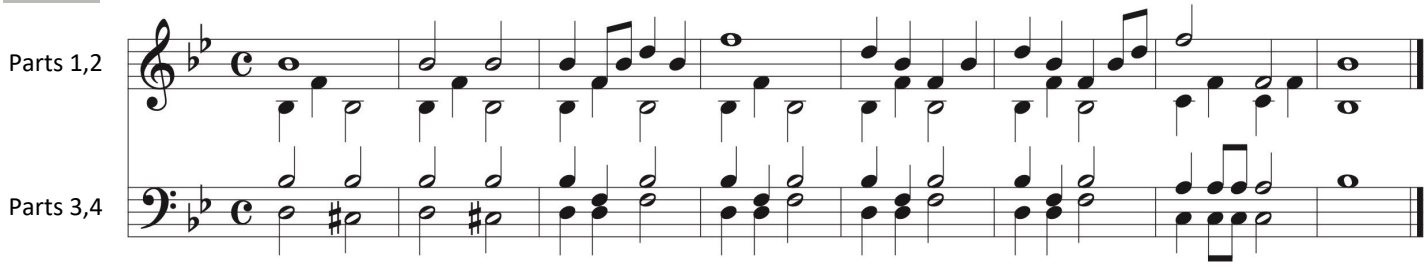
29 The Washington Post, Second Strain

Brian R. Thompson



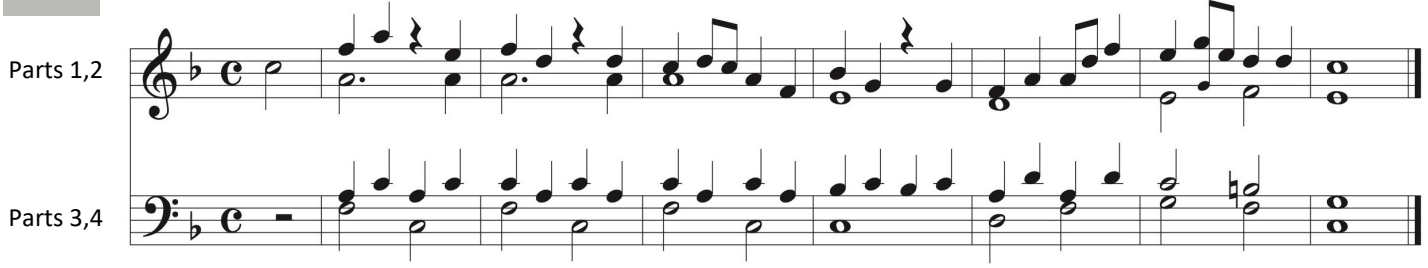
30 Sabre and Spurs, Trio

Brian R. Thompson



31 The Diplomat, First Strain

Brian R. Thompson



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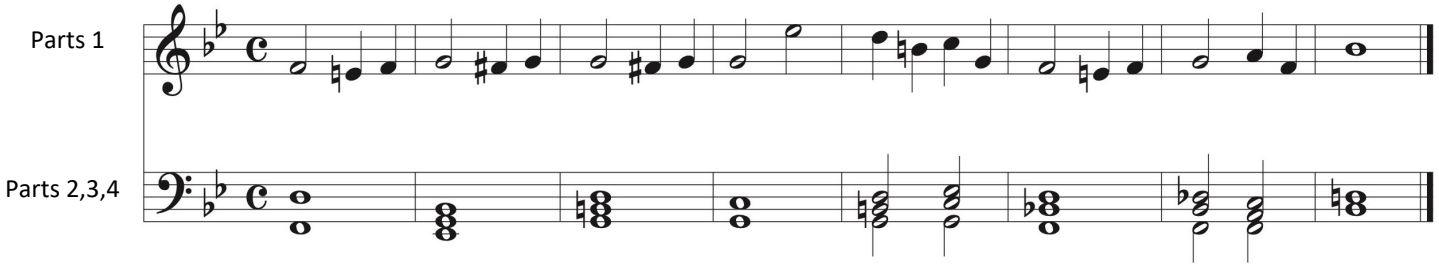
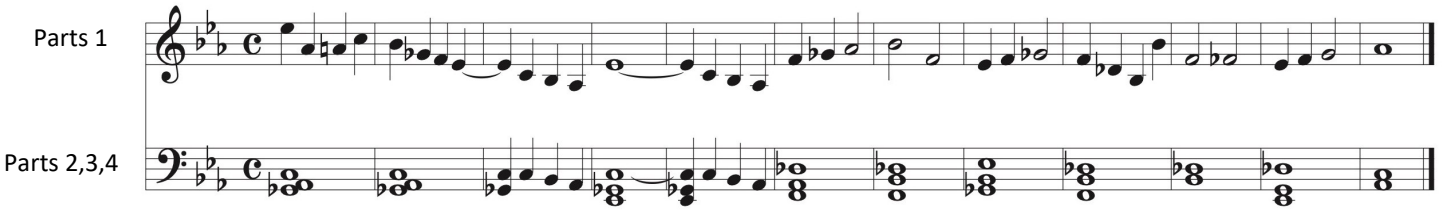
32 The Washington Post, Trio

Brian R. Thompson



33 The High School Cadets, First Strain

Brian R. Thompson



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