John Philip Sousa Legacy Series

FULL CONDUCTOR SCORE
WBM-4587-01

Bullets And Bayonets
March

John Philip Sousa

Sousa-style performing edition by
Keith Brion

John Philip Sousa
LEGACY SERIES

Willow-Blossom Music
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BULLETS AND BAYONETS

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Parts List

Conductor Score.....1	2nd B♭ Cornet 4
Piccolo 1	1st and 2nd B♭ Trumpet 2
Flute 10	1st & 2nd F Horn 2
1st & 2nd Oboe.....2	3rd & 4th F Horn 2
*E♭ Clarinet 1	1st Trombone 2
1st B♭ Clarinet 4	2nd Trombone.....2
2nd B♭ Clarinet 4	3rd Trombone 2
3rd B♭ Clarinet.....4	*Euphonium (Baritone) T.C. 2
B♭ Bass Clarinet 2	Euphonium (Baritone) B.C.....2
*B♭ Contrabass Clarinet 1	Tuba 4
1st & 2nd Bassoon 2	Bells 2
E♭ Alto Saxophone 6	Percussion: Snare Drum, Bass
B♭ Tenor Saxophone 2	Drum, Crash Cymbals, Field
E♭ Baritone Saxophone.....1	Drum, Woodblock, Triangle,
*B♭ Bass Saxophone.....1	Pistol Shot (optional).....4
1st B♭ Cornet.....4	*Harp.....1

**Part included but not shown in score*

SOUSA LEGACY EDITIONS

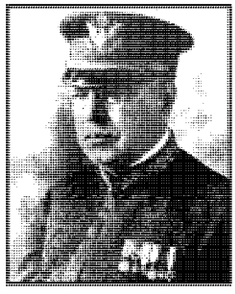
The "Sousa Legacy Editions" from Willow Blossom Music celebrate Sousa's nearly sixty-year career as a composer, spanning the "golden age of American bands."

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

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

No composer in history conducted more performances with his own musicians than did John Philip Sousa. While it would be difficult for any publication to duplicate the sound of the great Sousa Band, these editions strive to make this unique musical legacy accessible for performances by modern bands.

JOHN PHILIP SOUSA–A BRIEF BIOGRAPHY*



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

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

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

Sousa's own band, founded in 1892, gave 3,500 concerts in 400 different cities in just its first seven years. Over the four long decades of its existence, his band logged over a million miles in an era of train and ship travel. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910-11, which was to become the zenith of the band era.

The Sousa Band became a mainstay in the catalog of the Victor Talking Machine Company. During its 40-year period, the Sousa Band created over 1,100 record sides. These recordings brought Sousa's music to the entire world, even to the remote Fiji Islands, where recordings assured an ecstatic reception when he visited there with his band in 1911.

The unprecedented popularity of the Sousa Band came when few American orchestras existed. From the Civil War until about 1920, bands, not orchestras, were the most important aspect of American concert life. And no finer band than Sousa's had ever been heard. Sousa modified the brass band by decreasing the number of brass and percussion instruments and increasing woodwinds to 2/3 of his personnel. As a final touch he added a harp to create a truly symphonic sound. Sousa's conducting genius attracted the finest musicians, enabling him to build an ensemble capable of executing programs almost as varied as those of a symphony orchestra. The Sousa Band became the standard by which American bands were measured. It caused a dramatic national upgrading in quality.

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

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

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

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

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

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

**By Roger Rugerri, program annotator for the Milwaukee Symphony*

For further reading: *"John Philip Sousa, American Phenomenon" by Paul E. Bierley, Integrity Press, 1973; "The Works of John Philip Sousa" by Paul E. Bierley, Integrity Press, 1984; "Marching Along: An Autobiography of John Philip Sousa" edited by Paul E. Bierley, Integrity Press, 1994; "The Incredible Band of John Philip Sousa" by Paul E. Bierley, University of Illinois Press, 2006; "John Philip Sousa's America" by John Sousa IV with Loras Schissel, GIA Publications, Chicago, 2012; "Making the March King-John Philip Sousa's Washington years 1854-1893" by Patrick Warfield, University of Illinois Press, 2013*

BULLETS AND BAYONETS (1918)*

Another of Sousa's rousing patriotic marches from the World War I era, Bullets and Bayonets was composed near the end of the fighting and is dedicated "To the Officers and Men of the U. S. Infantry." It is one of a dozen patriotically inspired Sousa marches composed during 1917 and 1918.

SUGGESTED RECORDINGS

These editions have been recorded on Naxos/Sousa Wind Band series and are also used in the contemporary performances by Keith Brion and his New Sousa Band. "Bullets and Bayonets" was originally recorded shortly after the work's premier by a small segment of "Sousa's Band" along with top Philadelphia studio musicians (often including members of the Philadelphia Orchestra). Sessions were held in Camden, NJ on Oct. 2nd, 1919 at the Victor studios. Conductor Joseph Pasternack led the session. This recording can be heard on "Sousa Marches played by the Sousa Band," Crystal Records CD461-2. Keith Brion has recorded "Bullets and Bayonets" for Naxos with the UK's Band of the Royal Artillery, volume 2 of the series "Sousa-Music for Wind Band," Naxos 8559059

PERFORMANCE SUGGESTIONS

INTRODUCTION

Remembering that Sousa's clarinet sections were twice the size of those in most of today's bands, it is suggested that brass and percussion dynamics in the introduction be reduced from ff to f. Note the many notes marked both staccato and marcato. All of these notes are both accented and tightly clipped in length. In measures 2 and 5 play the dotted half notes full value. In the proper period style do not shorten the ends of the half notes before the staccato quarter notes that follow them.

FIRST STRAIN

Use very light tonguing, especially on the detached quarter notes, observing of course all of the written accents and dynamics. In general, marcatos indicate strong "martial" attacks while accents also indicate additional depth of tone.

SECOND STRAIN

The strain has 3 powerful and nearly identical phrases, all of them finally climaxing with a bugle call passage in m. 46. This is one of Sousa's second strains where both repeats are played exactly as written. In the first two bars of each phrase emphasize the dramatic crescendos. Throughout the entire march keep all staccatos very short.

TRIO

The first trios are played very lightly, smoothly and elegantly. A dramatic feature of Sousa's performances of the part of the march was a bass drum accent on the melodic quarter rest that begins the trio tune, coming once more when the phrase repeats at the 17th bar. The bass drum accent is played each time at a tasteful mf level. However when the trio melody appears for its third and final time, this accent is played ff.

FIRST AND SECOND BREAK STRAINS

As usual, Sousa employs the "kitchen sink" in this strain…mixing big tutti playing with stirring bugle calls. Carefully observe dynamics and articulations. Take care the cornet and trumpet's bugle calls remain in tempo…they will often have the tendency to rush. The strain is played the same way both times except in the last four bars where dynamics create the transition back to mf the first time and then the second time crescendo to the finale's strong final chorus.

FINAL STRAIN, LAST TIME

All of the melodic notes are now played sempre marcato, or as Frank Simon called them, "attacks with fire and tongs." To hold an even tempo of mm.=120, the snare drum will need to perform Sousa's open six-stroke rolls (a five stroke roll with an extra stroke at the beginning). See the enclosed percussion information.

Note the major percussion accents the last time through the trio. These strong, combined bass drum/cymbal accents are extremely important to the successful performance of any Sousa march finale.

Sousa's Band employed pistol shots at bar numbers 147, 163 and the final stinger. With the New Sousa Band we use a starter pistol with 32 caliber blanks. Suitable alternatives would include using two or more bass drums, or adding other available snare or parade drummers, strongly playing flams for these three "surprise" loud accents.

Sousa also added an optional part at m.147 for regimental trumpets to join with the regular trumpet part for the finale. The part is quite easy and offers an opportunity to add guest trumpets who can add color to the performance.

RHYTHMIC DRILLS

To create greater metric ease in the performance of Sousa marches, school bands are encouraged to use a variety of rhythmic solfege drills. For instance, have the entire group articulate their parts while making a "sizzling air" sound. Have each performer make a "hissing" sound without instruments,

capturing the printed articulations, durations and dynamics but not pitches. Use this technique early in the study of each new march. If slippage occurs, refer back to this drill.

Isolating the feeling of rhythm from the physical act of blowing an instrument produces rapid and satisfactory ensemble improvement. Be sure rhythmically independent parts such as horns and tubas can be heard at all times.

This activity done in a relaxed and natural way will quickly aid students in playing the complex rhythmic relationships found in this march.

As rhythmic problems occur, the sizzling technique will allow the conductor to call attention to ensemble's rhythm problems at the moment they arise...easily making verbal suggestions over top of the band. By using this drill, the ensemble will quickly develop a more natural and intuitive feeling for the interaction of their written rhythms.

When the exercise becomes accurate (it won't take long), the group will return to blowing their instruments with revelatory results.

Having a drum or a woodblock play continuous subdivisions during this procedure, or even while the band is playing, may also help establish a more natural feeling for the various internal rhythms.

In drills and in performance, insist all subdivisions be equally spaced within the beat. Be alert to any rushing of internal rhythms.

Happily, via this simple exercise, good rhythmic ensemble will also miraculously enhance the band's intonation.

WHAT MAKES A MARCH "MARCH"?

All about "Oom-pah's: The essential rhythmic framework of a duple time march is the "oom-pahs," the bass line plus harmonized after-beats. This is the vital physiology of the march.

In the march the bass represents the "feet and the beat." The after-beat horns are "the foot-lifters," lifting and swinging the body forward toward the next step. Imagine a march with only a bass line. Try marching to this sound, singing the bass line while walking. There will be a feeling of heavy movement, and notice it will feel increasingly heavier as the steps continue.

Now try mentally adding after-beats to the bass line. Immediately you feel a sense of lift, buoyancy, and lightness. After-beats energize the lift in one's step, transforming marching from a heavy, plodding affair to a spirit raising, almost dancing movement. After-beats are the key to the life of the march. The combination of the bass line and harmonic after-beats are the rhythmic and harmonic architecture of this music and are the vital physiology of the march

Horn after-beats: One can study after-beats through the entire evolution of the dance. They are prevalent in almost every dance form. The French horn scoring in Sousa's marches emanates from a long tradition of energized, dancing after-beats (mid-range harmony), a tradition that can also be found in the scores of the Strauss family, Offenbach and Sullivan. These composers were clearly Sousa's idols and in his time were reigning masters in capturing the feeling of dance.

In Sousa's marches, his after-beat harmonies are usually scored for four horns voiced in three or four part chords and clustered around middle C. In Sousa's orchestral scoring this same function is given to divisi second violins and violas. Because all of Sousa's harmony is present in his after-beats he can quite often focus the rest of his scoring on strong melody and bass line, creating greater transparency in his music.

It should be no surprise to learn that during Sousa's early teen age years he stood at the front of a popular Washington dance orchestra conducting and playing his violin while at the same time watching the effect his music was making on the dancers. He witnessed "on the spot" which variations in scoring, style, rhythm and tempo most motivated the dancer's movement and sparked their enjoyment.

Performing after-beats: The three keys to playing after-beats are shortness of duration, precisely unified attacks and the coordination of their release points.

Ask the tubas to play their line and then invite the horns to join in while suggesting they pay close attention to clearly matching their cutoffs for each after-beat chord. Focusing emphasis on precise horn releases will give a great deal of extra zing to these wonderfully energizing chords, allowing them to most effectively penetrate the sustained textures of the scoring around them. In practicing these passages, encourage the horn and tuba sections to fashion their short notes into longer, more horizontal phrases responding dynamically to the unfolding harmonic movement. Allow horns to make slight anticipatory crescendos into harmonic anchor points or direct their attention to bringing out important false or surprise chord progressions. As a general rule, accidentals in these marches almost always call for slight additional stress and in some cases a little bit of dynamic anticipation.

In this music, after-beats should never be louder than the primary melodic materials in this music, but also they should *never* go silent!

Remember it is the up-beat, chordal rhythms of the horns that give Sousa's marches such delightful lightness and good humor. Well played and carefully balanced after-beats add exuberant feeling and buoyancy to this music.

Bass lines: Sousa's tuba sections were generally larger than those often found today. Tubas (not the drums) both project pitch and are the primary anchor for Sousa's pulse. Because of this, bass-lines in Sousa's marches should be more prominent than so often heard in today's band music. In a march, the basses represent marching feet. Their pitches come at the forefront of the ensemble's sound and are the ensemble's primary focus for both rhythm and good intonation. Considering the size of these instruments and their usual position at the rear of the ensemble it may seem natural for tuba attacks to sound late. To be effective in march performances, tubas must be encouraged to project their tone production in a very forward manner toward the front of the ensemble's beat. This way they will anchor both the rhythm and harmony for the ensemble. In support of this concept it is hugely helpful for the conductor to project the beat primarily toward the tubas, signaling they are the ensemble's primary foundation and source for rhythmic pulse and pitch.

Sousa's bass lines have two main functions. First, they straightforwardly outline the chordal bass. This generally consists of a single note on each beat (or each step) "on the march." To enhance the feeling of marching, play first beats (the "left step") slightly louder than the second.

In Sousa's marches another role of the bass-line is contrapuntal, since at the mid-point or final cadences of strains Sousa often gives the tubas and other bass instruments wonderful short counterpoints. These are designed to afford the treble performers breathing time as the basses fill out the phrase endings. These brief bass interludes at should always be played prominently, "soli," and should always be played one or two dynamics louder than the more regular "left-right" music of the bass line.

Octave doublings: Sousa's own tuba section sometimes expanded the doubling of octaves even beyond the many

doublings already found in his scores, sometimes for emphasis adding an additional, but quiet lower octave of bass. When played tastefully and in tune, these additional octave doublings enhance the power and depth of the entire tuba section.

For Sousa's marches, the bass will often be stronger than the more subdued bass balances often heard in modern concert bands. Balancing Sousa's bass lines more prominently is closer to the balance in rock and roll and other dance musics. Bass should be especially strong for the "grandioso" march finales.

When the tubas are scored in octaves, use fewer players on the bottom. The power of doubling will more than compensate for the disparity.

Balance in soft sections: As the music gets *softer*, allow the relative balance of horns and tubas to become louder in relation to the whole ensemble. This energizes soft playing, making the music feel more alive and dance-like. Never allow the horns to rest during these quiet sections since their presence keeps the soft ensemble playing "alive." If horns must rest or empty water it is better they do so during the louder passages where the first and second trumpets often double the after-beat harmony.

Trumpet after-beats: To balance trumpet after-beats without interfering with the cornet's melody, ask the trumpets to play after-beats at only 0% of the volume of the melodic *cornet* parts. The harmonic rhythm of the trumpet parts must be audible, but should blend very slightly into the background of the main melody, never quite as loud as the principal tune, but never inaudible either.

The pitched harmonic rhythm of the horns and trumpets is the salvation and life of this music. Their chords should never be at the forefront of the listener's ear, but also they should never disappear.

If the conductor gives close attention to the supporting relationship of horns and tubas to percussion by allowing percussion to help articulate pitches but never obscuring pitch, the attitude of all of these foundational players toward the great significance of their parts will grow and Sousa's music will prosper.

USE OF PERCUSSION IN SOUSA'S MARCHES

Role of Percussion: *For the march to sound its best, pitched rhythm should predominate over non-pitched percussion.* When the process of securing the "pitched rhythm" of the march is complete, add percussion as color to outline and further energize the pitched harmonic rhythms.

Avoid using percussion as time-keepers. That role belongs to the tubas. Percussion should not form a grid, stifling the pitched music. Instead the drum's function is to add color, definition and excitement to the pitched rhythms of the score. In Sousa's marches:

The snare drum helps horn and trumpet attacks. Rolls enhance cadences.

The bass drum compliments and clarifies tuba's attacks.

The cymbals outline brass attacks.

Orchestra bells augment and highlight woodwind melodies.

If the conductor gives close attention to the supporting relationship of horns and tubas to percussion by allowing percussion to help articulate pitches but never obscuring pitch, the attitude of all of these foundational players toward the great significance of their parts will grow and Sousa's music will prosper.

Location of the section: Percussion should never be located far from the brass section lest their role of ensemble reinforcement becomes more difficult. Position the bass drum, cymbals and snare drum near the brass and tubas, but also where the snare drum player can hear the horns.

Snare Drum: The snare drum has changed more radically in sound and pitch during the twentieth century than any other band or orchestral instrument. Head tension is far greater, producing a tighter sound. Along with this, snare drum pitch has risen. Heads have evolved from skin to synthetic materials. Snares have changed from gut to wire, or a variety of cables. All these evolutions have added considerable tonal brightness to the sound. The instruments themselves have become shallower in depth causing a higher resonant pitch.

During the 1920's and 30's, snare drums of 8" or deeper were common in the concert band. 15" drum heads, which more naturally lower fundamental pitch, were also used. Heads were made of skin. Gut snares were common. Today, higher pitched 6-1/2"X14" drums (or shallower) with plastic heads and metal snares have become standard.

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

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

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

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

Size of Drum: The ideal drum for Sousa's marches is 8"X15" with gut snares and either skin or imitation skin-heads such as FibreSkin. Getting the right snare drum sound (and pitch!) is the most important first step toward authentic and satisfying performances of Sousa marches. If a proper drum is not available, the use of a parade drum instead of a smaller concert snare drum can be effective, or alternatively carefully double a concert snare drum with a parade drum.

The musical role of the snare drum: Examination of any Sousa march score will reveal the snare drum is almost always used to reinforce the harmonized after-beat rhythms of the French horns, as well as from time to time to emphasizing important cadential harmonies by enhancing them with open rolls. Since today such larger drums as 8"X14" and 8"X15," sizes between a standard concert snare and a larger field drums are once more becoming available (and are similar in style to those in Sousa's era), conductors may also wish to investigate this excellent option. Modern, higher pitched concert snare drums such as 6"X14"

produce a higher range and will consequently frequently sound too loud for this music. The older, deeper 8", 9" or 10" concert snare drums are also very effective in other traditional band music, as well as in many other classic concert band compositions predating World War II.

One manufacturer is once again building 8"X15" concert snare drums in the actual size used by Sousa. 15" drum-heads provide a lower resonant pitch than 14" heads and are the best fit for the lower pitched horn after-beats they are built to compliment. When performing Sousa's marches, the New Sousa Band currently employs a 1923 vintage 8"X15" snare drum with skin batter head on top and gut snares.

If a deeper concert snare drum isn't available, try doubling a concert snare drum (played lightly) with a parade drum. The parade drum alone may sound too "thick", but the careful combination of both a parade drum and a concert snare drum may be satisfactory. Parade drums alone can be very satisfactory for many of the marches Sousa composed during his Marine Band era (1880-1892).

Sticks: In Sousa's time drum sticks were somewhat heavier than today's concert sticks, allowing them to produce a more vibrant sound from the lower tensioned gut snare drums of the time.

Rolls: Rolls in Sousa's marches are always performed with open sticking.

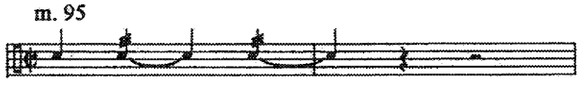
Matched grip vs. Traditional: Besides the usual discussions about the technical merits of matched grip vs. traditional, there is also a difference in sound that should be explored. Matched grip usually requires drum heads placed parallel to the floor, often causing acoustical standing waves between the snare head and the floor. Whereas in traditional grip, the sloping of the drum and its stand allows more resonant reflections to speak from the bottom of the drum, creating a better sound.

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

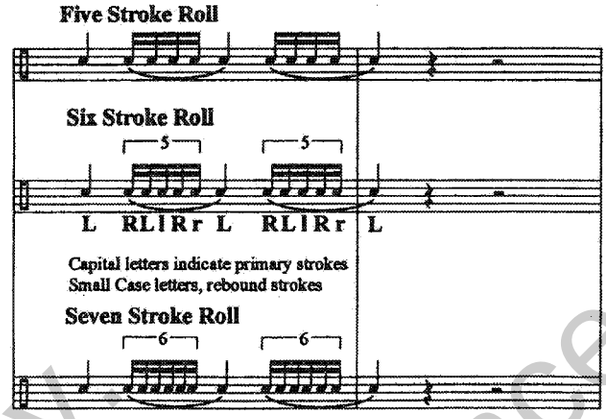
SOUSA'S 6-STROKE (FLAM FIVE) ROLLS

Rolls: In Sousa's time, long drum rolls were played "open" rather than closed. The open roll is an acoustical "dotted line," creating openings in the sound that allows the harmonic pitches of the b and to carry through, Conversely, modern closed rolls are opaque in sound, tending to cover other important musical materials.

Special snare drum techniques: The rolls found in the final strain of "The Stars and Stripes Forever," and in many other Sousa marches, including Bullets and Bayonets, have generated a great deal of discussion, and even have sparked controversy. These rolls are notated as starting on the upbeat, having one-half beat in length, and resolving on the following beat.



The editors recommend that these rolls be played as evenly stroked "sit stroke rolls". At march tempos of 120-130, the standard five stroke rolls do not have sufficient duration to begin ont he upbeat and resolve to the downbeat. Likewise the seven stroke roll, when played open in the Sousa style, has too much duration, and must begin early (before upbeat) in order to finish on time.



The six stroke roll has been given a variety of names. Some players refer to it as "a flam five". However, that term can be misleading, since the first note is not a grace note or a flam, but is a single stroke played with the same volume, duration and intensity as the rest of the roll. This technique takes time to master, but then the finale of the march will be far more "uplifting" and rhythmically "true". Best of all, the fortissimo tempos will be far less likely to rush. The process of placing five notes squarely on the back beat, played open and rudimentally, and then moving the back beat forward to a final 6th stroke on the downbeat, creates an exciting rhythmic sensation. This is especially the case in the "Stars and Stripes Forever" since Sousa has not employed his usual pair of trumpets to double the horns' afterbeats. Thus the upbeat-defining roll of the snare drum becomes the only audible moving inner beat rhythm against a huge sustained sea of brass sound.

Phrasing for the roll includes a very slightly accented beginning – a natural outgrowth of the rapid single sticking that opens the pattern. The two pairs of rebounded strokes should then be evenly phrased toward the final resolution stroke. The volume of the rebound strokes should carefully match the impluse strokes. The "trick" to the proper sound is to make sure the last rebound stroke has sufficient volume to identify the sounds of five even notes (on the upbeat). This final rebound should be phrased to provide direction and movement toward the downbeat that follows. The result should be size even sounding notes, with a slight agitation at the beginning (provided by the single sticking) and a very slight crescendo at the end which connects the roll to the following downbeat.

Sousa's use of marcato accents in the rolls of this marches – sometimes placed over the upbeat, and sometimes found over the downbeat – can be misleading. They should be a simple outgrowth of sticking and phrasing. Sousa himself, to describe the sound he wanted, simply used the term "fill up the beat." Both the start and the finish of the roll with have a very slight emphasis, lightly outlining the outer edges of the rhythm. The roll should have a sense of phrasing that gently pulls toward the next downbeat pulse. Avoid rolls that are strongly accented, either at the beginning or the end.

A different technique for six stroke rolls places the single sticking at the end of the roll. This type of roll does not produce the smooth musical phrasing needed for Sousa's marches. The tempo of the six stroke rolls should mesh precisely with the after beats of the French horns.

Cymbals: Heavy, dark sounding cymbals such as those with the "Germanic" designation, as well as some of the newer "hand hammered" models work best for the cymbal's "time" since they make a sound with a clean and clear beginning. Thinner cymbals have a more spreading sound, obscuring clarity of attacks.

Playing attached: In Sousa's Band, the cymbals and bass drum were historically played by a single player, often the famed August Helmecke. Helmecke used heavy 16" cymbals attached to his bass drum. He played "solo" cymbal notes (solos where the cymbals played alone) by hitting the upturned inside of the cymbal with his bass drum beater. Other major cymbal accents were sometimes doubled by the snare drum player who would use his snare drum stick to strike a suspended cymbal located adjacent to his drum.

Playing separately: Separate players may be used for bass drum and cymbals in those modern bands who have not had the opportunity to develop this historical "attached cymbal" approach. 14"-16" "heavy" cymbals are perfect for doubling "the time" of the bass drum. Playing big accented crashes with these smaller cymbals is far less satisfactory, leading many bands to use either 17" or 18" cymbals in order to produce both "time" and accents. Heavy "Germanic" or "Band" cymbals are often ideal for march performances. Lighter cymbals such as those marked "Orchestral" lack the clarity of attack needed for march performances. Avoid cymbals larger than 18," since the attacks are rarely clean enough for "time". Also the added weight of bigger cymbals makes them quite difficult to control. If two cymbal players are used, one player could play "time" with a set of smaller, heavy cymbals, 14"-16", while the second one might use somewhat lighter and larger cymbals for the major accents, adding extra splash, sizzle, ring and excitement. Two players should never double the "time," nor should the player with the smaller cymbals attempt to double the loud accents. If one player is used, try to emulate the sound of attached playing. In many cases after a big cymbal accents it is often best to omit the next beat or two of "time" to allow the cymbals to ring. For large accents, it is the primary role of the cymbals to add excitement and ring as part of the attacks of the brass section. Never allow the cymbals to anticipate these accents. Cymbal players should watchfully coordinate their attacks with the breathing of the brass section.

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

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

Bass Drum: 36" heads are the ideal. Drums smaller than this size do not produce sufficient depth of tone for the accents. Larger diameter 40" drums do not permit sufficient clarity of attack. Bass drums should be no smaller than 34" or no larger than 38" diameter. Deeper drums of 16" or 18" width can help produce a good depth of tone. For march performances, *avoid using suspended bass drums* whenever possible. The freely moving nature of suspended drums interferes with the clarity of rapidly repeated bass drum attacks. The drum should instead sit freely on a low bass drum stand. The stand should be low enough to allow for the player's knee to be used for dampening. To play with the least effort and strain if a cymbal attachment is used, the drum should be low enough to allow the player to hit the cymbals at a level just above waist high. The bottom cymbal should be mounted "flat" on the top of the bass drum, enabling the upper cymbal to be played straight up and down, thus allowing the upper cymbal to use only gravity for the down stroke. For louder sounds lift the cymbal higher before dropping, and lower for softer playing.

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

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

Playing attached: In Sousa's Band (and today in the New Sousa Band), the bass drum and cymbals were and are always played by one player using an attachment.

Attachments: When mastered, this difficult technique produces the most ideal, effective and characteristic sound for the performance of Sousa's marches. Ideally the attachment should consist of a padded "doughnut" type device attached to the top of the drum, holding the lower cymbal with rawhide. In a straight up and down manner the upper cymbal is dropped vertically dropped onto the lower one.

Accents: Bass drum accents should emerge from the pitches of the tuba line and should not anticipate. The bass drum should closely mirror the durations and harmonic implications of the tuba part including note lengths (which are sometimes not accurately portrayed in Sousa's written parts). Cymbals nearly always double the brass attacks.

BALANCING PERCUSSION

If non-pitched percussion are treated as a beginning to the pitched rhythms of the ensemble they will provide the most handsome sound. If percussion are used as a metronome, or a loud grid forcing the pitched instruments into proper rhythm, they will sound harsh and overbearing. If the conductor takes great care to insure good rhythm from his wind instruments, it switches the role of percussion away from crude time-keeping to a far more satisfying one of coloring and enhancing the pitched,

rhythmic music that is already there. The best snare drum sound will always come from listening and matching the French horn line. Cymbals frequently outline the upper brass's melodic attacks. The most effective bass drum sound arises along with the tuba part. *Percussion accents will always sound best when they appear to come out of pitches, and sound most harshly when they precede them.*

BALANCING THE BAND

For his own band, John Philip Sousa favored a treble-bass balance resembling the sound of the 19th century symphony orchestra. In other words: strong treble, lighter mid-range and strong bass. The balance of Sousa's Band would look more like an hourglass than an even balance from top to bottom or the sometimes suggested modern ideal of a pyramid.

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

E♭ Clarinet	0 or 1 player (2 in early years)
Clarinet 1	14 players
Clarinet 2	5 players
Clarinet 3	4 players
E♭ Alto Clarinet	0 or 1 player
B♭ Bass Clarinet	1 or 2 players

For performing Sousa's marches, it is recommended to use half of the clarinet section on the first part (as did Sousa). Some of the intonation problems that come from this added doubling in the high ranges may be improved by using more players. Using a larger first clarinet section will boost the overall woodwind volume, leading to more equality of the woodwind sound against the brass section. The New Sousa Band, with a nine-player section, uses 5-1st clarinets (one doubles Eb), 2-2nd's and 2-3rd's. The use of cornets instead of trumpets also helps equalize the woodwind/brass balance in a manner more closely resembling Sousa's Band.

Cornets/Trumpet Section Balances: For this edition, the use of at least 2/3 of the cornet/trumpet section on the Cornet 1 and 2 parts is recommended. For the 1st and 2nd trumpet parts, use only one player per part.

EARLY TWENTIETH CENTURY PERFORMANCE STYLES

A knowledge of turn of the century style, those natural playing inflections used by performers during Sousa's time (and a style clearly in Sousa's mind as he composed) can be enormously helpful in realizing the full potential of Sousa's music. These stylistic concepts can also be useful when performing the compositions of other classical and march composers of Sousa's time, the late 19th century and early 20th century.

There are striking differences between early 21st century performance style and the sort of playing common in the earlier years of the last century (1900-1930). These differences apply to all instrumental music, band or orchestral, and can be verified by listening to early recordings or reading standard musical¬ texts of the time. A modern guide to some of these changes is detailed below:

MELODIC PLAYING IN THE EARLY 20th CENTURY

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

Accidentals: In the early part of the 20th century, accidental notes (pitches out of the key) were given added emphasis by adding depth of tone, sometimes called a form of a "Viennese accent."

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

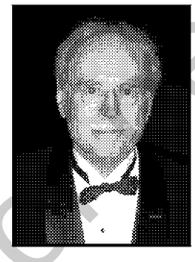
Note Length: Long melodic notes were sustained as long as possible. They were seldom shortened even when they preceded a short note. Today, long notes are often "spaced" at the end, especially when they come before a short note.

Staccatos: Earlier: very short, lighter tone and distinct. Today: longer in length and with fuller tone.

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

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

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



Keith Brion is the conductor of his own New Sousa Band and is a frequent guest conductor of bands and of America's major and regional symphony orchestras. He is a former band director at Yale University. Mr. Brion has recorded with his New Sousa Band and is recording a 23 volume series of Sousa's complete wind works for Naxos with British and European military bands and conservatory wind orchestras in the UK. He has also recorded with the Rochester Philharmonic, the Slovak Radio Orchestra, the Stockholm Symphonic Wind Orchestra and the university bands at Ohio State, Central Washington and Michigan State.

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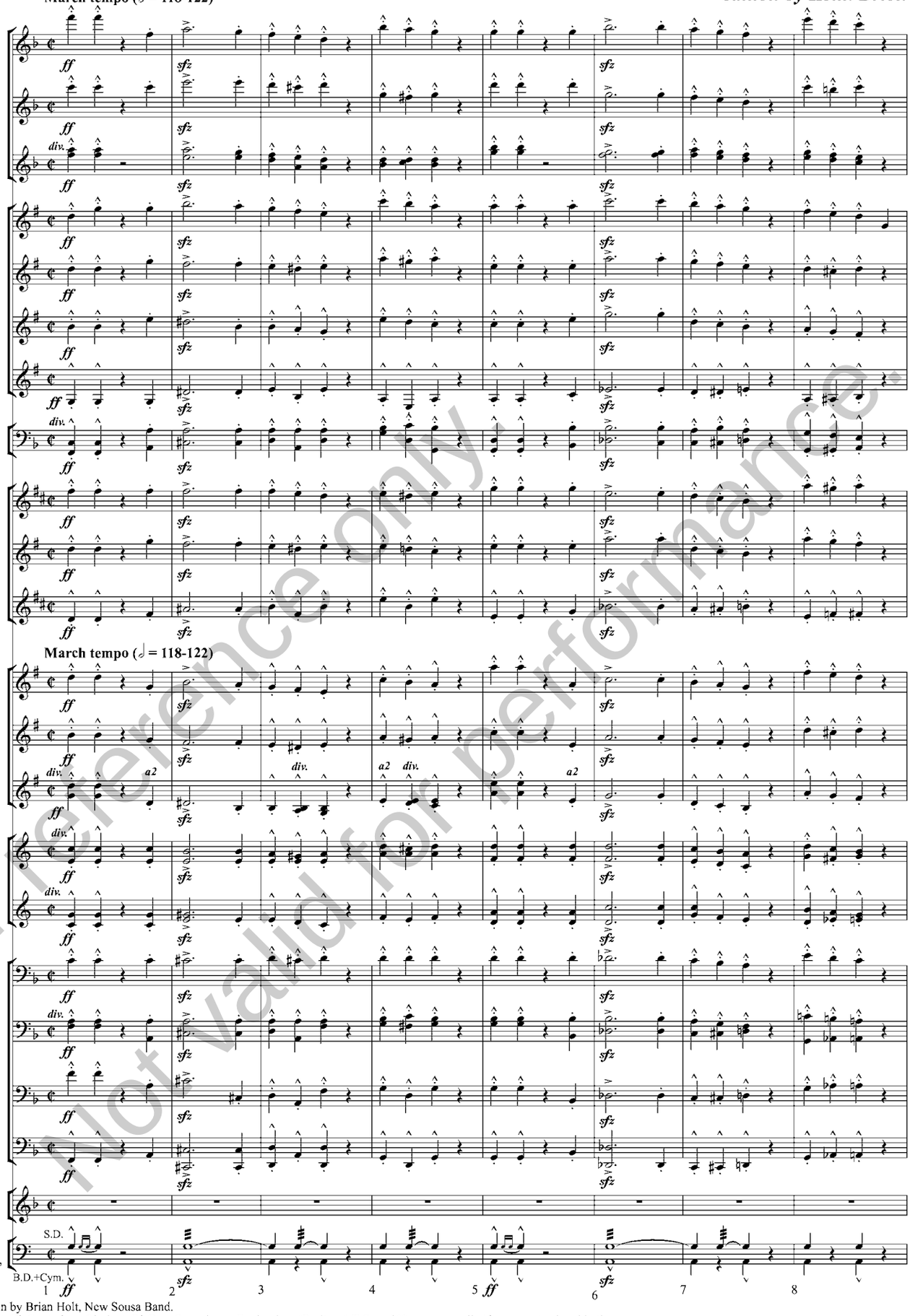
BULLETS AND BAYONETS

March (1919)

John Philip Sousa
Sousa-style performing edition by Keith Brion



Percussion realization by Brian Holt, New Sousa Band.
*Parts for E♭ Clarinet, B♭ Contrabass Clarinet, B♭ Bass Saxophone, Euphonium (Baritone) T.C. and Harp are supplied but are not printed in the score.