

Fairest of the Fair, John Philip Sousa – Rehearsal Notes 2013-2014

- 1) Classic American March. More elegant than a traditional Sousa March. **Tempo is 116.**
- 2) Number all measures, take all 2nd endings. Total of 136 Measures
- 3) General Rhythmic principals
 - a. Staccatos should be 50% sound, 50% silence
 - b. Normal Accents (<) should be 75% sound, 25% silence
 - c. Marcatos (Housetop accent) should be 50% sound, 50% silence but stress a **HARDER** attack. (“Staccatos on Steroids”)
- 4) Have each student write down each section of the music on the music.
 - a. Intro 1 – MM1-4
 - b. 1st Strain – MM5-20
 - c. Intro 2 – MM21-28
 - d. 2nd Strain – MM29-44
 - e. Intro 3 – MM45-52
 - f. Trio a– MM53-68
 - g. Trio b –MM69-84
 - h. Dogfight a – MM85-92
 - i. Dogfight b – MM93-100
 - j. Intro 4 – MM101-104
 - k. Recapitulation a– MM105-120
 - l. Recapitulation b – MM121-136
- 5) **Intro** - The Intro repeats itself 3 times in the music. After the first time the intro is played in MM1-4, it is then doubled the next two times it is played (MM21-28, MM45-52) Then repeated exactly one more time at MM101-104.
 - a. Play it in a playful (giocoso) crisp style with weight on the dotted 1/8th notes creating space between it and the 16th note in the opening beats of the first two measures. It should be played in the same style following all articulations.
 - b. It should be playful and strong. **DO NOT RUSH** or anticipate the rhythm.
- 6) **1st Strain** (MM5-20)- slightly softer. Emphasize the down beats and continue with the space between the notes. Grow with the phrase and slightly crescendo M5
 - a. M13 – Louder (restating the 1st strain theme, crescendo into it at M12)
 - b. Measure 19-20 should be steady and lead into the restatement of the Intro.
- 7) **2nd Strain** (MM29-44) – Softer, more elegant and smooth. “Pops” (horns and saxes) should not overpower the melody.
 - a. Baritone / Bass Cl solo – smooth and clear.
 - b. Swell MM34-36.
 - c. M37, restatement of 2nd Strain Theme, quickly into 41-42 crescendo into 43, then set up to the 3rd statement of the Intro. At 45-52.
- 8) **Trio** (MM33-84) – **SOFT, lyrical, sweet**
 - a. Phrase together, melody in fl/cl.

- b. Trombones don't blatt, but support the melody and phrase with them dynamically.
- c. Don't clip the 1/8th notes at 81-82
- d. Clear break at 84 – DON'T ARTICULATE THE DOWNBEAT!
- e. Articulate beat 2 of M84

9) Dogfight (MM85-100)– Big, Full, Solid

- a. Strong, equal articulations. Don't rush the 1/8th notes.
- b. Clean distinction between Accent and staccato.
- c. Make sure 16th notes are even and not forced.
- d. M93 – same as beginning of Dogfight
- e. Leading into Intro 4, make sure we change to a playful sound.

10) Recapitulation (MM105-136)– Full volume

- a. Melody in woodwinds and Baritones/Trombones – Lyrical, yet be careful to watch phrases and the staccatos under the slurs at measure 113
- b. Horns / saxes, don't overpower. Be a rhythm/harmonic instrument.
- c. Swell dynamically at MM119-121
- d. Grow at MM129-130
- e. Don't clip 1/8th notes at MM133-134
- f. Solid end.. don't crack, rush or blat. Add weight.