

King Cotton, John Philip Sousa, Rehearsal Notes 2015-2016

- 1) Classic American March. **Tempo is 122.**
 - a. Key of Eb turns to key of Ab at the Trio
 - b. 6/8 meter will be conducted in “2.” There are 6 beats in a bar and the 8th note receives the beat. It should be counted as “1-2-3-4-5-6.” Where “1” AND “4” are the main pulses. Be very careful to subdivide all 8th notes to ensure proper placement of the beats. Notes and rests should be crisp and defined while not “choking” the last notes of a slurred line.
 - c. Only beats 1 and 4 will line up with foot timing. Practice this piece while marking time.
- 2) Number all measures, take all 2nd endings. Total of 84 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”)
 - d. Dotted quarter notes have space between them.
- 4) General Melodic principals
 - a. Every melody line and harmony is important. Horns establish the harmonic progression. Each musical idea or phrase should have a beginning, middle and end and should be heard without overpowering any other section.
- 5) Have each student write down each section of the music on the music.
 - a. **Intro** – MM1-4
 - b. **1st Strain** – MM5-20
 - c. **2nd Strain** – MM21-36
 - d. **Trio** – MM36-51
 - e. **Dogfight**–MM52-67
 - f. **Recapitulation** –MM68-84
- 6) **Rehearsal guidelines for each section**
 - a. **Intro** – Strong and crisp! The Intro sets the tone for the entire piece with its quarter-eight sequence on the downbeats. Strive to create full and even sound with a clear pick up on the triplet beat pick-up (6). i.e. “1₂3₄5₆” NOT the “&” of 2. “1&2&” Articulate the staccatos in measure 1-2-3. Do NOT use a hard attack on the downbeat of measure 4. It should have space b.
- 7) **1st Strain** – MM5-20 – Softer than the Intro, but still strong. Quarter notes preceding eighth notes need to be short (but not clipped). Create space between the notes. Observe the crescendo in M. 8 M. 13 is a repeat of M 5 and needs to be stronger. Measure 15 is suddenly piano, but gets louder at 18.

- 8) 2nd Strain – MM21-36 –Stronger than the 1st Strain. We need to hear the Trumpet / Clarinet Soli Low Winds strong staccato at M 24 / M. 28.
- 9) Trio MM36-51 – SOFT Key Change! Nice 4 bar phrases with musical swells. Careful to still have the 6/8 feel. Shape M 38-39 & 44 with hairpins. Cresc. At 46 into 49.
- 10) Dogfight – MM52-67 – Strong 6/8 pick up crescendo into 53. Crisp. Clean, use the space and don't rush or drag. Notes should not be clipped as well. Be Careful for M 56 and M 60. M 61-68 Full Chordal sounds. Begin and end together. Crisp with Space. Nice accents on M61 and M 63, but don't clip the end of the mini phrase (beat two of M62, 64) Lots of space between M. 67 and 68.
- 11) Recapitulation –MM68-84 – FUN and Large!!! Low Brass counter melody with the main melody needs to be balanced. High Melody crisp and accented, Low Melody sustained but not overpowered. Middle pulses should not rush and should maintain the 6/8 feel.,