

The Directorate, by John Philip Sousa (1854-1932)

Edited by Frank Byrne / John Boyd

Rehearsal Notes 2016-2017

- Classic American March written in 1894 for the Board of Directors of the St. Louis Exposition. **Tempo is 120.**
 - Key of F turns into key of Eb at the **Trio**.
 - Cut time will be conducted in 2. Notes and rests should be crisp and defined while not “choking” the last notes of a slurred line. Each measure will receive two counts where the ½ note gets the beat. Each measure is counted “1 & 2 &.”
 - Beats 1 and 2 will line up with foot timing. Practice this piece while marking time and pay special attention to the accents on Beat 2.
 - Number all measures, take all 2nd endings. Keep measure numbers the same, so the last measure is still 84.
 - General Rhythmic Principles
 - *Staccatos* should be 50% sound, 50% silence.
 - Normal Accents (<) should be 75% sound, 25% silence.
 - General Melodic Principles
 - Every melody line and harmony is important.
 - Horns establish the harmonic progression while playing offbeats complementary to the “on” beats played by the low brass.
 - Each musical idea or phrase should have a beginning, middle and end... and should be heard without overpowering any other section.
 - Notes should not be “clipped.” Release notes with air, not with the tongue.
 - Write the following names of each “section of music” on the music.
 - **Intro** – MM1-16
 - **1st Strain** – MM17-32
 - **2nd Strain** – MM33-50
 - **Trio** – MM50-66
 - **4th Strain** – MM67-84
 - **Rehearsal guidelines for each section:**
 - **Intro** – MM1-16 (16 Measures)
Play the start of the **Intro** *fortissimo* with separation between the notes. Emphasize the strong Beat 2 accent in MM 1, 5, 9, 10, 11 and 12. *Subito forte* (*suddenly loud*) at M13 and *crescendo* into a *fortissimo* on the downbeat of M16. Second Beat of M16 is still *fortissimo*.
 - **1st Strain** – MM17-32 (16 Measures) (Play ½ note pickup to M17.)
Dynamics drop immediately (*subito*) to *mezzo forte*. *Sempre staccato* moving lines indicates “ALWAYS” play *staccato* notes. Stress the accents. Start to *crescendo* in M21 so that you are *fortissimo* on the downbeat of M24. Beat 2 of M24 is still *fortissimo*, but drops back down to *mezzo forte* on M25. Do NOT play the ½ note on Beat 2 in M32.

- **2nd Strain** - MM33-50 (16 Measures)

(Play ½ note pickup to M33.) (Do not play M48.)

Everyone plays the **2nd Strain**, since we are not taking repeats. Dotted ½ notes at M36 (flutes, clarinets, saxophones and euphoniums) should be played with a breath mark before the quarter note pickup into M37 to signify the end of the phrase. The pickup notes at M37 should not be rushed and the eighth notes need to be short and even. All quarter notes are short and “bouncy,” but do not accent the ½ notes at M34 as they should be smooth and almost connected. Accents at M39 should not be overpowering.

- **Trio** – MM50-66. (16 Measures) (Play pickup to M49.) (Do not play M65.)

Piccolo/cornets, trombone and cymbals *tacet* (don't play). Everyone else is *pp* (*VERY SOFT*). The melody is in the clarinets and solo cornet during MM50-53 and MM58-61. Everyone else should play extremely smooth and connected during these measures.

The contrasting response in MM 54-57 and MM62-66 should be crisper than the melody, but still soft. Grace notes at 51, 53 and 59, 61 need to be together and before the notes. The **Trio** section is in two “eight measure phrases” that repeat.

- **4th Strain** – MM67-84 (16 Measures)

(Play pickup to M67.) (Do not play MM81-82.)

Play the pickup in M66 *fortissimo* since we will not repeat. Even though it's *grandioso*, keep tempo at 120. Saxes, soloist and 1st cornets, trombone and euphonium parts play strong and connected without overpowering the balance. Piccolo, flute, clarinet should play short, yet not clipped. Clarinets do not take the *8va bassa* (*down an octave*) indicated in M66. The *staccato* notes should have some weight. Do not clip them. Watch the intonation of the octave leaps. There should be a slight *crescendo* with the repeated notes at M67, M71, M75, M83.

At MM67-78, the horn offbeats should be open and balanced with the tuba and bari downbeats. M79 should have a strong accent on the ½ note (The “&” of 1), but do not clip the ½ note leading to the pickup to M80. There should be a break after the quarter note in M80. After M84, go to M1.