

JON SASS

WALK INSIDE

4 TUBAS

BIM 96327

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Walk Inside

COMPOSER'S GUIDE TO PERFORMANCE

For Tuba Quartet

MUSIC & TEXT BY

Jon Sass

01 ARTISTIC STATEMENT

Walk Inside is an invitation to listen inwardly and outwardly at the same time. The music is built from a steady pulse, recurring material, layered entrances, and changing ensemble relationships. Its identity does not come from the printed notes alone; it emerges through the performers' attention, timing, sound, and shared musical decisions.

The title suggests an inner journey. Each player should enter the work with a clear personal sound while remaining fully connected to the quartet. Individual expression and collective responsibility are not opposites here: the strongest performance allows both to exist at once.

The goal is not to make every performance identical. The goal is to make every performance honest, coherent, and alive. When the quartet listens deeply, accepts shared responsibility, and brings its own musical identity into the work, *Walk Inside* becomes more than a composition—it becomes an experience shaped in real time by the people performing it.

02 THE PERFORMANCE CONCEPT

The written score provides the framework. The performance becomes complete through listening, groove, communication, and ownership. Accuracy is essential, but accuracy alone is not the goal. Performers should:

- Maintain a living pulse rather than a rigidly counted beat.
- Let each entrance grow out of what is already sounding.
- Shape repeated material with direction; repetition must never become automatic.
- Make interpretive decisions as an ensemble and commit to them fully.

03 GROOVE AND FORWARD MOTION

At quarter note = 100, the groove should feel grounded, spacious, and forward-moving. **Tuba 4** introduces the music alone and establishes the rhythmic environment for everything that follows. This part must remain clear and dependable, but it should still breathe and speak.

The upper voices should sit inside that foundation rather than on top of it. Accents create direction and rhythmic character; they should not become heavy or aggressive unless the changing character of the later sections requires greater intensity. Rests are part of the ensemble texture, not periods of disengagement.

Match articulation and note length without erasing individual tone colour. Maintain an internal pulse during silence so that every re-entry feels inevitable.

04 SHARED RESPONSIBILITY

The roles in *Walk Inside* shift, but each part has a clear responsibility. No voice should remain psychologically in the background, even when its material is repetitive or supportive.

Leadership should move naturally. The player carrying the most important new musical information becomes the temporary leader, while the others actively support that direction.

05 SECTION C—IMPROVISATION

Section C provides a repeated four-bar B-flat minor framework. This is the principal space in which the quartet may bring its own creative identity into the work. Avoid filling every moment.

Cueing. Agree in advance who will signal the final cycle of Section C. Eye contact and breath should make the transition into Section D feel intentional rather than merely counted. Decide upon the general concept before the performance, but leave enough openness for genuine listening and spontaneous response. Possible approaches:

- One featured soloist supported by the written groove.
- A sequence of short solos with clear visual cues between players.
- Call and response between two or more members of the quartet.
- A collective texture built from short motives, space, and dynamic contrast.

06 TIPS

Sound. Aim for a connected quartet sound with distinct individual identities inside it. Warmth, clarity, and rhythmic definition are equally important. The ensemble should feel like one organism containing four recognizable voices.

Transitions are structural events. The energy at the end of one section must already contain the beginning of the next. The return should feel transformed by everything that has happened, rather than sounding like a mechanical repetition.

- At the end of Section C, make the cue into Section D visible and musical.
- Allow Section D to sound like a genuine change of character: focused, precise, and energized.
- In Section E, sustain the long line across the repeated accented figures—do not let the music fragment into individual bars.
- At the D.S. al Fine, return to the sign and continue to the Fine at bar 38.



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Jon Sass

Français:

Né à New York et élevé à Harlem, Jon Sass est reconnu comme un véritable maître du groove et l'un des tubistes les plus innovants de sa génération. Il a tracé un parcours artistique unique à travers des musiques originales, des concepts novateurs et des performances multimédias. Ayant commencé le tuba à l'âge de 14 ans, il fut invité à rejoindre le Vienna Art Orchestra quelques semaines seulement après la fin de ses études secondaires. Tout en étudiant à l'Université de Boston, il développa très tôt une carrière transatlantique entre Boston, Vienne et New York. Installé à Vienne depuis 1985, il s'est imposé comme une figure majeure de la scène internationale.

Avec plus de 100 enregistrements à son actif, Jon Sass est aujourd'hui un soliste et artiste invité recherché dans le monde entier. Connu pour sa polyvalence exceptionnelle, il a reçu le surnom de « Der Tausendsassa der Tuba ». Son premier album SASSIFIED est considéré comme une référence majeure dans l'art moderne du tuba. À travers des projets comme Creative Impulse, il crée des passerelles entre la scène, l'éducation et la créativité en entreprise. Animé par la conviction que la musique possède le pouvoir de relier et de transformer les êtres, Jon Sass continue d'inspirer au-delà des genres et des disciplines.

English:

Born in New York City and raised in Harlem, Jon Sass is acclaimed as a true Groove Master and one of the most innovative tuba players of his generation. He carved a unique artistic path through original music, concepts, and multimedia performance. Starting tuba at 14, he was invited to join the Vienna Art Orchestra just weeks after high school. While studying at Boston University, he built an early transatlantic career between Boston, Vienna, and New York. Since relocating to Vienna in 1985, he has established a major international presence.

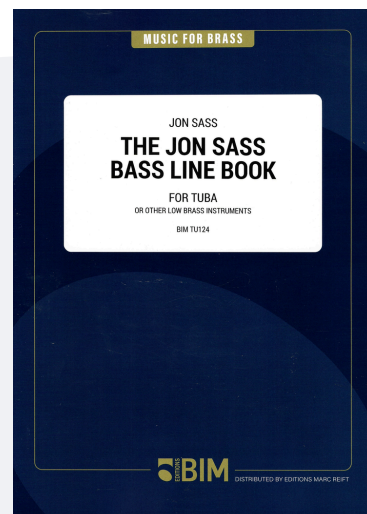
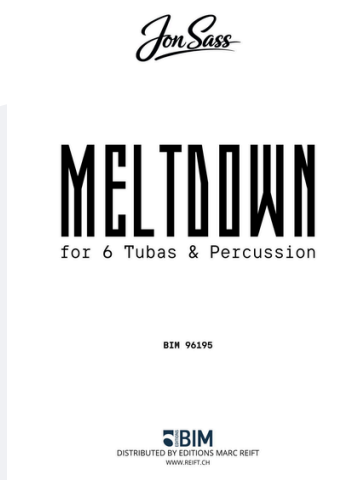
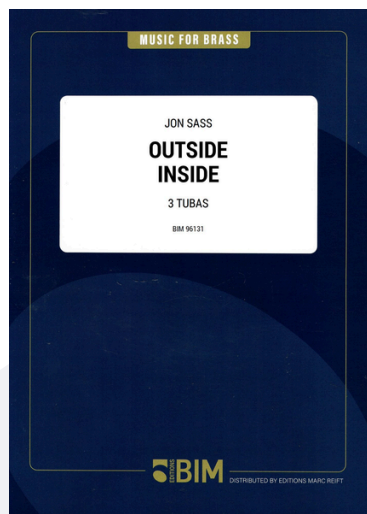
With over 100 recordings, Jon Sass is a sought-after soloist and guest artist worldwide. Known for exceptional versatility, he earned the nickname "Der Tausendsassa der Tuba." His debut album SASSIFIED is regarded as a milestone in modern tuba artistry. Through projects like Creative Impulse, he bridges performance, education, and corporate creativity. Grounded in a belief in music's power to connect and transform, Sass continues to inspire across genres and disciplines.

Deutsch:

Der in New York City geborene und in Harlem aufgewachsene Jon Sass gilt als wahrer Groove-Meister und als einer der innovativsten Tubisten seiner Generation. Mit origineller Musik, kreativen Konzepten und multimedialen Performances hat er einen einzigartigen künstlerischen Weg eingeschlagen. Nachdem er im Alter von 14 Jahren mit dem Tubaspiel begonnen hatte, wurde er nur wenige Wochen nach dem Schulabschluss eingeladen, dem Vienna Art Orchestra beizutreten. Während seines Studiums an der Boston University baute er früh eine transatlantische Karriere zwischen Boston, Wien und New York auf. Seit seinem Umzug nach Wien im Jahr 1985 hat er sich international einen bedeutenden Namen gemacht.

Mit über 100 Aufnahmen zählt Jon Sass heute weltweit zu den gefragtesten Solisten und Gastkünstlern. Aufgrund seiner außergewöhnlichen Vielseitigkeit erhielt er den Beinamen „Der Tausendsassa der Tuba“. Sein Debütalbum SASSIFIED gilt als Meilenstein der modernen Tubakunst. Mit Projekten wie Creative Impulse verbindet er Konzerttätigkeit, Pädagogik und unternehmerische Kreativität. Getragen von der Überzeugung, dass Musik Menschen verbinden und verändern kann, inspiriert Jon Sass weiterhin über Genres und Disziplinen hinweg.

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