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5-1-2016

## Advanced Conducting Project

Eli Terwilliger  
*Messiah College*

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MUAP 504: Advanced Conducting Project

Messiah College

Eli Terwilliger

May 1, 2016

Dr. Brad Genevro

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# 1. Coldwater Creek

**Robert Sheldon**

**Publisher: C.L. Barnhouse Company**

**Date: 1996**

**Grade: 1.5**

## **Unit 1: Composer**

Robert Sheldon was born on February 3, 1954.<sup>1</sup> He received his Bachelor of Music in Music Education from the University of Miami and a Master of Fine Arts in Instrumental Conducting from the University of Florida.<sup>2</sup> He has taught instrumental music in Florida and Illinois, and has taught conducting and music education classes, and conducting the bands at Florida State University.<sup>3</sup>

Sheldon is the Concert Band Editor for Alfred Music Publishing, but continues to compose and conduct for various ensembles.<sup>4</sup> He has worked with several Regional and All-State Honor Bands throughout the world, and held positions as conductor with the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois.<sup>5</sup>

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<sup>1</sup> "About Robert Sheldon," accessed February 28, 2016, <http://robertsheldonmusic.com/about-robert/>

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

Robert Sheldon is the lead author of the method books, *Sound Innovations for Band*.<sup>6</sup> He is also a co-author for the *Measures of Success Volume 1* and *Sound Innovations for Strings*.<sup>7</sup> A recipient of the ASBDA Volkwein Award for composition and the Stanbury award for teaching, his compositions have been recorded and released on CD including, *Images: The Music of Robert Sheldon*, and *Infinite Horizons: The Music of Robert Sheldon*.<sup>8</sup>

## **Unit 2: Composition**

The piece was written in 1996 and is dedicated to the Robein Grade School Band in East Peoria, Illinois.<sup>9</sup> At the time of this composition's publication, the superintendent of this school was Dr. Ted Bradshaw.<sup>10</sup> In a personal correspondence with the composer on the significance of the title, Mr. Sheldon writes, "Often the title of the piece has a very special or significant meaning, but not always. In the case of this piece, Coldwater Creek has no particular meaning other than that was the title that came to mind as I was writing the music. Sorry there is not some juicy tidbit to share - I suppose I could make something up! But that is indeed the case with this title."<sup>11</sup>

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<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Robert Sheldon, *Coldwater Creek* (Birch Island Music Press) 1-12

<sup>10</sup> Ibid.

<sup>11</sup> Robert Sheldon (RE: Message from RobertSheldonMusic.com).

The piece is written in three sections: Theme A, Theme B, and then back to Theme A. The clarinets, alto saxophones, trumpets are the only instruments that have two parts. While it is ideal to have these parts covered, in certain situations only one part can be played and the piece will not feel incomplete or empty. The instrumentation is as follows:

<b>Woodwinds</b>	<b>Brass</b>	<b>Percussion</b>
Flute	Trumpet 1 Trumpet 2	Cymbals
Oboe	French Horn	Snare Drum
Bassoon	Trombone	Bass Drum
Clarinet 1 Clarinet 2	Baritone	Timpani (optional)
Bass Clarinet	Tuba	
Alto Sax 1 Alto Sax 2		
Tenor Sax		
Baritone Sax		

The writing is repetitive and covers the Concert Bb scale, which is ideal for a young band in which the players need to build their fundamental skills.

### **Unit 3: Historical Perspective**

The sound and style of this piece harkens back to pieces written by Aaron Copland and Leonard Bernstein. The energetic 'American' sound that is heard in these pieces is what the students' should mimic in their playing. Students should

listen to orchestras and bands playing these pieces to get an aural concept of the type of sounds needed to play this piece. Although 'Coldwater Creek' is written for a younger band, the part writing allows for full sounding chords and students can take advantage of this in their playing to make the piece 'seem' to be more difficult than it really is.

#### **Unit 4: Technical Considerations**

Students who play this piece need to be familiar with marcato articulations and legato articulations. The band should be rehearsed with these different articulations on the Concert Bb scale. Since the melody is based on the scale, this will also help the students get prepared for the fingerings and style needed to play the melody. Players need a firm understanding of subdivision in order to keep the piece rhythmically accurate. This is most apparent in the snare drum line with the inclusion of sixteenth notes.

The inclusion of dramatic dynamic changes will make the piece more enjoyable to play and listen to. This piece would be a good teaching tool to work on dynamics, and keeping good intonation during the dynamic shifts. Rehearsing the band in thirds and fourths will also be beneficial when preparing to perform this piece.







There are three different counter melodies present in this piece. The first is heard in the alto saxes, tenor sax, horns, and trombones at measure 7. It begins on concert Bb and descends by seconds on quarter notes. The melody reaches the subdominant on a half note, and then ascends by a step to the concert F. The second phrase returns to the tonic, and then leaps down a fourth before repeating the Eb and F half note motive (excerpt written in concert pitch):



At measure 15, the flutes enter with the second counter melody. It also begins on a concert Bb, and then descends to the concert F. It ascends a step to the concert G, and then up to the leading tone. The phrase leads into a repetition of the motive on a concert G and A on eighth notes:



### Harmony:

Coldwater Creek is written in the key of Bb major. Every instrument in the ensemble begins the piece on a concert Bb, and also ends the piece on a concert

Bb. The chord progression I, IV, V; I, vi, IV, V, I repeats several times throughout the piece. Playing these chords on the piano while the students play will help improve their center of pitch as well as allow them to clearly hear the other parts of the chord. There are moments when instruments move in thirds and fourths. The band should play scales in 3rds and 4ths in order to prepare for this.

At measure 27, the melody plays a concert Ab and which takes the piece into the key of Eb major for a few measures. The key is modulated back into Bb major with the concert A natural that is played in measure 30 by the alto saxes and trumpets. From measure 31 to the end, the piece follows the same type of chord progression as found in the first half of the piece.

### **Rhythm:**

The most complex rhythms found in this piece are present in the snare drum part. It includes quarter notes tied across bar lines, eighth note, and two sixteenth note groupings, and grace notes (flams). The rest of the winds and percussion have mostly half notes, quarter notes, and eighth notes.

Most rhythm groupings are confined to each bar, but there are a few phrases that begin with a quarter note rest, and a three note pick up motive leading into the next bar. There are several phrases that have half notes slurred together, and players must sustain the full value of these beats in order to

prevent moving to the next measure before the rest of the ensemble. Rehearsing this piece with a metronome will help the players maintain a steady beat while sustaining the phrases.

**Timbre:**

There are very few moments where the range of the parts will pose intonation problems. The flutes reach a D and C above the staff which will cause young players to strain and play sharp, or they will play flat if they do not have enough air support. The trumpets and trombones play their high concert notes, which will also cause young players to strain and play the notes out of tune. Playing long tones in warmups will help the players produce a warmer tone.

**Unit 7: Form and Structure**

Measures	Coldwater Creek
1-6	Introduction - clarinets and trumpets play the melody. The other winds play quarter notes that outline the Bb major triad. The baritones, bassoons, bari sax, and tubas sustain a concert Bb whole note. The full band is in half notes in measures 3 and 4, building tension into the tonic chord in measure 5. The percussion continues playing and then decrescendos into measure 7.
7-14	Clarinets play the melody while the altos, tenors, horns, and trombones enter with the first countermelody. The other low brass and low woodwinds play the chord progression I, IV, V, I, vi, IV, V, I in root position. These instruments play either descending or ascending quarter notes in measure 13, introducing the flutes, oboes, and trumpets.
15-22	Trumpet and clarinets continue with the melody. Altos, tenors,

	<p>horns, and trombones continue with the first counter melody. The flutes and oboes enter with the second counter melody. The crash cymbal play on the downbeat of this bar.</p> <p>The two phases of the melody and countermelodies end at measure 18, and is punctuated by the timpani playing the dominant and tonic notes. The phrases repeat at measure 19 and decrescendo from measure 22 into 23. The timpani punctuates this phrase with a I, V, I chord progression</p>
23-30	<p>This is the beginning of the 'B' section of the theme. The clarinets play this soli as the low brass and low woodwinds sustain chords on whole notes and half notes. The clarinets join the accompaniment lines as the flute, oboes, and trumpets modulate the key into Eb major. As the band crescendos, the suspended cymbal begins a two measure roll. At measure 30, the percussion joins in to expand the crescendo to forte at measure 31.</p>
31-38	<p>The full band is plays at this point. The flutes, and oboes play the countermelody, while the low reeds and woodwinds play the second countermelody. The clarinets and trumpets play the melody or 'A' section of the piece. The timpani plays the chord progression V, I every two measures.</p> <p>The snare drum and bass drum drives the pulse of the piece as the full band plays half notes in measures 37 and 38.</p>
39-50	<p>The wind instruments all play a concert Bb on a whole note. The percussion section play soli before the lyrical section at measure 43.</p> <p>Clarinets play the 'A' theme in a lyrical style, with the altos, horns, baritone, and bassoon playing moving half notes. More and more instruments are added to the texture until measure 50 when a concert Bb is sustained and the flutes, oboes, trumpets, and percussion lead into measure 51.</p>
51-60	<p>At 51, the ensemble repeats the same structure and parts found in the introduction of the piece. The trumpets play a fanfare motive on concert Fs as the other parts continue. In measure 59 the full band crescendoes on a concert Bb chord. In measure</p>

	60, everyone continues the chord on beats 1 and two as the low brass and low woodwinds play quarter notes. On beat 3, the band finishes the piece on a concert B flat 'stinger.'
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### Unit 8: Suggested Listening

- Bernstein: *Candide Overture / Symphonic Dances from West Side Story / On the Waterfront - Symphonic Suite / Fancy Free Ballet*. CD. Sony Classical. 2004.
- Copland: *An Outdoor Overture - Billy the Kid - El Salon Mexico - Rodeo*. CD. BIS. 2016
- Infinite Horizons: *The Music of Robert Sheldon*. CD. Walking Frog Records. 2001.
- Images: *The Music of Robert Sheldon*. CD. Walking Frog Records. 1994

### Unit 9: Additional Resources

Crist, Elizabeth B.. 2003. "Aaron Copland and the Popular Front". *Journal of the American Musicological Society* 56 (2). [University of California Press, American Musicological Society]: 409–65. doi:10.1525/jams.2003.56.2.409.

Bartram, Kevin P.. 2004. "Lessons from a Master: Using the "Bernstein Formula" in Music Classrooms". *Music Educators Journal* 90 (4). [Sage Publications, Inc., MENC: The National Association for Music Education]: 19–24. <http://www.jstor.org/stable/3399994>.

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Sheldon, Robert. 1996. *Coldwater creek*. Bb Major. P.O. Box 680, Oskaloosa, IA 52577: Birch Island Music Press.

Sheldon, Robert. 2016. RE: Message from RobertSheldonMusic.com.

## 2. Soldiers' Procession and Sword Dance

**Robert Margolis**

(after Tylman Susato, ca. 1500-1551-4)

**Publisher: Manhattan Beach Music**

**Date: 1992**

**Grade: 1.5**

### **Unit 1: Composer**

Tylman Susato was born between the years of 1510 and 1515.<sup>12</sup> He was known as a composer, performer, and publisher.<sup>13</sup> Documents suggest that he was born in the town of Soestdijk, Netherlands.<sup>14</sup> These facts were taken from a document dated 1565 where Susato states his age to be 50 years old.<sup>15</sup> He was the son of another Tylman, and historians believe him to be the blind musician mentioned in the 1508 Corpus Christi procession of Cologne.<sup>16</sup> The first documentation of Susato in Antwerp is when he was a calligrapher for the Confraternity of Our Lady in 1529. He joined the town band in 1531 and was known to play the sackbut, trumpet, crumhorn, flute, and recorder. Susato played the sackbut for many evening services of the Confraternity of Our Lady.<sup>17</sup>

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<sup>12</sup> Kristine Forney, *Susato, Tylman* (Oxford University Press)

<sup>13</sup> Richard Kassel, *Susato, Tylman* (Schirmer Reference)

<sup>14</sup> Kristine Forney, *Susato, Tylman* (Oxford University Press)

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*

In 1541, Susato became partners with the two printers Hendrik ter Bruggen and Willem van Vissenaken of Antwerp.<sup>18</sup> It is believed that Susato was the compiler for Antwerp's first single-impression music book. Between the years of 1543 and 1561, Susato published 22 chanson books, 3 books of masses, 19 motet books, and the 11 book series titled 'Musyck Boexken' - a collection of secular Dutch songs, dances, and psalm settings. In 1551, Susato seized ownership of the business after a lawsuit. Business was successful with the help of many friends and family members. Within the title pages of Susato's last four music books, it states that he moved to Alkmaar in northern Holland. It is not certain whether or not Susato died in 1570 in Sweden, after a legal battle concerning the marriage of the King of Sweden, or in northern Holland.<sup>19</sup>

Susato's business was the first successful music publishing firm established in the Low Countries.<sup>20</sup> Those who contributed compositions were Flemish composers who were active in and around the Low Countries and the Imperial Court. These include Orlande de Lassus, Clemens non Papa, Josquin Des Prez and Susato himself. Susato composed over 90 chansons that usually parodied well-

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<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

known Flemish and French works. His dance collection of 1551 is arranged in four-voices of chansons set in the homophonic style.<sup>21</sup>

## Unit 2: Composition

*Soldiers' Procession* and *Sword Dance* are two works taken from Susato's *Danserye*. Published by Susato in 1551, this was a collection of dance music playable by family or mixed consorts.<sup>22</sup> This edition by Bob Margolis is based upon the 16th century arrangements, which were intended for amateur musicians. The restricted ranges of the Renaissance instruments allow for younger students to perform this music. The original titles of the works were *Les quatres Bransles* and *Ronde: Il estoit une filette*.<sup>23</sup> The *Sword Dance* is Susato's setting of a chanson by Clement Janequin. The modern band scoring is listed below:<sup>24</sup>

Woodwinds	Brass	Percussion
Flute 1-2	Trumpet 1-2	Percussion 1 Bells, Woodblock, Bass drum
Oboe (Optional)	Horn	Percussion 2 Tom-toms Cymbals
Clarinet 1-2	Trombone/Euphonium	Percussion 3 High drums, Triange

<sup>21</sup> Ibid.

<sup>22</sup> Margaret A Nosek, *The Recorder in the Sixteenth and Early Seventeenth Centuries - Part III* (Riemenschneider Bach Institute, 1975)17-23

<sup>23</sup> Bob Margolis, *Soldiers' Procession and Sword Dance* (Manhattan Beach Music) 1-12

<sup>24</sup> Timothy Harris, "Soldiers' Procession and Sword Dance," in *Teaching Music Through Performance in Band Vol. 1*, 2nd ed. Timothy Harris et al. (GIA Publications, 2010), 244-246



Low Woodwinds	Tuba	
Alto Saxophone 1-2		

### Unit 3: Historical Perspective

Instruments from this time period were categorized by their dynamic output. Loud instruments were labeled as *haut*, and soft instruments *bas*.<sup>25</sup> Up to eight different sizes of instruments from the same family were then put into consorts. The difference in timbre was suitable for performing multi-voiced selections.<sup>26</sup> Groups of instruments from different families were called broken consorts, while those of the same family were called whole consorts. The alternating use of *haut* and *bas* consorts created a variety of sound.

### Unit 4: Technical Considerations

Soldiers' Procession is set in the key of Eb Major, and is in common time. Rehearsing the band in scalar exercises in this key, while using light articulation will help the students use the correct style of playing. The full band is usually playing the melody or the counter melody, and there are a few sections where an instrument family takes precedence. This piece is great for building endurance

<sup>25</sup> Jeremy Montagu, "haut, bas," in *The Oxford Companion to Music* (Oxford University Press) accessed February 28, 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3173>.

<sup>26</sup> The Renaissance Wind Band," last modified 2007, [http://www.lipscomb.edu/windbandhistory/rhodeswindband\\_02\\_renaissance.htm](http://www.lipscomb.edu/windbandhistory/rhodeswindband_02_renaissance.htm).

and technical prowess, especially in the low brass - which usually play sustained notes in music for young bands.

The ranges of the melodies in the first parts are kept within an octave. Students struggling with range can be put onto the second parts since the range covers 5th and 6ths. Dynamic ranges go from *mezzo piano* to *forte*, and all instruments play the different dynamics in comfortable ranges.

Sword Dance is in the key of Bb Major, and is also in common time. The percussion section is exposed at the beginning of the piece, but ends at measure 7 when the brass and low woodwinds enter. The percussion section is also the only section to use syncopated rhythms. Beginning the rehearsal with a scale pattern or internal pattern on syncopated rhythms would be a valuable teaching tool. Furthermore, studies with staccato articulations would improve the ensembles technique required to play this piece. Students need to be aware of the correct fingerings of the accidental notes found in their parts.

### **Unit 5: Stylistic Considerations**

The first movement does not have any stylistic markings. By playing an audio clip of performing on renaissance instruments, students can aurally grasp the playing style needed for the piece. Since this music is the precursor to Baroque (which heavily focused on several moving lines of music), students need

to listen to the different sections of the band as they play. Playing some chorales at the beginning of rehearsal can help prepare the ensemble.

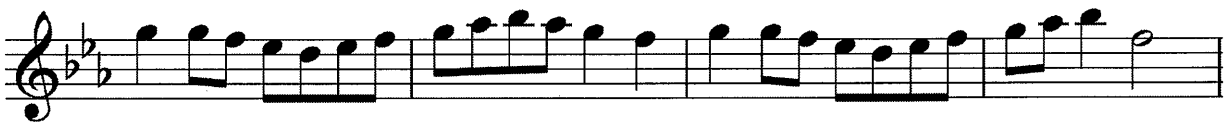
As the title states, the first movement is a *procession*. The parts should be played stately, with the notes separated and slightly accented. This style of playing could make the band drag in tempo. Rehearsing with a metronome will help alleviate this problem. Renaissance music has very clear sections and phrases, so the breath marks should be observed.

## Unit 6: Musical Elements

### Movement 1

#### Melody:

The melody is first present in the first flute line, and the first alto sax line.



This melody starts on the third of the scale, and descends and ascends by seconds, with a drop of a 4th at the end of the phrase. This melody is accompanied by this independent melodic figure:



it is played by the Oboe, 1st Clarinet, 2nd Alto Sax, and Low woodwinds.

The 2nd flute part, second clarinet, and first alto line all play another independent melodic figure:



The melody thus far is the 'A' section of the piece. Section B starts at measure 9:



It is also played by the flutes and the first altos. Part 'C' begins at measure 15, and the flutes and altos are joined by the oboes and trumpets in this melody:



### Harmony:

The tonality of the piece is established by the Oboe, 1st clarinet, 2nd altos, and low woodwinds. They play a counter melody that begins on Concert E flat. The melody begins on the third of the chord, and turns on the roots in the second half of the phrase. At measure 4, the woodwinds end on a half cadence. This section is repeated in the same key with the rest of the band beginning at measure 5. The phrase ends on a half cadence at measure 8.

Most of the ensemble begins on a concert E flat at measure 9, solidifying the tonic key. The end of the phrase at measures 11 and 14 both end on half cadences. The 'C' section begins on the tonic chord, but ends on perfect authentic cadence in measure 20. This phrase is repeated again, and the movement ends on a perfect authentic cadence.

### **Rhythm:**

The most problematic rhythmic figure of this movement will be the dotted quarter note, eighth note figure that is found within the counter melody. There must be separation between the dotted quarter note; this will put emphasis on the eighth note so that it will be heard through the texture and will prevent the tempo from dragging. The percussion perform an eighth note figure that usually falls on beat four of the phrase. The rests must be counted accurately so the entrance of each rhythmic motive is not early.

## **Movement 2**

### **Melody**

This movement has an A, B, and C section similar to Soldiers' Procession. The first melody, or 'A' theme is found in the trumpet section starting at measure 7 (the excerpt below is written in concert pitch):



It begins on the tonic note of the key, which is Bb major. It descends a half pitch to the seventh, and then returns to the tonic pitch. The next measure continues the motive but is transposed down a minor third. The melody ends on the third of the chord.

The low brass and low woodwinds accompany the trumpets with the same rhythmic motive, but outlining the roots of the chords. Starting at measure 11, the flutes join the trumpets in playing the melody.



The 'B' section of the piece begins at measure 15, and is first played by the trumpets. It is also played by the flutes at measure 19. In the first measure of the melody, the concert E natural briefly changes the key by making the dominant tone of Bb major the new third of the d minor chord. In the second measure, the 6th of the key becomes the tonic after the melody turns on the concert F sharp. In essence, this melodic phrase is a type of 'development' within the piece.

The full band either plays melody 'C,' or a variation of the melody. It is in the key of Bb major, but the end of the phrase tonalizes the piece into g minor, the relative minor of Bb major:



### Harmony:

The brass and low woodwinds that begin the melody in measure 7 establish the tonic chord since they all play a concert Bb. However, at the end of measure 14, the key switches to g minor with the concert F# that is played by the trombones and horns. Going into measure 15, the tonality of the piece continues to shift with the addition of accidentals.

The key is briefly shifted into d minor, but is then taken back to g minor by the concert F# that is played by the trumpets in measure 16. The key is taken back to Bb major by use of a secondary dominant chord found in measure 17. The low brass and woodwinds play an ascending eighth note figure in measure 17 that includes a concert E natural. This shifts the tonality to concert F major, but the part writing allows for the piece to shift back to the home key of Bb major, after the trumpets play the concert A in measure 18.

At measure 23, the ensemble plays the 'C' melody in the key of Bb major, but is taken into g minor at measure 26. This segment is repeated until the end of

the piece, where the ensemble leaves the listener in the key of g minor, the relative minor key of Bb major.

### **Rhythm:**

The rhythm and pulse of Sword Dance is driven by the percussion section, whereas the pulse was driven by the rhythm of the wind players in movement 1. Throughout the piece, the percussion play syncopated rhythms. The prime rhythm changes per the section of the melody that is being played. For instance, from the beginning to measure 14, the most common rhythmic motive is the dotted quarter note, eighth note figure.

At measure 15, the accompaniment plays ascending eighth notes, while the melody plays a 1, 2 and, 3, 4 rhythm. The full ensemble plays eighth notes at measure 23, while the woodblock plays an eighth, sixteenth note motive that keeps the ensemble together. The bass drum also plays quarter notes underneath the thick rhythmic texture.

### **Timbre**

The rhythmic foundation of this piece does not provide any sustained passages that build a solid, supported tone. It does, however, present the perfect opportunity for the players to focus on clean articulations while keeping a consistent tone. Or, that is to say, focus on 'tone' rather than 'tongue.'



While there are no large leaps of intervals, there are some moments where the chord structure puts the instruments in the low range. This is mostly apparent in the low woodwinds and low brass. These low notes should be full and present, and not lost in the texture of the ensemble.

The dynamics of the piece are consistent which allow for players to focus on balance and intonation. Singing or humming the melodic fragments will encourage consistent intonation between each pitch. Overall, this piece will help promote a clean technique for all the instruments in the ensemble.

### Unit 7: Form and Structure

Measures	1. Soldiers' Procession
1-8 Section A	Measures 1-4 - flute 1, and alto sax 1 play the melody. Clarinet 1, oboe, alto sax 2, and low woodwinds with the counter melody, and flute 2 and clarinet 2 with variation of the melody. Measures 5-8, brass and percussion join the woodwinds. Trumpet 1 joins the melody line, while the low brass join the counter melody. French horn plays the variation of the melody. The percussion enters on beat four of measure four, and the bells play quarter notes.
9-14 Section B	Full band minus trumpets and percussion. Flute 1 and Alto 1 play the B section of the melody. Phrase ends on a half cadence in measure 11 with a slight decrescendo. At measure 12, alto sax 1 repeats the B section, and the low brass, low woodwinds, alto 2, and horn continue on their parts.
15-20 Section C	Full band plays minus the percussion. The instrumental parts continue with the same parts on the C section of the melody. The second half of the C section starts at measure 17 with a cymbal crash. Measure 18 is an echo of the parts with the altos, horns, and trumpets counting rests.

21-24 Coda	Percussion enters on beat 4 of measure 20 along with the rest of the band, minus the tuba. The toms drive the ensemble forward with the eighth sixteenth note motive. The tuba enters at measure 23 and the oboe, and trumpets rest until the end of the piece.
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Measures	2. Sword Dance
1-6 Introduction	Percussion only. High Drums (2 timbales or 2 bongos) play half notes in measures 1 and 2. In measure 3, the medium Tom Tom continues with half notes while the high drums play a syncopated rhythm.
7-14 Section A	Low woodwinds, trumpets, and trombones begin at measure 7. These instruments play the same rhythms, but the trumpets have the melody. At measure 11, the full band (minus trumpet 2) plays the rhythmic motive. Percussion continues with the syncopated rhythms, and the horn and trombone line play an eighth note, quarter note, eighth note motive into the end of the phrase.
15-22 Section B	Percussion continues, the low brass and low woodwinds play ascending eighth notes, as the trumpets play the melody of the B theme. The full band (again, minus trumpet 2) joins the brass in the B theme and ends on a cadence at measure 22.
23-30 Section C	The high drums finish playing on beat one of measure 23, and the woodblocks begin playing. The medium toms and bass drum keep the beat from measure 23 to the end. The ensemble plays melody 'C' or a variation of the melody. The rhythms are consistent from measure 23 to the end.

### Unit 8: Suggested Listening

- Postcards. CD. Klavier. 1995.
- Teaching Music Through Performance in Band, Vol. 1. CD. GIA Publications. 1998
- Dansereye 1551. CD. Polygram Records. 1994
- Renaissance Dance: Early Music Consort of London. CD. Virgin France. 200

## Unit 9: Additional Resources

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# **3. Hymn and Festive Dance**

**Elliot Del Borgo**

**Publisher: Elliot Del Borgo Publications**

**Date: 2012**

**Grade: 2**

## **Unit 1: Composer:**

Elliot Del Borgo was born in Port Chester, New York in 1938. He obtained his Bachelor of Science degree from the State University of New York, and received a Master's degree in education from Temple University. Furthermore, he received his Master's of Music degree from the Philadelphia Conservatory of Music. While at Philadelphia, he studied trumpet with Gilbert Johnson and theory and composition with Vincent Persichetti. In 1973, he received a doctoral equivalency from SUNY, and was elected into the American Bandmasters Association in 1993.

Del Borgo taught instrumental music in the Philadelphia public school system and taught at the collegiate level at the Crane School of Music from 1966 to 1995. He has also traveled the world as a conductor for bands and orchestras, as well as a clinician and adjudicator. Del Borgo has published over 600 pieces of

music for several different venues, including the 1980 Olympics in Lake Placid.

Mr. Del Borgo passed away on May 30, 2013.<sup>27</sup>

## Unit 2: Composition

This piece is scored for an intermediate level band. It has two contrasting sections: a cantabile opening and a quick, rhythmic section that is very linear.<sup>28</sup>

The author could not locate any information as to why this piece was composed.

The instrumentation of the piece is listed below:

Woodwinds	Brass	Percussion
Flute	Trumpet	Mallet Percussion
Oboe	French Horn	Timpani
Clarinet	Trombone	Snare Drum (Perc 1)
Bass Clarinet	Euphonium (BC and TC)	Bass Drum (Perc 1)
Alto Sax	Tuba	Triangle (Perc 1)
Tenor Saxophone		Wood Block (Perc 1)
Baritone Saxophone		Bongos (Perc 1)
		2 Toms (Perc 2)
		Maracas (Perc 2)
		Suspended Cymbal (Perc 2)
		Cow Bell (Perc 2)

## Unit 3: Historical Perspective

While the connection to this piece is not very close, having the students listen to segments of Stravinsky's 'Rite of Spring' will help them understand the correct style and mentality that is required to play this piece. Furthermore, the

<sup>27</sup> "Biography: Elliot Del Borgo," accessed February 28, 2016, <http://www.elliotedelborgo.com/bio.html>.

<sup>28</sup> Elliot Del Borgo, *Hymn and Festive Dance* (Del Borgo Publications) 1-17

historical significance of 'Rite of Spring' could offer some discussions and writing exercises that will get the students thinking on a higher level.

#### **Unit 4: Technical Considerations**

The musicians should be familiar with the key of d minor. Playing scalar exercises in this key will help familiarize the students with the melody of the piece, since it is based off the d minor scale. The title makes it clear that there are two contrasting sections to the piece, therefore, the players should be able to sustain phrases and legato motives in order for the 'dance' section to feel and sound completely different. Incorporating chorales and other legato exercises into the daily routine will help with this technique.

Some instruments are required to play in octaves. It is imperative that players can hear these intervals and know alternate fingerings in order to keep these in tune. There are several instances where the same note is accented. Players must not connect these notes and turn the accents into tenuto markings. Hearing the difference between connected and separated notes will ensure the players' ability to use the correct articulations throughout the piece.

#### **Unit 5: Stylistic Considerations**

The beginning of the piece is marked *sostenuto*, and the beat is marked quarter notes equals 69. This can be challenging for young players since it

requires much air support and control. Increasing the tempo slightly will help younger players play through the phrases completely. The term 'hymn' is usually associated with church and reverent worship, so the tone of the music should reflect this.

The 'dance' theme of the piece begins at measure 19 and is marked *con spirito*, quarter note equals 124. The quarter notes should have a slight accent to add more of a 'bounce' to the sound, adding to the dance-like character of the piece. By adding these accents to the half notes, not only will it add to the character to the piece, it will also help prevent the tempo from dragging.

Mr. Del Borgo is very meticulous in his writing, and the directions he writes in his music will help the players bring the piece to life.

## Unit 6: Musical Elements

### Melody:

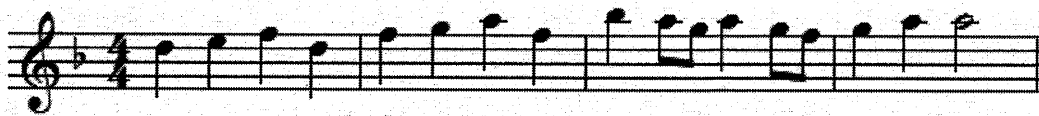
The melody in this piece evolves as the music progresses. At measure 23, the flutes and clarinets enter with the first stage of the theme:



It begins on the tonic of d minor and ascends by whole step before descending a minor third on beat for. The melody then leads a perfect fourth and

turns on the third of the chord. In the third measure, the melody begins on concert C and ascends to the concert F.

The second stage of the melody occurs at measure 35. The pattern in the first measure continues in the second, but is transposed up a third. The third measure adds two turns on beats 2 and 4:



At measure 47, the melody evolves again, focusing on the second half of the phrase:



The final stage of the melody focuses on the d minor scale and is passed around to several instruments of the ensemble:



### Harmony:

The piece is in the key of d minor. There are many moving lines from measure 1 to measure 18 that create suspensions of the chords. The low reeds



and low brass sustain a pedal D from measure 19 until 26, while the clarinets and flutes play the melody at measure 23.

At measure 43, the piece begins on the V chord of d minor and the bass line ascends diatonically to concert E. The full band starts on the second note of the key and ascends to the concert G before returning to the tonic chord at measure 46. The band continues on the V chord at measure 47, and is resolved back to the key of d minor at measure 55. At measure 56, the full band plays the V chord on quarter notes, and then plays the vi chord, before going back to the v chord at measure 58. At measure 59, the full ensemble plays the chord progression  $iv^6$ , iv, v, v. At measure 61 the low brass and low reeds play a concert D in unison. The introduction of the piece comes back at measure 63 and it uses the same chord progressions. The full band plays three concert D in the final two measures.

### **Rhythm:**

The 'hymn' section of the piece is made up of mostly quarter notes and half notes. It's important that these notes are held to their full values, even when the articulations are not marked as legato. At measure 10, all of the parts begin on beat 2 of the measure, save for the flutes and mallet percussion. The ensemble must count the beat so they do not play on the rest. The flutes and mallet percussion continue this rhythmic motive into measure 11 and 12.

During the 'dance' section, the smallest rhythmic motive played by the winds is an eighth note, but the percussion play sixteenth notes. This piece is attainable for young bands since there are no syncopated rhythms for the wind players. The percussion section have the most difficult rhythms in the piece, but these rhythms are repetitive.

### **Timbre**

The Hymn section of this piece feature many moving lines that begin on different beats of the measure. The range of each instrument is not extreme, which allows for the musicians to focus on producing a good tone and maintaining good intonation. The sustained low voices and the moving lines in the higher instruments produce a brooding, dark tone. When the tempo of the piece changes, the accented notes create a sense of anxiety and turmoil. The use of bongos in the percussion section create a raw, tribal sound that inspires listeners. The entire piece is in the key of d minor, and the lack of any sections being in a major key keep the tone consistent throughout the piece.

## Unit 7: Form and Structure

Measures	Hymn and Festive Dance
1-5	Introduction: Sostenuto, full band plays at mezzo piano, with the, flutes, oboes, trumpets, and bells/vibes have the melody. Altos and french horn play a counter melody, as the low brass and woodwinds sustain concert D. Moving half notes are played by the low brass and reeds starting at measure 3 while the high woodwinds play lyrical quarter notes. Diminuendo into measure 6.
6-18	Melody is present in the low brass and low woodwinds, and the motive is echoed by the flutes and mallet percussion. Legato half notes are played by the horns, and match the low brass and reeds in measure 7. Timpani plays a D then a roll on a A as the rest of the ensemble plays an a minor chord into measure 10. Oboe, alto 1, and trumpet play the rising stepwise melody, and is continued by the flutes and mallets into measure 12. They are accompanied by the rest of the ensemble on half note chords. In measure 13, the timpani rolls on a Bb as the oboes, altos, and horns play the lyrical, quarter note rhythm as the clarinets, trumpets, and low instruments sustain a Bb major chord. At measure 16, the low brass, reeds, and timpani take over this melodic motive as the flutes, trumpets, and mallets play the moving chords. The ensemble begin to <i>ritard</i> in measure 17 and sustains a fermata on an a minor chord in measure 18.
19-26	The tempo changes to Con Spirito as the bongos set the pulse on eighth notes. The low reeds and low brass sustain a concert D. The cow bell begins a 'clave' like rhythm at measure 21. At measure 23, the clarinets and flutes begin a rising melodic rhythm in d minor. This is passed to the oboes, altos, and trumpets as the flutes and mallet percussion play concert Ds in eighth note, octave jumps. The bassoons, tenors, trombones, and euphoniums play descending half notes into measure 31. The flutes, trumpets, and mallet percussion play rising quarter notes as the rest of the winds play descending half notes. This continues into measure 35.

35-42	The full band play the rising quarter notes from the last section at fortissimo, as the bongos roll into measure 37. At measure 37, the wind sections play the melody as the clarinets, altos, and horns play half notes. The winds play a concert at on beat three of measure 38, and the timpani plays two eighth notes on D and A and ends on a concert D in measure 39. The suspended cymbal plays an accented note at the beginning of measure 39. At measure 39, the suspended cymbal marks the end of the previous phrase with the timpani. Flutes, Oboe, Clarinets, and Altos begin a lyrical eighth note motive, and the low reeds and brass respond with a variation of the motive found in measure 37. In the next measure, the high reeds play a variation of the eighth note motive, and the low reeds and brass echo. They end the phrase at measure 42.
43-54	At 43, the flutes, oboes, altos, and trumpets play a fragment of the theme's second stage of development. The rest of the ensemble has moving half notes, until 45, when the full band plays the quarter note motive found in the first stage of the melody. At 47, the flutes, altos, and trumpets, and mallet percussion play the 3rd stage of the melody while the rest of the band plays half notes. At 51, the low brass and low reeds play the second half of this melody.
55-62	At measure 55, the full band plays 3 quarter notes on a d minor chord, as the percussion plays on beat 4. The pattern continues down to C major, and then to B flat major.
63-66	The motives from the introduction make an appearance here, with the legato half notes that are an augmentation of the first stage of the melody. The melody itself appears at measure 67.
69-74	The first stage of the theme is played here by the flutes, oboes, alto saxes, and mallet percussion. The rest of the band either plays moving half notes or quarter notes.
75-88	The final stage of the melody is heard and is scored the same as measure 43, with the flutes, oboes, altos, and trumpets playing the melody, while the rest of the ensemble plays moving half notes. The moving half note figure is passed to different parts of the ensemble until measure 84. The third evolution of the melody is heard. The last two bars of the piece are concert Ds

	that are played on beats 1, and 3. The band ritards in the last bar for a dramatic finish.
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### Unit 8: Suggested Listening

- Stravinsky Conducts Stravinsky: Petrushka / Le Sacre du Printemps (The Rite of Spring). CD. Sony/CBS. 1988.
- Cross Winds. CD. Mark Records. 1998.
- Be Thou My Vision. CD. Mark Records. 2000.

### Unit 9: Additional Resources

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