

The Battle Pavane (1551/arr. 1981)

Tielman Susato (ca. 1500 - ca. 1561-4)/arr. Bob Margolis
Manhattan Beach Music



Background

Tielman Susato was a composer, arranger and publisher of music. He may have been from Soest in Netherlands, or a town in Westphalia. He later moved to North Holland and eventually Sweden. At various times he was also a calligrapher, and trumpeter, both

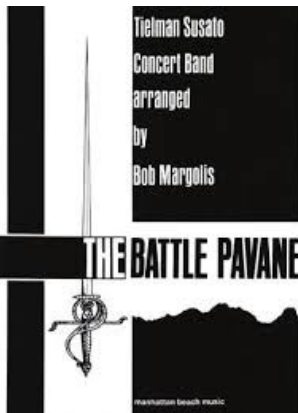


at Antwerp Cathedral in Belgium. He was the major music publisher in the Low Countries from 1543 to 1561, publishing music of composers such as Crecquillon, Josquin des Prez, Handl, Clement Jannequin, Clemens non Papa, and Lassus. His editions include 19 books of motets, 3 books of masses, 25 books of chansons, and 11 Musyck boexken, from the third of which, "alderhande Danserye" (1551), a collection of popular dance tunes arranged by Susato, is taken the present work, the Battle Pavane. This arrangement for concert band by Bob Margolis closely follows Susato's original four part arrangement. - from the Publisher.

Analysis

Broad Description: A triumphant renaissance instrumental dance arranged for modern bands.

General: Pavane



Musical Elements

Form - AA'BB'CC'DD'

Call and Response - Antiphonally

Slow duple meter

Pavane - Processional dance that was popular in Europe in the 16th Century. This is an instrumental piece without a specific text. Earliest forms composed in Venice in 1508 by Petrucci similar to the 15th century *Basse Danse*. Pavane may come from one of two sources "Dance of Padua" or the Spanish word *pavon*, which means peacock.

Dance is often paired with a "Galliard" a more rigorous dance in 6/4 (also similar to a Saltarello).

"This pavane appears to be more of a battle piece in pavane form, although one could envision a performance using dancers dressed as soldiers such as those depicted in Arbeau's *Orchesography*, a dancing treatise of the period. Perhaps this pavane is a sort of Renaissance marching-band piece; the antiphonal horn calls in the middle section and the majesty and sweep of the ending suggest a ceremonial or processional use." - from the arrangers notes

Dance Videos:

This video is actually of this Pavane by Susato on period instruments. Very cool to watch!



http://www.youtube.com/watch?v=B10z9b_PRXw

http://www.ket.org/education/video/katdl/katdl_000185.htm

Original Source Material from "alderhande Danserye"
Superius (Soprano)

Two staves of musical notation for the Superius (Soprano) part. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second staff continues the piece, ending with a double bar line and repeat signs. The title *La Bataille* is written below the first staff.

Altus (Alto)

Three staves of musical notation for the Altus (Alto) part. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second and third staves continue the piece, ending with a double bar line and repeat signs. The title *Pavane La Bataille* is written below the first staff.

Tenor

Three staves of musical notation for the Tenor part. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second and third staves continue the piece, ending with a double bar line and repeat signs. The title *Pavane La Bataille* is written below the first staff.

Bassus (Bass)

Three staves of musical notation for the Bassus (Bass) part. The first staff begins with a bass clef, a common time signature (C), and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The second and third staves continue the piece, ending with a double bar line and repeat signs. The title *Pavane La Bataille* is written below the first staff.

Rhythm

A Pavane is often accompanied by a tabor (according to Arbeau) in a rhythmic pattern of half-quarter-quarter, or quarter-eighth-eighth.

Melody uses quite a few suspensions over the bar line, with use of the dotted quarter-eighth rhythm or quarter-tied to an eighth followed by an eighth note. There are a few eighth note scale patterns.

The D section has a fanfare-esque rhythmic pattern with sixteenths on beat 1 and beat 3. There is an echo in the third trumpet, first horn and third trombone in measure 51 which adds to the imagery of a procession.

Melody

The A sections begin with a descending thirds half note pattern (sawtooth melodic line). The second half of the A section melody is a repetitive quarter note line leading into a descending half note line.

The B melody begins with a downbeat rest, entrance on two and then three half notes. Then it reverts to a quarter note arching pattern. There are really nice eighth note ascending counter-melodic lines in the bass voices.

The C melody is a series of two measure antiphonal call and responses between woodwinds and brass that emphasizes a dotted quarter-eighth rhythm.

The final melody is presented as a fanfare (also found in Janequin's music) with very repetitive notes, lending itself to work on clear articulation and possible discussions about double tonguing.

Harmony

Margolis's arrangement is transposed from the original F to Bb. Based on some of the instrument range considerations, this was probably a wise choice. However if we were hearing it on period instruments, the entire piece would be a 5th higher.

The work opens with an open 5th and octave, with the melody beginning on the 5th. Measure two features a suspension in the bass voice, while measure three has a suspension in the tenor voice, the resulting rhythm being the dotted quarter-eighth (over the bar line).

Texture/Timbre

Pairing of instrumental timbres. In this arrangement, Margolis utilizes many of the instrumental timbres and pairs them antiphonally as they would sit in a band set-up. Low brass and horns are paired against the clarinets and lower woodwinds. Some very soloistic pairings of the bassoon & muted trumpet, vs the trombone and bass clarinet, then flutes & oboes vs. saxophones vs. low brass/low woodwinds.

Originally written for 4 instruments. It looks as if the composers of the day leave instrumentation more open, which was probably a general practice of the day. Also the percussion parts were most likely improvised but the pavane rhythm was maintained by one player (either playing a drum or a tambour). Some liberties were taken by Margolis in this arrangement generally in regards to his treatment of the different textures.

Susato wrote masses and motets which were typically in imitative polyphonic style of the time. It's possible that this piece was performed in an Antiphonal style, if more than 5 or 6 instrumentalists were performing.

Expression

Little is written in Susato's original regarding expression. In fact, most period instruments were probably incapable of playing as dynamically expressive as our modern wind band instruments. Margolis adds many dynamic swells and crescendos throughout the work to develop line and interaction between voices.

The Heart

The heart of the Battle Pavane is the antiphonal staging of the percussion and wind timbres, suggesting the ideals of dualism and balance.

Music Selection

The Battle Pavane is a very nice introduction to antiphonal Renaissance music for young bands.

Reasons to Perform

- **Authentic** Renaissance Period instrumental music
- Utilizes antiphonal techniques and opportunities for antiphonal staging
- Possible introduction to double tonguing techniques for the brass and flutes
- Easily recognizable form for student analysis

Introducing the Piece

Take Out The Piece...

Arranged in antiphonal style

Based on a popular duple-feel Renaissance Dance (As opposed to the Galliard which is triple-feel)

Composed over 500 years ago

Composed by a trombonist and music publisher from the Netherlands

Skill Outcome

Students will perform antiphonal music with good characteristic tone, timbre and balance.

Strategies

- **Masters Wheel (Circle of Excellence)** - Begin in one full circle (or divided in half). Divide the ensemble with the brass and saxophones on one side, clarinets, oboes, bassoons, and flutes on the other side. Play scales in rounds and simple tunes/rounds (Row, Row, Row Your Boat, etc) back and forth. Sound discovery.
- Rehearse "The Battle Pavane - Thematic Material" as a full ensemble. Organize students into quartets perform the piece in Quartets with percussion accompaniment. Then divide into woodwinds/brass. Brass will perform the first time through each section, woodwinds will perform the second time, listening closely to match style/dynamic/balance and articulation.
- Explore a "Galliard" dance written by a Renaissance composer to pair with the "Pavane" and have students arrange it in an antiphonal style.
- Acapella App - Create antiphonal quartets

Assessments

- **Small Ensemble Music** - Students will perform with balance in small ensembles in small groups of 4-8.
- **Assessment of tone and timbre** utilizing Video Reflections and graded Google Classroom projects.
- **Recording Evaluations and Journaling.**
- **Student arrangements of the Gaillarde.**

Knowledge Outcome

Students will learn about secular music and dance styles of the Renaissance.

Strategies

- History Detectives Part I - Notation - Johannes Gutenberg and the moveable type press.
 - Essential Questions: How did Gutenberg's invention change music?
 - Analyze the original parts. Compare how it looks to today's notation. Lesson on Notation development.
 - Arrange one of Susato's Galliards to complement this work using Noteflight Classroom (Group Project). What instruments should be used and when? Why? How was percussion used during the Renaissance? What's the difference between the pavane rhythm in the percussion and the gaillarde rhythm in the percussion?
- History Detectives Part II - Instrumentation - Each student will research the earliest ancestors to their instrument. They will then show how their instrument differs from the instrument of the Renaissance.
 - Essential Questions: How would this music sound on instruments of the Renaissance period? How is your instrument different from that of its Renaissance ancestor?
 - Flute - Transverse Flute
 - Oboe & Bassoon - Shalmei, Shawm or Crumhorn
 - Clarinet/Saxophones - Recorder
 - Trumpets & Horns - Zink or Mute Cornett
 - Trombones - Sacbut
 - Euphonium/Tubas - Serpent (bass cornett)
 - Percussion - Drum (Tambour, drome, etc), Tambourine, Finger Cymbals
- Learn to dance the Pavane - We will watch videos of the pavane dances and learn some of the dance steps.
 - The Battle Music
- History and Architectural Influence of Music in Europe
 - Map of Europe Fall of Rome - Present (YouTube)
 - Google Earth Trip to Antwerp Cathedral, Antwerp, Netherlands (Google Earth)
 - Virtual Tour of Cathedral
 - How would the acoustics of this cathedral influence the compositional practices of Susato?



Assessments

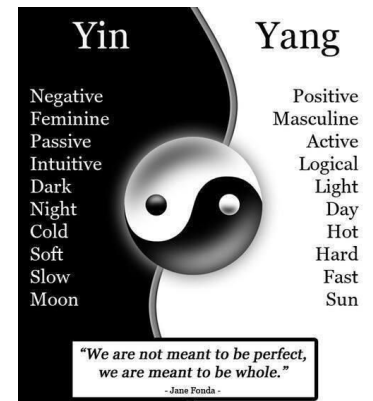
- History Detectives - Part I worksheet
- History Detectives - Part II worksheet
- History of Europe during the Medieval and Renaissance worksheet
- Arrangement of the Galliard "Ghequest bin ick" for wind band

Affective Outcome

Students will explore the concept of dualism (or Binary Opposition) in nature, the arrangement of the Battle Pavane, and in their own lives.

“The opposition and combination of the universe's two basic principles of yin and yang is a large part of Chinese philosophy, and is an important feature of Taoism, both as a philosophy and as a religion. Yin and yang is also discussed in Confucianism, but to a lesser extent.

Some of the common associations with yang and yin, respectively, are: male and female, light and dark, active and passive, motion and stillness. The yin and yang symbol in actuality has very little to do with Western dualism; instead it represents the philosophy of balance, where two opposites co-exist in harmony and are able to transmute into each other. In the yin-yang symbol there is a dot of yin in yang and a dot of yang in yin. This symbolizes the interconnectedness of the opposite forces as different aspects of Tao, the First Principle. Contrast is needed to create a distinguishable reality, without which we would experience nothingness. Therefore, the independent principles of yin and yang are actually dependent on one another for each other's distinguishable existence. The complementary dualistic concept in Taoism represents the reciprocal interaction throughout nature, related to a feedback loop, where opposing forces do not exchange in opposition but instead exchange reciprocally to promote stabilization similar to homeostasis. An underlying principle in Taoism states that within every independent entity lies a part of its opposite. Within sickness lies health and vice versa. This is because all opposites are manifestations of the single Tao, and are therefore not independent from one another, but rather a variation of the same unifying force throughout all of nature.”



Strategies

- Evaluate form of the Pavane based on the original work (source materials).
 - Yin-yang - What is this symbol and what does it mean to you? Brainstorm ideas.
- Battles have two sides - each section is repeated for balance.
 - Day vs. Night. Good vs. Evil. Heaven - Hell.
 - Even the cover of the Battle Pavane is in Balance (like the Yin-yang)
 - What are some examples of balance in your life (or in your band)?
 - High and Low
 - Loud and Soft
 - Why are both sides important? Journaling activities.
 - Turn, Turn, Turn - Byrds — Beatitudes

Assessments

- Classroom Discussions
- Journaling notecards

