

The Battle Pavane (1551/arr. 1981)

Tielman Susato (ca.1500 - ca. 1570)/arr. Bob Margolis

Manhattan Beach Music

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Recording

<https://www.youtube.com/watch?v=7TjMuVnMUoQ>

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. Susato was the major music

publisher in the Low Countries from 1543 to 1561, publishing music of composers such as Josquin des Prez and Orlando di Lasso. His third collection of music, “alderhande Danserye” (1551), is collection of popular dance tunes. This arrangement for concert band by Bob Margolis closely follows Susato’s original four part arrangement.



The Pavane is a processional dance that was popular in Europe in the 16th Century. This is an instrumental piece without a specific text. The earliest forms of the Pavane were composed in Venice in 1508 by Petrucci and are similar to the 15th century Basse Danse. The title “Pavane” may come from one of two sources “Dance of Padua” or the Spanish word *pavon*, which means “peacock”.

The Pavane 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

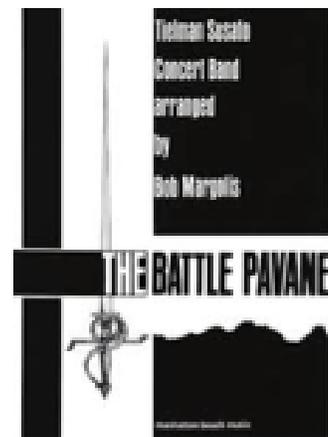
Analysis

Broad Description: A triumphant Renaissance instrumental dance arranged for modern bands

Style: Pavane

Musical Elements

Form - The Battle Pavane follows a traditional Pavane form of 8 measure sections, each repeated with only changes in instrumental timbre, not melody or rhythm.



- 1-8 A** First Statement of Theme A featuring the Horns and Low Brass accompanied by the “Pavane Rhythm” in the Tenor Drum.
- 9-16 A’** Second Statement of Theme A adds texture with the Clarinets, Bass Clarinet & Bassoon. The Pavane Rhythm shifts to the Field Drum.
- 17-25 B** First Statement of Theme B, beginning with the reedy quality of the Clarinets paired Low Brass, then adding Flutes, Oboe, Saxophones, Trumpet 1 & Horn.
- 25-33 B’** Second Statement of Theme B, begins with a brighter (and louder) brass sound, then augmented with the full ensemble in m. 27.
- 33-41 C** Antiphonal Section between Soprano/Alto line (Clarinets), Tenor/Bass line (Horns). Resolved with the addition of the Flutes, Alto Sax and Euphonium.
- 41-49 C’** Antiphonal Section begins with the strident timbre of muted Trumpet and Bassoon, paired against Bass Clarinet and Trombone. Flutes and Piccolo replace the Trumpet/Bassoon, and Alto Saxophone replaces Bass Clarinet/Trombone, before the Low Brass and Low Reeds take over in measure 46. To keep the volume and style light, the “Pavane Rhythm” has shifted to the Tambourine.
- 49-57 D** First Statement of the fanfare against a sustaining Clarinet line. The Antiphonal Staging of the Crash Cymbals during this section emphasize the clash of the battle, as the rhythms become closer together and eventually strike in unison.
- 57-64 D’** Second Statement of the fanfare theme, with an increase in the overall volume as the piece comes to a dramatic conclusion.

Rhythm

The Pavane is a dance in a slow duple meter. A base rhythm of  is present as an accompaniment by a tabor (according to Arbeau), and in this dance the “Pavane Rhythm” is performed by the Tenor Drum, the Field Drum and the tambourine. The rhythm of the A melody is based on the augmentation of the above Pavane Rhythm. The base rhythm is about the balance between a long note and two short notes. In all four thematic sections, there is a unifying rhythm of a  as either a suspension or as a passing tone. This rhythmic feel against the base rhythm gives the Battle Pavane a forward moving feeling, as if horses stately galloping forward into battle. This is especially present in the tenor voice of the second half of the D thematic section.

The D section also features 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 noble procession as if we are hearing the echo resonate from within the halls of a castle or cathedral.

Melody

The A sections (m.1-8, 9-16) begin with a descending third pattern (sawtooth melodic line). The second half of the A section melody is a repetitive line leading into a descending line.

The B melody features an overall ascending melodic shape. As the melody reverts to an arching pattern, there are really nice 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, lending itself to the imagery of a battle cry or a royal procession. Because of the reliance of open harmonic intervals on brass instruments (based on the Bb Overtone series), one

could imagine this piece being performed on Natural Brass instruments that would have been common during the Renaissance time period.

An interesting aspect of the melody in general is there seems to be balance between ascending musical lines and descending musical lines. For example, the A melody begins with a descending minor third, followed directly by a half step in the opposite direction (enclosure). As the A melody is primarily descending, the B melody is primarily ascending. In the D melody, for every ascending skip, there is a repetition of a descending skip in another voice. This points directly to balance between melodic intervals and melodic shape.

Harmony

Margolis's arrangement is transposed from the original F to Bb. Based on some of the instrument range considerations for middle school, this was 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 in octaves, with the soprano and tenor on the 5th. Because this is an open interval, there is no suggestion of major or minor, light or dark. It is balanced between the lower voices and middle voices. Measure two features an anticipation of the new chord in the tenor and bass voices. Measure three is highlighted by a 4-3 suspension in the alto voice, resolving with ornamentation. Aside from an accidental Ab and E natural in measure 7 (alto voice) leading to the Dominant in Measure 8, the rest of the work stays within the diatonic key of Bb major resolving back to a Bb chord at the end of each 8 measure phrase. This exploration of harmony tonicizes the F Major chord in measure 8, leading us away from the Bb tonic, only to return to the tonic in the B section. I - V, V - I.

There are limitations to many of the instruments (especially natural brass) of the Renaissance, and I'm fairly certain that Susato wrote within the diatonic limitations of the instruments.

Throughout the antiphonal phrases between the sopranos/altos and tenors/basses in the C section, the harmony is in parallel diatonic thirds.

Texture

The texture throughout is primarily homophonic four part writing. Even when utilizing an antiphonal effect between the sopranos/altos and tenors/basses in the C sections (m. 33-49), the voices are paired and not in a four part polyphonic style that would have been popular in the late-Medieval and early-Renaissance (think Josquin). This may be written this way, by the arranger, to emphasize the three dimensional aspect of music, as contrast back to front sound, maybe a direct change to the left to right contrast that the arranger uses for the statements of the previous melodies. Based on Margolis' choice of textures, this would be a great opportunity to re-seat the band in an antiphonal setting. For example, in measure 1-9, the brass would typically sit on the conductor's right. If the tenor drum is also situated on the conductor's right, and the field drum is situated on the left, the texture shifts seamlessly into measure 10. At that point, the clarinet choir comes in fortissimo. The clarinet choir would typically sit to the conductor's left, creating a full effect on both sides of the stage.

Timbre

Margolis's arrangement of The Battle Pavane features many instrumental timbres and pairs them antiphonally as they would sit in a traditional concert band set-up. Low brass and horns are paired against the clarinets and lower woodwinds. There are soloistic pairings of the bassoon & muted trumpet, trombone and bass clarinet, then flutes & oboes vs. saxophones & low brass/low woodwinds. Utilizing the strident timbres as a call, and a darker timbre as a response adds to the concept of balance between tonal colors.

As the Battle Pavane was originally written for 4 instruments, it looks as if the composers of the day leave instrumentation more open. The percussion parts were most likely improvised, however the pavane rhythm was likely maintained by one player (either playing a drum or a tambour). It's possible that this piece was performed in an antiphonal style, if more than 5 or 6 instrumentalist were performing. Some liberties were taken by Margolis in this arrangement generally in regards to his combinations of the different timbres. Despite these liberties, Margolis is referencing many of the common practices of the time period.

Dynamics

Little is written in Susato's original regarding expression and 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 piece builds to a strong *tutti* at measure 49 and even stronger section at 55, suggesting the building climax of the musical battle between sides.

The Heart

The heart of the Battle Pavane is the manipulation of the percussion and wind timbre into antiphonal choirs, sparring in a struggle between balance and opposition.

Music Selection

The Battle Pavane is a wonderful introduction to Renaissance music for young bands. This authentic Renaissance instrumental work, provides an easily recognizable form and a fantastic arrangement of antiphonal music. Because of a simple melody and very centered tonality, the Battle Pavane is free of many of the technical considerations of other antiphonal music, but provides independent exploration of timbre. The rhythmic complexity builds into a civilized sword dance as the natural harmonics and precise articulation of the brass are emphasized with a flourish.

Introducing the Piece - Newton's Cradle

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 450 years ago
- Composed by a trombonist and music publisher from the Netherlands
- Uses primarily open intervals
- Utilizes ♩ ♪♪ ♩ ♪♪ rhythm as an accompaniment

Skill Outcome

Students will perform antiphonal music with a proper sense of balance, while listening and adjusting to the ensemble.

Strategies

- Balance to the Shape - Use Different Shapes and have students Balance to Visual Shape (Visual/Aural)
 - What are different ways to balance the ensemble?
 - By Range
 - By Timbre
 - Find key chords - play chords only - vertical (harmonic) balance
- Melodic Balance Strategies - (Visual/Kinesthetic)
 - Balance Boards from PE
 - Tug of War
- Scatter Drill - Sit next to (or between) students playing different SATB parts (Aural)
 - Is it more difficult to balance? Creates independence and confidence as well as having to listen across the ensemble.
- Rehearse “The Battle Pavane - Thematic Material” as a full ensemble. Organize students into single quartets and later double quartets(SSAATTBB). Students will rehearse and perform the piece in quartets with percussion accompaniment.
- 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 across the ensemble. (aural/visual)
- Explore a “Galliard” dance written by Susato to pair with the “Pavane” and have students arrange and perform it in an antiphonal style.
 - Arrange Galliard 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 are some differences between the pavane rhythm in the percussion and the gaillarde rhythm in the percussion?

Assessments

- Small Ensemble Music - Students will perform with a proper sense of balance in small ensembles in small groups of 8-12
- Assessment of balance utilizing Video Reflections and Google Classroom projects.
- Full Ensemble Recording Evaluations and Google Classroom Journaling.
- Student arrangement and performance of the Gaillarde.□

Knowledge Outcome

Students will explore the development of instrumental music in the Renaissance.

Strategies

- History Detectives Part I (Visual) - Notation - How did Johannes Gutenberg's invention of the moveable type printing press change music?
 - Analyze the original parts. Compare how it looks to today's notation. Lesson on notation development.
- History Detectives Part II (Aural/Visual)- Instrumentation - 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
 - Reed Instruments - Shalemei, Shawm or Crumhorn
 - Trumpets & Horns - Zink or Mute Cornett
 - Trombones - Sacbut
 - Euphonium/Tubas - Serpent (bass cornett)
 - Percussion - Drum (Tambour, drome, etc), Tambourine, Finger Cymbals
- Architectural Influence of Music in Europe (Visual)
 - Google Earth Trip to Antwerp Cathedral, Antwerp, Netherlands (Google Earth App)
 - Virtual Tour of Cathedral (using 360 Cities App)
 - How do acoustics of this cathedral influence the compositional practices of Susato?
 - GarageBand adding reverb
 - Informal Discussion
 - How did the composer's awareness of acoustics influence the music?

**Assessments**

- History Detectives worksheet
- Student arrangements of the Gaillarde

Affective Outcome

Students will explore the concept of Binary Opposition in nature, in music, and in their own lives.

Strategies

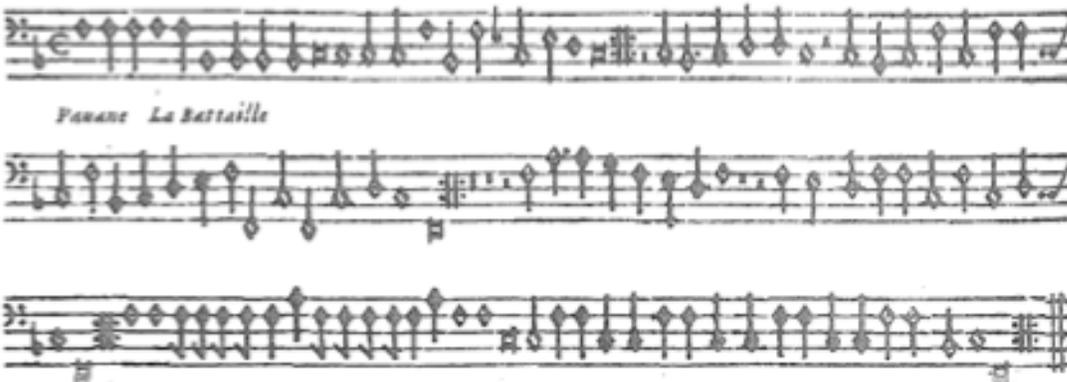
- Analyze form of the Pavane based on the original work (source materials).
- Newton's Cradle - Opposite but Equal Reaction
- What are some examples of balance in your life (or in your band)?
 - High vs. Low
 - Loud vs. Soft
 - Woodwinds vs. Brass
 - Left vs. Right
 - Mind vs. Body (or Mental vs. Physical)
 - Emotion vs. Reason
 - Sacred vs. Secular
- Why are both sides of Binary Opposition important?
 - How do we know what is good if we don't know what evil is?
 - Students will find, create and/or submit pictures, articles, poems, etc that are examples of binary opposition in their lives and why they are important. Journaling Activity.
- 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)
 - Turn, Turn, Turn - Byrds — Beatitudes - Background Music

Assessments

- Classroom Discussions
- Notecards
- Journals/Pictures

Additional Resources for use in the classroom

Original Source Material from "alderhande Danserye"

Superius	 <p><i>La Battaille</i></p>
Altus	 <p><i>Pavane La Battaille</i></p>
Tenor	 <p><i>Pavane La Battaille</i></p>
Bassus	 <p><i>Pavane La Battaille</i></p>

Performance Rubric for Google Classroom Video Assessments (Battle Pavane Quartets)

	4 - Accomplished	3 - Advancing	2 - Developing	1 - Beginning
In Balance	Quartets are balanced between instrument voices in all dynamic range and tessitura. No single instrument dominates, all instruments can be heard, and students are sensitive to the shifting melodic lines.	Quartets are balanced between instrument voices in most dynamic ranges and tessitura. Occasional lapses in balance are quickly adjusted. No single instrument dominates, all instruments can be heard, but may not always be sensitive to shifting melodic line.	Quartets are not always balanced between instrument voices in dynamic ranges and tessitura. Occasional lapses in balance are adjusted. One or two instruments dominate, all instruments can be heard, but are not sensitive to shifting melodic line.	Quartets are not always balanced between instrument voices in dynamic ranges and tessitura. Occasional lapses in balance are adjusted. One or two instruments dominate, not all voices can be heard. Very little sensitivity to melodic lines.
In Tone	Tone is open, mature, resonant, focused and well-supported throughout the dynamic range and the tessitura of the instrument.	Tone is usually focused and well-supported. Minor breathing and embouchure problems occur in outer ranges and dynamics.	Tone is inconsistent. Incorrect breathing and embouchure problems are evident on some passages.	Lack of understanding in how to produce the basic tone. Correct embouchure and breathing skills are missing.
In Time	Precise, accurate and unified rhythms, articulations, and pulse throughout dynamic range and tessitura of instrument.	Infrequent errors, rhythm, articulations and/or pulse problems on some technical passages.	Numerous inaccurate rhythms, articulations, and/or pulse errors during technical passages.	Lack of attention to rhythms, articulations and/or pulse throughout.
In Tune	Accurate intonation control in all ranges and registers. Pitch adjustments are made instantly and effortlessly.	Minimal intonation control difficulties. Pitch adjustment is usually successful. Minor intonation issues with troubled notes on instrument.	Intonation control problems on troubled pitches as well as other notes. Pitch adjustment and listening skills are still developing.	Intonation control problems on many notes. Pitch adjustment and listening skills are not developed.
In Touch	Musical, confident, expressive and correct style and interpretation throughout. Sensitive to phrasing and excellent dynamic control.	Accurate expression with occasional lapses in dynamic control, phrasing, tempo, style and/or interpretation.	Usually rigid and mechanical playing, no expressive qualities. Correct style, tempo, phrasing, dynamics and/or interpretation are often missing.	Correct style, phrasing, dynamics and interpretation are missing from the performance. Student does not have musical sensitivity or other basic skills which would allow for better musicianship.

Notes on Dualism

[Plato & Aristotle on Dualism](#)

Influence of China on the European Renaissance:

“It was a deliberate policy of Zheng He’s mission to distribute Chinese maps of the world. However, the transfer of knowledge went further than maps. It was that combination of a massive transfer of new knowledge from China to Europe and the fact that it came in one short period that created a cumulative effect and hence the revolution we call the Renaissance.

So at this point, not only did kings, captains and navigators have, for the first time, maps which showed them the true shape of the world but they also acquired instruments and tables which showed them how to reach those new lands by the quickest route and how to return home in safety. When they arrived in the New World, an international trading system created by Chinese, Arabs and Indians awaited them, built up by thousands of sea voyages over hundreds of years honed by centuries of experience of monsoons and trade winds. When China left the world stage this trading system was Europe’s for the taking. Europeans found not only rich new lands but the results of sophisticated transplanting and genetic engineering pioneered by the Chinese. Raw materials had been mined and transhipped across continents. Europeans found worked gold mines in Australia, iron mines in New Zealand and Nova Scotia, copper in North America, and a sophisticated steel industry in Nigeria. Knowledge of printing spread the riches of the New World accurately and rapidly and with gunpowder weapons European rivalry took a new potency and urgency resulting in frenetic competition to conquer the New World.

The same dramatic changes can be seen in Europe, not least in food production, mining and processing of raw materials. In art and architecture the new rules of perspective explained by the rational mathematics of Alberti and perfected by the genius of Leonardo da Vinci could be applied to create all manner of new buildings – which could be accurately and quickly explained and described by printing. Perhaps the most important single transfer of knowledge from China to Europe was how the universe

worked. Everything could be explained without the blessing of the Church. Man's thought was freed from centuries of religious dogma."

Menzies, Gavin. "1434". Chapter 21 - China's Contribution to the Renaissance

"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 inter-connected-ness 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."

Charles Dickens, *A Tale of Two Cities*

"It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going the other way - in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only."