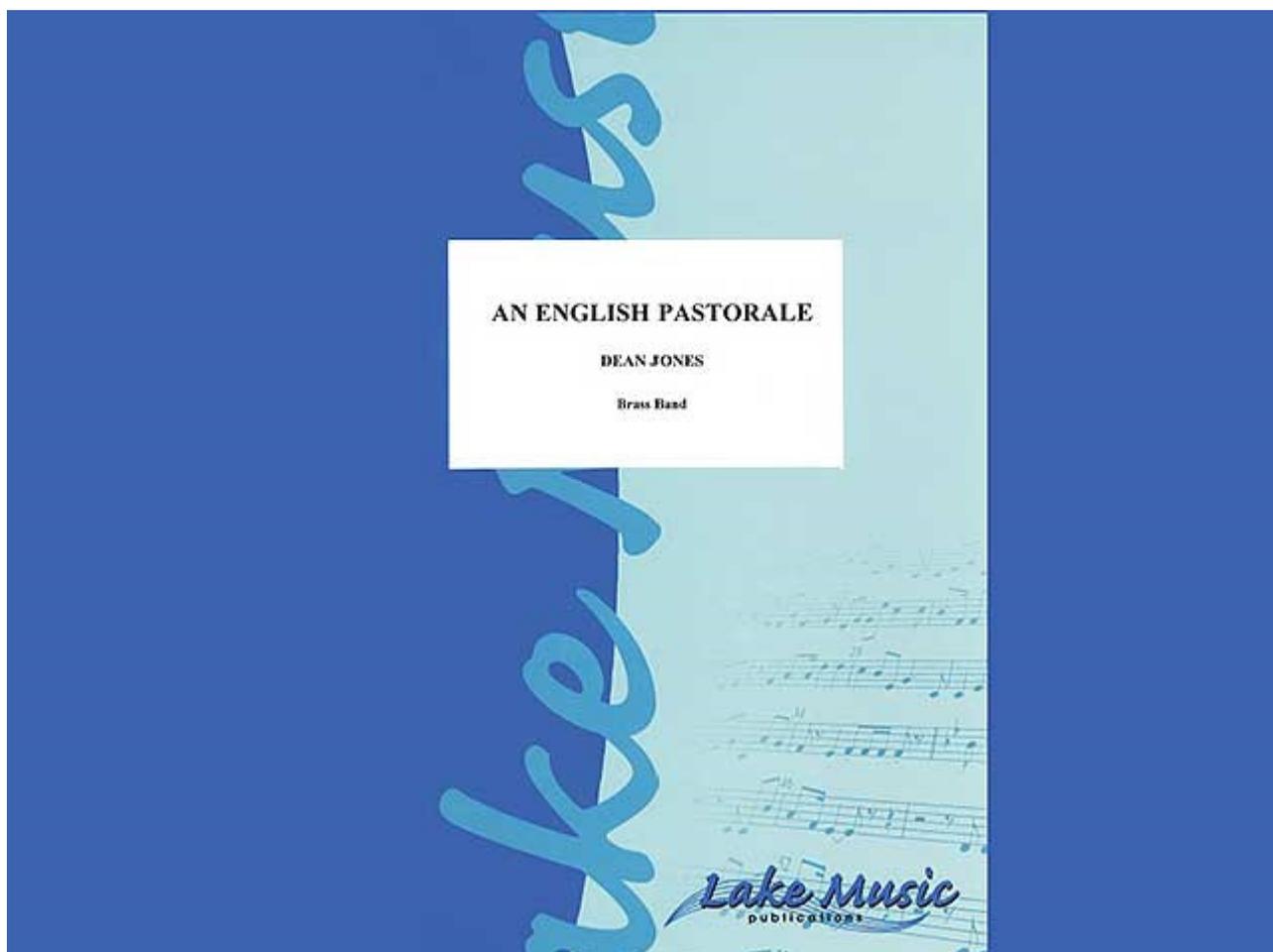


An English Pastorale - An ABBA analysis of the Fourth Section Area test piece

30-Jan-2015

4BR links up with the Association of Brass Band Adjudicators to help shed some contesting light on what the judges may be looking for on the Fourth Section Area work this year.



4BR is working in association with the Association of Brass Band Adjudicators (ABBA) to help give bands a little bit of contesting insight into what the judges may be looking for with each of the set works for the Area Championships this year.

We start with '*An English Pastorale*' by Dean Jones, which has been set for the Fourth Section.

The experienced Sarah Groarke-Booth, who led the Marple Band to Second Section glory at the National Finals in Cheltenham, has already

presented her detailed insight into the test piece at a recent workshop initiative held in partnership between ABBA and Bolsover District Council - and ABBA (along with publishers Lake Music:<http://www.lake-music.com/>) has kindly allowed 4BR to publish it with examples from the score.

ABBA Chairman Alan Morrison has also provided the following helpful advice for competitors.

“I would like to thank Sarah for her detailed and analytical insight into the 2015 Fourth Section Area piece on behalf of ABBA which was presented in full at the NABBC workshop on 25th January 2015 in the Midlands.

Publication of this document gives every Fourth Section band across all eight areas the opportunity to understand the music and develop a detailed plan on how to solve its problems and work towards a successful performance at the area contest.

The Performance Assessment Criteria (PAC) document which is available on the ABBA website (see Articles and Resources- <http://abbadjudicators.org.uk/>) will also provide all of the necessary information as to what adjudicators will be looking for and how they will assess the performances they hear.

It is therefore strongly advised that all bands and conductors taking part should put the two documents together and devise a plan of action that will avoid the pitfalls and traps in the piece whilst still producing a musically rewarding and enjoyable performance.

Percussion difficulties

The Association of Brass Band Adjudicators and more specifically members who have been tasked with adjudicating a Fourth Section Area in the 2015 series are very mindful and aware, in most cases through experience, of the difficulties associated with running a successful Fourth Section band.

We understand the difficulties of attracting players and maintaining interest through different styles and requirements of test-pieces, particularly in the percussion department.

However, I would like to make it plain to all competing bands that it is of paramount importance that anything that appears on the score is required to be played and in accordance with the PAC document, if it is not played this will be subject to penalisation along with any other discrepancy in performance.

Other more positive points of performance will not be affected in the final assessment and an adjudicator will use his or her skill to balance the plus points and the negative points in reaching a decision.

Recent correspondence to the Association has asked for us to make this point very clearly.

My best wishes go to all bands competing and I hope you all find it to be a positive experience no matter what the result is.”

Alan Morrison

Chairperson: Association of Brass Band Adjudicators

An English Pastorale (Dean Jones)

Dean Jones' *'An English Pastorale'* will prove a good test for the Fourth Section bands at the Area contests this year.

Whilst not overly technically demanding, there is much music to be found in this work.

Whilst preparing the piece emphasis would be best placed on developing a tight, cohesive, rhythmic ensemble and securing fine balance, intonation and breadth in the band's approach.

Introduction: Heralding the Dawn

A broad *Maestoso* opens the work with a wide intervallic motif, stretching upwards with fourths and sixths (and their inversions).

AN ENGLISH PASTORALE

Maestoso ♩ = 92
Introduction - 'Heralding the dawn'

DEAN JONES

Solo Cornet Bb

Repiano Cornet Bb

S. Cnt.

Rep. Cnt.

S. Cnt.

Rep. Cnt.

We also hear a falling minor 2nd, with all these intervals supplying material for development later in the work.
There is a full *forte* ensemble sound and a richness to the texture.

1st Baritone Bb

2nd Baritone Bb

Euphonium Bb

1st Bar.

2nd Bar.

Euph.

1st Bar.

2nd Bar.

Euph.

There are glimpses of the composer's rhythmic style with the 'pushed accent' in the theme and the interplay between different sections of the band, where clarity and beat cohesion will prove important.

I. Autumn on the Plains

Marked *Allegro con spiritoso* = 112 (and it sits well at this tempo), the percussion section set the pace with a lively 12/8 rhythm.

I. Autumn on the Plains
Allegro con spiritoso ♩ = 112

Timp.

Perc. 1

Perc. 2

The trombones (below) send us on our way with an arpeggiated

statement (incorporating the already noted intervals) and we're off with a bouncing, C major accentuated quaver figure in the cornets. This figure nudges a tone above and below the tonic with some cross rhythms complementing the bass end's syncopated crotchet motif, built from the established intervals.

Musical score for three tuba parts: 1st Tbn., 2nd Tbn., and B. Tbn. The score is in 3/4 time and C major. It shows a rhythmic figure starting in the second measure, marked *mp cresc.* and *f*. The figure consists of a syncopated crotchet motif in the bass end, complemented by a bouncing quaver figure in the cornets.

The main theme begins at **Rehearsal Letter A**; presented unison in the flugel and horns (below), and lightly accompanied by the cornet section.

We hear the 2-bar rhythmic quaver/syncopated crotchet theme again - it reoccurs throughout this movement, rondo-like.

Musical score for four horn parts: Flng., Solo Hn., 1st Hn., and 2nd Hn. The score is in 3/4 time and C major. It starts at Rehearsal Letter A, marked *mp* and *f*. The Flng. part leads with a rhythmic quaver/syncopated crotchet theme, supported by the horns.

The second theme, heard at **Rehearsal Letter B** is more legato in nature.

The flugel (below) takes the lead in a quintet supported by cornet, horn, baritone and euphonium (not forgetting the triangle) with interconnecting rhythmic patterns.

Musical score for four horn parts: Flng., Solo Hn., 1st Hn., and 2nd Hn. The score is in 3/4 time and C major. It starts at Rehearsal Letter B, marked *mp* and *f*. The Flng. part leads with a more legato theme, supported by the horns.

Theme A returns, fuller in texture this time at **Rehearsal Letter C** with a bouncing bass line, then gives way to *Theme B*, now with a busier accompaniment.

The euph and basses (below) take the lead at **Rehearsal Letter D** with the music being taken up a tone with the reoccurring rhythmic theme.



Musical score for Rehearsal Letter D, featuring Euphonium (Euph), Bass Drum (Bass Dr), and Bass Trombone (Bass Bb) parts. The score is in 2/4 time and shows a rhythmic theme with a bouncing bass line. The Euph and Bass Bb parts are marked with dynamics such as *mf* and *f*. The Bass Dr part provides a steady rhythmic accompaniment.

After **Rehearsal Letter E**, more detail is added to *Theme A* with some quaver interplay between the trombones and back row cornets/solo horn, which will need knitting together carefully.

The music builds in texture from **Rehearsal Letter F** onwards (below) with the jaunty quavers throughout the band, combined with statements in the trombones and basses.



Musical score for Rehearsal Letter F onwards, featuring various brass instruments including Soprano Cornet (Sop. Cnt.), Second Cornet (2nd Cnt.), and Third Cornet (3rd Cnt.). The score is in 2/4 time and shows a rhythmic theme with jaunty quavers throughout the band. The Sop. Cnt. and 2nd Cnt. parts are marked with dynamics such as *mp cresc* and *f*. The 3rd Cnt. part is marked with *p cresc*. The score also includes parts for First Cornet (1st Cnt.), Fourth Cornet (4th Cnt.), and Trombone (Tbn).

The dynamic drops *subito* to build up intervallically and dynamically to a lively, rhythmic *fortissimo* finale.

The tam tam is struck and allowed to ring, taking us into the next movement.

II. Winter in the Dales

An atmospheric introduction, modal in nature with a statement of 5ths (inverted 4ths) in the repiano and soprano (below), with a dark bass motif of 2nds creeping below and above the tonic D.

We're definitely in the depths of winter!

II. Winter in the Dales
Adagio = 60

Sop. Cont.
S. Cont.
Euph.
Bass Eb

pp p

This musical score is for the vocal and lower brass parts of a piece titled 'II. Winter in the Dales' with a tempo of 'Adagio = 60'. It features four staves: Soprano Contralto (Sop. Cont.), Soprano Contralto (S. Cont.), Euphonium (Euph.), and Bass Eb. The Soprano Contralto part begins with a *pp* dynamic and includes a trill marked with a '3'. The Euphonium and Bass Eb parts start with *pp* dynamics and feature ascending quaver figures in the middle of the section. The overall mood is somber and atmospheric.

The music then builds through a dramatic chordal sequence filled with ascending quaver figures in the middle of the band to a robust D minor chord.

This eventually settles through a yearning repeated falling minor 2nd to the main theme of this movement based in G minor and heard chorale-like in the cornet section.

There is some lovely dark, low writing for the back row here - good balance and intonation must be observed for this section to work effectively.

The second half of this theme - repeated following a restatement of the dramatic chordal sequence - is at a slightly slower tempo and the movement closes with subtlety in the horns and lower band with a final *tierce de picardie*.

solo

Flug.
Solo Hn.
1st Hn.
2nd Hn.

mp p

This musical score is for the horn and flugelhorn parts of the same piece. It features four staves: Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), and 2nd Horn (2nd Hn.). The Flugelhorn part is marked 'solo' and begins with a *mp* dynamic. The horn parts also start with *mp* dynamics and feature a descending minor second interval. The section concludes with a *tierce de picardie*, indicated by a *p* dynamic. The overall mood is dark and atmospheric.

The euphonium (marked tutti) takes the melody at **Rehearsal Letter H**, but sharing a dialogue with the flugel and supported by chordal accompaniment in the back row cornets (below).

The image shows a musical score for Rehearsal Letter H. It consists of four staves: Rep. Cnt., 2nd Cnt., 3rd Cnt., and Euph. The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked *mf* (mezzo-forte). The Rep. Cnt. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 2nd Cnt. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 3rd Cnt. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The Euph. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The music continues with various intervals and rests.

There are some friendly minor 7ths and 9ths which help to create music you want to dip your toes into.

The solo euphonium takes over the melody with a beautiful stretching phrase which hands over to the flugel to continue with the undulating triplet motif.

The horns (as Dean Jones writes) have a '*moment of tension*', 5 bars before the end (*bar 174*) of the movement which is resolved in the following bar.

The image shows a musical score for Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., and Euph. parts. The key signature has one flat (B-flat), and the time signature is 3/4. The music is marked *mp* (mezzo-piano). The Solo Hn. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 1st Hn. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 2nd Hn. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 1st Bar. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The 2nd Bar. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The Euph. part starts with a half note G2, followed by quarter notes A2, B2, and a half note C3. The music continues with various intervals and rests.

The music comes to a calming close with another percussive effect (bar chimes on this occasion) providing a link to the final movement. Balance and intonation are fundamental to this movement.

Allowing the suspensions to breathe and integrating the flowing rhythmical lines will help to give the music life.

IV. Summer on the Quays

IV. Summer on the Quays
Con energia ♩ = 152

179

Sop. Cnt.

S.Cnt.

open

f

f

Detailed description: This is a musical score for two parts: Soprano Cornet (Sop. Cnt.) and Alto Cornet (S.Cnt.). The music is in 4/4 time and begins at measure 179. The tempo is marked 'Con energia' with a quarter note equal to 152 (♩ = 152). The Soprano part starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The Alto part starts with a quarter rest, followed by a quarter note G3, an eighth note A3, and a quarter note B3. Both parts have a dynamic marking of 'f' (forte). The Alto part has an 'open' marking above the first measure. The score continues for four measures.

The final movement marked *con energia = 152*, has a lively syncopated fanfare-like opening (above).

There is a breezy fluttering of flags in the horn/euphonium trills and the bustle of the quays is brought to life in the syncopated rhythmic phrases of the cornets and trombones combined with the muscular bass figures.

The main theme (marked *con moto*, though still =152) is heard at **Rehearsal Letter I** in horns and baritones (below) and is a pushed accent variation of the 'Heralding the Dawn' motif, underpinned by an energetic percussion section and driving structure in the bass and back row cornets.

I

Solo Hn.

1st Hn.

2nd Hn.

Detailed description: This is a musical score for three parts: Solo Horn (Solo Hn.), 1st Horn (1st Hn.), and 2nd Horn (2nd Hn.). The music is in 4/4 time and begins at measure 179. A rehearsal mark 'I' is placed above the first measure of the Solo Horn part. The Solo Horn part starts with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The 1st and 2nd Horn parts start with a quarter note G4, followed by eighth notes A4 and B4, and a quarter note C5. The score continues for four measures.

It's important to ensure that rhythmic cohesion is achieved between sections of the band (to cite just a couple of examples: *bar 198-199* will need careful attention - as will *bar 206*).

The *molto rit* will also require control as the semiquaver passages take us into the *Maestoso* at *bar 213* (below).

This is marked =152, but effectively half the previous tempo as it has a two-in-the-bar feel and the rhythm is augmented.

Maestoso ♩ = 152 (in two)

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

The theme in the horns and baritones is broadened here; and, although marked *mezzo forte*, it is long and sustained and will require good control throughout.

It will be important to keep the momentum and flow during this section - the music mustn't sag - and the right balance needs to be struck between ensemble and percussion.

The texture gradually thickens to a full band *mf* at **Rehearsal Letter J** and the music builds to a *f* *Grandioso* at **Rehearsal Letter K** (slightly slower at =72) in the home key of C major (below).

K Grandioso ♩ = 72

1st Tbn.

2nd Tbn.

B. Tbn.

Temp.

Trombones have a unison C pedal whilst horns remind us of earlier tension and colour.

A *subito piano* builds with a strong rhythmic pulse on a C pedal with rising triads in cornets, taken over by the rising tone unison of the trombones and short motif in the flugel.

The basses take us into the *molto rit* with a strong triplet statement, and the trombones give a final flourish in the penultimate bar (below).

$\text{♩} = 66$ molto rit.

Musical score for Soprano and Alto Cornets. The score is in 2/4 time with a tempo of 66 and a marking of 'molto rit.'. The key signature has one sharp (F#). The Soprano part (Sop. Cnt.) starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Alto part (S. Cnt.) starts with a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Both parts end with a whole note C major chord (C4, E4, G4).

$\text{♩} = 66$ molto rit.

Musical score for Trumpets and Trombones. The score is in 2/4 time with a tempo of 66 and a marking of 'molto rit.'. The key signature has one sharp (F#). The 1st and 2nd Trumpet parts (1st Tbn., 2nd Tbn.) start with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Bass Trombone part (B. Tbn.) starts with a whole rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. All parts end with a whole note C major chord (C4, E4, G4).

After a quaver break before the bar line in the middle and upper band - to allow a tenuto bass crotchet to speak, the piece ends on a vibrant C major chord.

Potential to paint

This will, I'm sure, prove an enjoyable piece to work on for both conductor and band as there are some lovely moments (and some busy moments) for all sections of the band.

The potential is in the score to paint some wonderful pictures for the audience. I, for one, am looking forward to listening to it.

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