Unit Study: Fanfare Ode & Festival for Concert Band
By Bob Margolis (after Claude Gervaise)

Unit 1: Composer
Bob Margolis was born in New York in 1949. Margolis was torn between a few different facets of interest throughout his collegiate years, studying music at Brooklyn College before transferring to the University of California in Berkley to study design. Eventually he returned to Brooklyn College and received a Bachelors degree in speech and television production in 1974. Margolis continued in his studies and pursued a masters degree in composition studying under the likes of William Schimmel, Robert Starer, and Arnold Rusher. Bob Margolis has written over a dozen pieces for the concert band setting, including Fanfare Ode & Festival, Terpichore, Two-minute Symphony, and In the Big Apple. The American Bandmaster Association has honored two of these works as standout compositions. Margolis enjoys the renaissance style of music and the challenge and joy of adapting this music for the concert band setting, as is apparent in this piece.

Unit 2: Composition
Fanfare, Ode, & Festival is a unique piece for concert band because of its adaptation on Renaissance music. With wind literature being composed mostly in the twentieth century, there are not a lot of pieces that focus on the historical writing styles that helped develop western music to it’s current status. Though there are transcriptions of orchestra works for the wind band, often these do not reach back to the renaissance time period. Even these transcriptions are mostly not written at a level attainable by the beginning band. With Fanfare, Ode, & Festival, Bob Margolis has located three different Renaissance dance tunes and compiled them in a practical three movement work for beginning band students. The three movements are each based on a different version of a dance from the Renaissance time period that would have been popular in 16th-century France, particularly in the courts and during special festivals. These dances were originally written by Claude Gervaise and printed in his six-volume set entitled Danceries. The original renaissance music was written for instrumental ensembles, making it a fitting texture to set with the modern-day concert band.

Fanfare, Ode, & Festival is a Grade 2 piece, meaning it is written with the intent of being played by third-fourth year players, around the eighth grade. This piece, even at a Grade 2, comes with many challenges for the growth of the ensemble. With the piece written in four-part structure, there will be many challenges of listening and matching across the ensemble based on the pairings chosen by Margolis. Also, the varied orchestration may cause challenges as members of the band may not play for up to 50 measures, a trait that is not as typical of literature for a younger ensemble.

Margolis composed this piece in 1982, five years after having completed his masters. This piece is towards the beginning of his compositional output, and is a valuable piece to the band repertoire. This piece was composed in 1982 and premiered July 21 of that year by the University of Wisconsin - Eau Claire Summer Concert Band.
Unit 3: Historical Perspective

All of the harmonic and melodic elements of Fanfare, Ode, & Festival were composed in the 16th century by Claude Gervaise. The piece’s melodic structures would have been performed in a court or festival setting as a piece of secular music, and most likely danced to. Each movement refers to a different type of dance. Fanfare is a bransle simple: a calm duple step done in circular dances. Ode is a bransle gay, which is a dance move in triple meter, generally livelier and more off the ground. Festival is a bransle de champagne, also known as a Burgundian Brawl. This is the liveliest dance, often performed by the younger couples in the room. This is also performed in a circle with many mirroring patterns.

Margolis was true to the historical style of the renaissance period in many ways. Typical of renaissance music, the combination of instruments changes frequently throughout the piece. Often, renaissance music would be written in two to four parts, though the parts would not be specified for particular instruments. Typically, the music would be versatile, and instrumentalists would form a consort which would divide the parts into a soprano, alto, tenor, and bass of like sounding instruments (such as four different pitched recorders). Margolis mimics this through his varied orchestration, transferring the parts while keeping specific orchestration colors. The orchestration is given a semi-improvisatory feel by changing every 4-8 bars throughout all three movements, never staying with the same sound for very long. Margolis did not add any harmonic elements to the manuscripts that he found. This ensures a true representation of the tonal space of the many open intervals that were typical of the Renaissance time period. Many chords simply contain two notes, often in thirds or fifths. This tonal choral is so starkly contrasting to that of the current musical time period that the audience is sure to catch the origination of the music.

Bob Margolis arranged this set of Renaissance dances in 1982. The piece is among the few pieces from the Renaissance to be arranged for a band setting, and one of the first for the beginning band level. This piece has many great educational tools for the young musician. As an educator, there are opportunities to discuss the Renaissance time period, including musical notation and ensembles, as well as the origination of compositions and their venues for performance. There are also the chances to discuss the style of dance that was performed to these different movements and how this should be emulated through their playing.

Unit 4: Technical Considerations

The three movements of this piece provide many of the same technical challenges, as well as some distinct ones for themselves as well. The range overall in this piece should be fairly accessible for all of the students. The renaissance style generally indicated melodic figures that stayed within about an octave range due to the limitations of the instrument, which makes this music transfer easily to the smaller range of the beginning band player. There is an E-flat clarinet part that may not be available with the school or be attainable for the players based on the level of the ensemble. It has a couple of lines unique to the instrument that could be considered being transposed for the principle player to play on B-flat clarinet. Otherwise, instrumentation and orchestration of this piece should be attainable for the beginning level ensemble. In each of the movements, the orchestration has players resting for long durations at times. It will be important for students to become familiar with the piece and be able to count accurately to ensure proper entrances.
The first movement is written in the key of B-flat major, which should be a natural fingering pattern for the students. However, from measure 13-23, the tonal center changes to G-dorian. This will be a shift for the students aurally that will need to be trained as well as a change in fingerings with the implementation of concert E-natural. The movement is in 2/4 time, which should be fairly straightforward. The first measure will be important to line up the first note of the brass along with the grace note roll in the snare drum. There are also some brass partial jumps that could be difficult for younger players (ex: trombones and euphoniums at the beginning). Balance should be fairly straight-forward through the orchestration except for the final chord. Margolis only orchestrates the 3rd of the chord in the 2nd clarinet and 2nd trumpet. It will be important to have a strong presence from this note.

The second movement is written in G natural minor. This is a shift that does not change any fingering patterns for the students but will sound different to their ears, so it will be important to help them understand this aural difference. The movement is in ¾.

The movement is tricky rhythmically with reversed rhythms each bar (ex: half, quarter and then quarter half). This will somewhat allude the bar line since often the harmonic language is moving in half notes, even though the players are rearticulating this second quarter note.

The third movement is written in F major. This change in key signature for the third movement with the E-natural will be important to emphasize with the students. Like the first, this movement is in 2/4, which should be attainable for the students. This movement has some interesting harmonic/rhythmic overlap and phrase extension that could be confusing to the younger ensemble (measures 25-31 and 49-58). This movement has many articulation and dynamic markings that change in ways that may be different than what students are used to. One example would be the difference between a mf with accents and the phrase afterwards that is ff staccato (measures 5–12). It will also be important to define styles such as “sustained marcato” (measure 44) and “heavy” (measure 48) so that they fit. Another part that may be difficult for younger students is matching up articulation and balance in measure 69 with the orchestration of low brass, trumpets, and flute and piccolo with p/mp staccato notes. There is also the lining up of the last pp staccato note among the ensemble with the tie in the upper woodwinds.

**Unit 5: Stylistic Considerations**

This piece, as it is originated from original Renaissance music, contains a lot of Renaissance style that will need to be captured by the ensemble. The parts are well marked with ways to achieve this, but will need to be clarified and standardized for across the ensemble. Some things that will need to be addressed are the lengths of different articulations and the dynamic levels associated with different sections. The piece contains articulation markings of staccato, marcato, legato and accented. It will be important to establish a difference with these. In the style of renaissance music, the staccatos will need to be lighter but also less space than in a more modern, 20th century style. In order to emulate the style of Renaissance music, it will be important to always think on a more intense, lighter side of the music for the entire piece so that it does not bog down.

In the first movement, the style is not your typical fanfare. Though the beginning is marked forte or fortissimo for the brass, this fanfare is not the bombastic quality that you would expect, but rather a more regal and contained fanfare. The middle section of this
movement is heavier and more grandiose with the while band playing as well as the sustained marcados and heavy use of accents.

The second movement is an ode. An ode was a lyric poem meant to be addressing someone in an honorary sort of way. This movement portrays that majestic style that would be the person being praised while still being soft and reverent. The movement should be played with a purpose, not too slow, but rather with an air of silent confidence. The shifts in orchestration should not change the dignified style of this movement.

Festival should be thought of as portraying a court festival that would have occurred in 16th-century France. This piece is full of color shifts that stylize the pompous and proud moments of the royalty. The style changes to dainty in theme 2 and then lyrical in theme 3, but should still exert the same air of pride. The opening chord should establish this character with a sense of strength and power. The trombone rhythmic line is essential to establishing the driving force that propels this movement forward. Later in the movement as Theme 1 and 2 return, the orchestration changes drastically and the style changes with it, from staccato to marcato to “heavy”. The trailing off and staccatos at the end of the movement are different than what we would expect in this movement, so will be important to emphasize and execute correctly.

**Unit 6: Musical Elements**

This piece has a definite 16th century melodic and harmonic style. The melody fits in mostly 4-bar phrases with a larger 6-8 bar structure in some cases. Movement is almost entirely stepwise with some thirds but very rarely moving in an increment larger than that. The melodic lines established are simple and repeat almost constantly throughout the piece with 2 or 3 different 4 bar melodies included in each movement. The harmonies often fall in Renaissance style intervals with lots of open fifths or thirds. There is not always a triad present in the harmonic structure, which will be different for many of the students and something that their ears should be trained to. The rhythms are all straightforward following the dance rhythms of the Renaissance time period. The composer uses extension of phrases and early entrances of melody lines to create compositional interest as well as drastic changes in orchestration in a piece that in its original form was simplistic. These orchestration changes in some ways may emulate the “improvisatory” solo-ing in the renaissance ensemble, but is also a development by Margolis.

**Fanfare**'s first theme has 6 bar phrase structures, broken down into a 4-bar phrase with a sort of 2-bar extension. The second theme is also written in 6-bar phrases, but cutting short the last phrase to bring back the first theme. This movement has a lot of emphasis on feeling the bar as primary beats, especially in Theme 1. The accents on the downbeat help to portray this emphasis in a dance-like rhythm. The use of the percussion orchestration brings out a dance-like feeling as well with it’s driving rhythms that often incorporate sixteenth notes, which the ensemble never plays. The beginning orchestration is the most renaissance-like with the use of brass and percussion, a timbre very typical of the renaissance. The ensemble ends on a G major chord on this piece in Bb major, which is an interesting sonority to finish on.

**Ode** is composed exclusively in 4 bar phrases, lumped together to form a more complete thought in 8 bars. The phrases are all homorhythmic until the final section of the piece, and include simple movement with only a few players on the melody and then
harmonies underneath. The orchestration sets up many different "choirs" or "consorts in the ensemble that are only brought together in the final portion of the movement. The sections are split into brass and woodwind, with a division in the woodwinds between upper woodwinds and "middle" woodwinds. This different orchestration pairings converse back and forth between phrases until finally joining together on the final statement of the first theme. Percussion is not included until this finally statement either, opening up the texture at the end with the inclusion of chimes and timpani.

*Festival* is composed in 4 bar phrases. Again, this movement does a lot of passing of the melody between different colors. Even when the full band is playing rhythmic unison, the melody is often only presented by a few different parts. The driving rhythmic force by the eighth notes keep this movement pushing forward to the very end of the piece. The snippet of lyricism in measures 22-31 are a stark contrast from the rest of the movement and will need to be made different through dynamics (piano) and the sustained and smooth line. Margolis writes in dynamics that fit well with the orchestration he has chosen to produce a gradual crescendo to the end of the piece. It will be important to make sure that this is the effect that is coming from the ensemble (measure 32 – 60). Considerations for lining up the final note of the piece, which is tied over by the upper woodwinds, will need to be taken.

**Unit 7: Form and Structure**

**Movement 1: Fanfare**

**Theme 1:** Melody #1 of the piece. Orchestrated in the brass snare. Tonality: Bb Major.

**Theme 2:** B section of the piece. Melody is presented in the upper woodwinds. Low voices (bass clarinet, bassoon, bari sax, horns, trombones, euphoniums, and tuba) enter a beat early with a contrapuntal line. Orchestration is thinned considerably when the theme is repeated. Tonality: G Dorian

**Theme 1 (return)** Melody #1 is brought back. It is again stated in the brass with exclamatory hits in the rest of the ensemble. The second time it is stated, there is mostly rhythmic unison throughout the ensemble. Tonality: Bb major

**Coda (extension)** 5 bar extension of the end of the piece. Rhythmic conversation between the snare drum and timpani drives to the end with a sforzando chord at the end in the upper woodwinds and brass.
Movement 2: Ode

Introduction: Melody lines are introduced in a sort of mystical dream-like quality in the trumpet followed by the clarinet. Tonality: G minor

Theme 1: Using the melody line established in the introduction by the trumpets. 8 bar phrases, first stated in the upper woodwinds (flutes, oboes and clarinets in upper octaves), followed by an octave drop (flutes and oboes drop out)

Theme 2: New melodic line stated in the brass. Rhythm is now inverted in it's pattern.

Echo: (Theme 1 & 2) Flutes and clarinets trade off with brass for 4 measure increments. The first 4 measures are a pp echo of Theme 1, while the second 4 measures are an echo of the second part of Theme 2.

Theme 1: (return) Return of the main melody line, stated in trumpets, trombones, and saxophones.

Theme 1 (revised) Same melody. This time there is an added “heartbeat” in the tuba and timpani as well as a drone by the low reeds. Melody instrumentation is woodwind family plus trombones and chimes.

Movement 3: Festival

Introduction: Strong chord hit that dies away in 4 bars. Trombone 1 states a regular rhythmic pattern (quarter, 2 eights) Tonality: F major

Theme 1: Trumpets state the first main melody. Accompanied by brass and small snippets of woodwind color.


Theme 3: Lyrical line by the clarinets, later joined by conversations including the flute; piccolo, oboe and saxophone; and finally taken over by trumpet
Theme 1: (return) Restatement of the main melody. This time staccato. Stated in flutes, clarinets, and trumpets and rhythmically accompanied by percussion.

Theme 2: (return) Full band statement for 4 bars in rhythmic unison, followed by trumpets, trombone 1, and tambourine for the second half of the theme.

Theme 1: (return) Brass choir takes over to repeat the main melody. Written as "heavy". Phrase is extended by short echoes conversations in the woodwinds and brass. The theme is then stated for a final time. The first half excludes the saxophones and low reeds, but they join for the second half of the theme. It is at a faster tempo and written forte staccato for the full band.

Coda: The percussion has a two bar soli with timpani and snare drum at fortissimo, joined by flutes, trumpets, and low brass on four eighth notes dying away. The piece finishes with light staccato quarter note hits among different voices to cadence the final movement.

Unit 8: Suggested Listening
Terpsichore, Bob Margolis
Courtly Airs and Dances, Ron Nelson
William Byrd Suite, Gordon Jacob
The Danserye Suite, Tielman Susato
Bransle simple, gay and de Champaigne, Pierre Attaingnant and Claude Gervaise
Suite Francaise (d’apres Claude Gervaise), Francis Poulenc
Gregorian Chants
Medieval & Renaissance Music, The Renaissance Music Players
Renaissance Instrumental Music – Legrant, Dufay, Cornazano
http://www.youtube.com/watch?v=BZcc0HNPB90
Renaissance Dance
http://www.youtube.com/watch?v=VqvoFHeE0c

Unit 9: Additional References and Resources


