

Jeanette Isabella

Traditional French Carol Arranged By Craig Thomas Naylor

Grade 2 for Band and Optional Choir

Any of: Unison, SA, SSA/SAA, SAB or SATB



Notes To Conductor

Clarinet Parts: "High Clarinet" plays across break. "Bb Clarinet" never crosses break.

At the end of the score, you will find a series of worksheets that will teach your students the basics of composing a countermelody (National Standards 4, 5, and 6). You may photocopy these worksheets.

Each worksheet is designed to take two or three lessons. You may choose where to start to best fit your ensemble and rehearsal time. Some of the assignments need correction. Some teachers do the corrections themselves, others prepare an overhead projection of the correct answers. Some answer sheets are given.

When playing the **Intervals Answer Sheet** (at back of score) it is OK to do this as a full band with 2 selected students playing the intervals while others listen and train their ears. Rotate the musicians that are playing. You may need to help with transpositions. It is also great transposition practice to have the entire band play the intervals.

Teaching Suggestions

Standard 9: Understanding Music in Relation to History and Culture

Jeanette Isabella is a traditional French Christmas Carol.

- 1) Learn the carol in French.
- 2) Research the Christmas traditions of the French and compare with the traditions of your country and region.
- 3) A feast of French Christmas dishes is always a good idea.
- 4) You might also research other holiday traditions such and how the French celebrate Hanukkah or, since there is a large and growing Moslem population, the celebration of Ramadan.

Standard 6: Analyzing and Describing Music

Jeanette Isabella has an interesting phrase structure of 4, 4, 4, 4, 2, 3, 2, 4. The 2, 3, 2 section give this song a unique and interesting flow and is worthy of discussion and comparison to other works in your repertoire.

Composing a Countermelody

Standard 4: Composing and Arranging Music

Standard 5: Reading and Notating Music

Standard 6: Analyzing and Describing Music

At letter C, there is a countermelody in the men's voices, alto sax, high clarinet and oboe. As you perform, listen to the interplay of melody and countermelody. Play the melody and countermelody slowly. Are the notes always consonant (do they always sound pleasing) or are there occasional dissonant sounds? How long do the dissonant sounds last (one beat, two beats, longer)?

[A side note: a countermelody is often called "counterpoint" by trained musicians. This name comes from Medieval times from the phrase "punctum contra punctum" ("poonk-toom cone-tra poonk-toom"). That's Latin for "note (a punctum - the equivalent of our eighth note) against note."

Next time you are in the company of a trained musician, say, "we're writing counterpoint in our band/choir class" and notice the look of surprise on their face! This is because counterpoint is supposed to be 1) difficult and 2) reserved for college folks. It is neither. Let's do some.

Let's compose our own countermelody. We will begin by finding one note per measure that fits. Notice that we are in the key of Eb!

Example 1

The notation shows a melody line in treble clef and a countermelody line below it. The melody consists of half notes: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4. The countermelody consists of dotted quarter notes: Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3.

This is the same music but in Bass Clef.

The notation shows the same melody and countermelody as Example 1, but in bass clef. The melody consists of half notes: Eb3, F3, G3, Ab3, Bb3, C4, Bb3, Ab3, G3, F3. The countermelody consists of dotted quarter notes: Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2, Eb2.

The next step is to add some notes leading from one long tone to the next. Notice:

- 1) the first note in each measure is the same as example 1.
- 2) how most of the notes go by step (one note of the scale at a time).
- 3) all the notes are within the scale (you don't need any accidentals).
- 4) the intervals between the notes have a lot of thirds, sixths and occasional fifths.

Example 2

The notation shows a melody line in treble clef and a countermelody line below it. The time signature is 3/4. The melody consists of half notes: Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4. The countermelody consists of dotted quarter notes: Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3, Eb3. Labels indicate intervals: 'fifth' between Eb4 and Eb3, 'third' between F4 and Eb3, and 'sixth' between G4 and Eb3.

Conductor Score

Performance Time - ca. 3:30

Jeannette Isabella

for Band & Optional Choir
(Unison, SA, SAA/SAA, SAB or SATB)

Craig Thomas Naylor

Gently Flowing ♩ = ca. 92

Like Bells Ringing

The score is written for a 3/4 time signature with a tempo of approximately 92 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes Flute 1, 2; Oboe = Flute 2; High Clarinet; Bb Clarinet 1, 2; Alto Saxophone 1, 2; Tenor Sax Bass Cl.; Baritone Sax; Trumpet 1, 2; French Horn 1, 2; Trombone/Baritone 1, 2; Tuba; Timpani; Bells; Percussion (triangle, sus. cym., stix); Snare; Bass Drum; and Chorus parts (Soprano Alto and Tenor Bar./Bass). The second system continues the same parts. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions include *let vibrate* for the Bells and Percussion. Rehearsal marks with a double slash and a '2' are present in measures 2, 3, 4, and 5 of the first system.

A *bell-like - strong attack, gradual decay*

Fls./Ob. 1/2 *mp* *mf* *bell-like - strong attack, gradual decay*

High Cl. *mp* *mf* *bell-like - strong attack, gradual decay*

Bb Cl. 1/2 *mp* *mf*

A. Sax. 1/2 *mp* *mf* *solo legato*

T. Sax B. Cl. *mp* *mp*

Bari. Sax

Tpt. 1/2 *p* *mf* *mp* *mf* *bell-like - strong attack, gradual decay*

F. Hn. 1/2 *mf* *mf*

Tbn./Bar. 1/2 *mp* *mp*

Tb.

Timp.

Bells *mf*

Perc. *mf* *- sus. cym. out*

Snare BD

S A *mf* *legato*

T B

1. Bring a can - dle, Jean -
 1. Un flam - beau, — Jean -

F

74

Fls./Ob. 1/2

High Cl. *legato*
p

Bb Cl. 1/2 *legato*
p

A. Sax. 1/2

T. Sax
B. Cl. *legato*
p

Bari. Sax

Tpt. 1/2
(p)

F. Hn. 1/2
(p)

Tbn./Bar. 1/2 *legato*
p

Tb.

Timp. *pp*

Bells

Perc.

Snare
BD *pp*

D

S

A

T

B

G A Bit Faster ♩ = ca. 102

80

poco accel.

Fls./Ob. 1/2

High Cl.

Bb Cl. 1/2

A. Sax. 1/2

T. Sax B. Cl.

Bari. Sax

p

mf

poco accel.

Tpt. 1/2

F. Hn. 1/2

Tbn./Bar. 1/2

Tb.

p

mf

f

poco accel.

Timp.

Bells

Perc.

Snare BD

p

mf

f

poco accel.

D

S

A

T

B

Ah

f

3. Soft - ly to the

3. Douce - ment, dans l'é -

f

86 +2°

Fls./Ob. 1/2

High Cl.

Bb Cl. 1/2

A. Sax. 1/2

T. Sax
B. Cl.

Bari. Sax

Tpt. 1/2

F. Hn. 1/2

Tbn./Bar. 1/2

Tbn.

Timp.

Bells

Perc.

Snare
BD

D
(Ah) Ah

S
A
lit - tle sta - ble, Soft - ly for a mo - ment, come.
ta - ble close, Dounce - ment, ven - ez un mo - ment.

T
B