



Teaching Music through Performance in Band

VOLUME 8

Larry Blocher
Eugene Migliaro Corporon
Ray Cramer
Tim Lautzenheiser
Edward S. Lisk
Richard Miles

Compiled and Edited by Richard Miles



Teacher Resource Guide

Present Joys

Walter S. Hartley

(b. 1927)

Publisher	Masters
Date of Publication	2002
Duration	2:59

Unit 1: Composer

Walter S. Hartley was born in Washington DC on February 21, 1927. He began composing at the age of five and became serious about composition at the age of sixteen. Hartley received all of his degrees from the University of Rochester Eastman School of Music culminating with his PhD in composition in 1953. His composition teachers included Burrill Phillips, Thomas Canning, Herbert Elwell, Bernard Rogers, Howard Hanson and Dante Fiorillo. Hartley has held teaching positions with Fredonia State University (where he is currently Professor Emeritus), the National Music Camp (currently Interlochen Arts Camp) where he taught piano, theory and composition from 1956 to 1964 as well as Davis and Elkins College where he was a member of the faculty from 1958-1969. Since 2005 Walter Hartley has been associated with the University of North Carolina in Charlotte, NC as their unofficial Composer in Residence. Hartley has over 200 compositions to his credit since 1949 and most of these are in publication. In 1964 Hartley was awarded the Conn award for his brass choir composition titled *Sinfonia No. 3*.

Unit 2: Composition

Present Joys was originally composed for the Orchard Park (NY) High School Orchestra in 2002 and was premiered with conductor Alex Safford on March 19, 2003. The original work was re-orchestrated for symphonic band in 2009. *Present*

- *Joys* is a collection of hymn tunes by early New England and southern United States composers whose works are not usually found in traditional church hymnals. The hymns included in this composition are often sung at Sacred Harp gatherings, which the composer would attend upon occasion. The musical form is a freely composed fantasy that uses five of the Sacred Harp hymns for its thematic content. The five hymns include: "Lenox" by Lewis Edson (1782), "Cowper" by Oliver Holden (1803), "Bridgewater" by Lewis Edson (1782), "Antioch" by F.C. Wood (1850) and "Present Joys" by A.M. Cagle (1908) from which the composition takes its name. While most of the Sacred Harp hymn tunes are named for persons or places, the last tune presented in this composition is a rare exception. The title for the hymn tune *Present Joys* is drawn from its opening lines, which also set the tone for the entire composition.

"We thank the Lord of heav'n and earth
Who hath preserved us from our birth,
For present joys, for blessings past.
And for the hope of heav'n at last."

Traditional tonality is used throughout the composition and the original key is retained from each of the original hymns in all but one instance (Antioch). With the exception of a few measures, the technical demands are modest and the ranges are very playable for the average high school musician. The duration of the composition is reasonable, timing out at just under four minutes in length.

Unit 3: Historical Perspective

The hymn tunes used in *Present Joys* are taken from the *Original Sacred Harp* published in its earliest form by B.F. White in 1844. The roots of Sacred Harp music can be traced to the late sixteenth century in England where sacred music was being sung using four notes and the sol-fa system. When the Pilgrims left England seeking their religious freedom this sacred music made the trip with them. With little to no social or recreational outlets available to them in the new world other than weekly church services, these settlers would meet at the home of a neighbor or in the church to gather and sing the songs they had sung in England. The shaped note tradition used in the Sacred Harp hymnal originated with the singing school movement in the late eighteenth century. Singing schools would move from town to town and normally last for approximately two weeks. During this time students would be taught the basic rudiments of reading and performing music. The use of shaped notes was an approach to teach reading skills rather than to teach by rote. As the singing school movement progressed into the South, many different tune books began to appear including *Missouri Harmony*, *Union Harmony*, *Southern Harmony*, as



well as *The Sacred Harp*. This singing tradition became an important part of the Southern culture as a religious, recreational and aesthetic pursuit. This singing tradition would generate local singings as well as large conventions to learn and perform these traditional vocal selections. Eventually these gatherings would come to be known as Sacred Harp gatherings after the songbook used during these events. Other contemporary works for wind band that have used shaped note hymns as the foundation for their compositions include: *Prospect* by Pierre LaPlante, *Kentucky 1800* by Clare Grundman, *The Sacred Harp* by David Liptak, *Variants on a Shaped Note Tune* by Johnnie Vinson, *Pilgrim Traveler* by Timothy Broege and *Inventions from the Sacred Harp* by James Curnow.

Unit 4: Technical Considerations

Five separate tonal centers are used for each of the five hymn tunes in the composition. In two of the five cases the keys move to the minor key from the relative major key that precedes it. The time signatures include the use of cut time throughout the composition with the occasional use of the 3/2 time signature. The half note continues to receive the beat throughout the composition with only minor fluctuations in tempo (mm. 104–112). The metronome markings should be followed strictly for optimal musical effectiveness. The composition opens with the hymn tune “Lenox” in the key of B-flat major and moves to the next tune “Cowper” in G minor. The next hymn used in the composition is “Bridgewater” in the key of C major incorporating the 3/2 as well as cut time signatures. “Antioch” follows “Bridgewater” in the relative minor key of A and also employs the use of the 3/2 and cut time signatures. The selection closes with “Present Joys,” the hymn from which the title of the composition was taken, in the key of F major. The many key changes with accompanying modulations provide a number of technical challenges for the young musician. Rhythmically the performer must execute dotted-half quarter, dotted-quarter eighth, quarter half quarter syncopation, quarter two eighths, two eighths quarter, and four eighth-note rhythmic patterns in cut and 3/2 time. Ranges are accessible but it should be noted that flute 1 extends to a^3 , alto sax 1 to g^2 , and trumpet 1 to a^2 . Occasionally, instruments are scored in their upper registers making it difficult for the young musician to maintain correct ensemble balance and characteristic tone qualities.

Unit 5: Stylistic Considerations

Since the majority of the hymn tunes in *Present Joys* originate in the late eighteenth and early nineteenth century a classical approach to style would be appropriate and advisable. Notes not slurred should be played full length but have a slight amount of separation. Great care should be taken to match note lengths as well



well as *The Sacred Harp*. This singing tradition became an important part of the Southern culture as a religious, recreational and aesthetic pursuit. This singing tradition would generate local singings as well as large conventions to learn and perform these traditional vocal selections. Eventually these gatherings would come to be known as Sacred Harp gatherings after the songbook used during these events. Other contemporary works for wind band that have used shaped note hymns as the foundation for their compositions include: *Prospect* by Pierre LaPlante, *Kentucky 1800* by Clare Grundman, *The Sacred Harp* by David Liptak, *Variants on a Shaped Note Tune* by Johnnie Vinson, *Pilgrim Traveler* by Timothy Broege and *Inventions from the Sacred Harp* by James Curnow.

Unit 4: Technical Considerations

Five separate tonal centers are used for each of the five hymn tunes in the composition. In two of the five cases the keys move to the minor key from the relative major key that precedes it. The time signatures include the use of cut time throughout the composition with the occasional use of the 3/2 time signature. The half note continues to receive the beat throughout the composition with only minor fluctuations in tempo (mm. 104–112). The metronome markings should be followed strictly for optimal musical effectiveness. The composition opens with the hymn tune “Lenox” in the key of B-flat major and moves to the next tune “Cowper” in G-minor. The next hymn used in the composition is “Bridgewater” in the key of C major incorporating the 3/2 as well as cut time signatures. “Antioch” follows “Bridgewater” in the relative minor key of A and also employs the use of the 3/2, and cut time signatures. The selection closes with “Present Joys,” the hymn from which the title of the composition was taken, in the key of F major. The many key changes with accompanying modulations provide a number of technical challenges for the young musician. Rhythmically the performer must execute dotted-half quarter, dotted-quarter eighth, quarter half quarter syncopation, quarter two eighths, two eighths quarter, and four eighth-note rhythmic patterns in cut and 3/2 time. Ranges are accessible but it should be noted that flute 1 extends to a^3 , alto sax 1 to g^2 , and trumpet 1 to a^2 . Occasionally, instruments are scored in their upper registers making it difficult for the young musician to maintain correct ensemble balance and characteristic tone qualities.

Unit 5: Stylistic Considerations

Since the majority of the hymn tunes in *Present Joys* originate in the late eighteenth and early nineteenth century a classical approach to style would be appropriate and advisable. Notes not slurred should be played full length but have a slight amount of separation. Great care should be taken to match note lengths as well



FIGURE 4. Antioch melody in the original Sacred Harp key.



FIGURE 5. Present Joys melody.

Notes in the parentheses are in the original Sacred Harp version

The tonality of the melodic content in *Present Joys* is traditional, using diatonic pitch collections from both major or minor scales (see Unit 4: Technical Considerations). Proper phrasing can be challenging, as phrases are irregular and rehearsal numbers are not consistently placed at the start of phrases. Pick-up notes and overlapping phrases add to the difficulty of correctly interpreting the phrase beginnings and endings (see figure 6).



Shout— on, pray on, we're gain - ing ground, Glo - ry, hal - le -

112 lu - jah! The dead's a - live, and the lost is found,

115 Glo - ry, hal - le - 116 lu - jah!

FIGURE 6. Phrasing example

HARMONY:

The harmonic structure of *Present Joys* is very traditional, relying on a basic triad chord structure. The harmonic accompaniment for each hymn tune features block chords during the verse and imitative entrances on the chorus. The texture of the composition is primarily homophonic, relying on a melodic line with accompanying chords. Imitative entrances create brief moments where the texture shifts to polyphonic in nature. Chords are regularly structured in open position, leading to intervals of fourths, fifths, and octaves that will create intonation challenges for the performer. Vocalize each part to aid in solidifying each individual's pitch center. This will lead to better overall ensemble intonation (see figure 7).

FIGURE 7. Scoring example

**RHYTHM:**

Throughout the composition, the half note gets the beat, creating possible counting challenges for younger performers. The meter shifts from cut time to 3/2 time, occasionally creating another possible counting challenge. Isolated entrances in the chorus section of each hymn tune make independent counting a necessity. Dynamic contrasts and entrances after rests create challenges when trying to maintain a steady pulse. Pay careful attention to the use of subdivision while counting rests and playing at softer dynamic levels to help performers maintain a steady tempo. Slurred eighth notes present a challenge to move rhythms precisely together. Removal of the slur and articulating each note in a rehearsal setting should help students train their fingers to move evenly with the subdivision, which in turn will improve the precision of the ensemble. Once the desired improvement is attained, return to the articulation markings as indicated on each part.

TIMBRE:

Present Joys offers a good variety of tessitura and instrument combinations, making this an excellent selection for teaching balance and blend, as well as pitch tendencies in different registers at different dynamic markings. Combinations of instruments may change as quickly as every four measures, making it difficult for performers to identify who has the melodic line, as well as to establish good accompaniment balance.

One solution to achieving good balance is to split the ensemble into two groups: 1) melodic line (see figures 1-5) and 2) accompanying lines. Have instrumentalists who play melodic lines play by themselves so that every ensemble member can identify them. Once the melodic line has been identified, have the accompaniment group play, making sure to identify and listen for the lowest voice in the group. Once these priorities have been established, rehearse the entire group together, taking special care not to cover the melodic line while still maintaining proper balance in the accompaniment part.

Unit 7: Form and Structure

SECTION	MEASURE	EVENT AND SCORING
Lenox Verse	1-10	B-flat major; melody in flute 1, oboe, clarinet 1 and 3, alto saxophone and tenor saxophone
Chorus	11-18	B-flat major; imitative entrances starting with low brass
Chorus	19-25	B-flat major; imitative entrances



SECTION	MEASURE	EVENT AND SCORING
Chorus	26-36	starting with low reeds Development of chorus; B-flat major modulating to G minor; low brass/clarinets
Cowper		
Verse	37-40	G minor; melody in flute 1 and oboe
Chorus	41-53	G minor; imitative entrances starting with low reeds and low brass
Verse	53-56	G minor; melody in trumpet 1-2
Chorus	57-68	Development of chorus; G minor modulating to C major; imitative entrances starting with low brass
Bridgewater		
Verse	69-74	C major; melody in piccolo, flute 1, oboe, clarinet 1, trumpet 1-2, and trombone 1
Chorus	75-82	C major; imitative entrances starting with low brass
Chorus	83-92	Development of chorus; C major modulating to A minor; imitative entrances starting with low reeds
Antioch		
Verse	93-100	A minor; melody in alto saxophone 1 and tenor saxophone
Chorus	101-108	A minor; melody starts in clarinet 1 and trumpet 1
Chorus	109-116	A minor; melody in piccolo, flute 1, oboe, clarinet 1-2, and alto saxophone 1
Chorus	117-121	Development of chorus; A minor modulating to F major; woodwind choir
Present Joys		
Verse	122-127	F major; melody in trumpet 1-2
Chorus	128-141	F major; imitative entrances starting in the low brass
Chorus	142-153	F major; development of chorus fragment beginning with woodwind choir; full ensemble added at m. 145 until m. 153, augmenting rhythms from mm. 145-149



Unit 8: Suggested Listening

- Cagle, A. M. *Present Joys*. Potomac River Sacred Harp Singing Convention, 1998. Henry Schuman, Pauline Childers, and Gillie Campbell, conductors. Folklore Society of Greater Washington, 1998.
- Edson, Lewis. *Lenox*. Potomac River Sacred Harp Singing Convention, 1998. Cathy Tucker, conductor. Folklore Society of Greater Washington, 1998.
- Grundman, Clare. *Kentucky 1800*. North Texas Wind Symphony. Eugene Migliaro Corporon, conductor. GIA Publications CD-418. 1998.
- Hartley, Walter. *Prologue and March*. North Texas Wind Symphony. Eugene Migliaro Corporon, conductor. GIA Publications CD-623. 2005.
- Holden, Oliver. *Cowper*. Potomac River Sacred Harp Singing Convention, 1998. Tim Slattery, conductor. Folklore Society of Greater Washington, 1998.
- LaPlante, Pierre. *Prospect*. North Texas Wind Symphony. Eugene Migliaro Corporon, conductor. GIA Publications CD-418. 1998.
- Wood, F. E. *Antioch*. Potomac River Sacred Harp Singing Convention, 1998. Elizabeth Cusick, conductor. Folklore Society of Greater Washington, 1998.

Unit 9: Additional References and Resources

- Cobb, Buell. *The Sacred Harp: a Tradition and Its Music*. Athens, GA: The University of Georgia Press, 1978.
- Hartley, Walter. "Meet the composer: Walter Hartley," *The Instrumentalist* 28 (1973): 37.
- Kamien, Roger. *Music: An Appreciation*. New York, NY: McGraw Hill, 2006.
- Kennedy, Michael. *The Oxford Dictionary of Music*. New York, NY: Oxford University Press, 1985.
- Marks, Laurence. "Persistent curiosity (interview with Walter Hartley)," *The Instrumentalist* 60 (2006): 36-42.
- Miller, Kiri. *Traveling Home: Sacred Harp Singing and American Pluralism*. Urbana, IL: University of Illinois Press, 2008.
- White, Benjamin. *The Sacred Harp*. Nashville, TN: Broadman Press, 1968.
- _____. *Original Sacred Harp*. Cullman, AL: Sacred Harp Publishing Company, Inc, 1967.

Website:

<http://fasola.org/shmha/>



Contributed by:

Jeff Bright

Associate Director of Bands

Western Kentucky University

Bowling Green, KY