

## 1402. Brazilian Sleigh Bells

Backgrounds Of S. Radic

**David C. Dunlap** began playing the organ under unusual circumstances. When his father considered enrolling in organ courses at the Mott Adult Education Foundation Program in Flint, Michigan, his father was too nervous to go alone. So he took eleven-year-old David with him for moral support. They both enrolled at the end, making David the youngest person ever to study in the adult program. He quickly surpassed his father in playful abilities and when he turned out to have a blossoming talent, he began private organ studies with several teachers. At the age of twelve he played in his home church for church services, and at thirteen he was appointed director of the music program. He studied music at Mott College, trained with greats such as Robert Elmore and Ted Alan Worth, and served churches in Michigan, Pennsylvania, and Florida as a conductor and director in a 40-year classical music career.

Towards the end of the first decade of the new millennium, David Dunlap took a completely different turn in his musical career when he discovered the Wersi instrument with all its possibilities. When he started making music with the Wersi, a friend (a professional pianist) suggested a duo. The friend, Pennington, and he started working on a new concept: Mr. Dunlap played the orchestration on Mr. Pennington's solo piano. The results were amazing. At one of the last concerts, an enthusiastic concert-goer said, "When you close your eyes, it's like listening to an orchestra".



**Brazilian Sleigh Bells.** Add a little Latin flair to your next Christmas concert with this clever Christmas classic. Skilfully played with flexible instrumentation, this is highly appreciated by both the players and the audience. **Percy Faith** (1908-1976) was an American composer and orchestra leader of Canadian origin. Faith was trained at the Toronto Conservatory. After he had seriously injured his hands in a fire, he was no longer able to play the piano and began to focus on arranging and conducting. From 1931 he conducted his own orchestra and then became the principal arranger and conductor for the Canadian Broadcasting Corporation, for which he conducted numerous live radio concerts from 1938 to 1940. In 1940 Faith moved to the USA. Faith was an easy-listening representative and had three No. 1 hits: Delicado, 1952; Theme from Moulin Rouge, 1953; and Theme from "A Summer Place", 1959. Faith wrote the theme music for the television series "The People of Shiloh Ranch" (The Virginian).



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Musik von Percy Faith (1908-1976)

in YouTube-Version von DAVID DUNLAP auf Wersi-Scala

Edit: S. Radic

## Latin-Beat, T=200

The musical score is presented in a standard staff format with the following instruments and parts:

- Bells:** Treble clef, 4/4 time. Main 1 is mostly rests; Main 2 features chords.
- Organ:** Treble clef, 4/4 time. Main 1 is mostly rests; Main 2 features chords.
- Strings:** Bass clef, 4/4 time. Main 1 features two chords in inversion; Main 2 features chords.
- Guitar:** Bass clef, 4/4 time. Main 1 features a bass line; Main 2 features chords.
- Bass:** Bass clef, 4/4 time. Main 1 features a simple bass line; Main 2 features a more active bass line.
- Perc. (Sleigh Bells):** Percussion clef, 4/4 time. Main 1 features a simple pattern; Main 2 features a more active pattern.
- Drums:** Percussion clef, 4/4 time. Main 1 features a pattern with BD, SD/DSD, and Bongos; Main 2 features a pattern with Bongos and Toms.

## Programming instruction

In the YouTube presentation the American Wersi-Scala organist DAVID DUNLAP calls this style „Bright Samba“. Considering the tempo of 200 you can't really talk about Samba and so I called this rhythm „Latin-Beat“. Here is a link to YouTube, where the Chinese ChangHoon Hwang presents a fantastic example of this Samba genre: <https://www.youtube.com/watch?v=z6AT32wM2Sk>. In my style you can only recognize the samba phrase by the use of snare-high (SD) and snare-low (DSD). The Latin-Touch is provided by the bongos and in the Main2 at the end of the beat there is a tom's exit. Main1 is the main rhythm, Main2 is only a special variant within the composition, where the organ/bell sounds of the solo area are also integrated. The guitar in the Main1 provides a bass phrase doubling. The strings are, as always, just a carpet of sound as advanced in two inversions.