Srilee Music the Voice of Choral Music

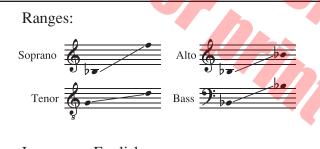
HOLD ON

SATB Voices with Piano and Optional Percussion

Traditional Spiritual Arranged by Dan Davison



Free MP3 rehearsal and accompaniments Go to: www.BriLeeMusic.com



Language: English Use: General/Festival Time: Approx. 2:50 *Difficulty: Moderate

Notes

Hold On is a spiritual that comes out of the slave culture of the American South. Most spirituals are considered to be "traditional," meaning that the composer is not known. Rather, the song was passed from one generation to the next through oral tradition. While most spirituals refer to topic of religious faith, some others include coded meanings that would help slaves who were escaping to freedom in the North.

The piece calls for a brake drum. This instrument is actually a heavy metal disk brake from a car that is hit with a hammer. Some school bands have this instrument in their percussion cabinet. If an actual disk brake cannot be found, you might try using a large, cast-iron fry pan and hammer. Whatever instrument is chosen, the outcome should be a metallic sound that sounds like a railroad tie being driven into the ground. The idea to be conveyed is that keeping your faith requires hard, consistent work.

There are plenty of places in the song where singers are asked to hold notes for two whole notes. In all these cases, do not make the mistake of holding a single dynamic for the entire note. Instead, all long notes should have a dynamic arch added to them.

Letter E is all about the counterpoint. The idea in counterpoint is to bring out your part when your part is moving, but then to soften on the held notes, providing an opportunity for the other part to be spotlighted.

In general, articulations in this piece are to be exaggerated. Staccatos are to be very short, and more importantly, accents are to be sung so as to "pop." Likewise, dynamics should be exaggerated, especially the dynamic change at letter G.

Care has been taken to limit the ranges in the tenor and bass parts, making this song accessible for a wide range of choirs.

About the Arranger

Dan Davison directed choirs at Ballou Junior High in Puyallup, Washington from 1979 - 2019. His responsibilities included working with mixed ensembles, tenorbass ensembles, treble ensembles, and jazz choir.

Dan was born in 1956 is Sacramento, California, but has lived in the greater Seattle area since 1965. Since 1979, he has resided in Puyallup, Washington with his wife, Cathy, who was also an educator. He attended Pacific Lutheran University in Tacoma, Washington, where he received his Bachelor's degree, studying music under Maurice Skones. He continued his education with a Master's in Music from Western Washington University, studying with Bruce Pullan.

Hold On

for SATB Voices with Piano and Optional Percussion

































BriLee Music

the Voice of Choral Music

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

Range appropriate – specifically for the adolescent changing voice Moderate in length

Interesting, appealing and varied texts

Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

Part-by-Part

Free MP3 rehearsal and accompaniments Go to: www.BriLeeMusic.com

Part-by-Part resources were created to allow you, the busy choral director, more time to do the things you need to do to be successful in rehearsal and performance.

Download the following FREE resources and use them to help you TEACH your singers.



- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.



