



(<https://unsplash.com/search/photos/moscow>)

С п а с е н и е с о д е л а л **(Salvation is Created)**

Music by: Pavel Grigor'yevich Chesnokov (1877-1944)

Text by: Psalm 74:12

Arranged by: Lori Archer Sutherland

Published: Original: 1912, Arr: 2011

Instrumentation/Voicing: Orig: SATTB, no piano, Arr:
Eb-1-2-3-4-A-B-C clarinet

Broad Description & Type/Genre: Anthem/Communion
Hymn

BACKGROUND INFORMATION:

Text Original Psalm 74:12 - "But God is my King from long ago; he brings salvation on the earth." (NIV)
Adapted text of piece - "Salvation is created in the midst of the earth, O God. Alleluia, alleluia, alleluia."

Composer Chesnokov (Tschesnokoff) was born near Moscow and graduated from the Moscow Synodal School of Church Singing in 1895. He immediately began teaching at this same school after graduation. He also studied composition with Sergei Taneyev (1856-1915), a Russian composer who had studied with Tchaikovsky, for five years immediately following graduation. He later studied conducting and composition at the Moscow Conservatory and graduated in 1917, after he composed this work. Throughout his life, he taught in several capacities including at the Moscow Conservatory for 24 years. In addition to teaching, Chesnokov has composed over 500 choral works. Over 400 of these are sacred works, including Salvation is Created, and about one third of these are based on chants.

The Composition Salvation is Created is part of a cycle of ten total Communion Hymns (opus 25). Chesnokov composed this sacred work for his church choir while at the Church of the Holy Trinity in Moscow. This Communion Hymn was technically meant to be used on Fridays during a Divine Liturgy due to the content of the text, but it was most likely used on Sundays instead. It is based on a chant, and at the time, the Moscow Synodal School that he attended was advocating for restoring chant in Russian Orthodox church music, so this likely influenced his writing. It, like many of Chesnokov's works, is known for its interesting harmony and variations in texture.

ELEMENTS OF MUSIC:

Form

Measure	1**	2	3	4	5	6	7	8	9	10	11	12
Section	A								B			
Phrase	A				A'				B			
Melody	Rise	Fall	Rise	Fall	Same as prev, elided by 1m. Minor, legato				Rise	Fall	Rise	Fall/ Rise
Rhythm	0. d	dd0.	d**d d	Odd	0. Same as prev, elided by 1m. Simple, duple				Almost identical to A			
Meter/tempo	8/2 simplified to 4/2 (w/ dotted bar lines), andante. No tempo changes notated(2/2*)											
Harmony	B (C*) minor, dissonance, open 5 to start								DM (Eb*). Immediate, no prep			
Texture	TTBB				SAT TBB	SAT T	SAT		SATTB			
Texture*	34AB				123 4AB	123 4	123		1234AB			
Timbre	Clear tone thruout. Low and full				Higher, more shimmering				Full choir, rich, sonorous			
Timbre*	Clear tone. Rich low register, well balanced				Higher range. Clear with resonance, light and not forced				Missing Eb and C, so not the fullest peak of the piece yet. Rich and full, but not ff			
Expression	p<	>	mf	>.	P, acnt entr ance , >	>	mf	> start ing 1 beat later than othe rs	mf<			
Expression*	p				pp			<	mf			

Measure	13	14	15	16	17	18	19	20	21	22	23	24
Section	B con't								A' (exact replica as beginning, diff lyrics)			
Phrase	C					C'			A''			
Melody	Fall	Fall	Fall	Stay	Stay	Fall	Stay	Stay	Rise	Fall	Rise	Fall
Rhythm	ddd	d.*d d	00	0-	0-	Similar to 14-16			A			
Meter/tempo	3/2 (*)	4/2 (2/2*)										
Harmony	DM (Eb*) con't							Bm (Cm*). Immediate, no prep				
Texture	SATTB con't			SATBB		SATTBB			TTBB			
Texture*	con't					234ABC			34AB			
Timbre	con't				Rich dark sound with added bass, soft				Clear tone thruout. Low and full			
Timbre*	con't					Lower, gentle, clear tones			Like beginning			
Expression	(f)			>	>	pp			p<	>	mf	>.
Expression*	(f)				>	p			mp			

Measure	25	26	27	28	29	30	31	32	33	34	35	36
Section	A' con't				B' (~exact replica as beginning, diff lyrics and C')							
Phrase	A'''				B'				C''			
Melody	Same as prev, elided by 1m. Minor, legato				Rise	Fall	Rise	Fall/ Rise	Fall	Fall	Fall	Stay
Rhythm	Same as prev, elided by 1m. Simple, duple				Almost identical to A				Same as C			
Meter/tempo	4/2 (2/2*) con't											
Harmony	Bm (Cm*) con't				DM (Eb*). Immediate, no prep							
Texture	SAT TBB	SAT T	SAT		SATTB							
Texture*	123 4AB	1234			Eb1234ABC							
Timbre	Higher, more shimmering				Full choir, rich, sonorous							
Timbre*	Like A				Complete choir for first time. Climax of piece, rich tones, completely full and resonant							
Expression	P, acnt entr ance , >	>	mf	> 1 beat later than othe rs	mf<				(f)			
Expression*	mf			<	f							

Measure	37	38	39	40
Section	B' con't			
Phrase	C'' con't	C'''		
Melody	Stay	Fall	Rise	Stay
Rhythm	C con't	C' + final sus		
Meter/tempo	4/2 (2/2*) con't			
Harmony	DM (Eb*) con't	Slowly "uncluttering" chords until reaching I		
Texture	SATBB	SATTBB		
Texture*	con't	1234AB		
Timbre	con't	Full, soft, clear		
Timbre*	con't	Lose outer ranges of choir. Full tones while dim		
Expression	>	pp		
Expression*	>	mp		>

**Arrangement-specific characteristics. Items not marked with an asterisk are from the original choral score*

***Measures numbered as if notated in 4/2 time. Every measure of original aligns with 2 measures of arrangement*

As we can see from the above analysis, the overall form of the piece is ABAB. To reduce redundancy, refer to the table above for the various characteristics of each section of the form. Although the form is simple, there are several areas of complexity throughout the piece as discussed below. The overall result of this form is a piece that is quick to learn and easy to remember, which is ideal for a church choir setting.

Interesting to note, there are several variations between the original and this arrangement. These will be discussed below.

Melody

Our A melody is minor and utilizes diatonic pitches conjunctly within the range of Do-Sol. It is legato and doesn't have much rhythmic movement to it. Its contour rises and falls every two measures. Chants are typically not difficult to sing because the congregation could then join in, and this piece is no exception. The tenors/3rd clarinets only have the melody. Our B melody begins with the biggest leap so far, a P5, and it propels us into this major section. This melody also includes an ascending M3 and descending P4 and P5. However, it is still primarily conjunct. The melody is in both the soprano/clarinet 1 and top tenor line/clarinet 3. After this, we return to A and B again. However, in the choral score, the text changes. For A and B the first time, the text is "Salvation is created in the

midst of the earth, O God.” The second time for both verses the text is “Alleluia, alleluia, alleluia.” Therefore, each half of the text is sung in the major and minor mode, allowing us to reflect on the meaning of the text in two different ways. The clarinet choir arrangement doesn’t have any variations in melody, but there are variations in other areas as discussed below.

Harmony

As stated above, this piece alternates between Bm and DM in the choral score and Cm and EbM in the arrangement. Each mode is presented twice, and Chesnokov doesn’t transition between the two; the change is immediate. Additionally, the piece begins with an open fifth, preventing us from immediately hearing the tonality of the piece. These techniques combined prevent us from predicting what is coming next, prompting a sense of constant contemplation throughout the piece. Additionally, many non-chord tones are found throughout the piece, adding color to what would otherwise be a simple chant. This plus the way the chords progress makes the harmony interesting to the ear. The A melody can be analyzed as i VI ii°6/5 | III6 VII i i4/2 | VI iv III6 | VII v III | i |. This is not a familiar chord progression, but if it were translated into a major key (vi IV vii° I etc) it would look more familiar. However, the piece is clearly in minor at this point; the melody always returns to B, and the final cadence ends on a i chord. Therefore, the progression seems familiar, but when the listener tries to identify why, it is initially unclear. Another area of interest is the final C”” section. Measure 38 contains a cluster chord (DEGAB/EbAbBbCD), but as the phrase works its way to the final cadence, one by one these extra chord tones drop out. We’re left with just a G/Ab at the end of 39, creating a 4-3 suspension to end the piece. This slow release of tension brings the piece to a satisfying close.

Rhythm

The rhythm of this piece is not very complex. The shortest note found is a quarter note, and these do not occur very often. There is no syncopation, and the piece is in duple meter. The rhythms between each phrase are relatively similar, allowing more focus to be put on the texture and harmony of the piece.

In the choral score, the tempo is notated at andante, and it never changes. For expressive purposes, many choirs slow down at the end to further draw out the interesting harmonic release. In the clarinet choir score, the tempo is marked moderato with the half note between 64 and 72 beats per minute. This is arguably slower than the accepted definition of andante, which seems to be between 76 and 108 beats per minute. This suggests Sutherland wants to draw out the beauty of the piece and make it last a little longer.

Timbre

The piece is originally for a capella choir. The clarinet choir arrangement is also for instruments of similar timbre, so it is relatively similar in that regard. As discussed below, the exact texture changes relatively often, but in general it is SATTB or 1234AB. Since the piece has simple rhythms and is homophonic, the timbre should be clear so we can hear through the choir. Nothing is cluttering the score, so the tone of the instrumentalists should remain clear and “see-through” as well. Additionally, this is necessary to bring out the dissonances; without clarity, they could sound like incorrect pitches being played. Although the timbre should be clear and full throughout, it should adjust to whatever texture is being utilized at the time. For example, for the higher sections, the timbre should be light, controlled, and shimmering. For the lower sections, the timbre should be full and supported.

Unlike the original, the timbre changes in the arrangement at B’. The Eb and contrabass clarinet join for the first time, making B’ more of a climax than B. Many instrumental

groups interpret the piece in this way to provide it with a greater sense of direction. Again, Sutherland seems to be “milking” the piece.

Texture

The texture of the piece varies throughout. The thinnest it becomes is SAT or 123, right before the sudden change into the B section with a full SATTB or 1234AB (B)/Eb1234ABC (B') texture. This allows this transition to be even more shocking. The thickest texture in the choral score is SATTB, which is found in various spots throughout the piece including the last couple bars. Although these last bars are the softest of the piece and create a gentle and contemplative atmosphere, the full texture allows for a rich and sonorous ending. In the arrangement, the fullest texture is found at B'. This does not continue into the last few bars, unlike the original. This also gives the piece a more definitive shape, and it is easier to play from a technical standpoint; instead of asking an Eb and contrabass clarinet to play pp, Sutherland asks only the middle voices to play mp and only decrescendo at the very end.

The beginning starts with TTBB or 34AB, creating a foundation for the SATT or 1234 to emerge from a few bars later. This second texture repeats what the first sung in a higher register, making the same melody sound more delicate. This delicacy creates an even bigger contrast with the B section, which is full and completely stable. The texture changes found throughout create added interest to a relatively simple melodic and rhythmic profile.

Expression

The biggest difference found between the original and arrangement of Salvation is Created (other than instrumentation) is in expressive markings. Both pieces include many slur markings to indicate legato playing, and the expressive markings are relatively similar (both pieces are typically soft at the same points, etc.), but there are many other differences.

In the original, the only other articulation found is an accent at m5 and m25 to help bring out the melodic line that interrupts the previous. This is not present in the arrangement. Many hairpins are notated throughout the choral score, and these tend to follow the contour of each phrase. The softest dynamic notated is a pp, which can be found at C'' both times. The loudest dynamic notated, a mf with a crescendo following, is at the beginning of B both times. This aligns with the P5 ascending jump and change to a major key. In general, the dynamics support the shape of the phrase as well as the tension and release created by the harmony.

The dynamics in the arrangement are different. Chesnekov's A and B are the same dynamically both times. Sutherland's arrangement, on the other hand, has a broader shape to it. A' isn't as soft as A, and B' is louder than B. This allows for B' to serve as the singular biggest climax in the piece, where Chesnekov's has two identical climaxes according to the notation. This is a significant difference because the shape of the piece is completely altered. Sutherland's arrangement fits modern-day interpretational styles; we are typically taught to create one main climax in a piece and everything else revolves around that. However, the original almost resembles a pop song; many have the same “climax” (chorus) multiple times throughout the song, and it is enjoyed to its fullest each time, despite its nearly identical presentation each time. This can occur because the song is well-written and “catchy.” I would argue that Chesnekov's piece is very well written and while not a pop song, its climax can be presented twice in a row identically and still be enjoyed. However, this arrangement inherently does not allow for this to happen because of the significant texture change from B to B'. The addition of the outermost voices of the choir creates a bigger moment at B' than B, so the director is almost forced to interpret the piece as Sutherland has.

Musical Selection

Younger students often struggle with creating a meaningful musical phrase. Chesnekov's *Salvation is Created* is written in a way that strongly supports expressive singing or playing; its textures and melodic contours align with its notated expressive markings to create an easy-to-understand phrase structure, and the rhythmic simplicity allows easier access to these concepts. Sutherland's arrangement is also easily accessible; the ranges are standard for late middle school players, so students can focus more on phrasing. The piece will give students a chance to explore how musical phrases are decided upon, how to physically create a phrase, and how to maintain tone color to support the beauty of the piece.

Additional Considerations

Because this piece is a little easier to access expressively, it should be followed by a more challenging piece in the next concert cycle, one that will require students to begin to decide on phrasing on their own. This piece will give them the physical ability, confidence, and fundamental understanding of expression in order to play a phrase, so it should be followed by something requiring a slightly higher degree of independence.

THE HEART STATEMENT

The heart of *Salvation is Created* is found in how the various textures, melodic contours, and sudden key changes come together to create a highly expressive and soul-cleansing work of art, one that is full of beautiful complex harmonies and uncluttered by rhythmic or timbral stress.

Introducing The Piece

Before receiving a physical copy of the piece, students will fill out a KWL chart to see what they know about old sacred chants. A class discussion will follow discussing fundamental characteristics of chants. Students will then listen to a choral recording of *Salvation is Created* and then discuss how the piece is both similar and different from an original chant.

OUTCOMES:

Skill Outcome

Students will play with a clear, full tone in a variety of textures, registers, and dynamic levels.

Strategies (be sure to have a variety of learning modalities):

1. **Draw the tone** - Students will draw a visual representation of what they believe is a characteristic clarinet tone. A class discussion will then be held to discuss how this type of tone is physically achieved. (Visual, kinesthetic)
2. **Twelfths** - Students will play unison twelfths in a long tone fashion in order to focus on playing with a full tone across multiple registers and making this a habit. Instructional focus will be on maintaining a clear and unpinched tone in the upper register. (Kinesthetic, auditory)
3. **"A" down the line** - After the tuning sequence, a player will play their tuning note again with a beautiful tone for four beats and will pass it down the line. Each player following must try to imitate the quality of the tone before them. This will also help them make final adjustments to their tuning. (Auditory, kinesthetic)
4. **Long note contest** - Students will play Eb concert (key of piece) in the middle of their range as soft and long as possible. Once they run out of air or begin making a spitty or airy sound, they're out. Instructional focus will be on embouchure formation, intake and use of air, and release of tension in the body. (Kinesthetic, auditory)
5. **Group up** - Students will stand in a three-sided square, Eb-2 on one side, ABC on the other, and 3-4 bridging the gap. Students will then play various sections of *Salvation is Created* in this formation to see and hear the various texture changes throughout. The physical distance between each grouping will create a greater need

for independence on each part, so each section will be played multiple times to allow for confidence to be built. (Visual, auditory, kinesthetic)

Assessments

1. I will hear each student individually during 'A down the line' and can immediately provide feedback.
2. I will be informally assessing the ensemble during each of the above exercises.
3. I will ask students to assess their own confidence level during the grouping up exercise. The results of this assessment will guide future instruction, and if needed, we may do this exercise again to further increase their confidence.

**Knowledge
Outcome**

Students will explore the historical context of chant and its various characteristics in order to have a starting point to understand the progression of musical genres over time (long term).

Strategies (be sure to have a variety of learning modalities):

1. **KWL** - Students will fill out a KWL chart with items they already know about chants as well as things they would like to know. These will be collected, and then a class discussion will follow to cover basic characteristics of chant. At the end of the concert cycle, students will fill out the last column. (Kinesthetic, visual)
2. **Research** - Students will research why chant was developed, where it was used, and who it was sung by. They will bring their typed findings into class and provide a brief summary during a class discussion.
3. **Original reference** - Students will be given a copy of a monophonic Gregorian chant to learn about in a class discussion. More fundamental characteristics of chants will be covered. (Kinesthetic)
4. **Notation** - After providing a chant in its original notated form, show visuals of the changes of notation over time until we arrive at modern day notation. Have a class discussion as to why notation developed in the first place and why it evolved over time. (Visual, aural)
5. **Modern-day example** - After discussing characteristics of chants, ask students to try directing along to the beginning of the Halo video game theme, following the metric accents. When they cannot, ask them what other characteristics of chant this piece shares with original chants (monophonic without instruments, non-metric, male voices only, etc.).

Assessments

1. I will read the KWL chart to gain an understanding at the beginning of the unit how much my students already know and what they would like to learn.
2. I will read my students' research to understand if they know how to research music as well as what they now know about chant.
3. Students will sing the original chant in the style it would have been sung in.
4. Students will be informally assessed during class discussions and activities.

**Affective
Outcome**

Students will understand how elements of music such as melodic contour, harmony, texture, and form can affect their expressive interpretation of the piece (composer's craft).

Strategies (be sure to have a variety of learning modalities):

1. **Analyze score** - Students will be given a copy of the original choral score and asked to find and mark changes in texture, melody, and harmony (Kinesthetic (writing), visual). Students will then have a class discussion about how to determine the form of the piece based on these elements and why knowing the form is helpful to performers (especially in this case with the differences between B and B'), and then they will notate the form in their parts. (Visual, kinesthetic)
2. **Laws of musical expression** - Taken from Dr. Fansler, students will use one of the three laws of musical expression (short leads to long, high to low, and low to high) to create a musical phrase, thus determining the phrase from the contour of the melody. (Kinesthetic, auditory)
3. **Tension and release** - An overview of harmonic tendencies will be given, and students will help analyze the last three measures of the piece by giving their note name in concert pitch and having it written on the board (visual). Non-chord tones will be defined by the teacher, and students will discuss the effect these have on the passage. (Auditory) The purpose of tension and release, especially suspensions, will be discussed throughout the entire piece, and students will learn that leaning into dissonance can create a more expressive phrase.
4. **Texture analysis** - Students will listen to the beginning of the Jurassic Park theme and write down the three texture changes and brief description of each as they hear them. They will then think-pair-share to discuss the musical effect of these sudden texture changes, and this knowledge will be applied to Salvation is Created.

Assessments

1. Students' level of understanding will be informally assessed through class discussions and performances.
2. Students will be asked to decide upon appropriate musical phrases in Nimrod by Elgar using the criteria discussed with Salvation is Created. This will be informally assessed as they play.

10 Ways To Take Out The Piece

1. ... that is composed by Chesnokov
2. ... that is arranged by Lori Sutherland
3. ... that is based on an old chant
4. ... that was originally published in the early 1900s
5. ... that contains sudden, unprepared key changes
6. ... that contains sudden texture changes
7. ... that contains a cluster chord being "unclustered" at the end
8. ... that is in ABA'B' form
9. ... that begins in concert C minor
10. ... that is based on music that would have originally been notated with neumes

Additional Concepts & Ideas That Can Be Taught With This Song

- Counting and subdividing in slow 2/2 and 3/2
- Maintaining a slow but energized tempo
- Tuning and balancing complex chords
- Half breaths
- How arrangements can vary from the originals/pros and cons of this
- Tendencies of certain arrangers
- Legato tonguing
- Decrescendo to niente
- Responding to conductor's gestures

NTS
(note to self)
and other
Resources

The new students in the choir struggle with confidence, so anything I can do to build their knowledge and skill base while building them up as people is important. This will free them to become more expressive in front of their peers.

- Choir arr: <https://www.youtube.com/watch?v=GJSbw8Ea2Os> (follows original expressive markings well)
- Band arr: <https://www.youtube.com/watch?v=6-eCJMEobLk> (builds to B with timpani, unlike Chesnokov)
- Clarinet choir arr: <https://www.youtube.com/watch?v=iENEKGUa0P0> (only recording available - very unfocused tones, follows Sutherland's written notation)

Halo video game theme (knowledge outcome):

<https://www.youtube.com/watch?v=0jXTBAGv9ZQ>

Jurassic Park theme (affective outcome):

<https://www.youtube.com/watch?v=D8zlUUrFK-M>

Checklist
of Items
Needed To
Teach This
Piece

- | | | |
|---------------------------------|---|--|
| • Annotated score | • Extra scores for students
(if too many students, can partner up) | • KWL Charts |
| • Tuner/metronome | • Paper for drawing
(pencils) | • Recordings of pieces and sound equipment |
| • Baton | | • Gregorian chant example |
| • White board/marker | | • Nimrod by Elgar |
| • Visuals of notation over time | | |