# ZIP Code Boogie

**by Charlotte Van Ryswyk**

*"What harmony is this? My good friends, hark!"*

*— Shakespeare (The Tempest, act 3, sc. 3)*

## PREFACE

**Simplicity can be deceiving** in this fun piece with a big-band sound. The relatively sparse scoring allows great freedom of interpretation, and more adventurous groups can have fun varying the rhythm or adding improvisations between the verses.



**Charlotte Van Ryswyk** teaches recorders and strings in the Claremont Unified School District in Claremont, California and plays viola in the Claremont Concert Orchestra at Scripps College.

For ZIP Code Boogie she writes, "I took a piece I had written for string orchestra and reworked it for recorders for the Village Pipers to play for Claremont's ZIP Code Day. Our ZIP code is 91711, so the city had a celebration on 9-17-11 just for the fun of it. Various musical groups played around our downtown area, artists and groups had booths, etc. Readers can find out more about the event at www.thevillageclaremont.com/91711.html. I especially wanted the arpeggiated chords to come out, since that is a defining feature of this style — hence the [octave] doubling. Also, with the arpeggiated line in the bass, it's low and perhaps harder to hear. We performed it outside, and also added a cello on the bass line for fun." Of course, Great Basses and Contrabasses would also be welcome to strengthen the bass line.

*—Glen Shannon*

**Performance notes:** The simple part-writing puts the onus onto the performers to bring the music to life. The first way to add interest is to consider strong and weak elements. The piece is organized into 8- and 16-measure verses, further subdivided into 2's and 4's. For example, the 16-measure introduction has two halves of equal length, each consisting of two strong measures (strongest at the middle point, at the top of the arpeggio in Alto and Bass, then tapering), two weak measures with that same shape, and then four measures that start strong to the top of the arpeggio and then weaken toward the end. One way to illustrate the phrasing could be like this, using crescendo/decrescendo hairpins: 2 <> + 2 <> + 4 <. On a grander scale, the entire piece builds until the peak at letter C, then gradually weakens to the end.

Octave doublings heighten the importance of critical listening and communication, since intonation issues are more exposed, and both parts need to swell and recede together.

Alto and Tenor recorders can play both inner parts, which gives larger groups the opportunity to mix up the instrumentation. For the three upper voices, the off-beat "filler" quarter-notes, such as in measures 2 and 4, might have a soft "doot" articulation so as to provide forward motion without taking too much attention away from the melody. The Bass might articulate the arpeggio lines with strong "tu" on the first three notes but "du" on the fourth, leading to "tu" on the first half-note at the top followed by "du" on the second half-note as a weaker syllable.

Fun, easy ornaments can add freshness and help keep the listeners engaged. Examples might be little slides up to the first note of the phrase in the Soprano at letters B and C, or Frank Sinatra-style "falls" dropping the pitch at the end of notes such as in measures 42 or 44 in the Soprano and 50 or 52 in the inner parts.

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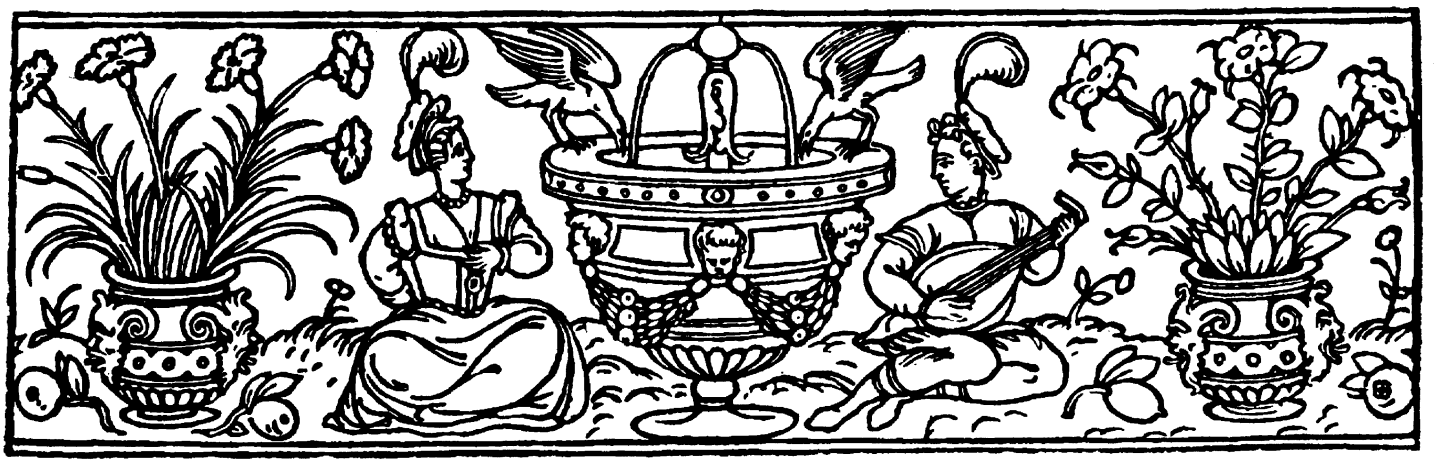

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Glen Shannon, Editor

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