

# How to Orchestrate and Arrange Music

By Dr. David Brinkman

Prepared for the Instrumentation and Arranging Class at the University of Wyoming

This material is intended for use by students in the class, and may not be used or duplicated for any other purpose. Copyright 2009. All rights are reserved.

## Table of Contents

- Introduction
- Chapter 1 Instruments
- Chapter 2 Definitions
- Chapter 3 Historical Instrumentation/Orchestration
- Chapter 4 Transcriptions
- Chapter 5 Arranging
- Chapter 6 Score and Parts
- Chapter 7 Overall Considerations
- Chapter 8 Grading Rubric
- Chapter 9 Jazz Arranging
- Chapter 10 Marching Band Arranging
- Chapter 11 Scoring for Young Band/Orchestra
- Chapter 12 Finale Check Sheet

## Introduction

Creating an effective arrangement of music is a **craft** and it is an **art**. A person can learn appropriate ranges of the instruments and effective combinations. That, as well as learning to effectively notate (using Finale or other notation program) can be considered the **craft** of arranging. The **artistry** is the ability to imagine sounds and to make them come alive. It involves creativity, musicality, musical experience, and attention to details.

The successful student—and the successful orchestrator/arranger will be able master the craft and work towards the artistry of creating a new musical work.

## Chapter 1 Instruments

You must know “in your ear” how the various instruments will sound individually and in combination.

- You must know the **ranges** of the instruments
  - Consult your text
  - Use the Check Range Plug-in on Finale. On Finale 2009 it is under Scoring and Arranging. It will allow you to select for beginner, intermediate and advanced players.
  - Talk to persons who play the instrument in question
- You must understand the **sound of various registers** of instruments (including percussion)
  - Consult your text
  - Listen and absorb the demonstrations in class
- You must understand the **blend and balance** of instruments as they are combined
  - **More blend**—families of instruments such as strings or brass
  - **Less blend**—a variety of instruments such as a quartet of trumpet, clarinet, viola and bassoon.
  - **Avoid masking.** This happens when the melody is not on the top of the voicing and it is masked by other instruments in the same register or with similar tone quality
    - Spread the voicing to give the melody space
    - Make sure the voice has a different tone quality
    - Double the voice or making it louder with a dynamic marking

Understanding of the sounds of the instruments and how they will sound in combination takes time. Make a point of **listening to music** and trying to understand how sounds are created. As you arrange and orchestrate music, you should feel like you are listening with “new ears.”

### Class Textbook

Black, D. & Gerou, T. (1998). **Essential Dictionary of Orchestration**. Los Angeles: Alfred

### Other Resources

Adler, S. (2002) **The Study of Orchestration, 3<sup>rd</sup> Ed.**. New York: Norton.

A comprehensive guide with many musical examples. CDs accompany the book.

Kennan, K.& Grantham, D. (1998). **The Technique of Orchestration 5<sup>th</sup> Ed.**

Englewood Cliffs, NJ: Prentice Hall.

A standard text. CDs accompany the book.

McKay, G. F. (1963). **Creative Orchestration**. Boston: Allyn Bacon.

## Chapter 2 Definitions

### **Arrangement**

The adaptation of a piece of music so as to make it suitable for performance by media other than those for which it was originally; or, a simplified version of a work for the same medium of performance.

### **Transcription**

An arrangement that strives to give the impression of the work in a new medium. Example: Transcribing an orchestra piece for band. A transcription can vary from trying to sound exactly like the original to a re-conception of the original in a new medium. In this case, the transcriber would use the resources of the new medium to come up with a new version of the piece.

### **Composition**

To compose is to create new music. Those who compose for band or orchestra are usually thinking about the orchestration from the beginning of the process.

### **Orchestration/Instrumentation/Bandstration.**

Some musicians use the terms **Orchestration** and **Instrumentation** interchangeably.

However, others say that **instrumentation** deals with individual instruments, while **orchestration** has to do with combining sections of the band or orchestra.

Another view is that **instrumentation** is a science and **orchestration** is an art. **Bandstration** applies the idea of orchestration to band.

## Chapter 3 Historical Instrumentation/Orchestration

This information is from the following website  
<http://www.factmonster.com/ce6/ent/A0860149.html>

The orchestra in the modern sense of the word did not exist before the 17th cent. Previous instrumental ensemble music was chamber music, except for occasional ceremonies when as many instruments as were available would be massed together. Until well into the 17th century, there was little thought of specifying what instrument should play a part; any available instrument with the proper range was used. The first known example of orchestration occurs in Giovanni Gabrieli's *Sacrae Symphoniae* (1597). Monteverdi's *Orfeo* (1607), one of the first operas, demands a large and varied group of instruments—all, in fact, that were available to him through his patron.

During the 17th cent. the violin family displaced the viols, except the double-bass viol, as the principal strings of the orchestra. By the end of the century a division into four parts had become standard: first and second violins, violas, and cellos, with the double basses playing the cello part an octave lower. (Not until the 19th cent. did the cellos and basses frequently have different parts to play.)

Woodwinds appeared in the earliest orchestras, though infrequently and subordinate to the strings—usually two oboes and a bassoon, with flutes sometimes replacing the oboes. The flutes were established as regular orchestra members, playing together with the oboes, only late in the 18th cent. The trumpets, inseparable from the kettledrums through the 17th and 18th cent., were used occasionally in the 17th cent. and became standard in the orchestra by about 1700. The French horn was fully accepted by 1750. The trombone was used in church music even before the 17th cent. and occasionally in opera thereafter; it did not become a regular member of the orchestra until after 1800.

Throughout the baroque period and into the second half of the 18th cent., the basso continuo was an integral part of the scoring and required that a harpsichord or some other chord-playing instrument fill in the harmonies above the figured bass. The treble and bass were strongly emphasized, while the middle parts were often left to the continuo alone. The orchestra was rather small at this time; Bach had as few as 18 players for his larger church works, and Handel usually used about 30.

### **The Eighteenth-Century Classical Orchestra**

During the latter half of the 18th cent. the classical orchestra was gradually established through the disuse of the continuo and the acceptance of the clarinet. The abandonment of the continuo led to much greater independence in the string parts, which now had to fill the harmony unaided. Instead of both violin parts doubling the melody and the violas, cellos, and basses doubling the bass, there were now four distinct parts. The clarinet, like the flute, first appeared as an alternate for the oboe, but in the late works of Haydn and Mozart the orchestra was standardized, with pairs of flutes, oboes, clarinets, bassoons, French horns, trumpets, and kettledrums in addition

to the strings. All the wind instruments, especially the woodwinds, could carry the melody, providing desired changes of color.

### **Orchestras in the Nineteenth Century**

In the 19th cent., beginning in the works of Beethoven, the brass took an increasingly prominent place. The trombone was used regularly, while the invention of the valve in 1813 soon made the horn and trumpet completely chromatic. All the brass thus became melody instruments, instantly available in the most remote keys. The horn section was increased to four early in the century, and the introduction of the tuba (c.1835–50) gave the brass a dependable contrabass register it had previously lacked. The woodwinds also were improved mechanically in the 19th cent., greatly enlarging their technical capabilities. Throughout the century the string section was expanded to balance the increasing numbers of wind players.

The scores of Mozart and Beethoven generally required an orchestra of about 40; those of Weber and early Wagner called for about 55; Wagner's Ring cycle (1854–74) called for about 110; and Strauss's Elektra for 115. Hector Berlioz was highly influential in increasing awareness of orchestral color and in encouraging the use of a larger orchestra; his *Traité d'orchestration*, a fundamental work of its kind, envisioned an ideal orchestra of 465. After the climax of orchestral bulk in the works of Wagner, Mahler, Strauss, and several others, composers reacted against orchestral gigantism, first in the impressionism of Debussy and his followers. They still used a large orchestra, but more restrainedly, making more distinctive use of the instruments and largely avoiding massive sonorities.

### **Innovations of the Twentieth Century**

Stravinsky's Rite of Spring (1913) illustrates the early 20th-century interest in diverse instrumental combinations and original exploitation of the instruments' capabilities. In general, composers of the 20th century have continued exploring novel uses of instruments and have preferred a moderate-sized orchestra. Seventy-five to ninety players suffice for most 20th-century scores; a reduced, or chamber, orchestra of classical or baroque dimensions has also been much used. In this century, the percussion section is used more prominently; new instruments have been devised and the playing of old ones varied.

### **Further Reading about Historical Orchestration**

- Carse, A (1925). *The History of Orchestration* ML 455 C32
- Read, G. (1979). *Style and Orchestration* ML 455 .R4
- See New Grove "instrumentation and orchestration" and "arranging"

### **Band Orchestration**

- Early bands played arrangements and compositions that had the entire group playing. Bands also played orchestra transcriptions.
- School band music tended to have lots of tutti for inexperienced players
- The Wind Ensemble movement has given bands many pieces written specifically for all the possible tone colors available. Contemporary band literature mirrors trends in orchestra composition.

## Chapter 4 Transcriptions

### Steps to an effective orchestration—such as assigning instruments in a transcription of a piano piece

- Adler lists these requirements to do a transcription
  - A thorough knowledge of all the instruments (their capabilities and the characteristics of different parts of their range) used in the piece you wish to transcribe as well as in the transcription you wish to make.
  - An intimate knowledge of the piece's structure, including its formal details
  - An insight into the orchestral style of the compose whose work is to be transcribed, or it that composer has not written for orchestra, familiarity with the orchestral practices of the era in which the composer lived
  - A love for the work to be transcribed
  - A valid reason to transcribe a particular work.
  - *The Study of Orchestration* by Samuel Adler is an excellent resource. The 3<sup>rd</sup> edition was published in 2002 by Norton.
- Examine the musical characteristics of a piece
  - Key, style, dynamics, range, character (e.g. is it pianistic? impressionistic? marchlike?).
- Make a preliminary determination about the kinds of instruments that would be appropriate.
  - What is the most important musical element that you want to start with?
  - Try some various combinations of instruments for the melody, background, countermelody, rhythm, etc. Usually melody is the most important item, but other elements may need to be considered first. An example would be a rhythmic figure that drives the piece.
  - Consider range and tonal effects. For example, if there is a big crescendo that you would like to have the trumpet on the melody, make sure the trumpet is in an appropriate range. Consider changing key if needed.
  - Work with the other elements and consider instruments that would work. Once again, consider range and tonal qualities.
- Once you have made a preliminary determination, try filling in the other elements—bass, accompaniment, countermelody, rhythm, melody. If it seems to work, then continue. If not, try other ideas—key change, different kinds of instruments assigned to different musical elements. Keep “starting over” until you get a plan that works.
- At this point, you may also make some decisions about how faithful you are being to the original. Do you need to make changes such as simplifying rhythms, changing octaves, stretching the sound palette or condensing it?
- Consider articulations. Are the instruments you chose able to do what you want?
- Now look back at the piece and make sure that you have taken into account the musical effects, dynamic changes, masking problems, balance, blend, etc. Also, consider adjusting the doublings you have tried—either to make the piece fuller in sections or to thin things out.

- Avoid a transcription where everyone plays all the time. This results in a boring effect. Consider how you used colorful sections contrasted with tutti sections. This is one of the areas where you have to **interpret** the music. For example, if the composer wanted a change in sound, and changed octaves on the piano, can you experiment with tone color or doublings instead of only changing octaves?
- Orchestrate your dynamics. This is a simple concept that arrangers sometimes forget. If the music gets louder, then use more instruments—and vice versa.
- Don't forget basic musical sound
  - Chords voiced to the overtone series (except when you are trying for something different)
  - Voice leading (avoid parallel octaves and 5ths unless you are trying for an effect. Look at individual instruments and make sure the part does not have awkward jumps. Good voice leading will help your piece have a professional sound, and it will make the musicians happy!)

Do a final listening in your head to the piece. Imagine you are conducting this. Would it work? Would the musical style and effects happen? Would it be playable? Is the melody clearly stated? Are accompaniments the right dynamic level? Is there the proper balance between melody and accompaniment? Do dynamics need to be adjusted?

Examine individual parts for correct range, dynamics, layout, etc. before printing.

## Chapter 5 Arranging

Arranging involves creating something new from something old. You will take an existing piece of music and change it in some way. Some common reasons for arrangements are to:

- **Simplify.** You want the Junior High Orchestra to play Beethoven Symphony #5.
- **Make harder or elaborate** on the original. You are going to make a simple folk song into an interesting piece for the UW orchestra.
- **Change the style.** You create a swing version of the march American Patrol (Glen Miller did this)
- **Added elements** such as intro, transitions, key changes, ending.

What is **not** arranging—

- Having four saxes play a string quartet. (That is a transcription)
- Finding a piano version of a pop tune, and assigning instruments to an existing arrangement (That is plagiarism).

Arranging also involves orchestrating—so all the things you did in the “Transcription Section” above need to be considered here.

Examples of arrangements: Christmas Carols, hymns, Boston Pops pieces, Medley from “The King and I” for band, easy version of “In the Mood” for jazz band etc.

Live with tune for a time, and think of multiple ways to vary the music.

What do you have to say as an arranger/composer?

What is the purpose of the arrangement? What is the level of proficiency of the players involved?

Examine the musical characteristics of the music you will arrange. What will you change—style, genre, instruments, harmony, etc.?

### **Ways to Make an Arrangement**

The following points are ideas you can use as you work on an arrangement

#### **Manipulate texture**

How can changes in texture be used to create a musically interesting arrangement?

- wide/close
- dense/transparent
- solo/tutti
- polyphonic/homophonic/homorhythmic/unison/etc.
- can melody be heard?--consider changes to facilitate melody

#### **Focus on expressive qualities of the music**

How can expressive elements be changed to make the arrangement yours?

- Where are phrases?
- Where is the peak of the phrase?
- Where is the loudest and softest point in the tune?
- What do words or title have to contribute to musical possibilities?
- Emotional connection you have with the music

### **Color/Timbre**

How can voicing be used to create a musically interesting arrangement?

- Style
- Melody vs. accompaniment
- Feature soloist or section
- Solo or “combined” color
- Contrast

### **Dynamic Contrast**

Don't expect the performers to do this for you.

- Phrases
- Sections
- Dynamic contour of entire piece
- Relationship of volume to the number of instruments playing

### **Harmony**

How can harmonic variation be used to create a musically interesting arrangement?

- Add harmonic interest
- Simplify harmony
- Unison can be a surprising and strong effect
- Mode—change to major or minor
- New key for different effect or ease of playing

### **Meter**

Can meter be manipulated to create a musically interesting arrangement?

- Change meter for variety (e.g. change a waltz into a jig in 6/8)

### **Form**

How can form be manipulated to create a musically interesting arrangement?

- extend/compress sections
- new sections
- overall balance

### **Style**

Will putting the tune in “new clothes” make an effective arrangement?

- Making a Bossa Nova out of a folk song
- Changing a tune from swing to rock

### Ways to Add Variety or Harmonize a Melody

- Unison or Octaves
  - Same or different instruments
  - Color (e.g. Flute + Viola)
  - Articulation (e.g. Trumpet plus Marimba)
- Harmonize
  - Two part—3rds or 6ths most common. Other intervals can be used for special effects.
  - Chords—close position
  - Chords—Hymn Style
  - Chords—with added color tones
  - Chords—Independent from rhythm of melody
  - Embellish or change the harmonization
- Melodic embellishment
  - Neighbor tones
  - Decorated melody
- Use of Motion
  - Contrary Motion
  - Similar or Parallel
  - Oblique—One part moves and another is stationary
- Countermelody
  - Fill in the spaces in the melody
- Pedal Point
  - Low or high
- Ostinato
  - Repeated rhythmic pattern as a counterpoint
- Rhythm
  - What is the pulse of the piece?
  - Add rhythmic interest—percussion or other rhythmic ideas

### Further Considerations

- Decide on your general approach. Make some decisions about style, instruments, assignment of melody, assignment of background harmony and rhythm parts, and difficulty of the piece. An arrangement is likely to have more than one section, so you will have to do this more than once. Also, think about possible intros, transitions and endings.
- Consider the key. Also consider key changes for various effects
- Do parts or rhythms need to be simplified or made more interesting?
- Consider **movement**. Does the piece go somewhere? Also, consider the accompaniment. Does the accompaniment create a sense of forward movement when appropriate?

- Chord Voicing
  - Safe Chord Voicing
    - Voice by the overtone series
    - Choices for voicing sections
      - Complete chord in each section—ww, strings, brass and melodic. Each section has a balanced sound
      - Overlapping or interlocking. Example: WW have the 3<sup>rd</sup> and 5<sup>th</sup>, brass has the root and third, xylophone and marimba have the root, and Strings have the root and 7<sup>th</sup>.
  - More interesting voicing
    - Experiment with various parameters
      - Wide vs. close voicing
      - Thin vs. thick voicing
      - Tessitura
      - Bright vs. dark
- Percussion
  - Safety—predictable and easy parts
  - On the edge—percussion is completely independent of the rest of the group.
  - Combination. Percussion helps establish and maintain rhythm and provides color and added punch for selection moments in a piece of music.
  - Percussion should be considered as a melodic, rhythmic and harmonic section of the group with an enormous palette of sound available.
- Work with all the elements to sketch out the main sections of an arrangement. You may find that when you make a decision on one section—such as assigning clarinet to the melody in a certain key, it goofs up what you wanted to do for accompaniment. This process will take some time, and repeated experimentation. **If you try to rush this, you will likely have an inferior arrangement.**
- Add introductions, transitions, and endings.
- Check the issues for basic orchestration—range, balance, blend, masking, dynamics, color vs. tutti, voice leading, chord voicing, etc. Does your arrangement need to be adjusted?

Do a final listening in your head to the piece. Imagine you are conducting this. Would it work? Would the musical style and effects happen? Would it be playable? Is the melody clearly stated? Are accompaniments the right dynamic level? Is there the proper balance between melody and acc? Do dynamics need to be adjusted?

Does the music style, harmonization, approach work? Is there unity and variety? Is it long enough?

## Chapter 6 Score and Parts

### Common problems with parts and scores

- No rehearsal letters/numbers
- No rehearsal letters/numbers in the middle of multimeasure rests
- No dynamics
- Dynamics on the score...but not part. Usually it is because you actually hooked it to the line above when you placed the marking on the score.
- Dynamics above the line. They should be below the line in instrumental music.
- Extra empty measures at the end. Delete highlight them and push delete.
- Composer/arranger name missing
- Music too big, or not enough measures per system. Look at the format before you print. This is sometimes tricky. See your instructor if you have problems.
- No articulations.
- Score should be transposed.
- Instruments out of range. Consult your text or have Finale do this for you.
- My printer ran out of ink. Plan ahead! This is not an excuse that will help you. I suggest you print at FA 118.
- Parts don't agree with score. If you make changes, make them on the score and print out the parts again. Finale parts and score are linked.
- Not enough time spent on the assignment. **This is the biggest problem that occurs in assignments.** All the items above are evidence of this. Other evidence includes minimal instrumentation (example: melody only for a long time), awkward voice leading, harmony that does not make sense, missing instruments, missing sections (intro, ending, transitions) and generally "sloppy" work

These items have to do with **Craftsmanship**—see the Grading Rubric in Chapter 8.

## Chapter 7 Overall Considerations

### Characteristics of a Good Arrangement

- It must make formal/musical sense
- Changes of orchestration must arrive at appropriate places, with appropriate degrees of contrast.
  - Supply sufficient variety and freshness of color to maintain interest.
  - Enhance the phrasing.
  - Ensure clarity of the various musical elements.
  - Sounds musical, rather than being like a bunch of arbitrary variations
- Every element and part for the players contributes something. Players (and audience) stay interested.
- The music is easily playable as possible, always using the simplest means to create the desired effect.
- The arrangement considers the capabilities of the intended performers
- Creates richness in musical effect
- Has clear character, and uses all your resources to make the character apparent
- Uses the whole ensemble effectively
- An effective piece of music demonstrates:
  - **Craftsmanship** (attention to details of notation, dynamics, transposition, printing, etc.)
  - **Originality** (something that sounds fresh)
  - **Aesthetic** interest (overall artistic communication and effect)

See the **Grading Rubric** in Chapter 8. This rubric takes the principles above and provides a means for determining the grade on an individual project.

## Chapter 8 Grading Rubric for I & A Arranging Projects

Grade	Notation	Transposition	Interest	Overall
<b>A</b>	<ul style="list-style-type: none"> <li>• Staff is appropriate and readable</li> <li>• Dynamic, expression, style, tempo markings included and properly placed.</li> <li>• Reduction to fit music to paper</li> <li>• Instruments/voices labeled</li> <li>• Parts appropriately labeled and extracted.</li> <li>• Improvement through the semester</li> </ul>	<ul style="list-style-type: none"> <li>• All transpositions correct</li> <li>• Clefs Correct</li> <li>• Ranges &amp; Keys Playable and Appropriate for instrument and level.</li> <li>• Improvement through the semester</li> </ul>	<ul style="list-style-type: none"> <li>• Interesting part-writing and good voice-leading.</li> <li>• Variety of textures and colors.</li> <li>• Use of Key Change to create interest and contrast</li> <li>• Balance between sections appropriate and melody and accompaniment scored well.</li> <li>• Improvement through the semester</li> </ul>	<ul style="list-style-type: none"> <li>• Creative and Original solution to the arranging problem.</li> <li>• Appropriate composed intros, transitions, codas</li> <li>• Directions for the assignment followed well</li> <li>• Arrangement is musically compelling</li> <li>• Source copy included</li> <li>• Improvement through the semester</li> </ul>
<b>B</b>	Most of these items present. EX: Most Dynamic, expression, style, tempo markings included and properly placed.	Most of these items present EX: Most ranges are appropriate.	Most of these items present EX: Most of the writing shows a variety of interesting texture and color	Most of these items present EX: Most of the piece was creative and original
<b>C</b>	Some of these items present EX: Some Dynamic, expression, style, tempo markings included and properly placed.	Some of these items present EX: Some ranges are appropriate.	Some of these items present EX: Some of the writing shows a variety of interesting texture and color	Some of these items present EX: Some of the piece was creative and original
<b>D</b>	Few of these items present EX: Few Dynamic, expression, style, tempo markings included and properly placed.	Few of these items present EX: Few ranges are appropriate.	Few of these items present EX: Most of the writing is boring.	Few of these items present EX: Little of the piece was creative and original
<b>F</b>	None of these items present EX: No effort made to do notation appropriately.	None of these items present EX: No ranges are appropriate.	None of these items present EX: No attempt was made to include interesting texture and color.	None of these items present EX: No creativity or originality shown. Arrangement was copied.

The actual grading sheet will include all of the items in the "A Row" above. Use this rubric to make sure you have created a project that will get the grade you want.

## Chapter 9 Jazz Arranging

<b>Big Band</b>	<b>Combo</b>	<b>Jazz Choir</b>	<b>Show/Swing Choir</b>
Trumpets 4 or 5 Saxes A, A, T, T, B Trombones, 4 Rhythm Section Piano, Drums, Guitar, Bass, Percussion	Instruments Rhythm Section	4, 5, 6 part With or without accompaniment Vocal percussion & bass  Jazz Standards	SATB or SAB Usually with accompaniment HS & JH  Show and Pop Tunes

### Style Is Everything

Groove  
Jazz Harmony

### Basic Styles

Swing  
Usually notated as straight eighths--sometimes dotted eighth, sixteenth  
Shuffle a variation of swing  
doo dot, Daht, etc.

Rock  
Straight Eighths  
Latin---Samba, Bossa, etc.  
Straight eighths

Ballad  
Straight or Swing eighths

### An arrangement

Intro  
Head (the main tune)  
Optional contrasting section  
Solos with background  
Out-restate the head  
Ending

### Voicing

Chords in jazz are not just triads

Choices

1. Assign instrument to every chord note from top to bottom--muddy
2. Overlap--Brass Overlap 1 or 2 voices
3. Duplicate in a different octave (Basie Voicing)
4. Spread
  - Drop 2--drop the second voice of a close-spaced chord to an octave lower
  - Drop 2 and 4--drop the second and fourth voice an octave

## Chapter 10 Marching Band Arranging

**The problem: Converting an indoor ensemble to an outdoor ensemble.**

### What Happens Outside

- Wind, Weather, Temperature
- Type of performance
  - Distance from Stands--Small and large stadiums
  - Parades
- Subtle effects lost-Woodwinds
- Directional Horns
- Pit Percussion

### Scoring

- Melody most important
- Low rhythm, countermelody, bass
- Percussion provides drive and effects
- Woodwind and mallet percussion effects are possible
- Unison/octaves can be used
- Think visually as well as in sound

### Indoor Marching

- Score more like concert band
- Problem is that bands do not march exclusively indoors

<b>Flute and Clarinet</b>	<b>Trumpet</b>
<ul style="list-style-type: none"> <li>• Double Melody or Harmony (3rd &amp; 6ths)</li> <li>• Do not split Flute and Clarinet</li> <li>• Clarinet above the break or double a tenor line in low register</li> </ul>	<ul style="list-style-type: none"> <li>• More unison than you might do in concert band</li> <li>• Range G-high G.....C for strong sections</li> <li>• Consider endurance</li> </ul>
<b>Horn and Alto Sax</b>	<b>TB, Bar/Euph, Tenor Sax</b>
<ul style="list-style-type: none"> <li>• Double. This "alto" line can be very effective</li> <li>• Harmony or countermelody</li> <li>• Occasionally reinforce bass line if needed</li> </ul>	<ul style="list-style-type: none"> <li>• Same part</li> <li>• TB 1 &amp;2 is possible. Double Baritone and Trombone 2.</li> <li>• Safest range is F-F</li> <li>• Harmony, countermelody, or bass line</li> </ul>
<b>Percussion</b>	<b>Tuba, Bari Sax, Bass Clarinet</b>
<ul style="list-style-type: none"> <li>• Drive</li> <li>• Accents</li> <li>• Effects</li> <li>• Mallet melody or effects in pit</li> </ul>	<ul style="list-style-type: none"> <li>• Bass Line--use Trombone/Baritone to reinforce</li> <li>• Consider a "power" bass melody--EX: <i>Smoke on the Water</i></li> </ul>

### General Hints

- Get Instruments in range where they will project-consider melody first
- Tessitura--be kind
- Complexity-remember they have to march
- Keep it simple

## Chapter 11 Scoring for Young Band/Orchestra

"Young" groups are those who have been playing instruments from 1-4 years. Depending on when they started, this could be anywhere from 4th-8th grade. Skill levels will vary between schools--6th graders at one school may play as well as 7th graders in another.

One purpose of young band music is to teach specific concepts such as:

- meter
- key signature
- rhythms
- range extension
- style
- confidence of players.

Directors chose music for young groups with specific considerations in mind. They are interested in music that:

- is playable
- sounds good
- teaches something
- hides deficiencies
- is safe in performance
- challenges students.

Music for young groups should be accessible. (not "easy.") The question you consider is:

### **What do Elem and JH kids know, and when do they know it?**

#### **Suggested band keys**

First year	Second Year	Third & 4th Years
Bb, Eb, F	+ Ab, C	+ Db

#### **Suggested Orchestra Keys**

First year	Second Year	Third & 4th Years
D, G, A	C, F	Bb, Eb, E

#### **Rhythms**

First year	Second Year	Third & 4th Years
eighth	dotted eighth sixteenth	sixteenth

#### **Meter**

First year	Second Year	Third & 4th Years
4/4, 3/4, 2/4	6/8	5/4, etc.

**Range**--see book for each instrument

### Other Tips for Young Groups

- Avoid extended high or low tessituras.
- Solo and Soli passages are fine--just make sure you cue any solo or important soli parts. Cue for other possible missing sections.
- Elem. Band will have few bass instruments--JH more. Reinforce bass part whenever possible.
- Percussion. Do not limit yourself to snare and bass drum! Be Creative--lots of players and a variety of instruments
- Do not divide too much. Trumpet, Clar, Sax 1 &2 OK for younger groups.
- Make sure there are adequate instruments on each “voice.”
- Variety!
- With young musicians, they must like it right away. Write music they will like.
  - Rhythmic
  - Attractive melody
  - Contrast
  - A bit of a challenge

## Chapter 12 Finale Check Sheet

### YOU NEED TO KNOW HOW TO DO THESE THINGS

#### Set up

- New Score from Template (File Menu)
- New Score using Wizard (File Menu)
- Open old file (File Menu)
- Save (File Menu)
- Key Signature Tool (looks like Bb Key Sig)
- Time Signature Tool (looks like 4/4 time)
- Page View/Scroll View (Under “View” Menu or toggle with Ctrl-E)
- Display in Concert pitch/ or not (“Document” Menu)

#### Enter notes, etc.

- Notes and rests
  - Simple Entry
  - Speedy Entry
  - Hyperscribe (opt.)
- Dynamics (*mf* tool)
- Ties (slur tool and double click first note) or = in speedy note
- Slur. (slur tool. Double click first note and drag to last)
- Cresc, (slur tool. Double click first note and drag to last)
- Articulation (whole note with accent tool)
- Delete notes or measures (careful If you highlight measure with Mass Mover and hit delete, the whole measure in all parts will be deleted) Try both delete and backspace key to see what they do

#### Other

- Copy and paste (Mass Mover Tool)
- Undo Ctrl-Z. This may be the most important command you know!**
- Triplets (triplet tool)
- Transpose (highlight with Mass Mover and then find transpose under utilities menu. Use this to change octaves or move something up by a 3<sup>rd</sup>, 4<sup>th</sup>, etc. Use key sig tool to change key of piece.)
- Shortcuts. If you need to move notes up or down, highlight the measure and use the 6, 7, 8, or 9 keys to move notes up/down a step/octave
- Check Range (Plug In Menu)
- Tempo Marking(Plug In Menu)
- Endings (Plug In Menu)
- Rehearsal letters (mf tool)
- Multimeasure rests in parts
- Double bar for key or meter change (Measure tool—whole rest).
- Help

**Playback**

- Listen through headphones in lab
- Show in Concert pitch and listen for mistakes.

**Print**

- Prepare to print
- Print parts and score. You can see individual parts.... Ctrl-Alt-period
- Percentage and Page layout—don't waste paper**