

ARRANGING FOR THE MARCHING BAND

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GETTING STARTED

Use a music program,

- Finale or Sibelius are the two most powerful
- Why? Parts! Parts!Parts! And rewrites!
- Beware of Playback! Most play with distorted balance, ie, Flutes loud, tubas soft

Every score should have a date and copyright

**You might consider an improved sound card
like Garritan Orchestra or Garritan MB**

**Add drill sets as rehearsal numbers once you
get them**

THE SCORE

Small Bands

- 1 Flute, 1 Cl, Bs Cl?, 1 AS, 1 TS, BS?
- 2 trpt, 1 hrn, 1bari./tbn, tuba

Medium Bands

- 1 Flute, 1/2 Cl, Bs Cl?, 1 AS, 1 TS, BS?
- 3 Trpt, 1hrn, 1 Tbn/1bari or 2 lb, 1 tuba

Large bands

- 1/2 Flute, 2/3 CL, Bs Cl?, 2 As, 1 TS, BS?
- 3 Trpt, 2 Hrn, 2 Tbn, 1 Bari, 1/2 tuba

FEATURES ON THE SCORE

- **Measure numbers!**
 - At least every 5 if not every 1 or 2
- **Should be a full score, including all percussion**
- **Do accidental reminders, where needed**
- **All dynamics and articulations should be accurately noted**
- **Combined parts are OK on score but should be split when parts are generated.**

KEYS THAT WORK

Bb/Eb/F/Ab/Db major

- Avoid C Major and most sharp keys with most bands
- Be careful with Ab and Db with young bands b/c of out of tune notes and difficult positions.

Bb/F/D/A/G minor

- Be careful of C minor b/c of tuning

If you are changing key from a score for the MB, write out a lead sheet in the new key, it will save a lot of time

PICKING THE KEY

Write out the melody for all instruments in the keys you are considering

Which is very easy with music programs

- Write it once, and then copy into a Fl, Cl-trpt, Hrn, Asax, Bass Clef

Then look at which instruments can realistically play the melody

This will tell you if you can have that instrument play it and be heard and if the key will work.

Try to change keys during the show. A whole program in Bb sounds bland and boring.



SCORING FOR MB

**Knowing the playing ranges is essential.
However, there is a difference between notes
that can be played and realistic range.**

**These scoring issues are based on two major
issues we deal with in MB,**

- We play in the absence of acoustical resonance
- We move and play

**Dealing with fuller volumes also impact
scoring, ie, some ranges are hard to play loud
in.**

- As a general rule, middle to upper middle register is ideal for impact. If you have the players, upper range can really add a lot of impact.



SCORING FOR MB WW

Flutes in the staff, unless staged well and no one else is playing, are not usually heard. Piccs can be powerful but lack the expressiveness and warmth of flutes.

Clarinets above the break are heard the best, throat tones are the worst, low clarinets can work with the right staging and scoring

Low alto and tenor sax lacks clarity and many cannot control on the field, I.e., low f/e/d/c/b,



SCORING FOR MB BRASS

Trumpet playing range varies with the players, below E at bottom of the staff, usually sounds tubby if moving, can be OK for long notes, but hard to project. Top range varies w/players but for most groups G/A for HS groups, High C/D with advanced players

Horn range is realistically F-F but can be stretched to C/D-G/A

SCORING CONTINUED

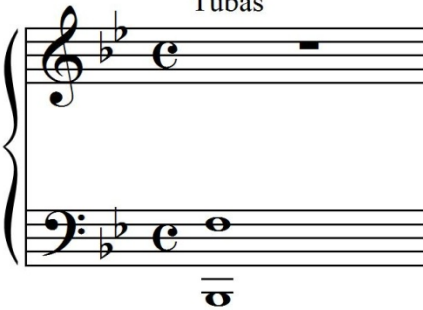
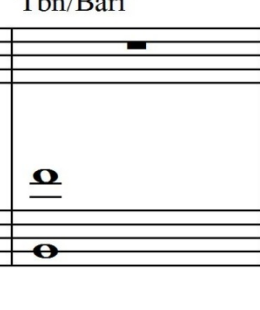
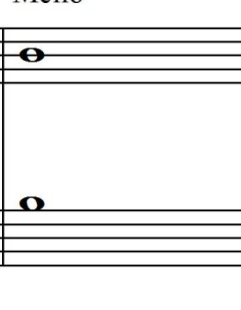
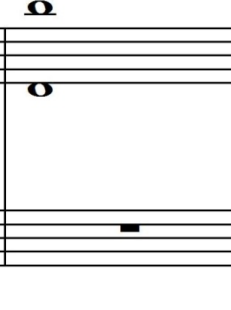
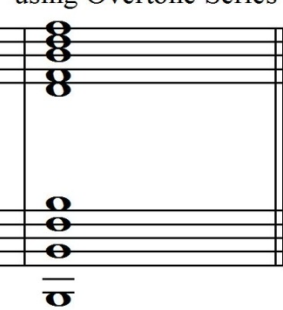
Bari/Tbn Range is Bb-F, can be stretched with top players

How to use the Euph like lowest voice or more like CB marches? Answer, the players will dictate.

Tuba below low Bb usually comes out with a lack of definition for most players, OK to hold out if not moving, low notes are hard to hold. Above F usually is thin

Scoring for Percussion will be covered in the percussion lecture.

PLAYING RANGES BRASS

Concert Pitches for Tubas	Realistic Playing Ranges Tbn/Bari	Mello	Trpt	Chord Voicing using Overtone Series
				



PACING AND VARIETY

Many new writers overwrite

Many stock charts are written intentionally with too many players playing for optimal selling

Arrangers expect you to adjust to your group. So do it!

Everyone playing all of the time has four problems: tough to write good drill b/c of staging, Hard to make dynamic changes, eventually starts to sound bland, players run out of gas!



PACING AND VARIETY

Think of each instrument as a color, do you use every crayon in the crayon box, all of the time?

Use your score to help shape and direct dynamics, e.g., layer in groups to lead us in and out of impacts,

Can be low to high or high to low or middle out but needs some shape

Do not be afraid to have fewer lines playing with a smaller group. When score is exposed, be careful with drill demands and staging

Use layered releases to create timbral modulations, ex on next slide.



LAYERED RELEASE

A musical score for piano, consisting of two staves (treble and bass clef) and three measures. The key signature has two flats (B-flat and E-flat). The score is marked with a '5' in the top left corner. The first measure shows a treble clef with a dotted quarter note chord (F4, A4) and a bass clef with a dotted quarter note chord (C3, E3). The second measure shows a treble clef with a whole rest and a bass clef with a dotted quarter note chord (F3, A3). The third measure shows a treble clef with a whole rest and a bass clef with a dotted quarter note chord (C3, E3). The notes in the bass clef of the second and third measures are connected by a slur, and the notes in the bass clef of the first and second measures are also connected by a slur, illustrating a layered release technique.



VOICING

Use the Harmonic Series for best voicing

- See next slide

When too many notes are written close together vertically, can sound cluttered

Be smart on who you place on Color notes (3rd, 7th, 9th, 11th, 6th), good players, good range, good notes on horn

Do not over double these notes



OVERTONE SERIES

Overtone Series Tbn/bari

12

5 6 7 8 9 10 11 12

7th partial is very flat is not normally used

1 2 3 4

1st Partial is a Pedal Note/off of normal range of instr.

VOICING TIGHT AND OPEN

Too tight

Overtone series limited doubling

The image shows a musical score in 4/4 time with a key signature of one flat (B-flat). It is divided into two measures. The first measure, labeled 'Too tight', shows a chord voicing in the treble clef with notes G4, A4, Bb4, C5, D5, and E5. The bass clef has notes G2, Bb2, and C3. The second measure, labeled 'Overtone series limited doubling', shows a chord voicing in the treble clef with notes G4, Bb4, C5, and D5. The bass clef has notes G2, Bb2, and C3. A vertical line separates the two measures. Below the second measure, there is a double bar line and a note G2.

VOICING

Impacts sound best with top voices on melody notes or root and 5th

Technical passages should be written in as many unisons as realistic for the group.

A few spots where voices often overlap in score and you need to be careful

- Middle to high trombone/bari with horn
- Middle to upper horn with low trumpets
- Mid to upper saxes with low clarinet
- Never continually double these parts as a general rule

VOICE OVERLAP

Concert Pitches for Tubas Realistic Playing Ranges Tbn/Bari Mello Trpt Chord Voicing using Overtone Series

6 Bari Sx Tn Sx Alto Sx Bass Cl Clar. Flute

The image displays two systems of musical notation in a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. The first system is divided into five measures. The first measure shows concert pitches for Tubas (two whole notes in the bass clef). The second measure shows realistic playing ranges for Tbn/Bari (two whole notes in the bass clef). The third measure shows realistic playing ranges for Mello (two whole notes in the treble clef). The fourth measure shows realistic playing ranges for Trpt (two whole notes in the treble clef). The fifth measure shows chord voicing using overtone series (two chords in the treble clef). The second system is divided into six measures. The first measure shows concert pitches for Bari Sx (two whole notes in the bass clef). The second measure shows realistic playing ranges for Tn Sx (two whole notes in the bass clef). The third measure shows realistic playing ranges for Alto Sx (two whole notes in the treble clef). The fourth measure shows realistic playing ranges for Bass Cl (two whole notes in the bass clef). The fifth measure shows realistic playing ranges for Clar. (two whole notes in the bass clef). The sixth measure shows realistic playing ranges for Flute (two whole notes in the treble clef). The number '6' is written above the first measure of the second system.

DOUBLINGS

Low trombone and tenor sax if comparable music needed. I would not double in a brass only or WW only moment


Bari sax and bass clarinet unless some kind of feature and can double tuba as well

Alto Sax and Horn also can work

Remember, placing voices in octaves is the same effect as plugging the voice into an amplifier.

Doubling in same octave thickens the timbre

DOUBLINGS

- I often double Flute and Clarinet in some passages, but not all of the time.
 - Good to help when you have a range of abilities but be careful not to overuse, because can sound cluttered and bland.
 - Remember, placing voices in octaves is the same effect as plugging the voice into an amplifier.
 - Doubling in same octave thickens the timbre.
- 

VOICE LEADING

Remember those rules from Theory? Some still apply.
Work toward smooth VL, e.g., Horns leaping an Aug4th regularly will not sound good.

Work toward smooth lines to help players with 3 issues

- 1) play w/ improved accuracy,
- 2) better intonation,
- 3) greater expressiveness.

Leaps up and down should be for a reason. Typically will cause some brief dynamic change w/ young players. Low=soft high=louder



VOICE LEADING

Follow your lines horizontally.

WW can make some sudden leaps easier than brass b/c of register and octave keys but usually effects dynamics.

Also, look at your accomp. lines,

- **Are the Tbones playing Bb for a whole tune? That is not good voice leading.**


Look at Jay Bocook charts



VOICE LEADING

This musical score illustrates voice leading across multiple staves. The notation includes various dynamic markings such as *mf* (mezzo-forte), *sfz* (sforzando), and *f* (forte), along with articulation marks like accents and slurs. The score is organized into measures, with a repeat sign and first/second endings visible. The bottom of the page features a decorative graphic with orange and blue geometric shapes.

CLARITY AND IMPACT

- **Independent lines must be able to be heard, e.g., low flutes?**
 - **More than four different voices on the field is hard to balance because of acoustical issues related to MB**
 - **Be careful of voice overlap, which can really muddy an arrangement, i.e., trombones playing in mellophone range all of the time.**
 - **For impacts, look at lines leading into and out of impact for optimal effect.**
 - **Also for impacts, try writing fewer lines working together. Arranging for MB is not like writing for concert band**
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- **WHAT YOU ARE REQUIRED BY LAW TO DO?**
must seek "Permission to Arrange" from the company or individual that holds the "print rights".
 - The "print rights" holder may or may not be the same as the "copyright owner."
 - The copyright owner sometimes publishes its own music or it may grant "print rights" to a music publisher (such as Hal Leonard or Alfred Publishing Co.) to arrange their music for band.
 - Keep in mind also that any spoken text or visual ideas that you take from another work are also copyrighted and may require permission to use.
 - **REMEMBER:** You are required by law to acquire your permission to arrange before you begin your arrangements. Do not wait until your entire show is finished.

COPYRIGHT

- **PERMISSION TO ARRANGE GRANTED IS SPECIFIC**

Permission to Arrange is usually granted to specific arrangers, for specific performances, by specific bands, and usually for a given year.

- Your approved arrangement is generally the property of the original copyright owner not the property of the arranger. You may not loan or sell your arrangement to another band without first obtaining permission from the "print rights" holder.

WHAT CONSTITUTES A NEW ARRANGEMENT?

"rearrangements" of another marching band arrangement or drum corps arrangement, arrangements from a concert band piece, and arrangements with "added or new percussion parts."

Please note, that ANY SIGNIFICANT ADJUSTMENTS to already published works for concert band, marching band or other instrumentation constitute a "new arrangement"



COPYRIGHT CONTINUED

HOW TO OBTAIN PERMISSION

Print rights holders vary in their systems

Generally, however, you can fax, mail, or email a written request for each composition to the "print rights" company.

There are various standard "Permission to Arrange" forms available that you can use.

Whatever you do, submit your request as early as possible, and be sure to keep a copy for your records.

IS PERMISSION SOMETIMES DENIED? YES!



SOME COMPOSERS WHO DENY

"The Easter Symphony - Mvt. 2 (Death Tree)" by David Holsinger (publisher instructed to deny requests to arrange 2nd Movement only)

Music and film scores by John Williams

Music by Joaquin Rodrigo ("Concierto de Aranjuez")

Music by Charles Ives

"God Bless America"

"Riverdance"

Music by Vincent Persichetti

The use of Literary Characters (i.e. from "Where the Wild Things Are")

Music and stories of Dr. Seuss

"Symphony #3" by James Barnes

Works by David Maslanka (Mr. Maslanka will only consider personally creating a new commissioned work or arrangements for your band.)

"Ritual Fire Dance" by Manuel de Falla

Music from any Disney Film less than six (6) months after the film's release.

"Carmina Burana" by Carl Orff

Music composed or performed by the rock group Van Halen.

"Barbarian Horde" from the Motion Picture "Gladiator"

PUBLIC DOMAIN

Published in US

All music written before 1978 became public domain

95 years after its publication date.

Since 1978, music written after that year becomes public domain 70 years after the death of the composer.

However, any work written before 1922 is public domain.

Published outside US

95 years after publication.

Russian/Iron curtain composers were public domain and now are under regular laws.

All works written between 1909 and 1922 in compliance with US laws.

