ARRANGING FOR THE SMALL HIGH SCHOOL MARCHING BAND

RONALD EDWIN KROENKE

ARRANGING FOR THE SMALL HIGH SCHOOL MARCHING BAND

An Abstract

Presented to

the Graduate Faculty

Austin Peay State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts in Education

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by

Ronald Edwin Kroenke

August 1968

ABSTRACT

The band director in the small high school is confronted quite often with the problem of insufficient numbers of students in the instrumental music program. This results in a poor, unbalanced sound out of doors.

This problem may be solved in one of two ways:

1. Elimination or assignment of certain parts to other instruments or sections of the band.
2. Writing or arranging literature to fit the particular band.

The latter solution of the problem was the topic of this thesis.

A discussion in the thesis dealt with the various aspects of arranging: the instruments, transposition, scoring, chord-writing, and various effects. The method of arranging discussed in this thesis was compared with the traditional scoring methods used in most band arrangements. A tape recording was made of some of the arrangements done in the thesis.

The results of this study indicate that the scoring methods discussed in the thesis are superior to the traditional method of arranging, when used with smaller, younger, bands.

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To The Graduate Council:

I am submitting herewith a Thesis written by Ronald Edwin Kroenke entitled "Arranging for the Small High School Marching Band". I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts in Education, with a major in Music.

Major Professor

We have read this thesis and recommend its acceptance:

Minor Professor

Third Committee Member

Accepted for the Council

Dean of the Graduate School

ACKNOWLEDGEMENTS

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INTRODUCTION

I. THE PROBLEM

The band director in the smaller high school is confronted many times with the problem of insufficient numbers of students in the instrumental music program. This renders many of the commercially prepared arrangements for marching bands unsuitable for the marching band operating under these conditions.

This problem may be solved in one of two ways:

1. Eliminating or reassigning certain parts to other instruments or sections of the band.

2. Writing or arranging compositions to fit the particular band.

This thesis will deal specifically with the latter treatment of the problem: that of writing or arranging literature for a particular band.

II. THE METHOD

In chapter two there is a glossary of terms used in this thesis. These are intended as an aid for the reader of this thesis.

Chapter three discusses the instruments of the band and lists the instruments of the marching band, their transposition, and the ranges (the highest and lowest practical notes). Also discussed is interval transposition and an explanation of this method of transposition.

Chapter four compares the traditional method of writing a band arrangement with the method of arranging discussed in this thesis. It also states why, in the writer's opinion, this method is superior to the traditional method.

Chapter five discusses the assignment of parts in the six-way score. Finding the melody, key, chords, and various ways of writing instrumental parts are discussed.

Chapter six deals with the writing of the full instrumental score and the percussion part. Chapter seven explains the use and the method of writing special effects in band literature (fanfares, final salutes, and Alma Maters). Chapter eight is concerned with modulations and the various settings in marching band literature.

Chapter nine discusses the different ways that introductions may be written for an arrangement. The final chapter is a summary of the findings of this thesis.

Included in the thesis are two appendices: Appendix A which consists of six-way scores illustrated on the accompanying tape; Appendix B includes those arrangements which, while not on tape, still will aid in illustrating the points presented in this thesis.

CHAPTER II

DEFINITIONS AND THEIR ABBREVIATIONS

The following terms and definitions are designed as an aid to the layman in the reading of this thesis.

ARRANGEMENT: The adaption of a composition so as to make it suitable for performance by forces other than those for which it was originally intended. In this case, it is to enable a work for a large group to be played by a smaller number of performers.*

BALANCE: Arranging the parts in the band arrangement in order to achieve the fullest and most pleasing sound.

BAND: A group of musicians playing brass, wood-wind, and percussion instruments.

ACCIDENTAL: The alteration of a note or pitch by the use signs that lower the pitch (a flat), raise the pitch (a sharp), or cancel the effect of the sharp or flat.

BLOCK SCORE: A band arrangement written on two lines, resembling a piano part.

BARITONE HORN: A low pitched brass instrument in the same written range as the trombone. In sound, it is considered a tenor tuba. Changes in pitch are obtained by the use of three valves, which are depressed.

BELL LYRA: (Glockenspiel) A percussion instrument which is constructed of steel plates attached to a metal frame, and struck by a mallet.

BRASS INSTRUMENT: An instrument made of metal in which sound is produced by the vibration of the lips in a funnel shaped mouthpiece, which in turn is transmitted to the tube.*

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*These definitions are based on information in the New College Encyclopedia of Music by Westrup and Harrison, published by W.W. Norton and Company, Inc.

CHORD COLOR: The constructing of a chord produces a certain effect or mood in any composition.

CADENCE: The final chord or series of chords in a composition or a particular section in a composition.

CLARINET: A single-reed instrument. Generally, it is black in color, and made of wood. Different pitches are produced by certain combinations of keys.

CHORD: A term used of three or more tones played simultaneously.*

CHK: An abbreviation used in the full score or the percussion part to designate to the cymbal player that immediately upon striking the cymbals, he should muffle them against his body.

COUNTERMELODY: Literally, a melody against a melody. It is generally played by the trombones, baritones, and tenor saxes in a marching band.

FLUTE: A woodwind instrument, generally made today of silver or brass with a silver plating. One end is stopped and the tone is produced by blowing a stream of air across a tone-hole. Changes in pitch are obtained by the depressing of keys in combination.*

FULL SCORE: A score that shows the individual parts for the various instruments in the band.

HARMONY: The structure of the chord.* Instruments that play these parts are termed the harmony instruments.

HORN: A brass instrument with a conical tube wound into a spiral, and terminating in a bell. It is played by means of a funnel-shaped mouth-piece, and three valves, which, when depressed, progressively lower the pitch.* In Marching bands, these may be either pitched in F or Eb. A derivation of this instrument is the mellophonium, which is held like the trumpet.

MELODY. The succession of single musical tones.*

PERCUSSION: The instruments of the band which are played by means of being struck with mallet or stick or, in the case of the cymbals, by being struck together.

PICCOLO: A little flute which has the same written range as the flute, but sounds an octave higher than written. There are two types of piccolos: those in C and those in Db. The C piccolo is more common in today's marching bands.

SAXOPHONE: A family of instruments with a woodwind mouthpiece and a brass body. All saxophones have the same written range, but sound differently. This is done to facilitate the player's ability to play all of the saxophones.

SOUSAPHONE OR BASS: The lowest pitched of the brass instruments. Its primary use in the marching band is for a harmonized rhythm. The design is such that it may be carried over the player's shoulder. Different pitches are produced by the depression of three valves.

STAFF: A set of spaces and lines which represent pitches, on which the music is written.

TRANSPOSITION: A method of writing down music at another pitch and in another key than it was originally written.

TROMBONE: A brass instrument that produces pitches by means of a movable slide.

WOODWIND: An instrument whose primary material is wood. It is played by means of a vibrating reed, or in the case of the flute, by means of a tone-hole.

CHAPTER III

THE INSTRUMENTS OF THE BAND: LISTING, TRANSPOSITION, AND RANGES

I. THE BAND'S INSTRUMENTATION

A look at many of the marching bands today will show a standard instrumentation with some variation either as to the number of instruments in a section or to the types of the instruments used.

Within this framework, the following instruments are generally standard to the marching band:

Bells
C Flute
C Piccolo
Bb Clarinet
Bb Cornet and/or Trumpet
Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
Eb or F Horn
Trombones
Baritones
Basses
Percussion[1]

As mentioned earlier, some of these might be lacking in the small band.

Some of these instruments, whether due to a particular director's dislike, or to awkwardness involved in carrying the instrument, may have substitutes, such as the Alto horns in place of the F horns, or mellophoniums in place of the F horns.[2]

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[1]Ralph D. Mutchler, "A Guide to Arranging and Scoring for the Marching or Pep Band (Bremerton, Washington: R.D. Mutchler,1967), p. 24.

[2]A.R. Casavant, Precision Drill (Houston, Texas: Southern Music Co., 1957), p. 95.

II. TRANSPOSITION

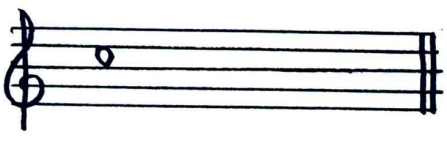
Transposing Instruments: Almost all of the instruments in the marching band transpose. Those instruments such as the piccolo, which sound an octave higher than written, are not considered transposing instruments. In other words, the instrument must read at some interval other than the octave to be considered transposing.

The instruments in the marching band which transpose are:

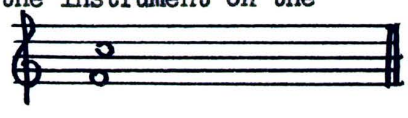
Bb Clarinet
Bb Cornet and trumpet
Eb Alto Saxophone
Bb Tenor Sacophone
Eb Baritone Saxophone
F or Eb Horn

A Method of Transposition: Two types of transposition exist today: 1) transposition by interval and 2) transposition by use of clef. This thesis is concerned only with interval transposition. Interval transposition means transposing by means of the distance or number of steps between notes. In transposition, the note name of the instrument is given and the transposed note is then derived from this.

For example: it will be assumed that the transposition needed is for the F horn. In a step-by-step process, the first thing is to write the note "C" on the staff.



Place the note name of the instrument of the instrument on the staff below "C". In this case it will be "F."



Note the interval between the note name of the instrument and the note "C" on the staff. This becomes the interval of transposition. In this case, the interval of transposition is that of a perfect fifth or five notes (F-G-A-B-C). In other words, in order to have the horn player play the sounded note "F," the arranger will have to write the note "C" on the staff.

Intervals of Transposition for the Instruments: Without going through the same involved process stated above, the following rules of transposition for each instrument need to be observed:

1. Instruments in Bb read a major second higher than they sound.
2. Instruments in Eb read a major sixth higher than they sound.
3. Instruments in F read a perfect fifth higher than they sound.[3]

Ranges of the Instruments: In light of transposition, it must be understood that there are two listed ranges for each of the instruments listed. The first range is the transposed range, the second is the sounding range. Instead of the word transposed, the word written is used. The ranges listed are those believed practical for the average high school musician in a marching band. The difference for these ranges and the complete ranges for the instruments will vary as much as perfect fourth for the cornet and trumpet to a fifth or more for the clarinet or the alto saxophone.

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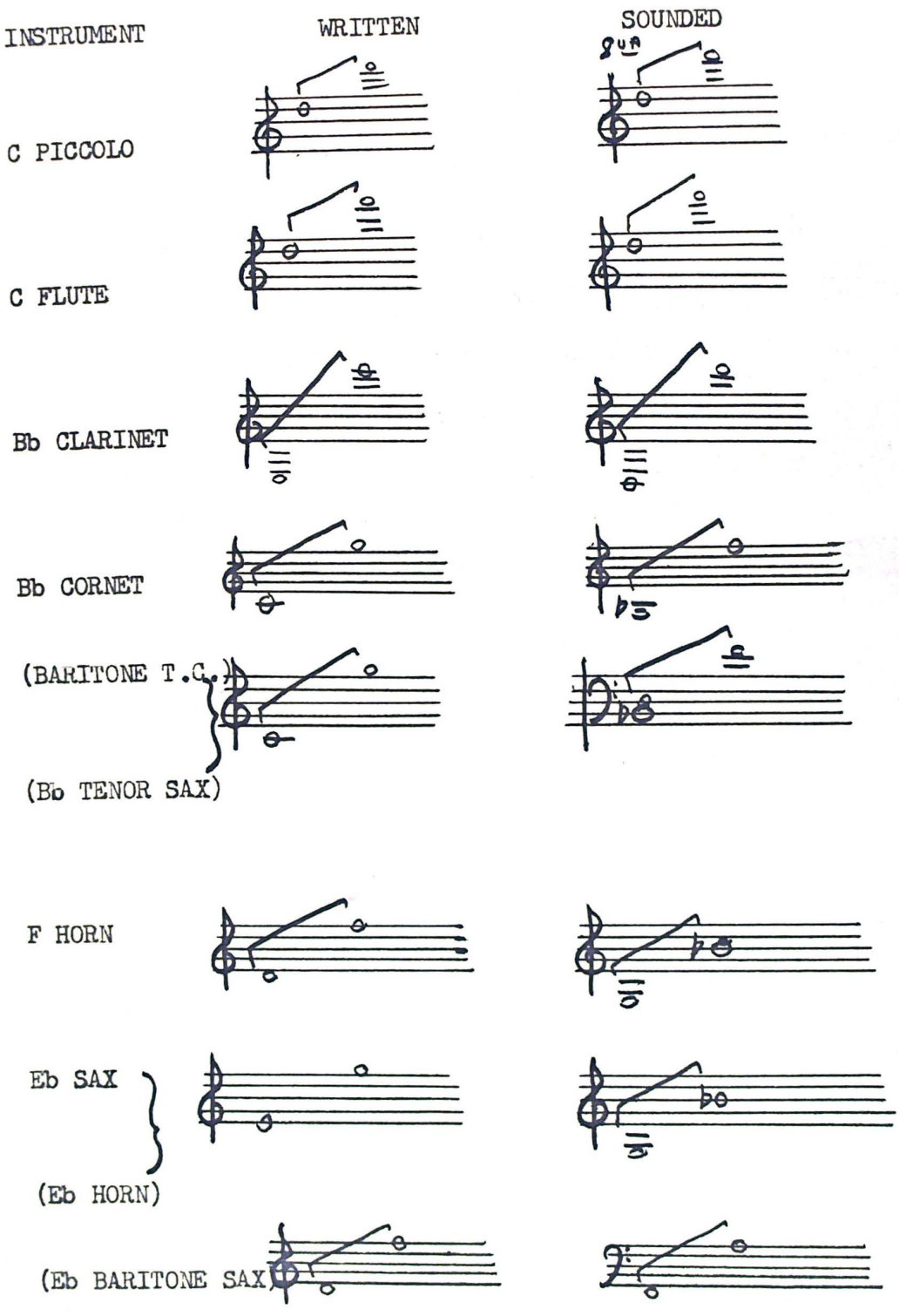
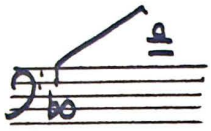
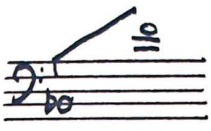
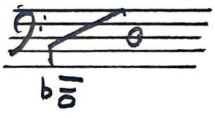
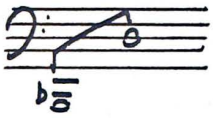
[3]Charles E. Carter, Arranging for the Marching Band (Tallahassee, Florida: Florida State University, Mimeographed), p. 2.

RANGES FOR THE INSTRUMENTS IN THE MARCHING BAND



INSTRUMENT	WRITTEN	SOUNDED
TROMBONE BARITONE B.C.		
BASSES		

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[4] Ralph D. Mutchler, op. cit., p. 24.

CHAPTER IV

A COMPARISON OF ARRANGEMENTS

I. THE COMMERCIAL ARRANGEMENT

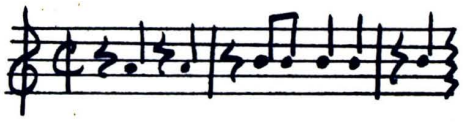
Listing the Parts: A look at the list of parts of any commercially prepared arrangement for the marching band will show the unsuitability of this type of arrangement to the small band instrumentation. The number of parts will be approximately twenty-nine. If the small marching band is considered to consist of twenty to fifty members, then it becomes obvious that the traditional marching band arrangement has too many parts to be played adequately. A listing of the parts for the traditional arrangement will show the following:

C Piccolo
C Flute
Oboe*
Bassoon*
Eb Clarinet*
Eb Alto Clarinet*
1st Bb Clarinet
2nd Bb Clarinet
3rd Bb Clarinet
Bb Bass Clarinet
1st Eb Alto Saxophone
2nd Eb Alto Saxophone
Bb Tenor Saxophone
Eb Baritone Saxophone
1st Bb Cornet (Trumpet)
2nd Bb Cornet (Trumpet)
3rd Bb Cornet (Trumpet)
1st Eb or F Horn
2nd Eb or F Horn
3rd Eb or F Horn
4th Eb or F Horn
Baritone (Bass and Treble Clef)
1st Trombone

2nd Trombone
3rd Trombone
Basses
Percussion (Three parts)

If the parts marked with an asterisk (these, due to awkwardness in handling or delicate mechanisms are called the concert instruments) are omitted, there still remain twenty-four parts that must be played. If the number of musicians in the small band is designated at some number between twenty and fifty, it is not difficult to see why a problem of poor balance with this type of arrangement exists.

Wasted Parts: Another factor which creates problems in the sound of the small band is wasted parts. These parts, besides wasting the potential of a section, are also very difficult to play on the field.

A typical horn part 

is not only wasting the potential of the instrument, but at a tempo of 160 to 180 beats per minute (which bands march today), the part becomes difficult, if not impossible, to play. It is better that the horns be given a more melodic part, and the rhythm part be assigned to the percussion section, which is much better equipped to handle this.[1] One must realize that these parts would be wasted if given to either the trombones or the second and third cornets. One exception to this is the punctuated rhythm part which is discussed in Chapter Eight, under settings.

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[1]Philip J. Lang, Scoring for the Band (New York: Mills Music Inc., 1950), p. 193.

Another wasted part is the embellished flute or clarinet part.

In the marching band, it is preferable that the flute double the first cornet part an octave higher, and the clarinet double the second cornet part an octave higher, with an occasional independent part, such as a trill at the end of the phrase.[2]

The functions of the instruments in the commercial arrangement are:

C Piccolo	Plays the melody and embellished parts.
C Flute	Same
1st Bb Clarinet	Same
2nd Bb Clarinet	Plays harmony or may double the first clarinet.
3rd Bb Clarinet	Plays harmony or may double first clarinet.
1st Bb Cornet	Melody
2nd Bb Cornet	Harmony or may double first cornet.
3rd Bb Cornet	Harmony or doubles the first cornet, sometimes an octave lower.
1st Eb Sax	Plays melody or occasionally, harmony
2nd Eb Sax	Plays harmony
Bb Tenor Sax	Plays countermelody, melody, or harmony.
Eb Baritone Sax	Doubles the bass part.

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[2] Carter, op. cit.

1st Eb or F Horn	Plays rhythm figures
2nd Eb or F Horn	Same
3rd Eb or F Horn	Same
4th Eb or F Horn	Same
Baritone	Countermelody or melody
1st Trombone	Countermelody, melody, or same part as horns
2nd Trombone	Same
3rd Trombone	Same
Bass	Rhythm
Percussion	Rhythm

II. ARRANGING FOR THE INDIVIDUAL BAND

The Reason:

> Ideally speaking, every band director should be a competent arranger. Not only does such competence aid him in judging published arrangements, but it is an invaluable asset in the many unpredictable emergencies that always seem to arise with bands. Ability to arrange helps to solve many repertoire problems, for the bandmaster can arrange, for the use of his own band, any material that is in the public domain. It is evident, that a special arrangement, made with the limitation of a given band in mind, is always the most satisfactory musical solution of the problem of difficulty or adaptation.[3]

As has been pointed out previously, many of the commercial arrangements are unsuitable for the small high school marching band. Therefore, it is desirable that the director of a marching organization be able to arrange for his own band.

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[3]Richard F. Goldman, The Wind Band (Boston: Allyn and Bacon, Inc., 1961), p. 263.

The Block-Style Arrangement: One of the best ways to arrange for the small marching band, and achieve a balanced sound, is through the use of the block-style arrangement. The idea behind this method is the creation of a good sound with a simple technique. It generally consists of three parts in the upper voices: a countermelody and a bass part. There are times, as the situation would warrant, that the trombones and the baritones would play block chords below the upper voices, rather than the countermelody.[4] An example of the block score for the music "Our Boys Will Shine Tonight" is on the page following.

The usual arrangement of parts in the block-style arrangement is:

Bells	Melody
C Piccolo	Melody
C Flute	Same
Bb Clarinet	Harmony
1st Cornet	Melody
2nd Cornet	Harmony
F Horn	Harmony
Eb Sax	Harmony
Baritones	Countermelody
Trombone	Same
Tenor Sax	Same

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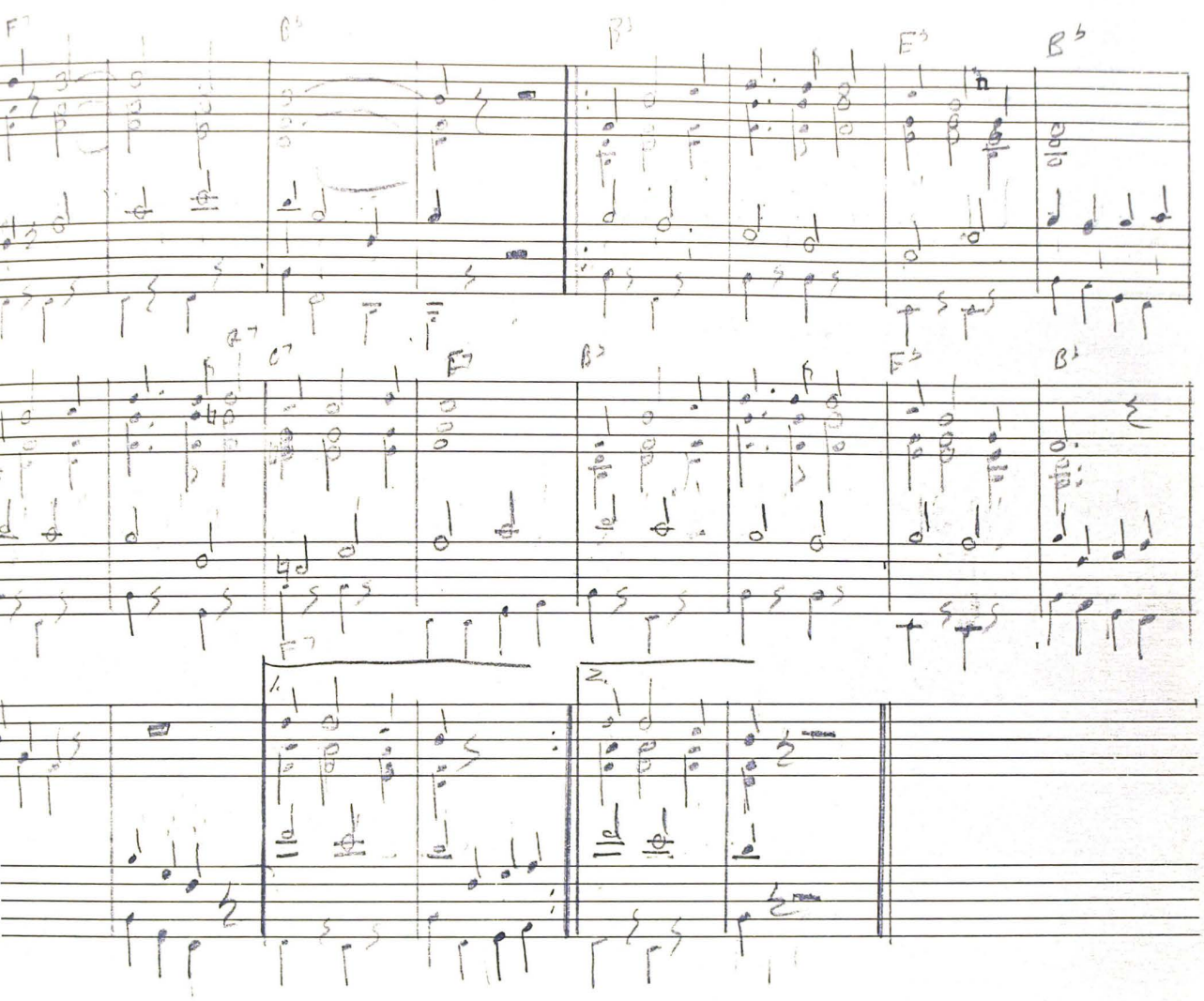
[4]Mutchler, op. cit., p. 86.


F
B♭
B♭
E♭
B♭
A7
D7
F
B♭
E♭
B♭
F7
1.
2.

Bass	Rhythm
Baritone Sax	Same
Percussion	Rhythm

It can readily be seen that this consolidation of instruments on fewer parts is highly desirable for the smaller band. It is well to note that no instrument or part is being wasted and that all contribute melodically or harmonically to the arrangement. The result, along with the consolidation of parts, is also a set of more interesting parts for the players. A study of the scores in either Appendix A or Appendix B at the conclusion of this thesis shows that the rhythm part is now entirely in the percussion section, which is designated for this type of part. This style of arranging does produce: 1) more interesting parts, 2) parts that are less difficult to play on the march, and 3) parts that are able to fulfill a requirement for a better-balanced sound.

CHAPTER V

THE SIX-WAY SCORE

I. VOICING

The six-way score involves the assignment of the instruments of the marching band to six different parts in the following manner:

Melody	C Piccolos C Flutes Bells 1st Bb Cornets or Trumpets
Harmony I	Bb Clarinets 2nd Bb Cornets
Harmony II	Eb Saxes F Horn
Countermelody	Trombone Baritone Tenor Sax
Rhythm	Basses Eb Baritone Sax
Percussion (Rhythm)	Drums

In some situations, the melody may be assigned to the trombones, baritones, and tenor saxes, while the flutes, clarinets, cornets, horns, and saxes play a punctuated rhythm pattern above this. An example of this punctuated rhythm is the song "Notre Dame Victory March," which appears in Appendix B at the end of this thesis.

For the sake of convenience, the flutes, clarinets, cornets, horns, saxes, and piccolos will be referred to as the upper group; the trombones, baritones, and tenor saxes will be referred to as the lower group.[1]

II. CHOOSING A MELODY AND KEY

Any melody may be used in an arrangement in the six-way score. The only considerations are that the composition either be public domain[2] (copyrighted more than fifty-six years ago) or that the copyright be cleared (i.e., permission be obtained from the publisher to use the copyrighted material).

In selecting the key of an arrangement, the key must be simple (F, Bb, Eb, or Ab). The highest and lowest notes in the arrangement must also be within the band's limitations. Any note that is beyond the band's limitations should be avoided.[3] It might be pointed out that even if the band's capabilities are high in this respect (range), awkward fingerings or slide positions might result if key selection is not made without consideration for simplicity.[4]

III. CHOOSING THE CHORDS

The chords of a composition designate certain harmonic progressions that may be used in the composition. While these chords

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[1] Carter, op. cit., p. 2.

[2] Goldman, op. cit.

[3] Carter, op. cit., p. 5.

[4] Mutchler, op. cit., p. 5.

are either generally printed or may be deduced from the bass part, other chords which are termed substitute chords may be used. Substitute chords must:

1. have a note in its structure that corresponds to the note in the melody
2. be done in good taste
3. not be used to the point that the character of the music being arranged is destroyed.

When the substitute chords are used correctly, they give the music a freshness and variety.[5]

In this style of writing, it is wise to avoid chords more complex than a seventh chord (a chord with four notes). However, if these are used, then the following rules must be observed:

1. In the case of the seventh chords, omit the root or the fifth from the upper voices.
2. In the case of ninth chords (chords of five notes) then omit the root and the fifth from the upper voices.[6]

IV. PART-WRITING

After the choice has been made for a melody and key, the next step is the writing of a countermelody. When writing the countermelody, the following basic rules must be kept in mind:

1. Use contrary motion in good taste.
2. Use contrary rhythm in good taste.

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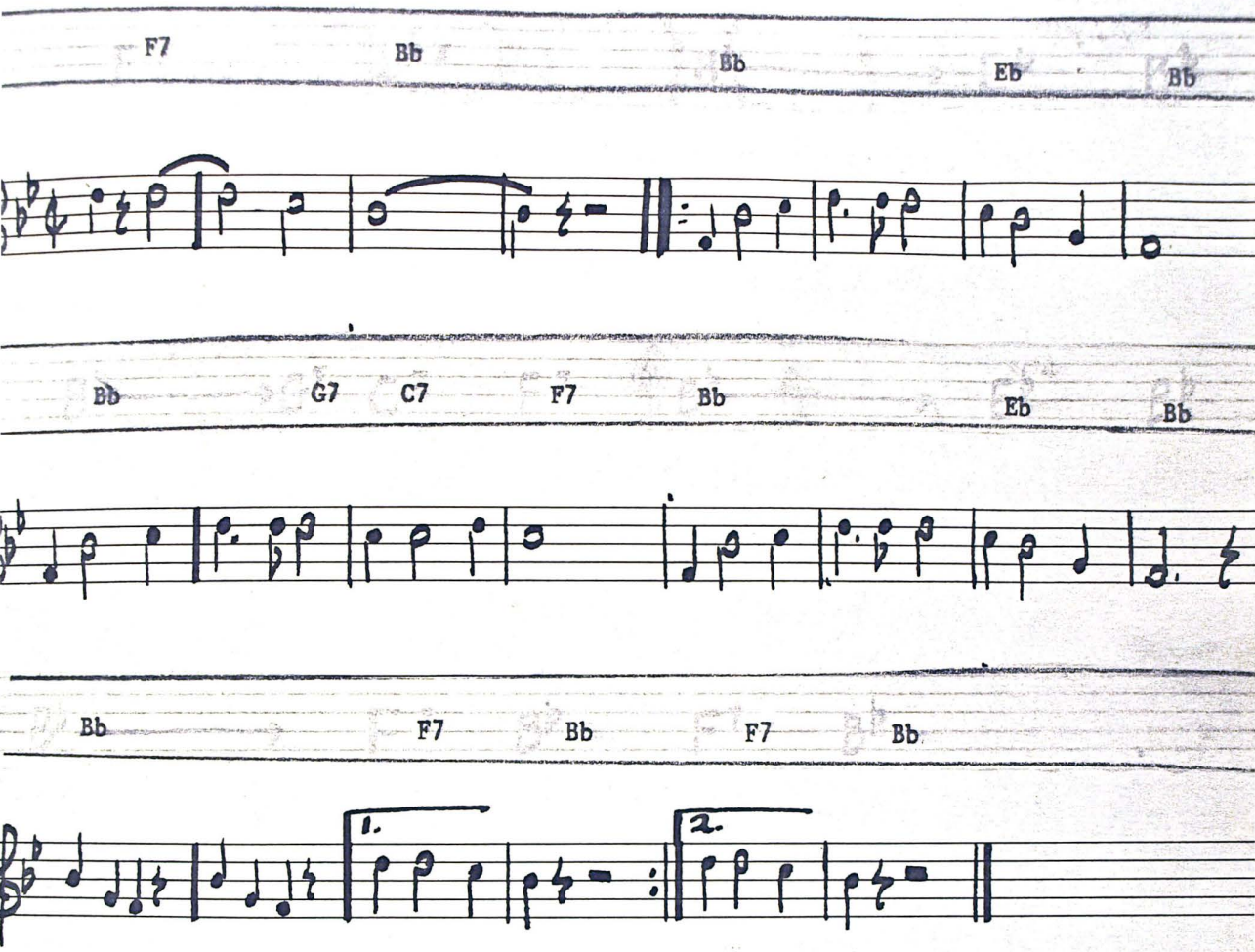
[5]Carter, op. cit.

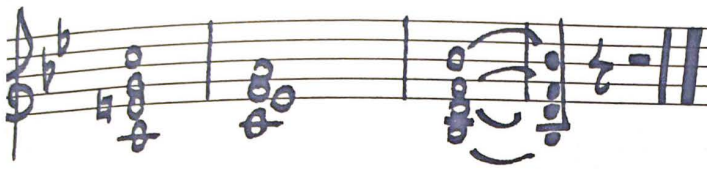
[6]Mutchler, op. cit.

OUR BOYS WILL SHINE TONIGHT



Ex. V-B CHORD SUBSTITUTION

C F7 B♭7



A♭ F7 B♭

F F7 B♭

3. When the melody moves, the countermelody should rest.

4. When the melody rests, the countermelody should move.

5. It is permissable for the countermelody to cross the upper voices.

6. It must be singable, and move in both scale-wise motion and arpeggios.

7. Non-harmonic tones may be used, and add interest to the countermelody.

8. Be consistent in the rhythm in a certain section. The rhythm should not be monotonous.[6]

After the countermelody, the next part to be considered is the bass part. Two general things that must be remembered when writing the bass part are: 1) the practical range of the instrument and 2) the limits of the player. Rules for the writing of a bass part are:

1. It may move parallel to the melody.

2. It may move in contrary motion to the melody.

3. It may just play the root and fifth of the chord on the beat.

4. It may be sustained.

5. It may move in a fast passage if the rest of the voices are at rest.[7]

Next to be written is the inner harmony, which occurs in the upper group. In a simple arrangement, only one harmony part is needed:

---

[6] Ibid.

[7] Mutchler, op. cit., pp. 10-12.

More desirable from the musical standpoint is a two-voiced inner harmony. This insures a fuller sound, and that each note in the triad is played by the upper voices. [8]

When a two-part inner harmony is used, it is desirable to use close voicing where possible. If the parts become too high so as to make the use of close voicing impossible, then it will be necessary to open the voicing. The best way to accomplish this is to lower the second chord member from the top an octave. Parallel motion is permissable.[9]

V. ASSIGNMENT OF PARTS

In the six-way arrangement, the assignment of parts is as follows:

Melody	C Piccolo C Flute Bells (if used) 1st Cornet
Harmony I	Bb Clarinet 2nd Bb Cornet
Harmony II	Eb Saxophone F Horn
Countermelody	Trombone Baritone Tenor Saxophone
Bass	Bass Eb Baritone Saxophone
Rhythm	Drums

On the following page is a condensed score that illustrates the points made in this chapter.

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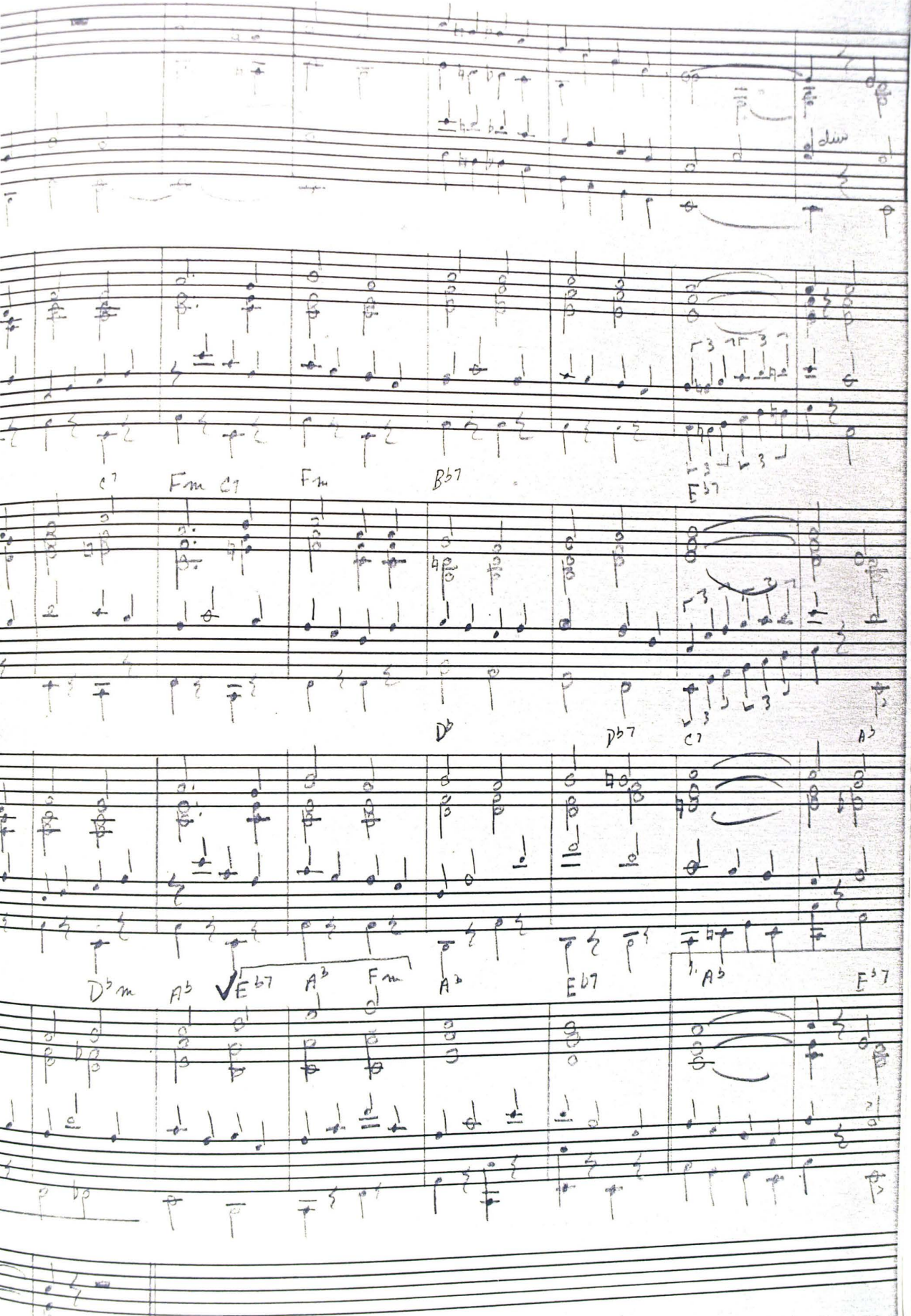
[8] Ibid.

[9] Carter, op. cit.


C7
Fm
C7
Fm
Bb7
Eb7
Db
Db7
C7
Ab
Dbm
Ab
Eb7
Ab
Fm
Ab
Eb7
1. Ab
Eb7

CHAPTER VI

WRITING THE FULL SCORE

The Materials: Before the score can be clocked out in full, the following materials will be needed:

1. Ten or twelve stave manuscript paper
2. A number two (soft) pencil
3. A twelve-inch ruler
4. An engineer's triangle
5. A gum eraser

Blocking the Score: Each sheet of manuscript paper is a double sheet, giving four sheets of paper in all. If more than four pages are needed, then insert one double sheet inside the other, making a book.

At the edges of the staves (right and left), draw a line with the engineer's triangle. Then place the ruler on the page with the "zero" point on the upper left side of the line. Move the right edge of the ruler until a number divisible by the number of measures per page becomes visible. Then mark these divisions on the page. Taking the engineer's triangle, mark a line down the page. If the bottom edge of the triangle is even with the bottom edge of the paper, then even, straight measures will be the result. Each instrument in the arrangement should be listed on the left hand side of the page, with its key signature and clef. This should be done on each page of the arrangement.[1] (See page 27)

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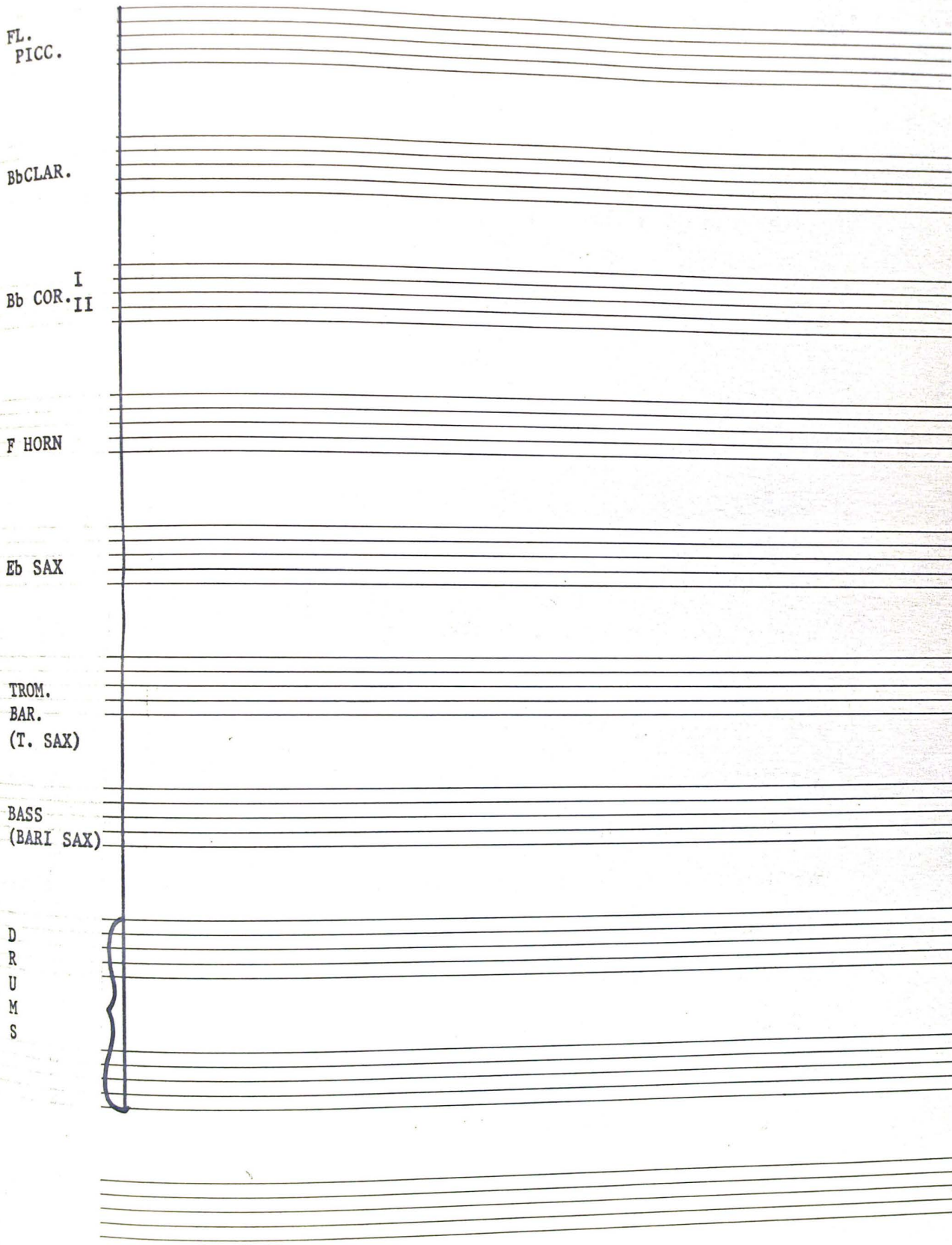
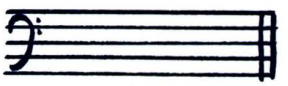
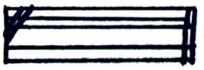
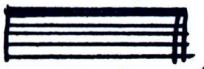
[1] Carter, op. cit., p. 2.

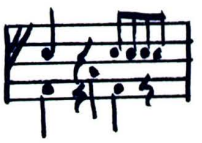

FL.
PICC.
BbCLAR.
Bb COR. I
II
F HORN
Eb SAX
TROM.
BAR.
(T. SAX)
BASS
(BARI SAX)
D
R
U
M
S

Placing the Instruments on the Score: By referring to the full score example on the previous page, it will be noted that the instruments in the band are arranged in the order of the highest-sounding instrument to the lowest-sounding instrument. With the exception of the clarinet, they also appear in the order of the part they play in the arrangement: melody, harmony, countermelody, bass, and rhythm. The percussion part is dealt with in the next section of this chapter due to the special consideration that must be given to the scoring and the writing of these parts.

The transposition of instruments discussed in chapter three must be remembered, as the score is a transposed score. This is to facilitate the copying of the parts from the arrangement.

II. THE PERCUSSION PART

The arranger has the choice of three ways of writing the percussion part: with the bass clef  , a special percussion clef  , or no clef  .

The typical percussion section consists of a bass (or scotch) drum, a snare drum, or field drum and a pair of cymbals. Each of these has its own separate part, yet, if only three drums are used, they may be notated on one staff  . If notated in this

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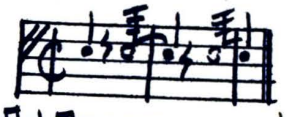
[2] Mutchler, op. cit., p. 32.

manner, then it is assumed that the cymbals play the same part as the bass drum. If these parts are different, then this must be written or stated on the part. If the tenor drum is used, then two staves must be used.

There is the option of using two staves if three parts are used.[3]

The percussion instruments may be utilized in several different ways. The snare drum may play the same rhythm as the melody,

rolls



or a steady rhythm pattern.

[4]

The bass drum may be used for a steady beat or for added punch on the accents. The cymbals may be used in the same way as the bass drum.[5]

If two percussion staves are used, and the cymbals are the same as the bass drum part, then the words Col. Bass Drum may be used.

[6]

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[3]Ibid.

[4]Carter, op. cit., p. 6.

[5]Ibid.

[6]Mutchler, op. cit., p. 22.

CHAPTER VII

SPECIAL EFFECTS

I. THE FANFARE

Picking the Music: The fanfare should be a motive of the school fight song, the opening number of the half-time show, or an original composition. It should be fifteen to twenty seconds in length, with fifteen seconds being the desired duration. Too many accidentals or fast repeated notes should be avoided.[1]

The fanfare is played while the band is standing still, making it possible to have three harmony parts. With this in mind, it then becomes possible to have more variety in the selection of the chords used.

Fanfares may modulate producing a final chord in a different key than the original. In fact, no established key need be written![2] One very effective means of writing a fanfare is by the use of a progression by minor thirds.[3]

---

[1]Carter, op. cit., p. 3.

[2]Mutchler, op. cit., p. 52.

[3]Carter, op. cit.

II. THE FINAL SALUTE

The final salute, or the reprise, is literally the last act of the show. It is the band's acknowledgement of the applause received, and simply means, "I thank you!"

The same considerations in the fanfare are used in the reprise, which has an average length of five to ten seconds. The material used may be just a chord or a series of chords.

III. THE ALMA MATER

The Alma Mater of the school is a hymn to the school, and, as such, should convey dignity and respect. It should be written in such a way that the band may convey this respect. For this reason, special care must be given to the writing of the Alma Mater.

The melodic line and the chords are chosen in much the same manner as they are in the marching arrangement. If an original song is used, more freedom may be used in the choice of chords. If, however, an Alma Mater of another school, or a hymn, is used, then the same care must be used in regard to substitute chords.

The Alma Mater may be scored like a hymn, in four parts, or may be scored in six ways. The following charts show the assignment of instruments in both cases:

(A) THE ALMA MATER SCORED IN FOUR PARTS

MELODY	C Flute C Piccolo Bells (if used)

	Cornets I and II
HARMONY (Alto)	Bb Clarinets Eb Saxes F Horns
HARMONY (Tenor)	Trombone Baritone Tenor Sax
BASS	Bass Eb Baritone Sax (Baritone--if needed)
PERCUSSION	The drums are used for high points or climactic effects

(B) THE ALMA MATER SCORED IN SIX PARTS

MELODY	C Flute C Piccolo Bells (if used) 1st Bb Cornet
HARMONY I	Bb Clarinets 2nd Bb Cornet
HARMONY II	Eb Sax F Horn
COUNTERMELODY	Trombone Baritone Tenor Sax
BASS	Bass Eb Baritone Sax
PERCUSSION	These are used as in (A)

CHAPTER VIII

MODULATIONS AND SETTINGS FOR THE MARCHING BAND

I. MODULATION

Use of Modulation: Modulation is used to give a refreshing musical change to the listener. It is accomplished by moving to a new key, and does much to avoid boredom if a tune must be repeated.[1]

Types of Modulation: There are two types of modulations: Those which occur abruptly and those which occur by means of a common chord.

II. SETTINGS FOR THE BAND

Use of Settings: The settings in the following pages are intended to be used, as are the modulations, for a change of sound in an arrangement. A longer composition will almost always require change of settings. If a change of setting occurs with a modulation, then a very effective and startling contrast is the result. Settings may also be used to set the mood for a segment of the show, or to highlight a certain section in the band.

A List of Settings: The following list of settings is fairly complete and will cover most situations. While not to be overdone, there is nothing wrong with the arranger's using several of these in one composition.[3]

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[1] Mutchler, op. cit., pp. 54-55.

[2] Carter, op. cit., p. 3.

1. This setting consists of the upper group playing the harmonized melody, while the lower group plays the countermelody. Basses play a rhythmic part.

2. The melody is played by the lower group while the upper group plays punctuated rhythm above this.

3. This setting is identical to setting two, except the basses play the melodic figure with the lower group.

4. The upper group plays the melody as in setting one, but the lower group and the basses play the bass line in octaves.

5. The whole band, except the basses, play in harmony.

6. The cornets play the melody in unison while the rest of the band plays the harmony below. The basses may be included with the harmony, or may play the rhythmic part.

The following settings are not as common as those listed above:

1. The cornets and the trombones play the melody while the rest of the band plays the harmony. The horns and the baritones play a countermelody in unison.

2. The clarinets play in their chalemeau (lowest) register in unison with the baritones, and the basses play the accompaniment. This may be hard to hear, as this isn't the strongest way to score for the band. Its primary use is for a change of formation during an announcement.

3. This setting is the same as number one in the first list except the horns double the cornets an octave lower.

4. The entire band plays in harmony. The horns double the first cornets an octave lower. The baritones and the basses play the accompaniment in octaves.

5. The upper group, with the exception of the horns, plays in harmony while the lower group and the horns play the melody.

As mentioned before, more than one of these settings may be used in a composition. It is the arranger's responsibility to be as imaginative as possible. The transition from one setting in the arrangement to the next should be as smooth as possible.[4]

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[4] Ibid.

CHAPTER IX

INTRODUCTION TO ARRANGEMENTS

Purpose: The purpose of an introduction is to tell, by means of some familiar material, just what is going to happen. It may be complex or simple in nature.

The Types of Introductions: There are two basic types of introductions, those involving the use of material related to the composition (a fragment of the tune, a rhythmic fragment, or part of the countermelody) or the use of entirely unrelated material. The first method is preferred, in light of the definition given.[1]

Another way of writing an introduction is by the use of the last four measures of the arrangement. This is quick and to be desired in certain compositions.

The rule for the harmonic progression of the introduction is this: if the song starts on the tonic chord (which usually happens) then the introduction should begin on the tonic chord and progress toward the dominant chord; if the composition begins on the dominant chord of the key, then the introduction should begin on the dominant chord and progress toward the tonic chord. If, for some reason, this is not possible, then it will be necessary to use a chord of the

---

[1]Carter, op. cit., p. 4.

[2]Ibid.

dominant seventh to progress to the first strain. A look at the arrangements in the Appendices will illustrate further the types of introductions discussed in this chapter.

CHAPTER X

SUMMARY

This thesis has attempted to illustrate the advantages of six-way scoring over the traditional musical arrangement for the small high school marching band. Other related material in this thesis was presented as a guide to the band director who might be unfamiliar with any phase of arranging.

The two appendices in this thesis contain samples of the arrangements discussed. They serve a two-fold purpose: 1) they illustrate the points made and 2) they prove the advantage of the type of arrangement presented over the traditional method of scoring.

To achieve the optimum conditions set down in this thesis, a small group of college-age musicians was chosen for the initial taping session of these arrangements. A second tape was made, utilizing the members of the Austin Peay State University Summer Band Camp. These two tapes were made up into one composite tape, which is included with the thesis. From listening to these tapes, two things become apparent: 1) these arrangements, when compared to traditional arrangements, sounded fuller, and 2) the students had an easier time reading and playing these arrangements. Some of the key signatures were changed, as discussed in chapter five, and it was discovered that the bands making the tape were able to do a better job in playing these. Intonation was improved, as these changes in key were more in

keeping with the practical high ranges of the instruments. This change in the keys eliminated many awkward fingerings.

The six-way arrangements, in the author's opinion, are found to give better results in tone, balance, and intonation when used under the conditions described in this thesis.

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B. UNPUBLISHED MATERIALS

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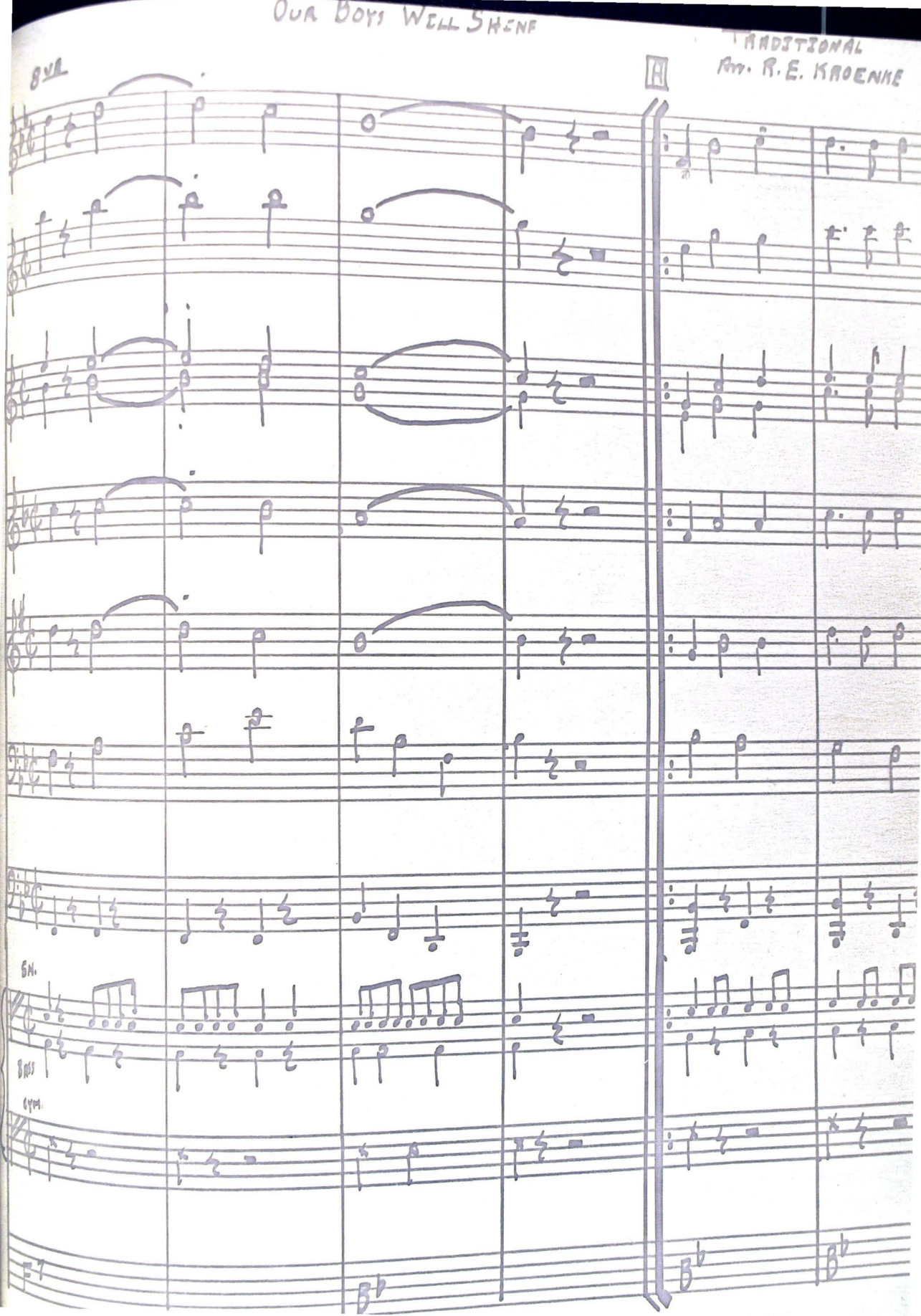
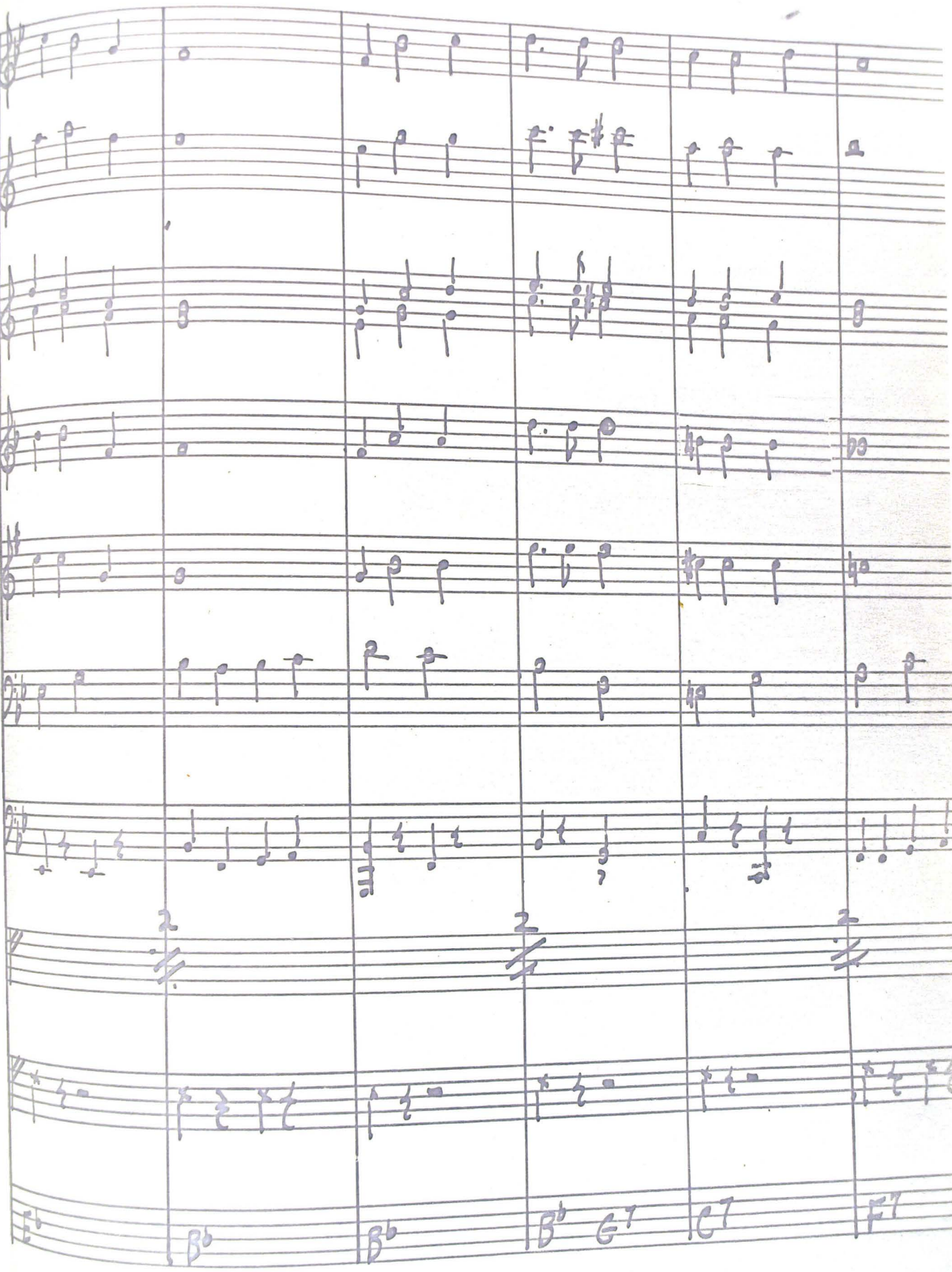
APPENDIX PART A

Our Boys Will Shine

TRADITIONAL
Arr. R. E. KROENKE

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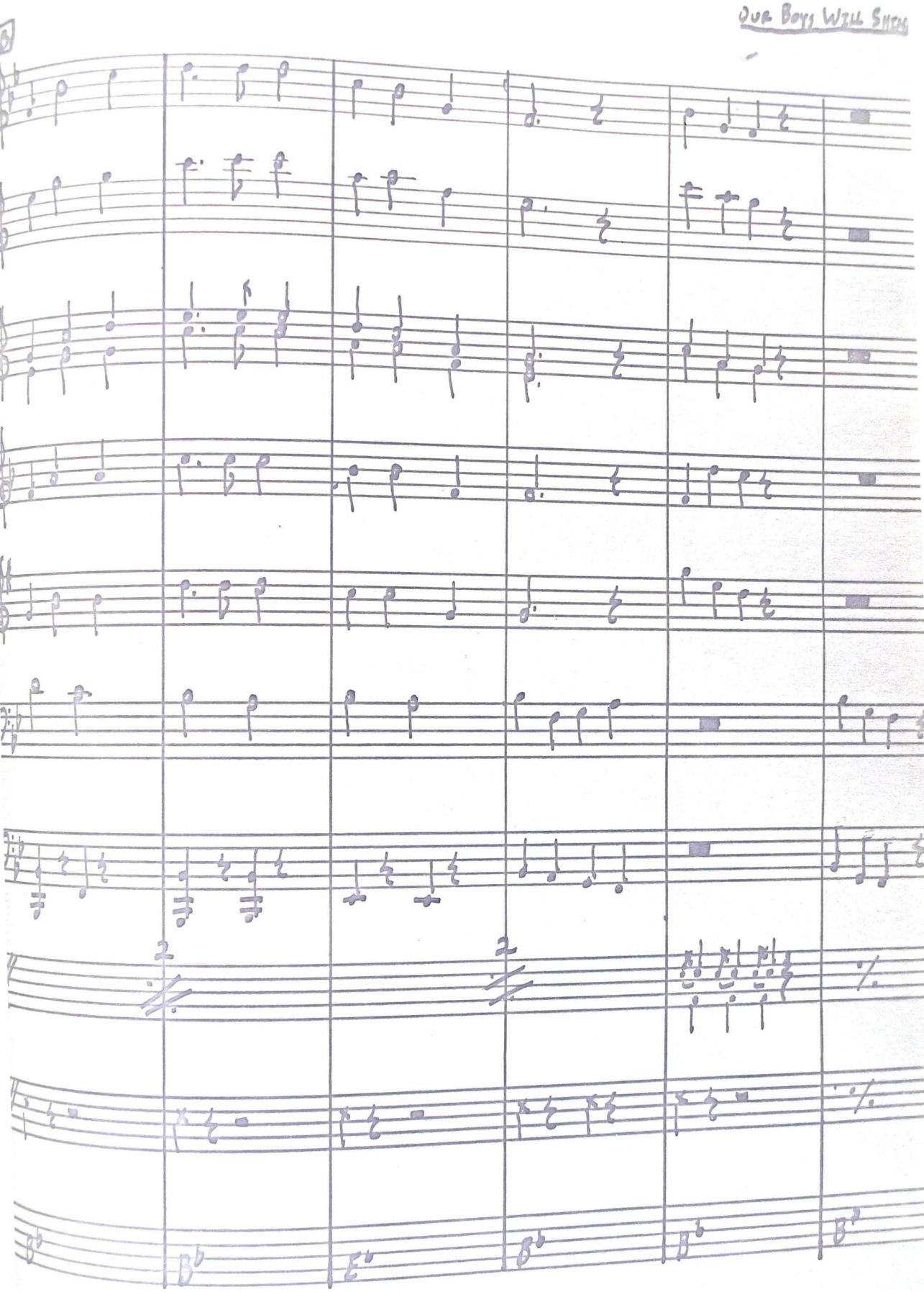
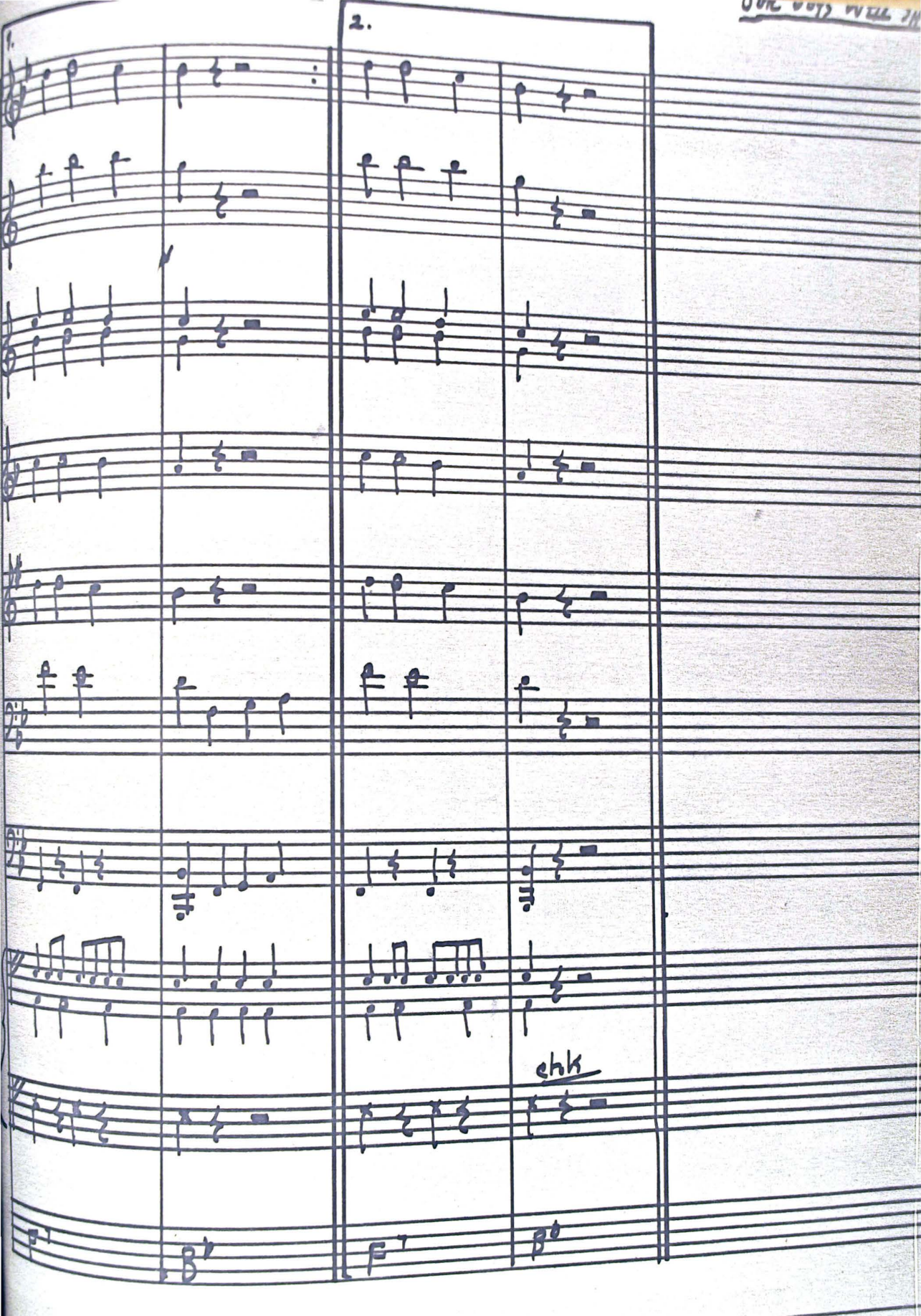
F7

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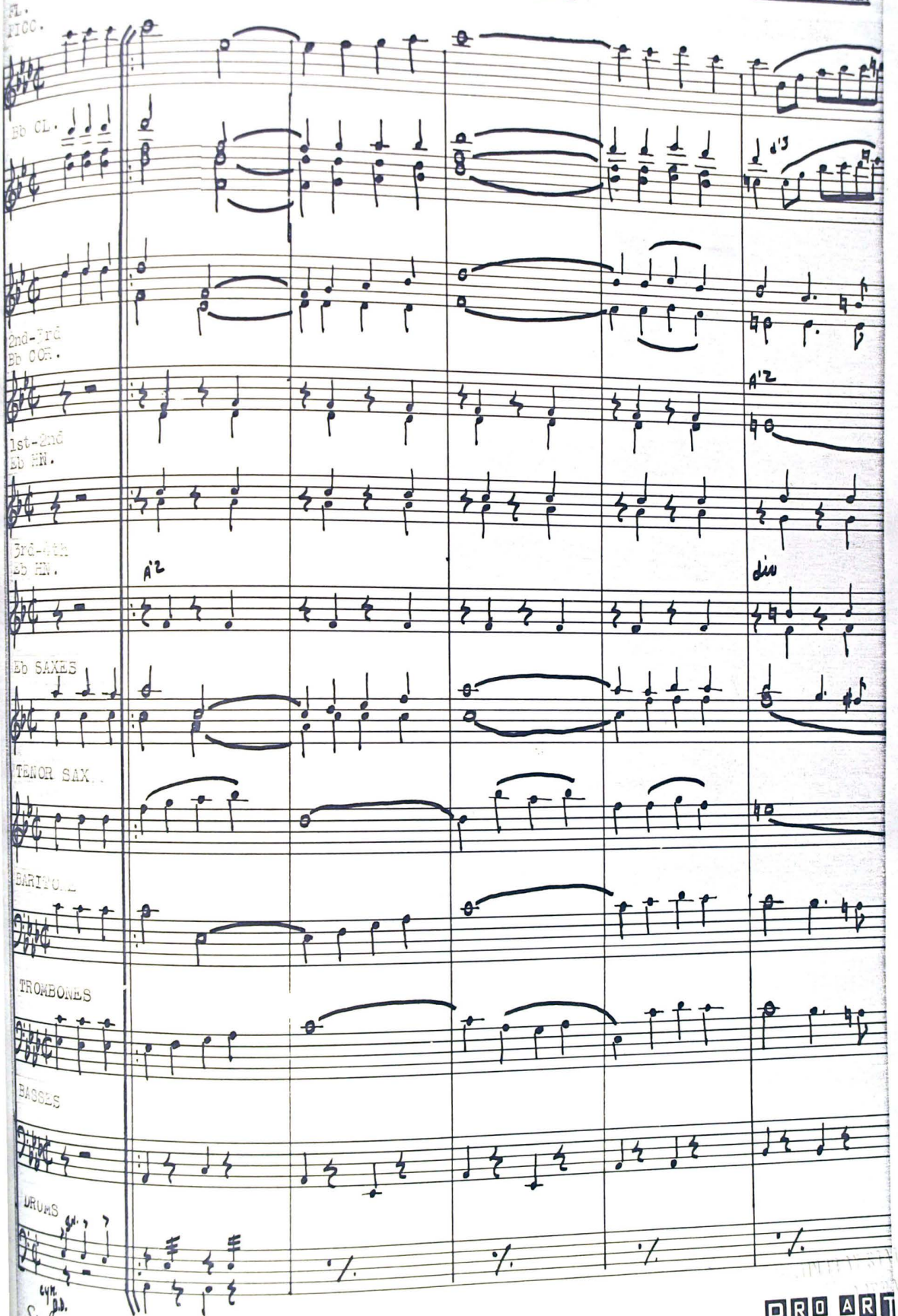
THE BILLBOARD (MARCH)

JOHN N. KLOHR



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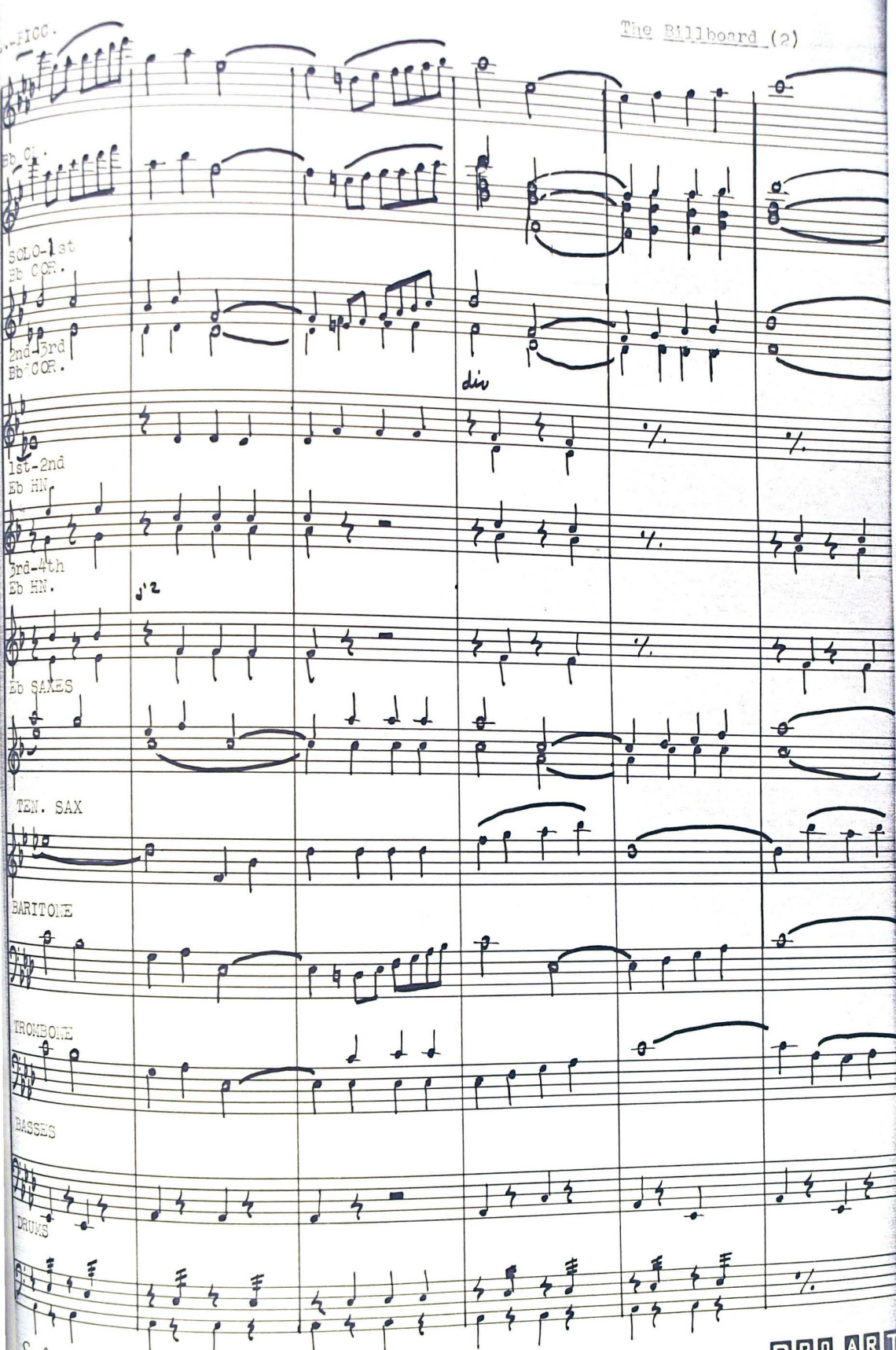

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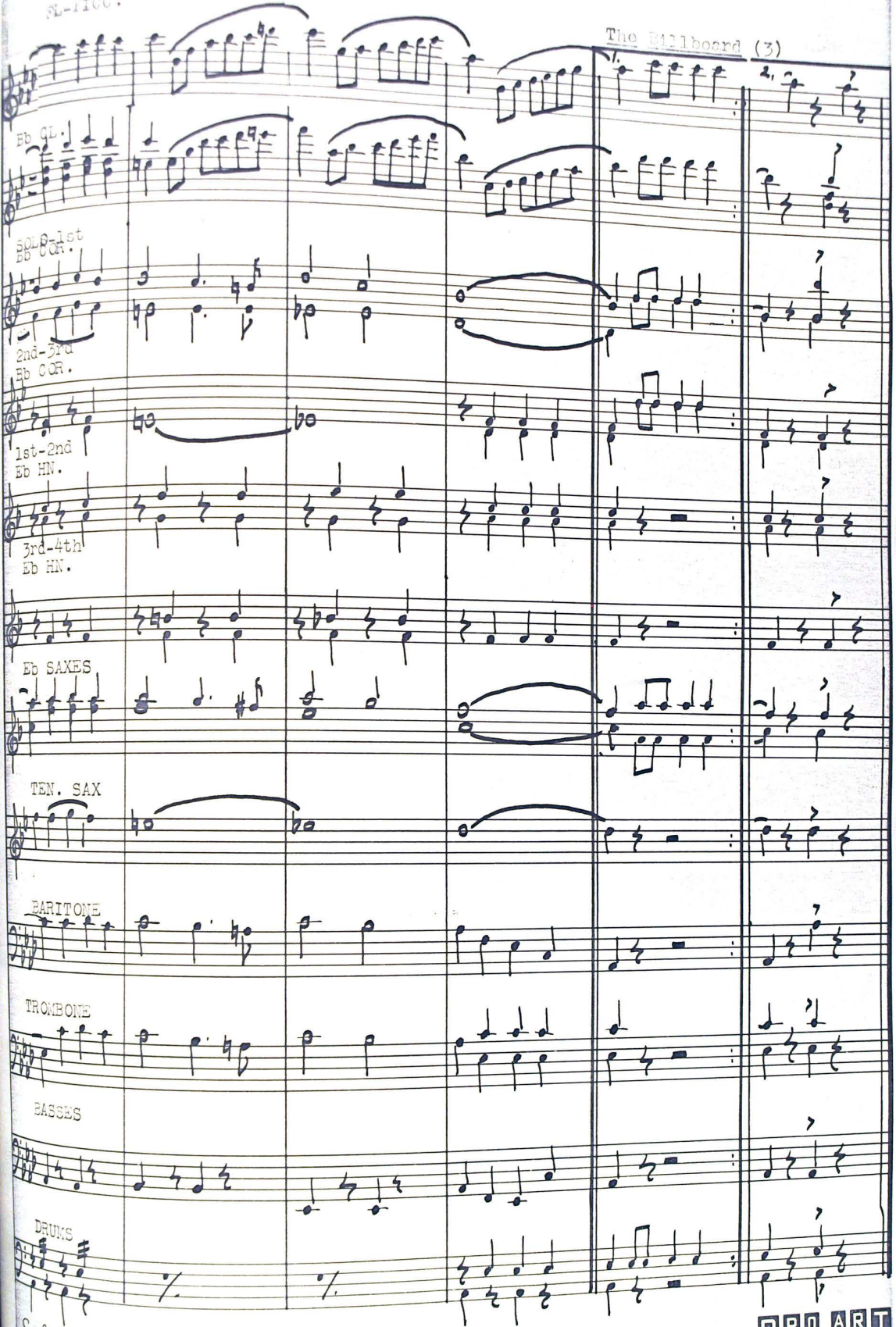

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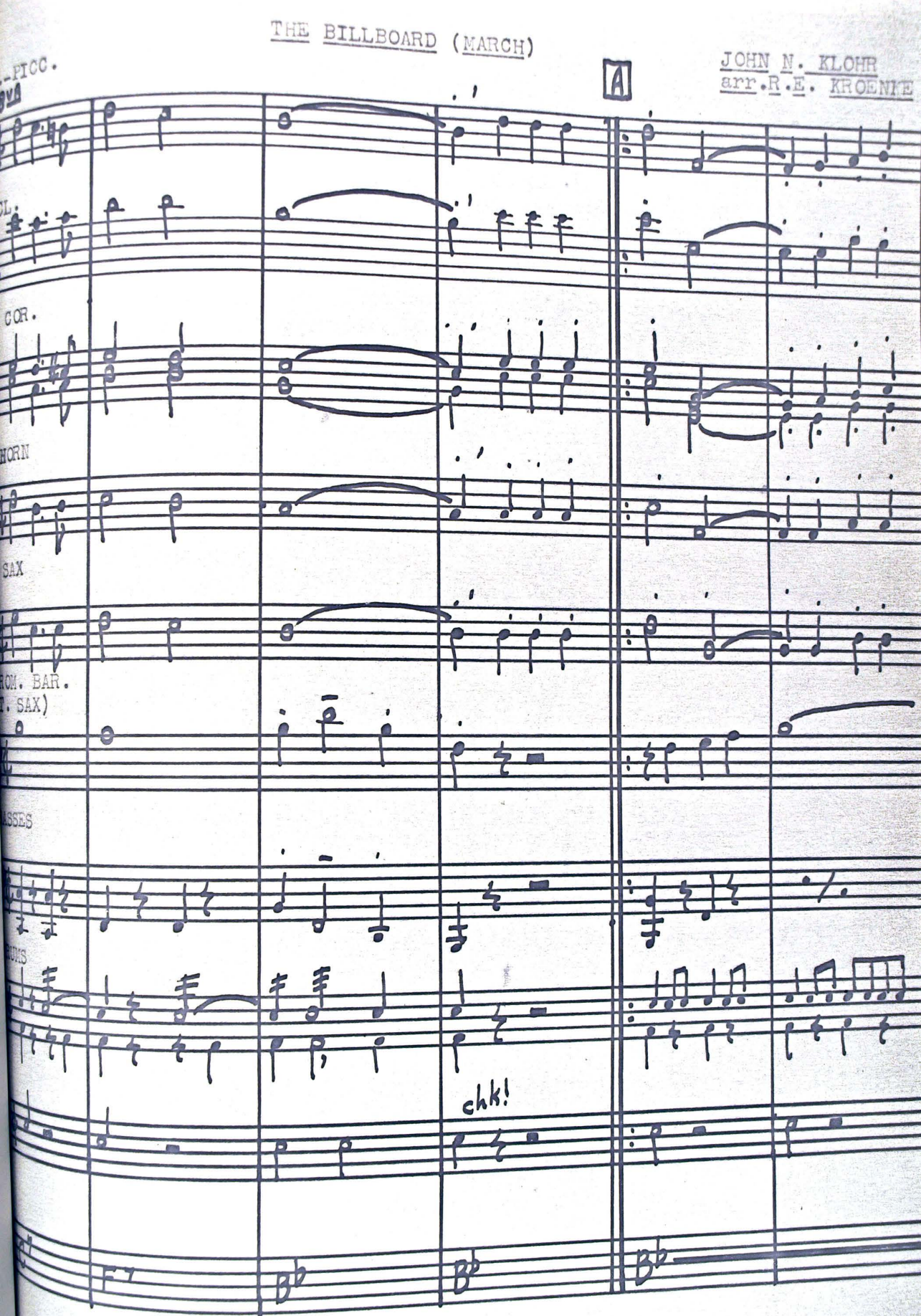
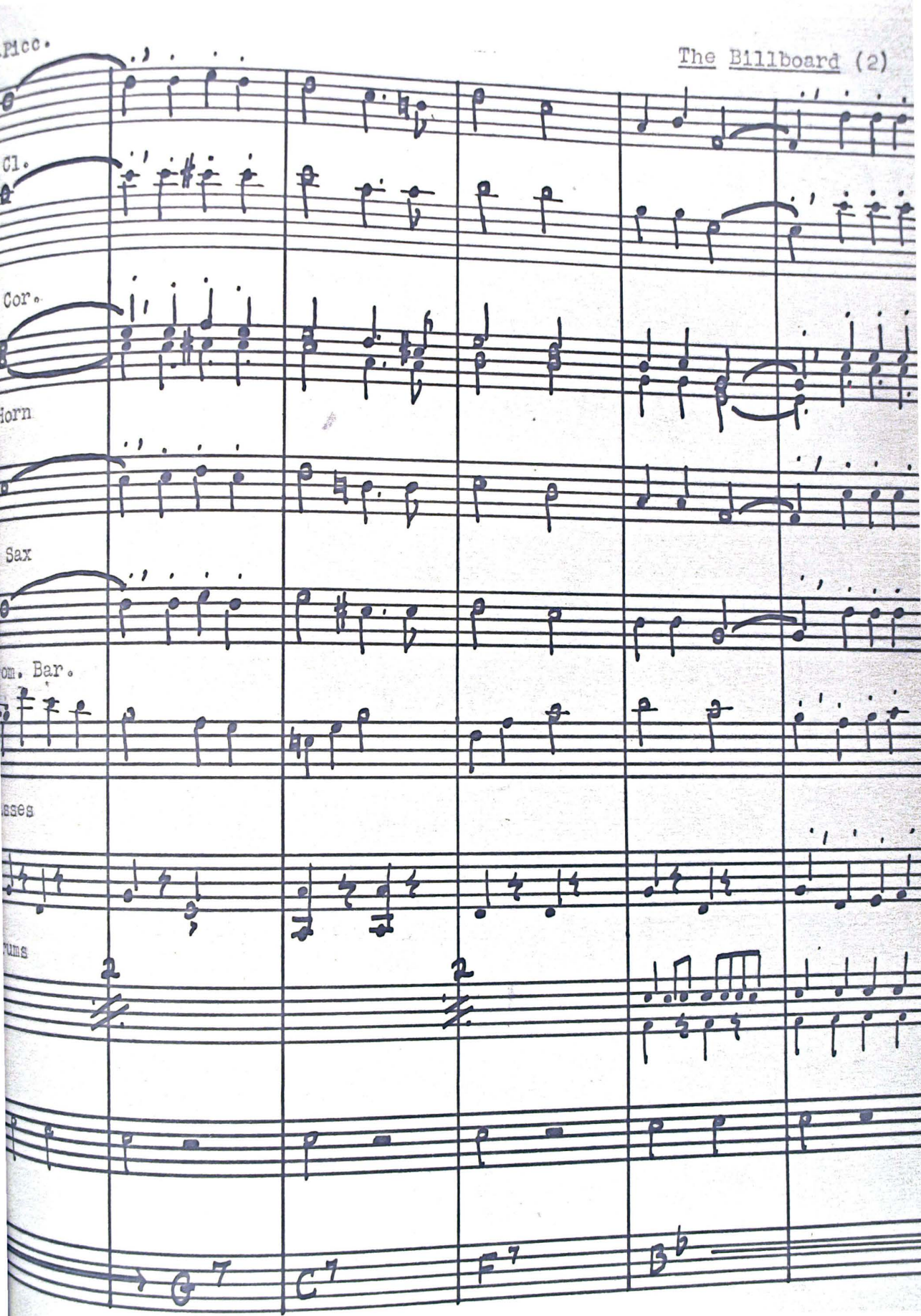
THE BILLBOARD (MARCH)

JOHN N. KLOHR
arr. R. E. KROENKE

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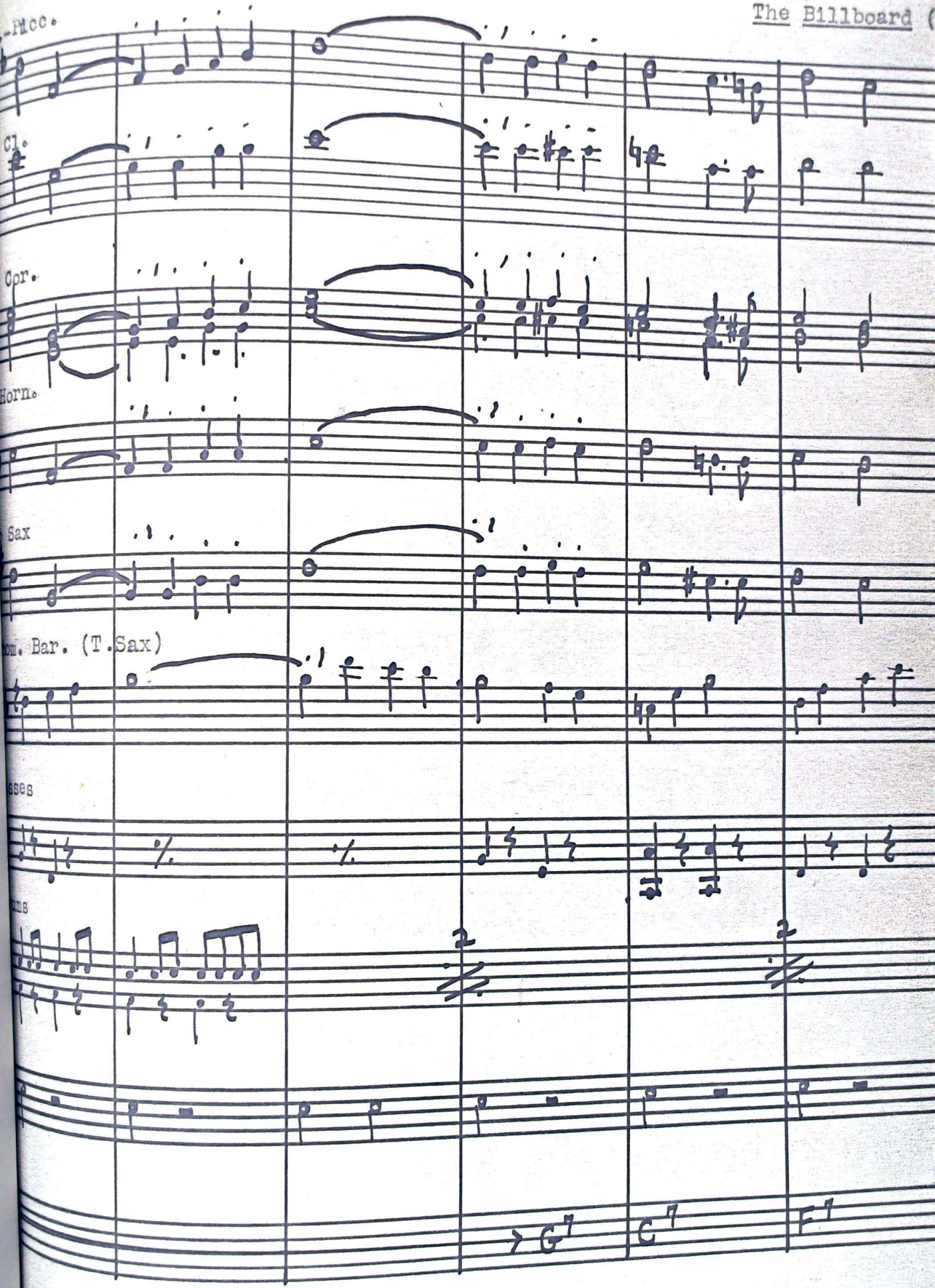
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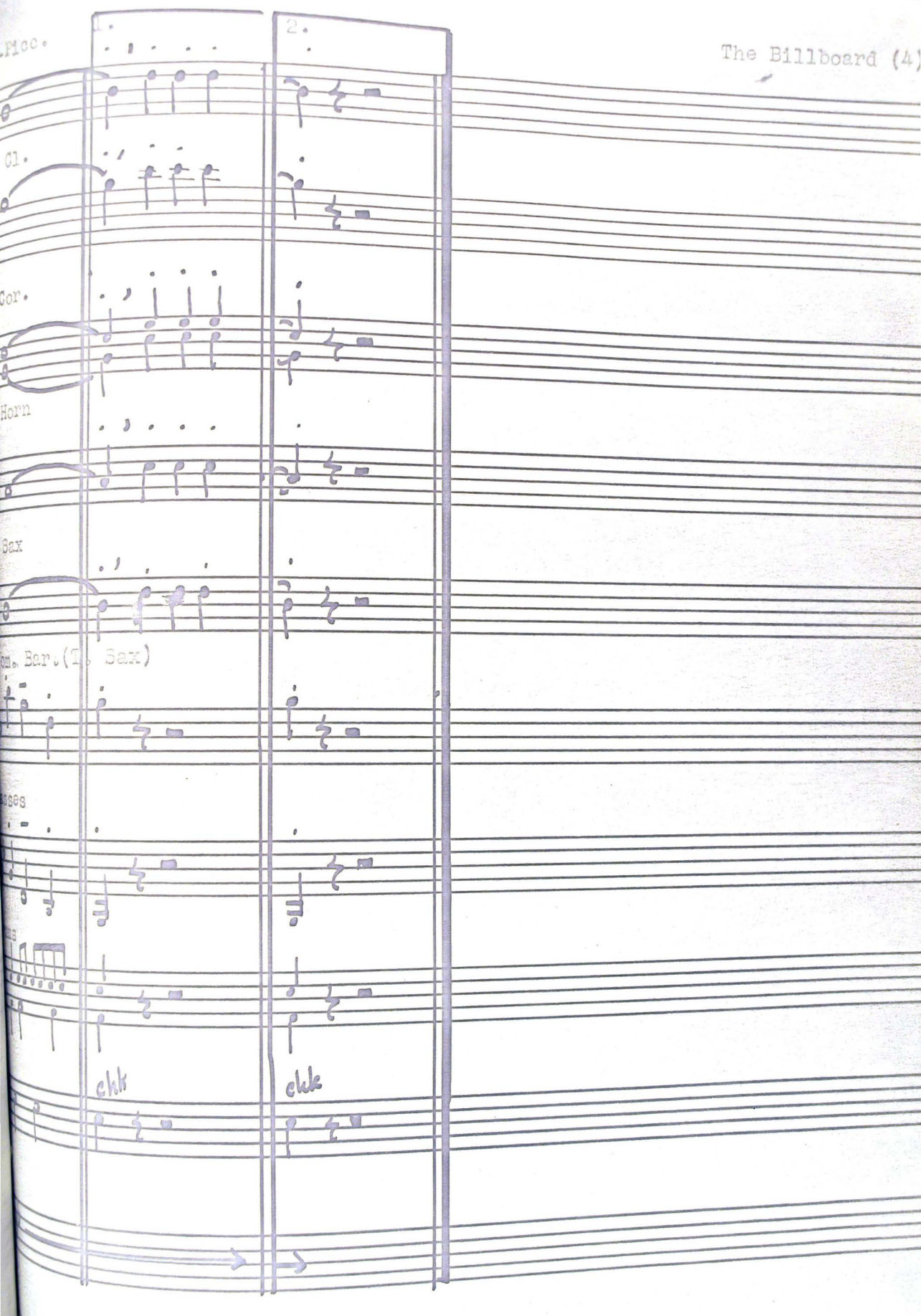
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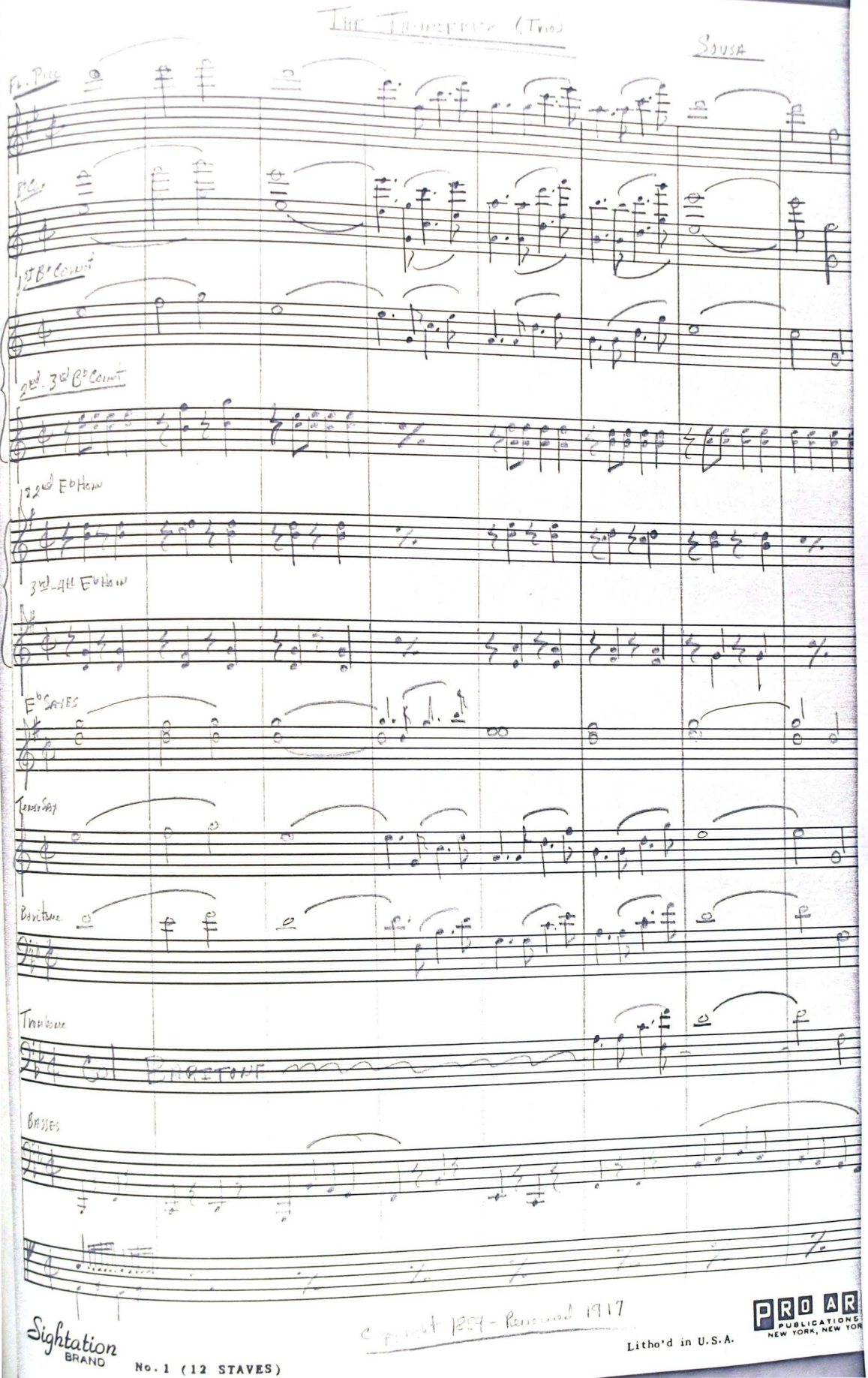

Sightation BRAND No. 1 (12 STAVES)

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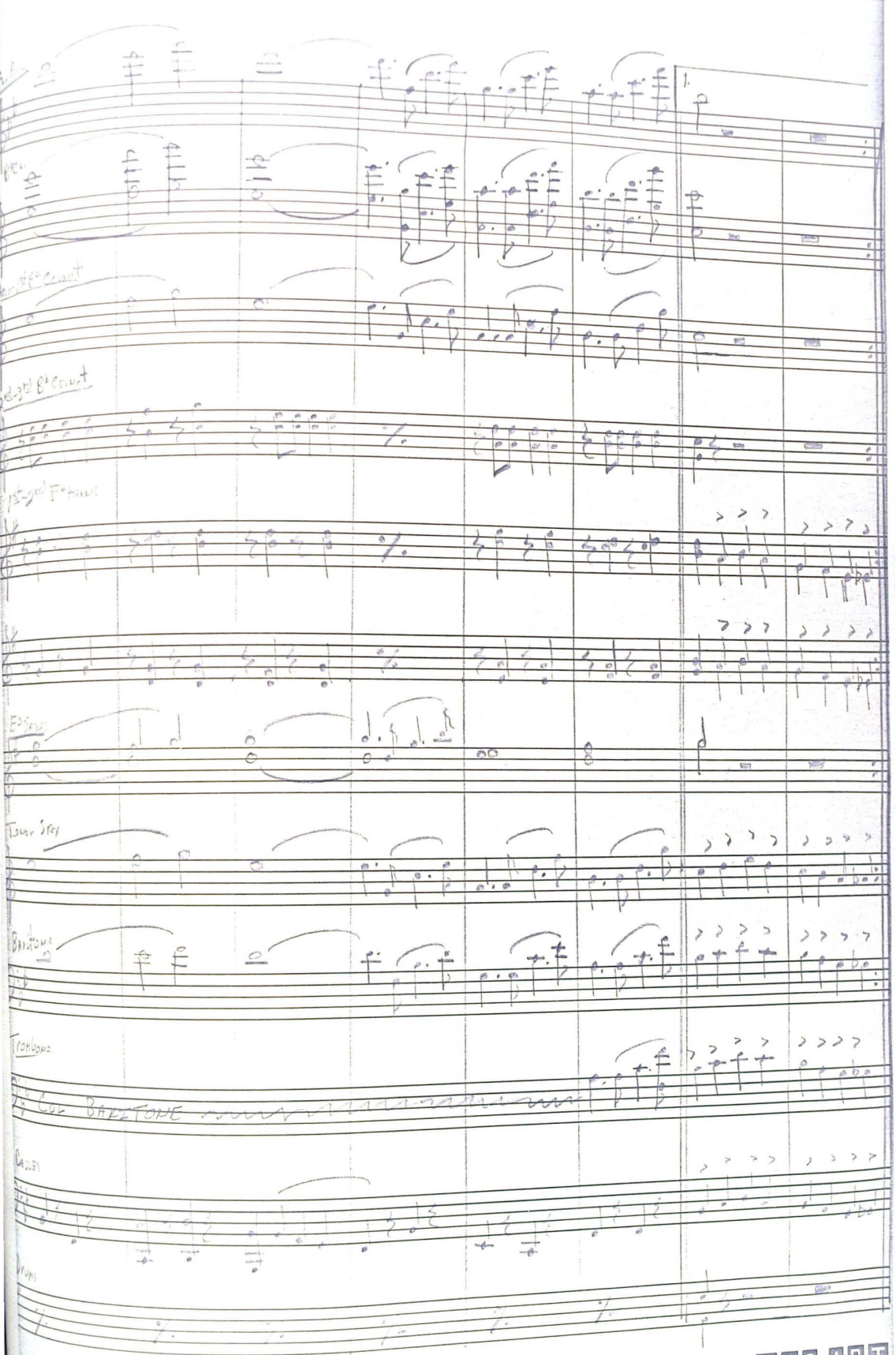

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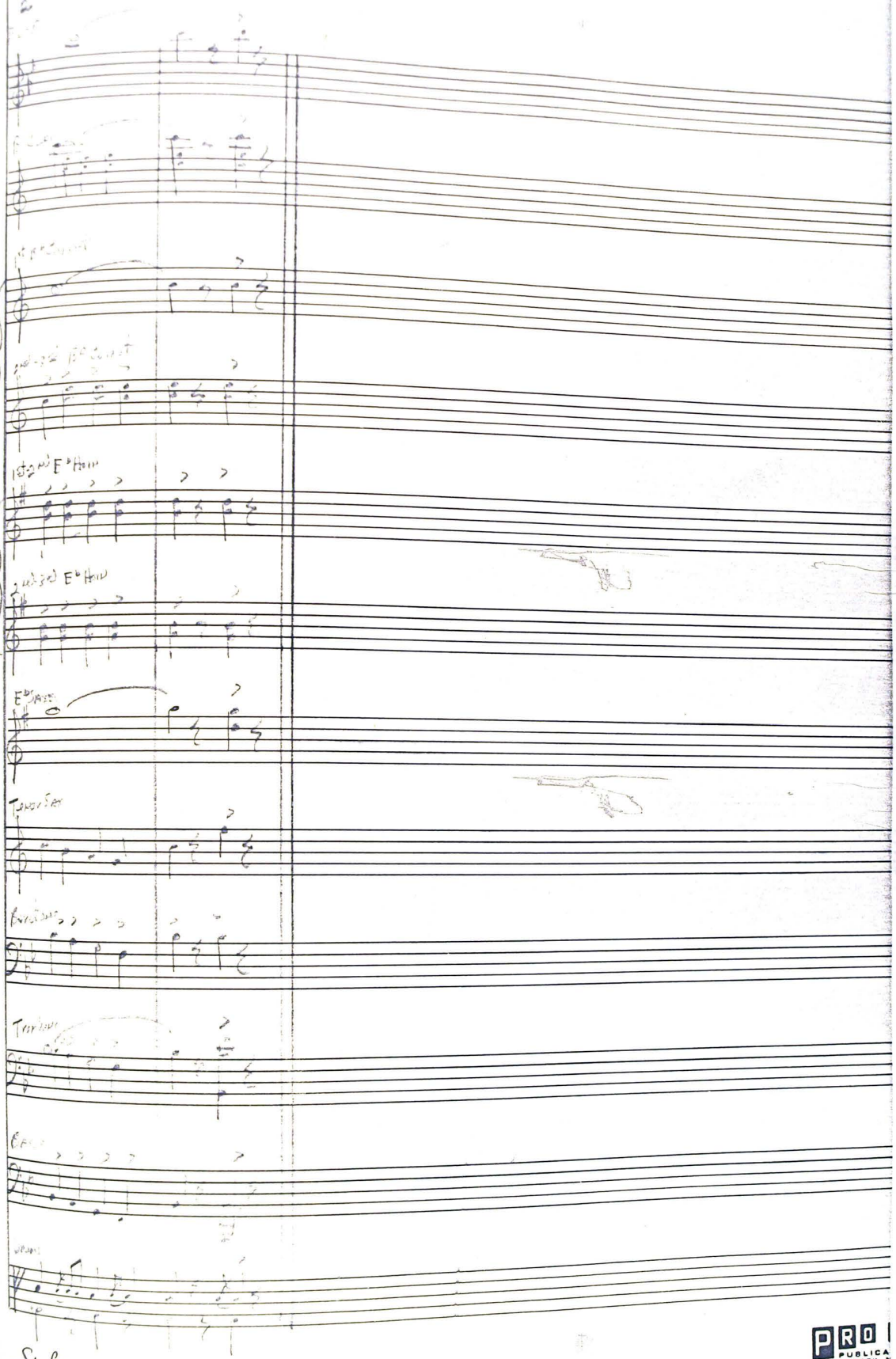

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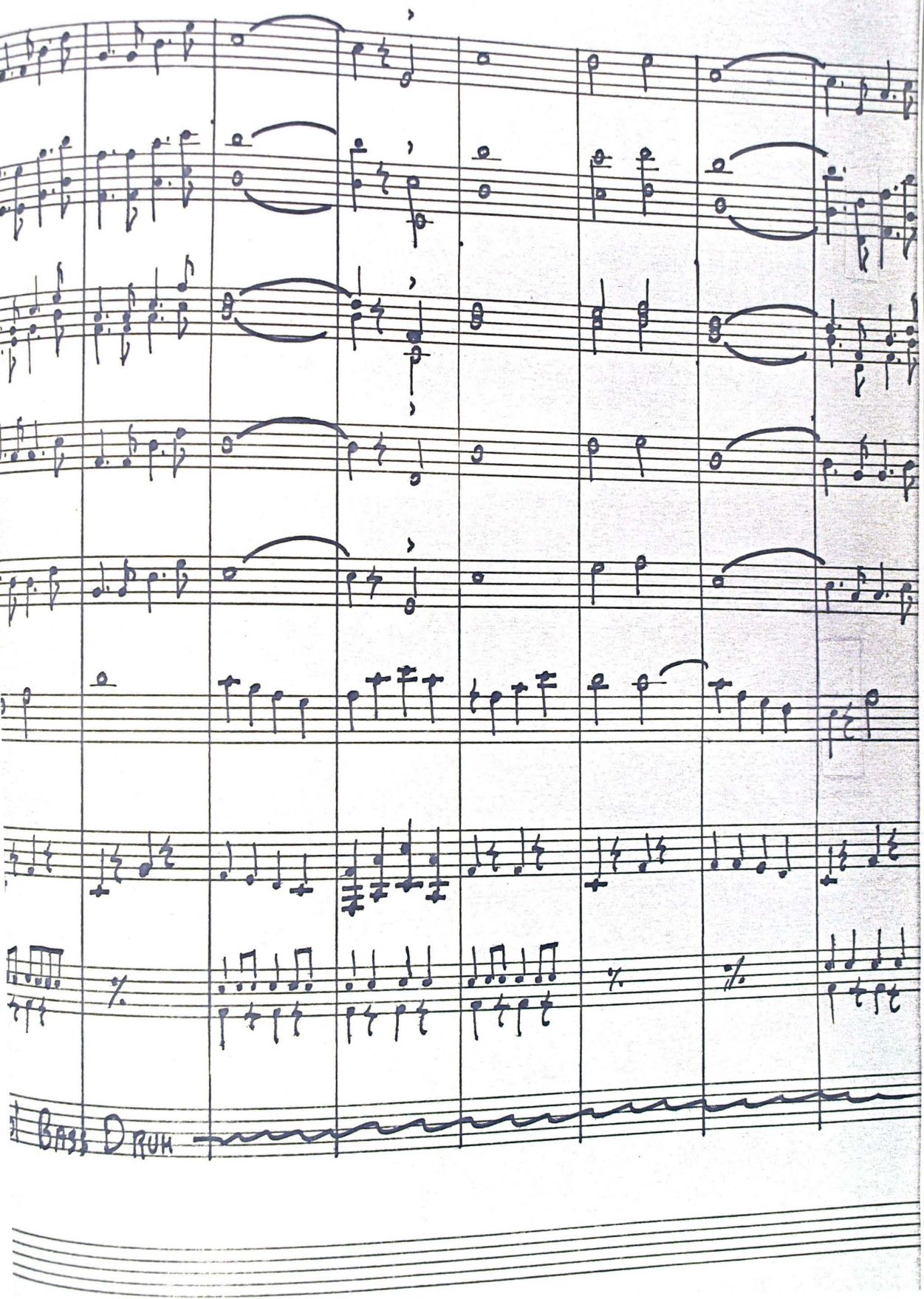
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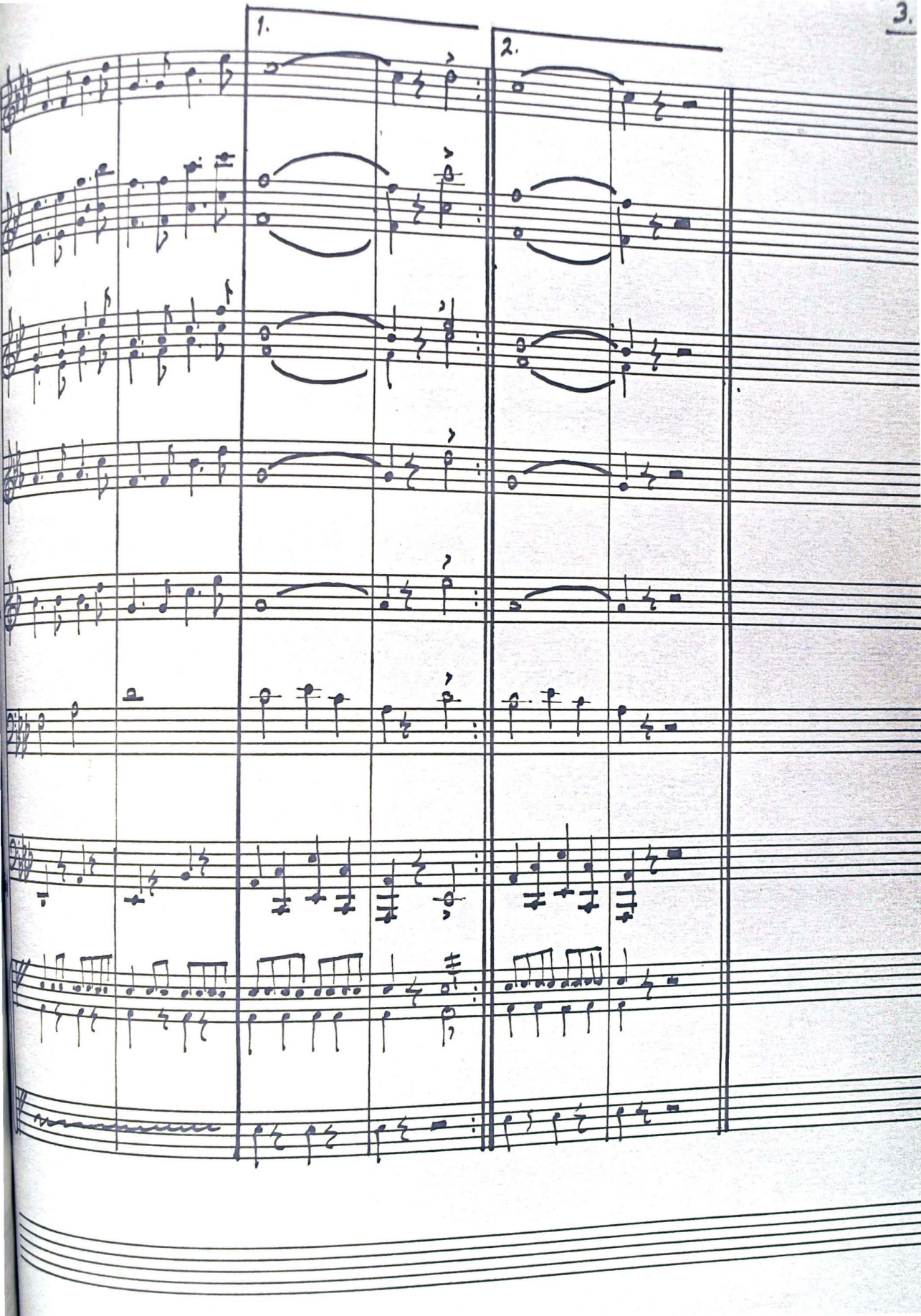
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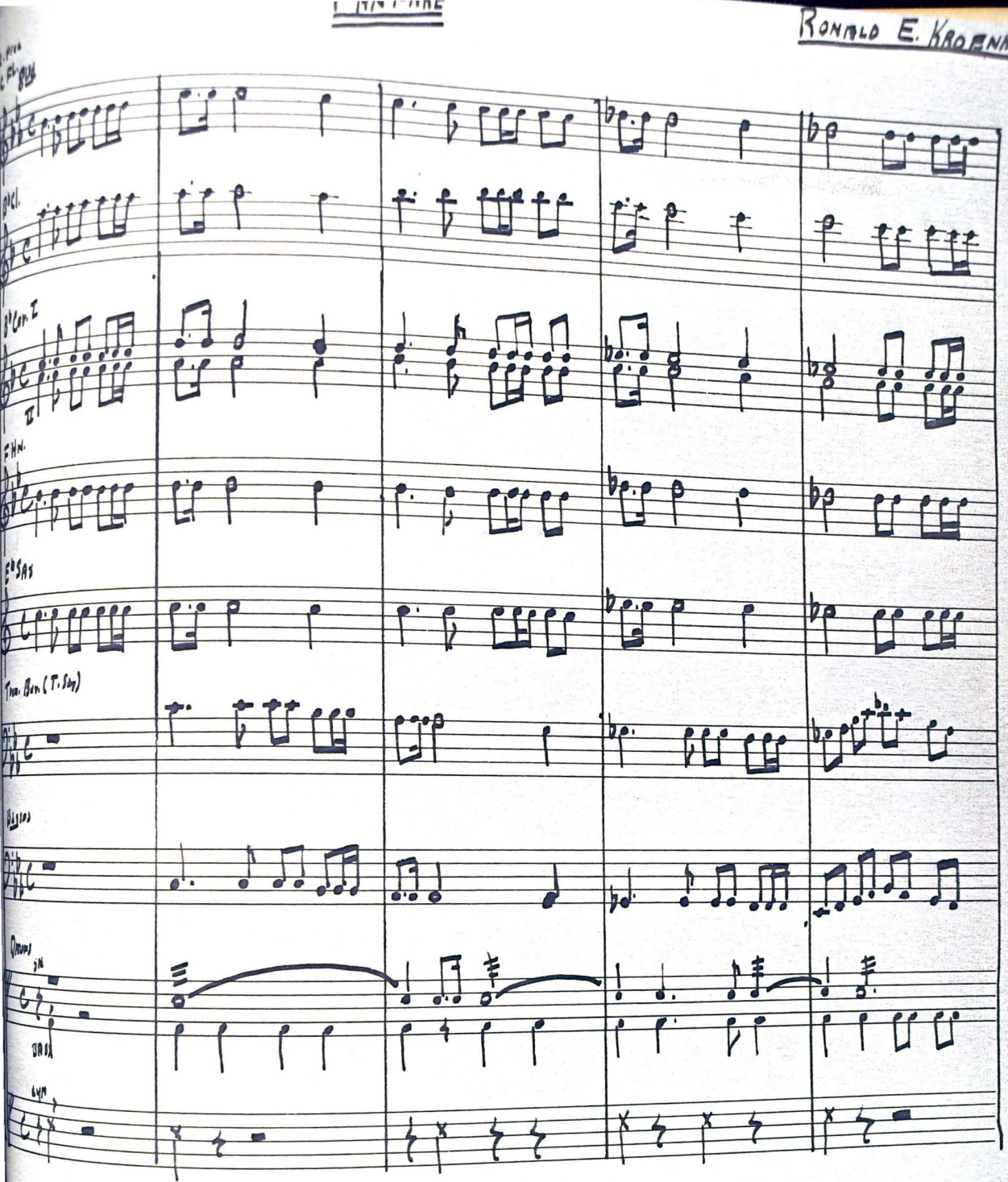

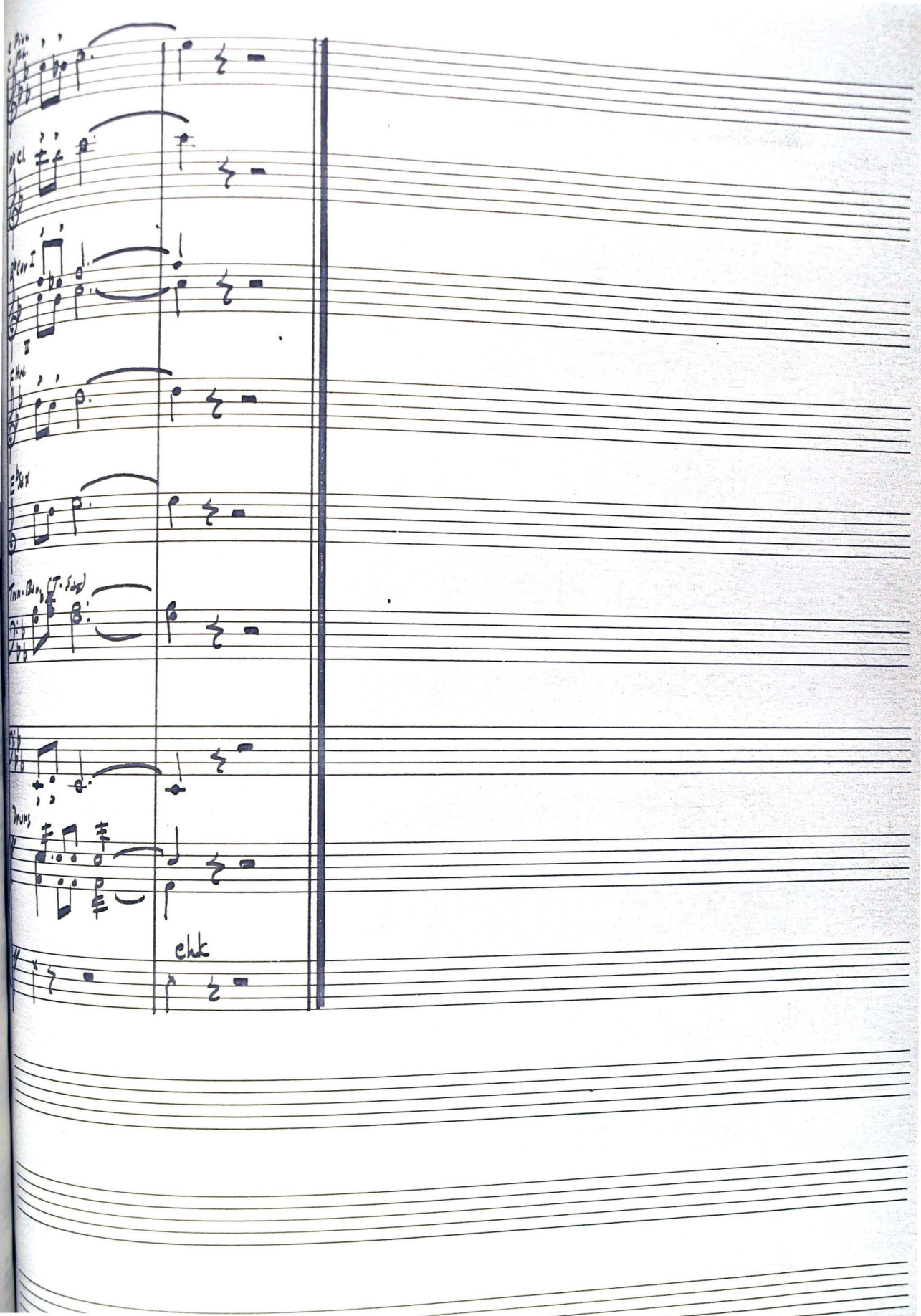
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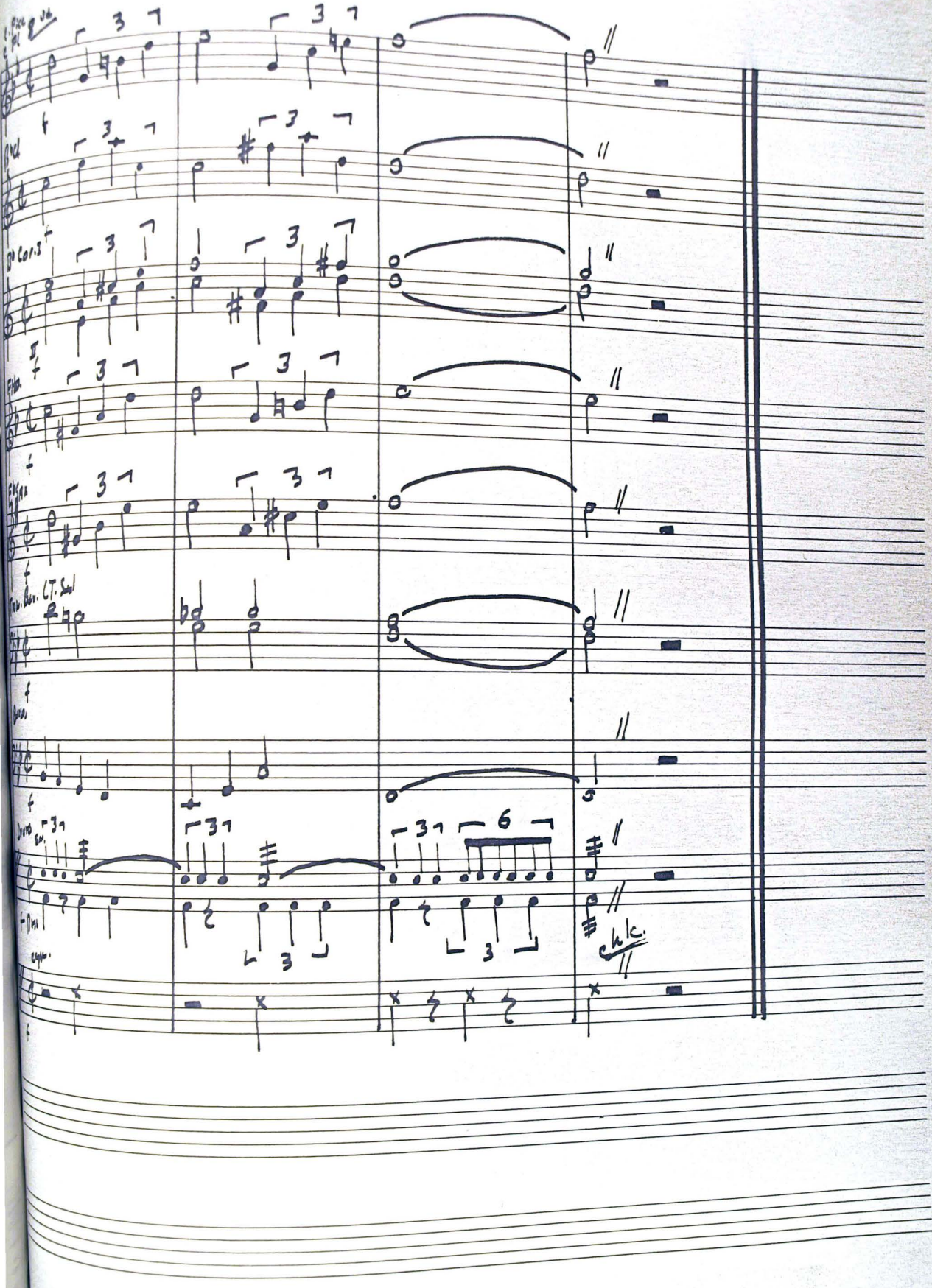

ALMA MATER

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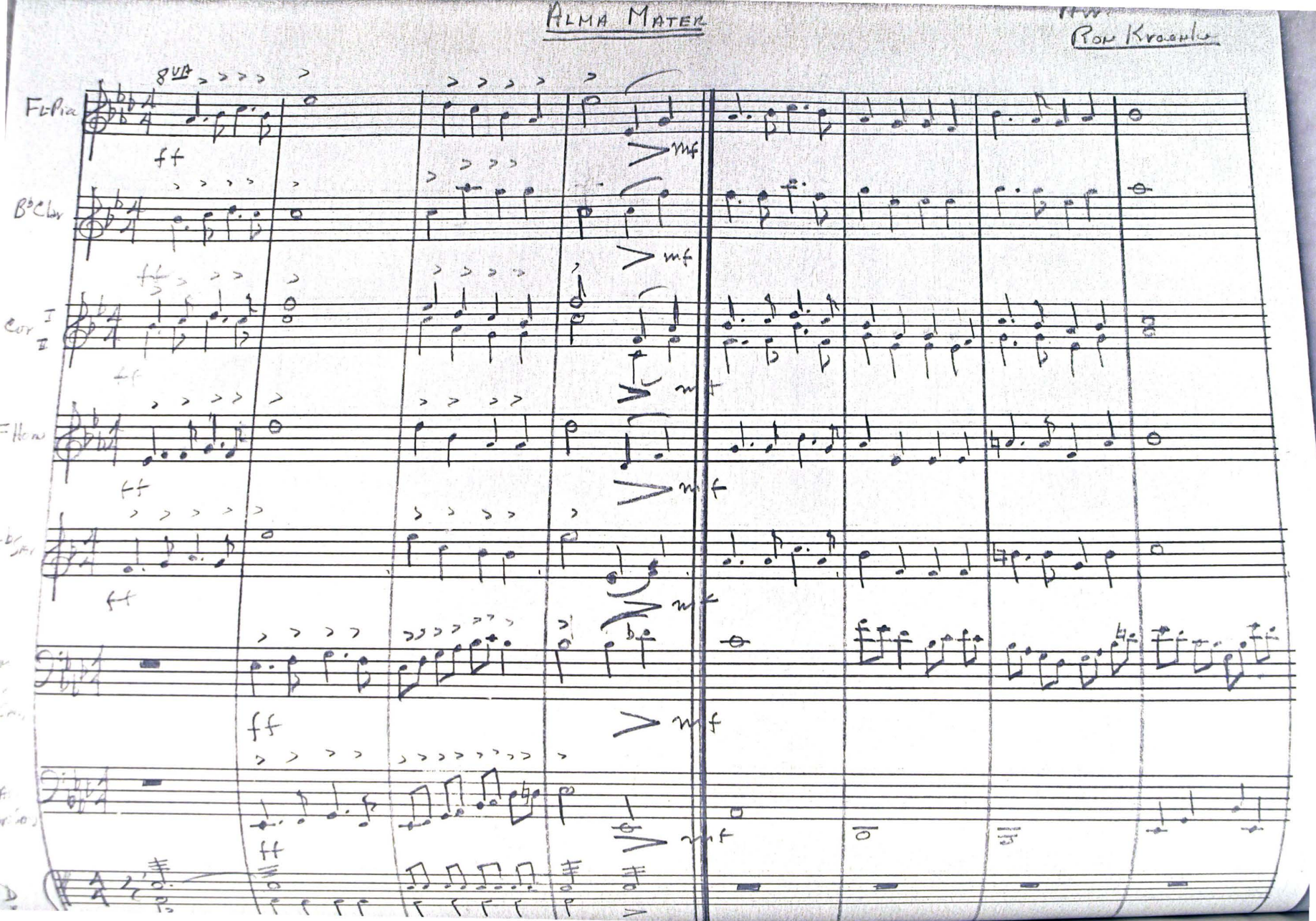

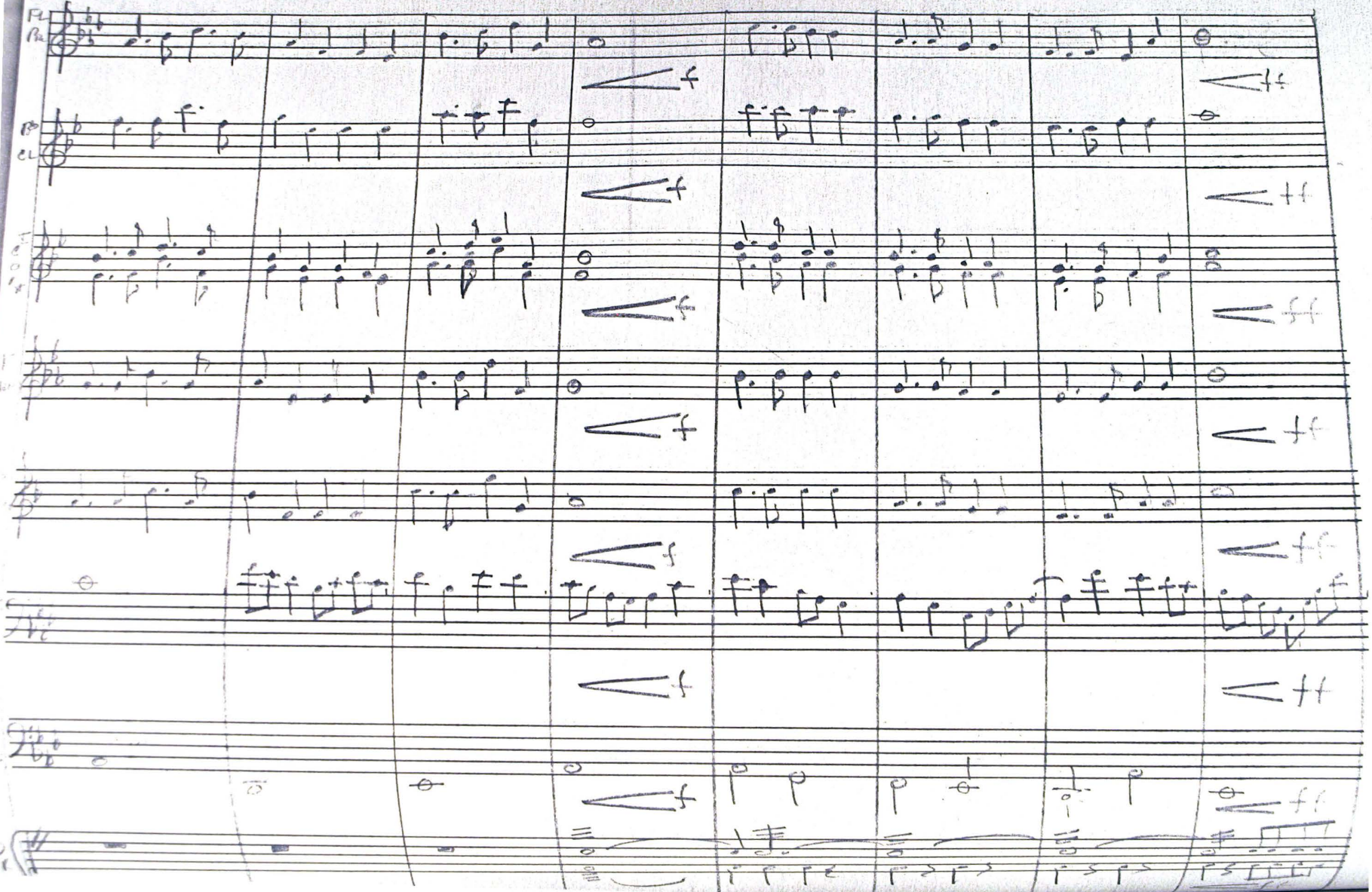
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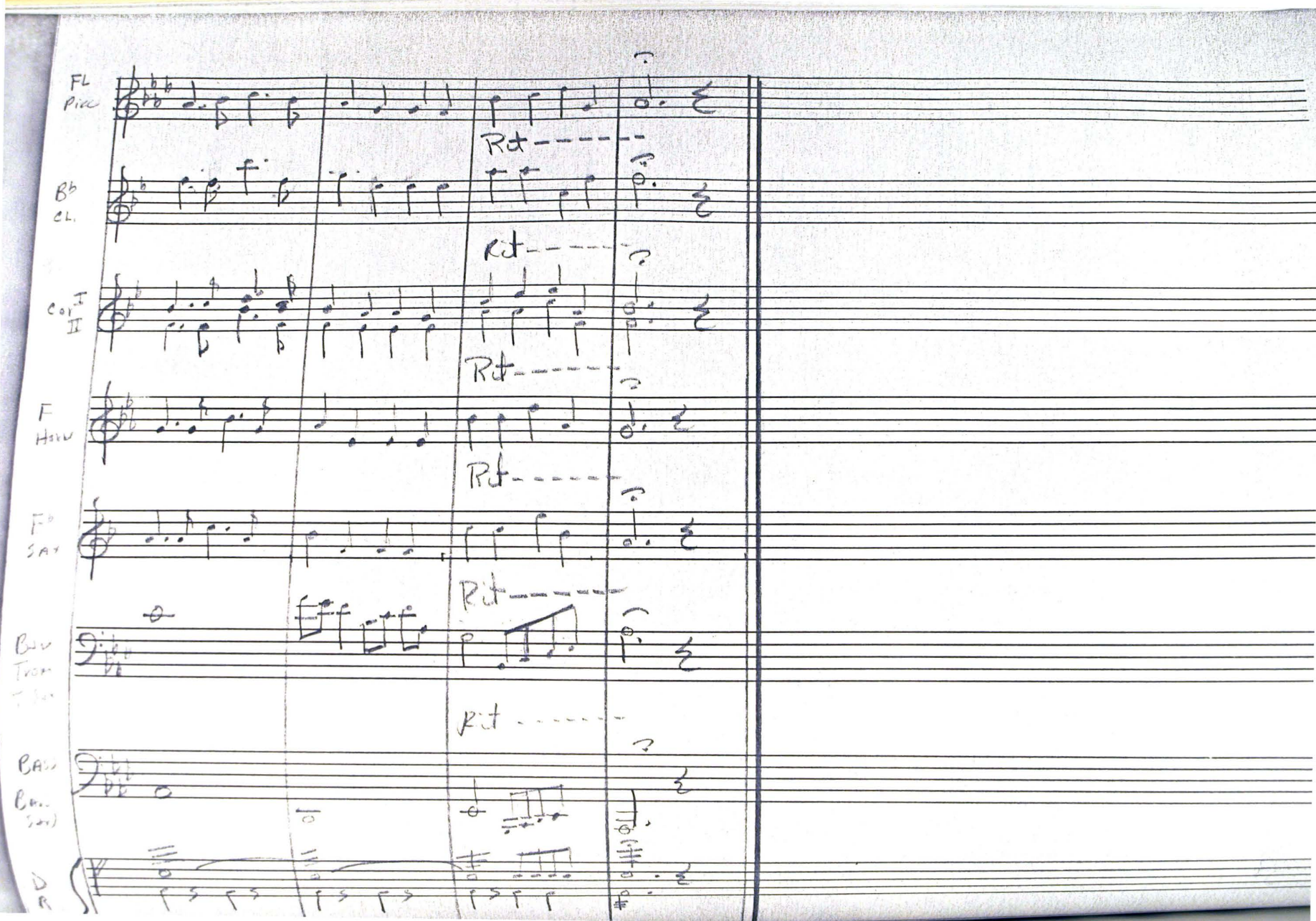
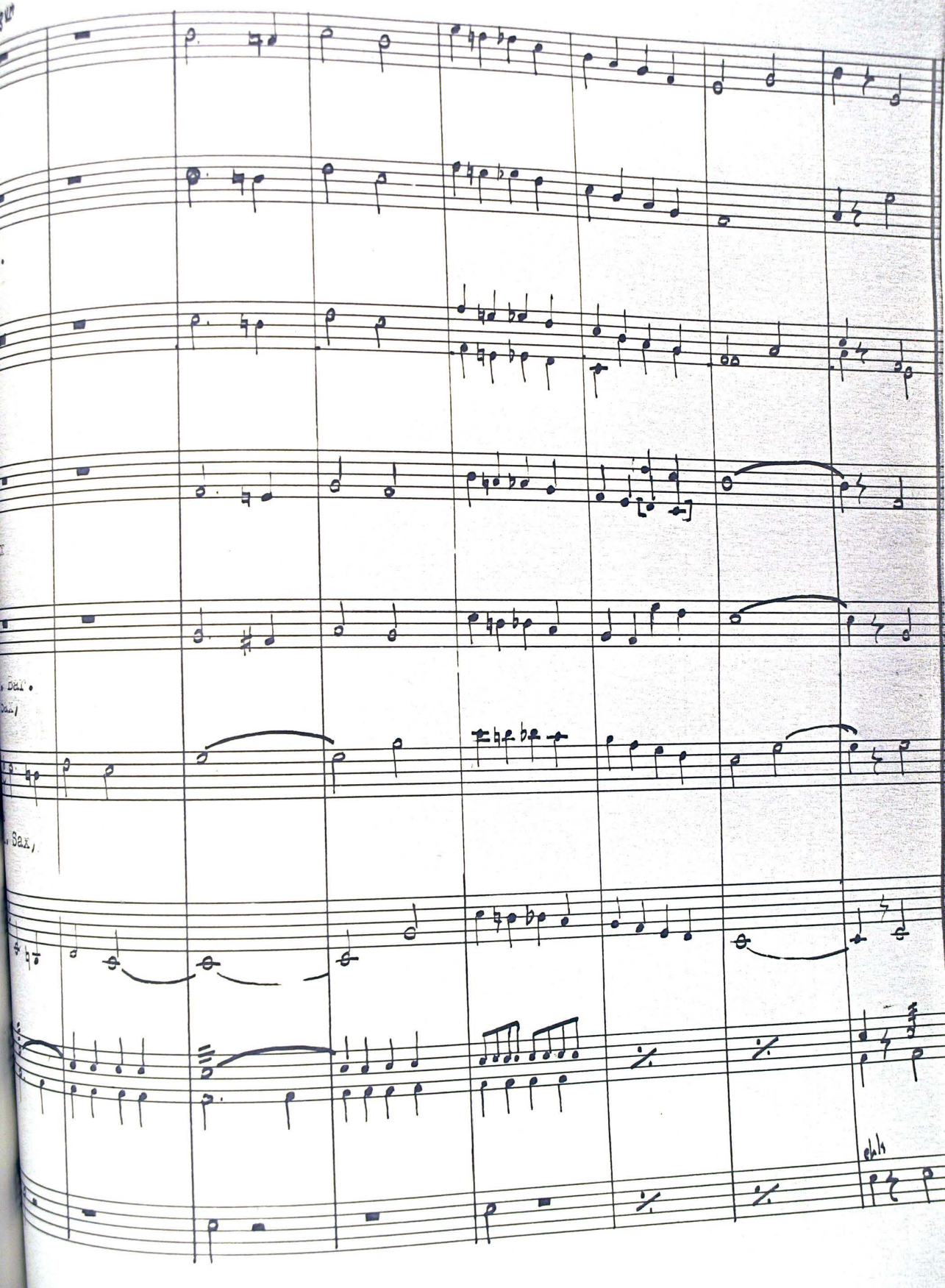
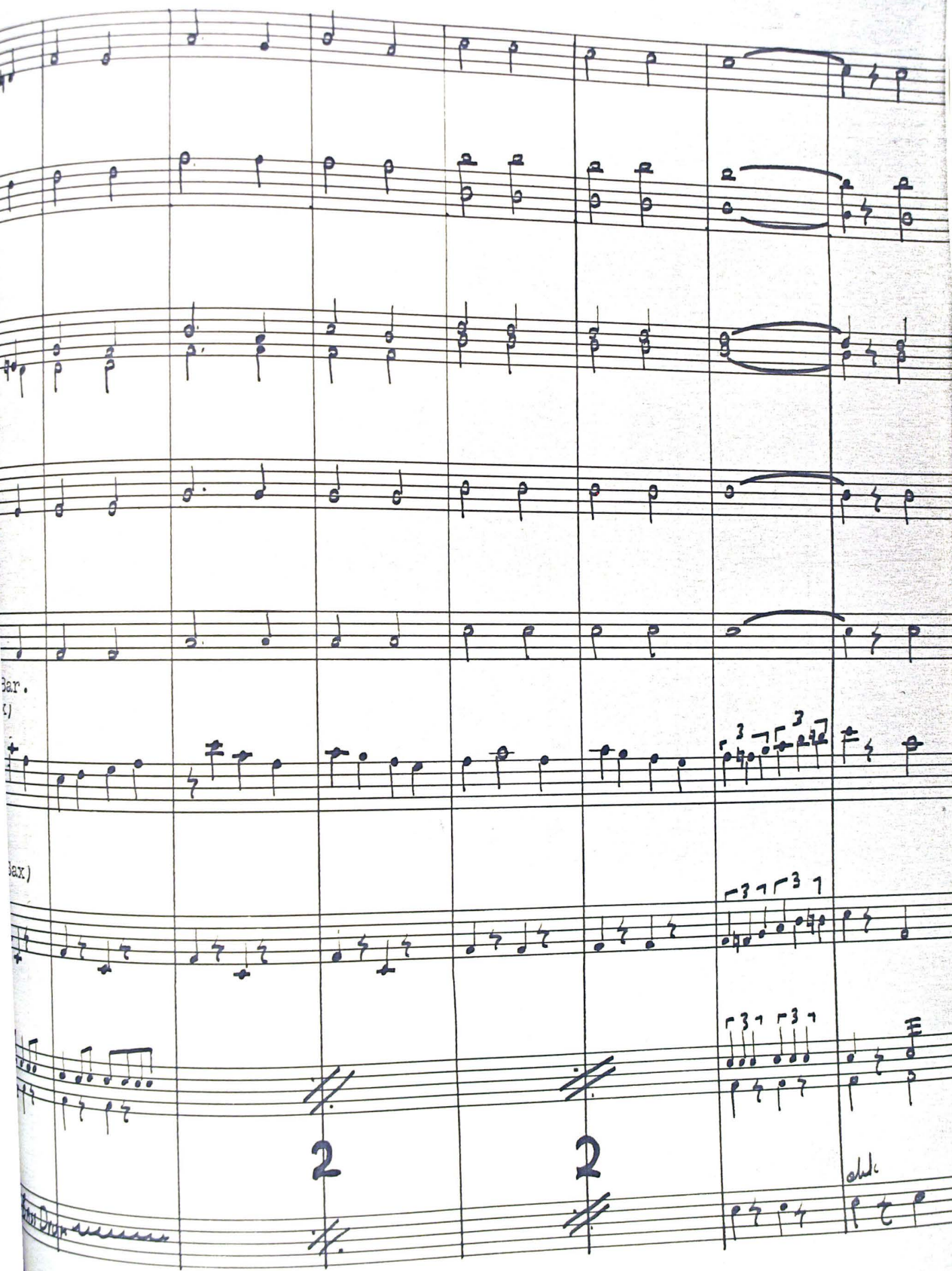
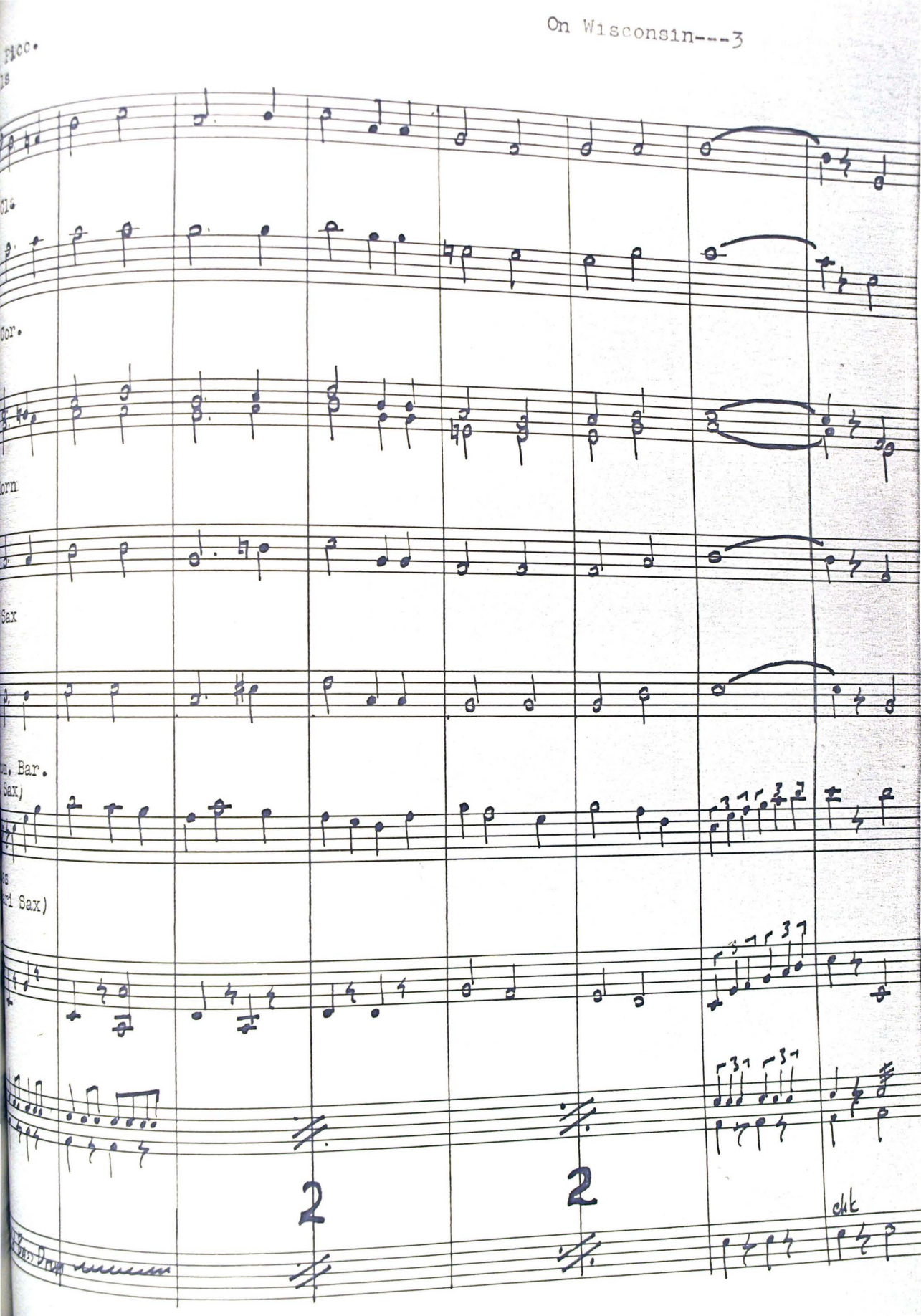
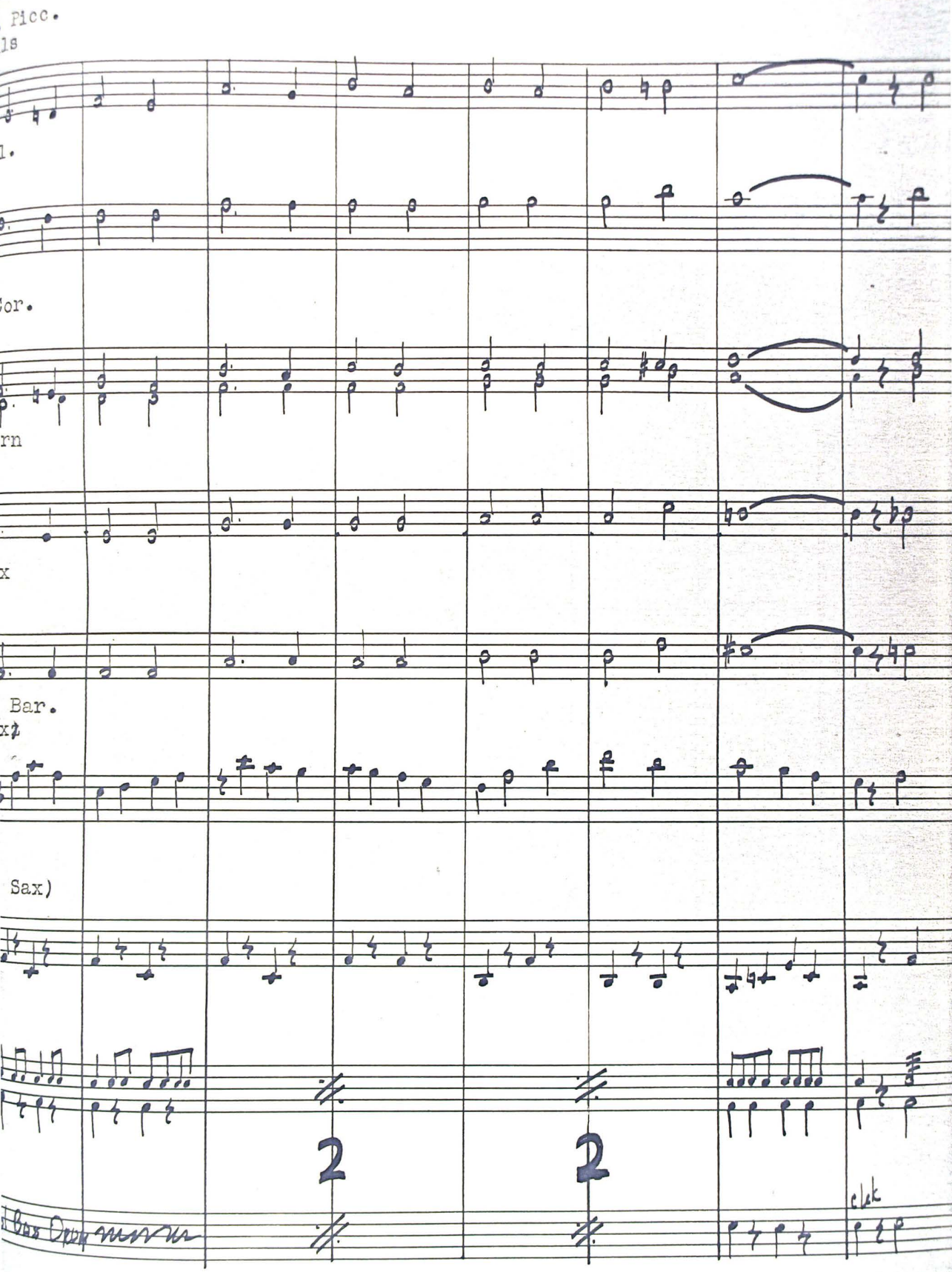

FL
Pice
Rit
B♭
CL.
Rit
Cor I
II
Rit
F
Horn
Rit
F♭
SAX
Rit
Bass
Trom
Rit
BASS
D
R

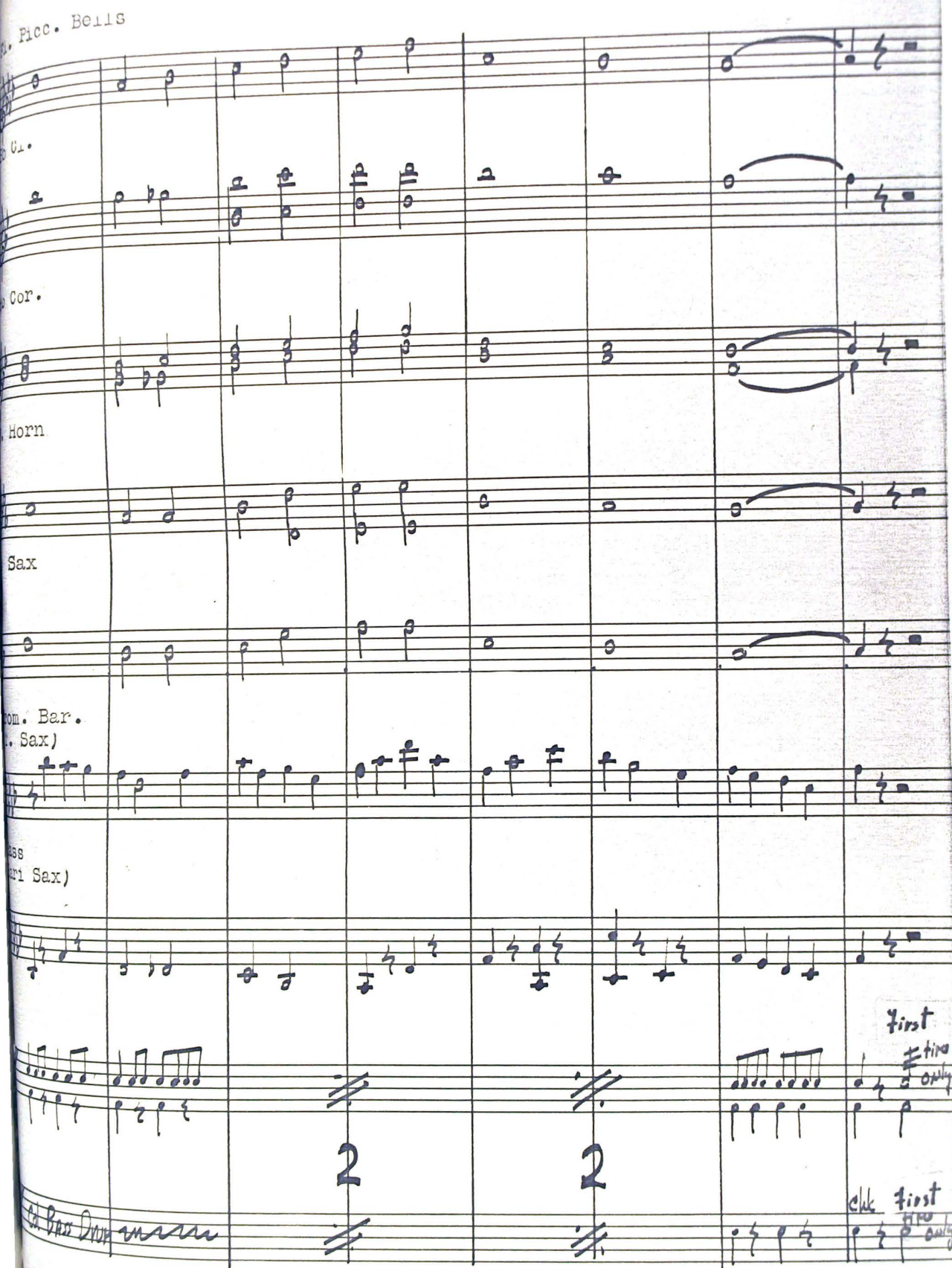
Arr. R.E. Kroenke




Bar.
lax.)
2
2

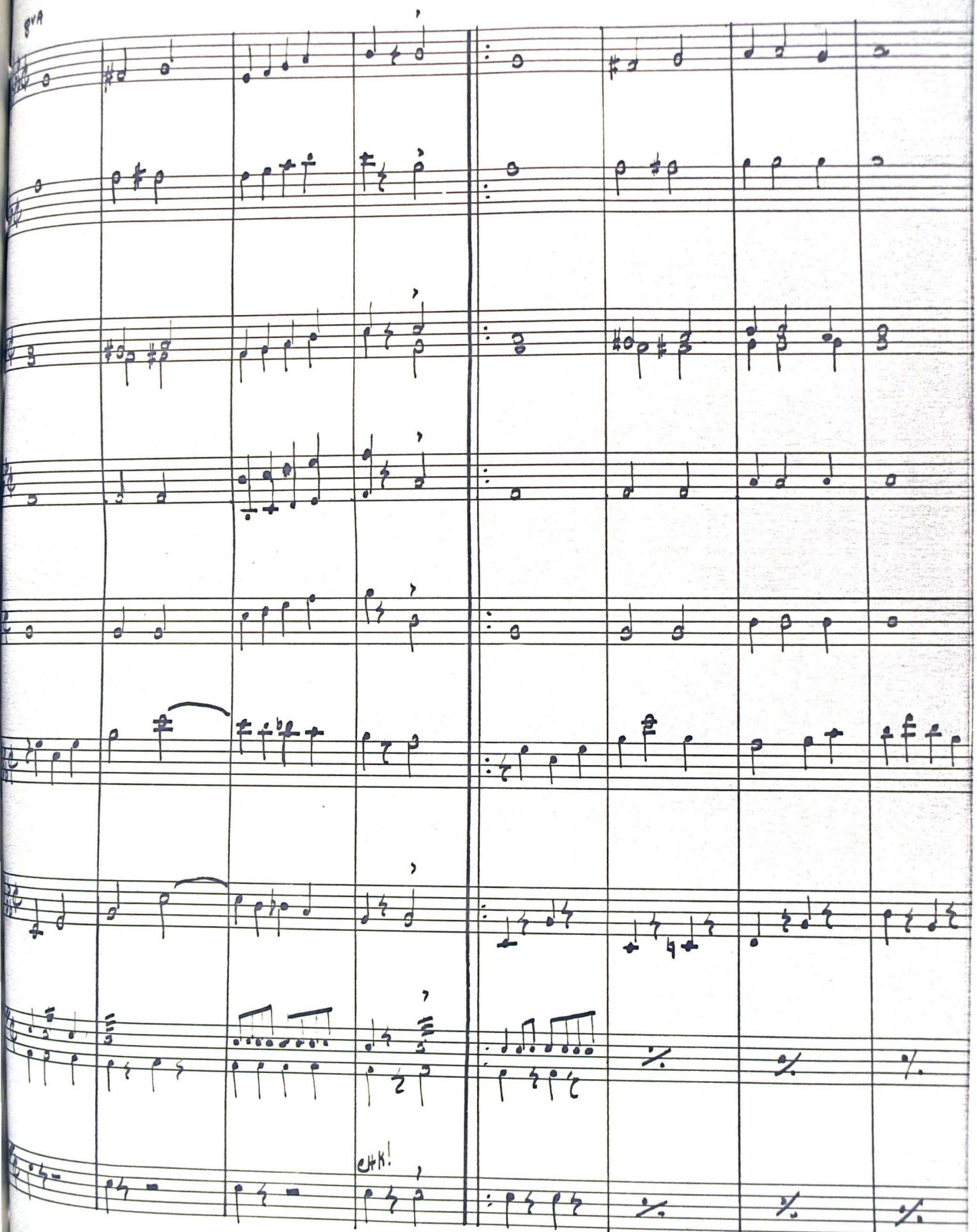

Picc.
Cl.
Cor.
Horn
Sax
n. Bar.
Sax)
Sax)
2
2
chk

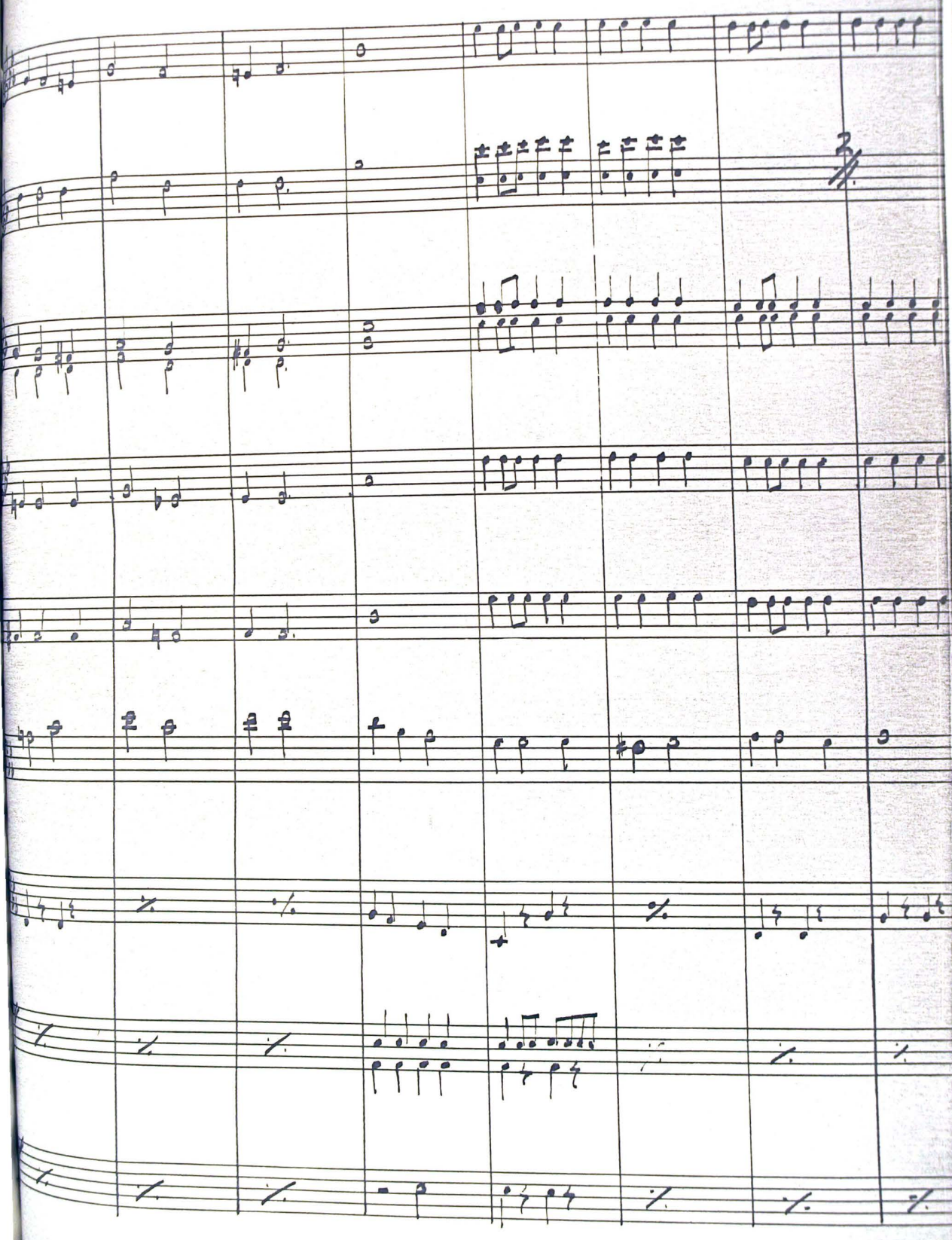

Picc.
ls
l.
Cor.
rn
x
Bar.
x
Sax)
2
2
clek

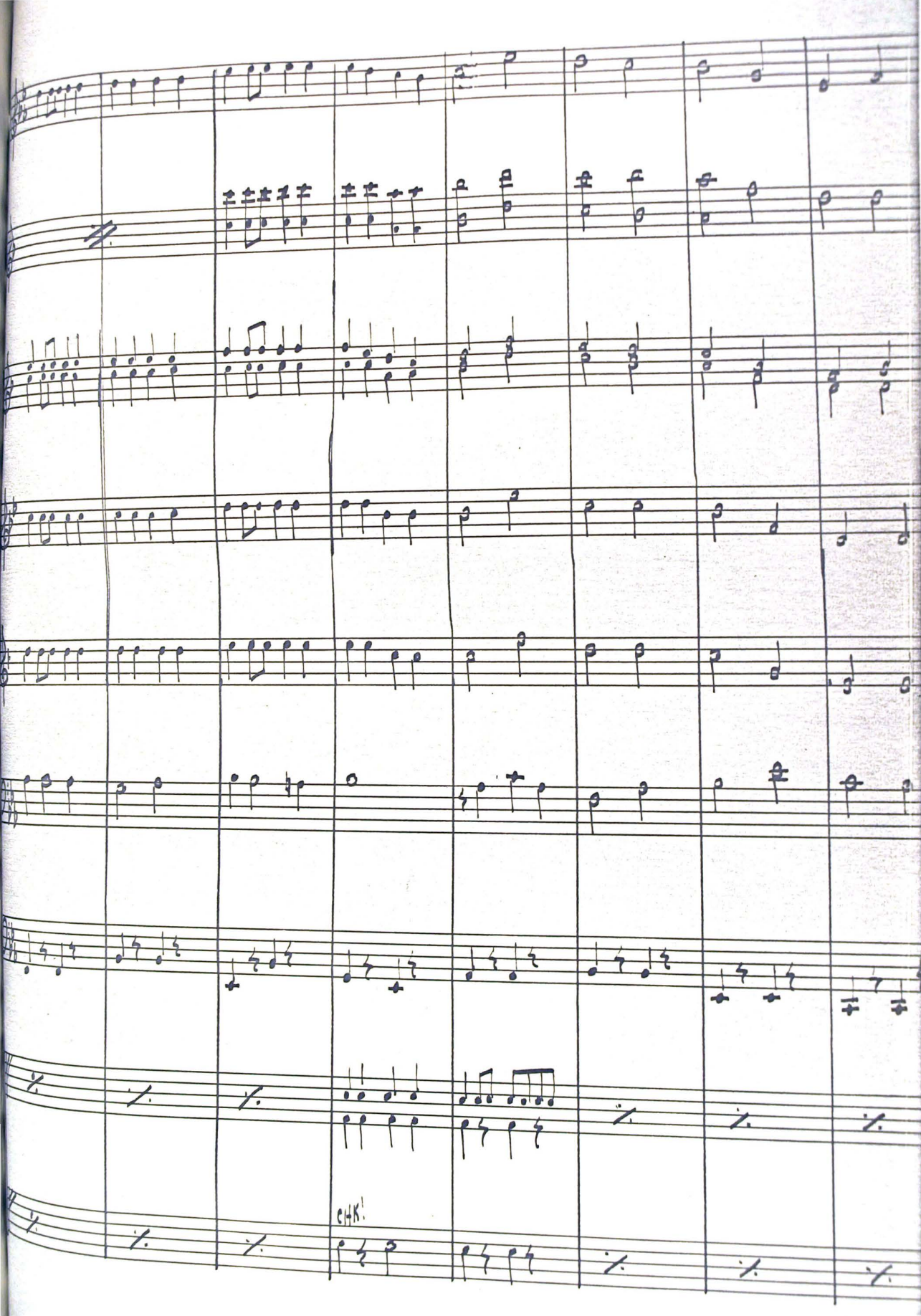

Picc. Bells
Cl.
Cor.
Horn
Sax
om. Bar.
. Sax)
ass
ri Sax)
2
2
First
First

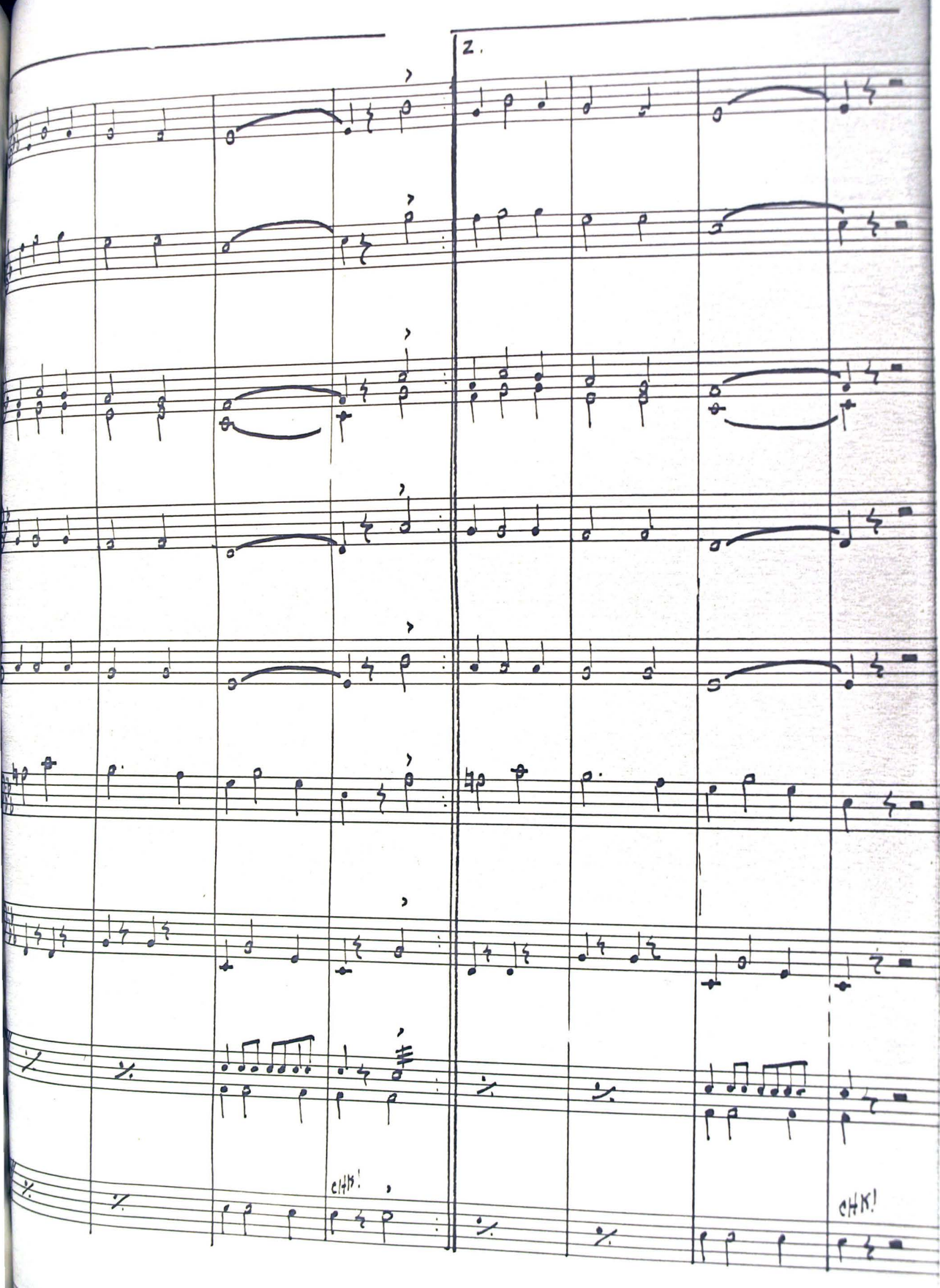
APPENDIX PART B

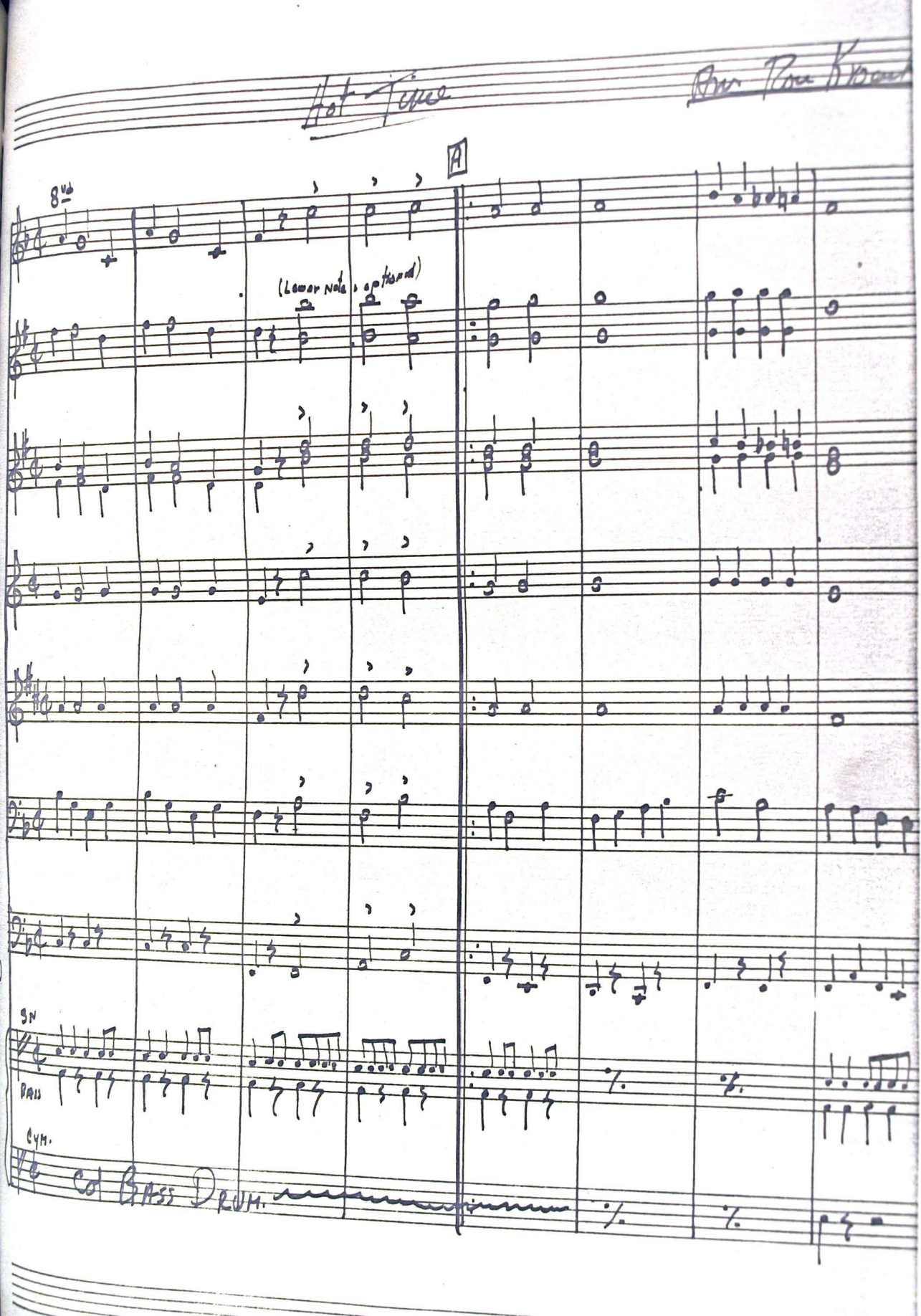
NOTRE DAME VICTORY MARCH ARR. R.E. KROENK

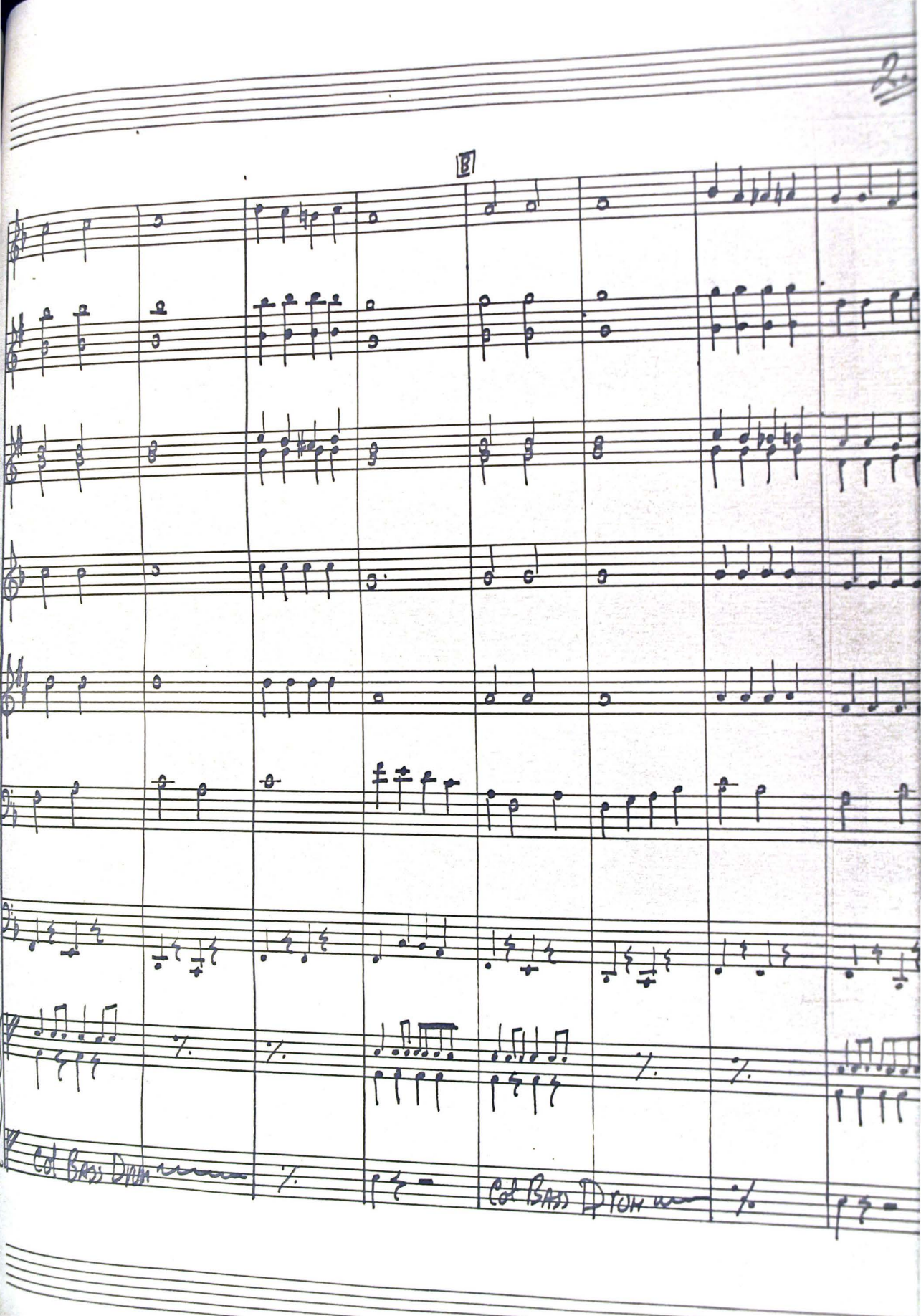


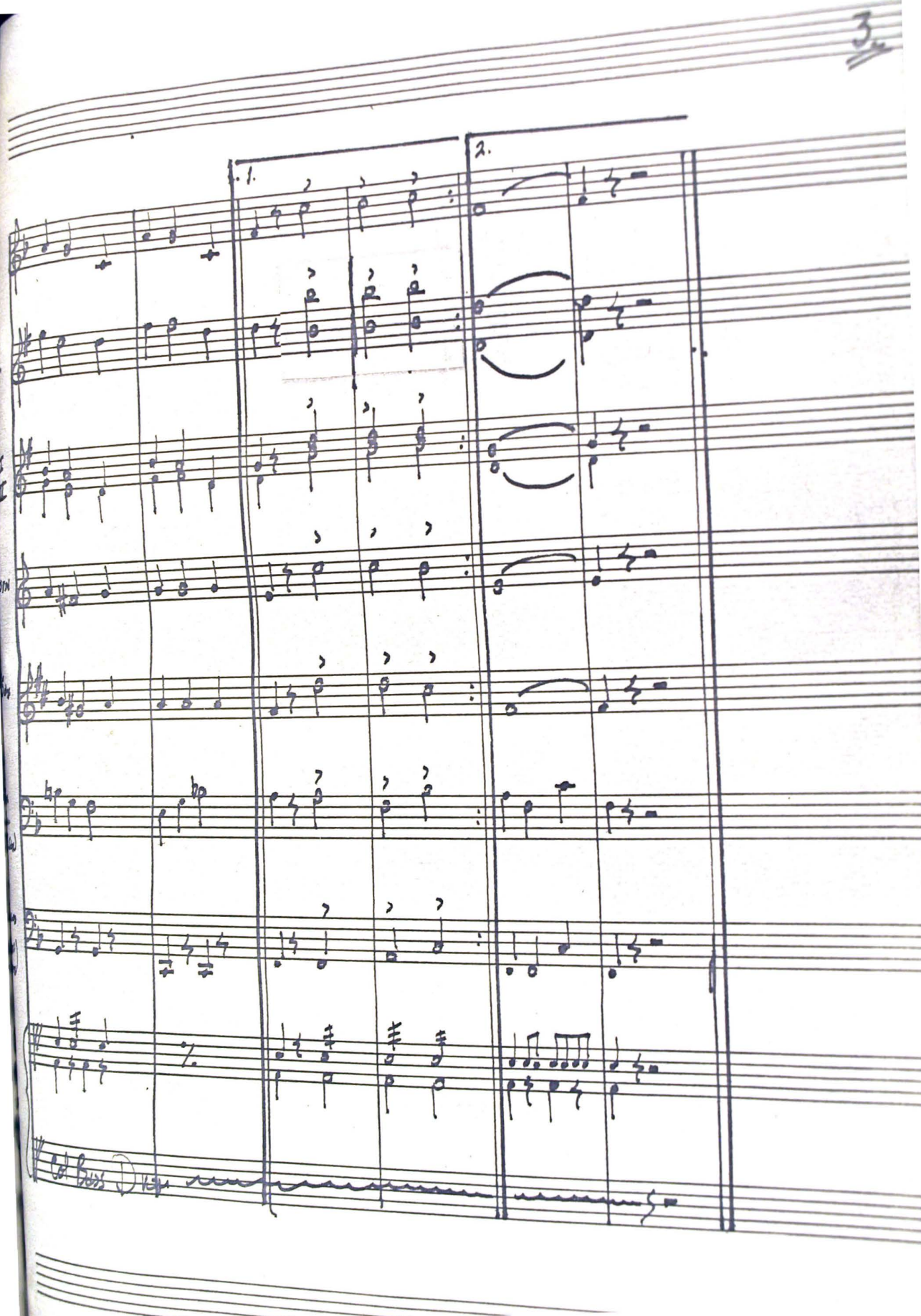



СНК.


2.
CHK!
CHK!


Hot Time
Bar Room Brawl
A
8va
(Lower Note, optional)
SN
BELL
CYM.
Col Bass Drum.


B
Cel Bass Drum
Cel Bass Drum


1.
2.