

THE “FUN”CTIONAL MUSIC ARRANGEMENT

CREATING A SIMPLE CHART FOR INSTANT PERFORMANCE

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1. Establish the Key Signature
 - a. Avoid guitar-friendly keys in favor of band-friendly keys
 - b. Melodic range required is the main determinant.
2. Locate a sheet music resource
 - a. I personally use Musicnotes.com
 - b. Try to use the “Singer Pro” version whenever possible
 - c. Look for a file you can transpose on demand
 - d. If no piano part, look for lead sheets or even chord/tab sheets
3. Determine the length and form before starting to enter notes
 - a. Typically 1:30-2:00
 - b. Focus needs to be on the chorus
 - c. Look for things that can be cut while retaining the substance of the chart.
 - i. Usually, second verse, development, and long intros/outros can be cut pretty easily.
4. Make orchestration decisions before starting to enter notes
 - a. Determine melodic instruments
 - i. Trumpet
 - ii. Mellophone
 - iii. Trombone
 - b. Design accompaniment
 - i. Trumpet Melody
 1. Upper WW: Double melody, double countermelody, obligato line
 2. Mello/Alto: Double melody, countermelodies, harmonic support
 3. Low Brass: Harmonic support, double melody at octave, bass line
 4. Tuba: Bass line
 - ii. Mello/Alto Melody
 1. Upper WW: Double melody at octave, rhythmic pattern
 2. Trumpet: Tacet, rhythmic/harmonic pattern, long tones
 3. Low Brass: Harmonic support, rhythmic pattern
 4. Tuba: Bass line

- iii. Trombone Melody
 - 1. Upper WW: Tacet, double melody at octaves, rhythmic accompaniment
 - 2. Trumpet: Tacet, rhythmic/harmonic pattern, long tones
 - 3. Mello/Alto: Tacet, long tones
 - 4. Tuba: Bass line
 - iv. Woodwind Roles
 - 1. Difficult to be heard on their own without amplification
 - 2. Full section unison is audible if carefully scored
 - 3. Write for the rain!
- 5. Build the Arrangement
 - a. One phrase at a time, enter in order:
 - i. Melody
 - ii. Bass line
 - iii. Harmonize
 - iv. Fill in other rhythms and countermelodies
 - v. Articulations/Dynamics
 - b. Percussion Concerns
 - i. Avoid difficult bass splits unless you have the rehearsal time to clean!
 - ii. Review the logic of quad parts before giving them to your students
 - iii. Keep it simple – drum set deconstruction
 - iv. Mallet and aux parts need to be optional unless you know this isn't going to be used in tournament season.
 - c. Check your work
 - i. Enhance and Simplify
 - ii. Beef up the bass line
 - iii. Careful on syncopation – integrity of beat
 - iv. Ensure continuity of phrases – no awkward leaps or entrances
 - v. Check for endurance concerns – are there breaks?
- 6. Common Traps
 - a. Closed harmony in low tessitura
 - b. Too rhythmically busy
 - c. Harmonic planing (leave Debussy out of this!)
 - d. Key signature bravery
 - e. Trumpet Power!
- 7. Realities of Published Charts
 - a. Published music from the largest companies represents only two areas
 - i. Music expected to sell hundreds of copies
 - ii. Music that the publisher is requested to publish by the copyright owner
 - b. Deep tracks don't get published...

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LIMITED EDITION
PERFORMANCE SERIES
CONTEMPORARY SERIES

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EASY CONTEMPORARY SERIES

GRADE 2
SERIES ONE

FLUTE/PICC.
 Bb CLARINET
 Eb ALTO SAX
 Bb TENOR SAX
 1st
 Bb TRUMPET
 2nd & 3rd
 Bb TRUMPET
 F HORN
 (Bb HORN)
 1st & 2nd
 TROMBONE
 BARITONE
 TUBA
 (BAR. SAX &
 ELEC. BASS)

FLUTE
 Bb CLARINET
 Eb ALTO SAX
 Bb TENOR SAX
 Bb TRUMPET
 1, 2
 F HORN
 TROMBONE
 BARITONE
 TUBA
 (BAR. SAX &
 ELEC. BASS)

FLUTE/PICC.
 Bb CLARINET
 Eb ALTO SAX
 Bb TENOR SAX
 1st
 Bb TRUMPET
 2nd & 3rd
 Bb TRUMPET
 F HORN
 (Bb HORN)
 1st & 2nd
 TROMBONE
 BARITONE
 TUBA
 (BAR. SAX &
 ELEC. BASS)

◇ = OPTIONAL

PROJECTING RANGES

BEST PROJECTION

SHRILL/TUNING MESS

MUDDY/EDGY

"FEEL GOOD"

Flute/Piccolo

Clarinet in B \flat

Alto Sax

Tenor Sax

Trumpet in B \flat

Horn in F

Trombone
Baritone

Tuba

The musical score is organized into four vertical sections, each representing a different projection quality. The instruments are listed on the left, and their corresponding staves are shown. The notes are represented by wavy lines to indicate pitch and duration.

- Flute/Piccolo:** Shows a high register in the first section, a gap in the second, a high register in the third, and a mid-high register in the fourth.
- Clarinet in B \flat :** Shows a mid-high register in the first section, a gap in the second, a high register in the third, and a mid-low register in the fourth.
- Alto Sax:** Shows a mid-high register in the first section, a mid-low register in the second, a high register in the third, and a gap in the fourth.
- Tenor Sax:** Shows a mid-high register in the first section, a mid-low register in the second, a high register in the third, and a gap in the fourth.
- Trumpet in B \flat :** Shows a mid-high register in the first section with a note marked "(use sparingly)", a mid-high register in the second, a high register in the third with an upward arrow, and a mid-high register in the fourth.
- Horn in F:** Shows a mid-high register in the first section, a mid-high register in the second, a high register in the third with an upward arrow, and a gap in the fourth.
- Trombone Baritone:** Shows a mid-low register in the first section, a mid-low register in the second, a high register in the third with an upward arrow, and a gap in the fourth.
- Tuba:** Shows a mid-low register in the first section, a mid-low register in the second, a high register in the third with an upward arrow, and a mid-low register in the fourth.