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THE UNITED STATES NAVY

GUARDIAN OF OUR COUNTRY
The United States Navy is responsible for maintaining control of the sea and is a ready
force on watch at home and overseas, capable of strong action to preserve the peace or
of instant offensive action to win in war.
It is upon the maintenance of this control that our country’s glorious future depends; the
United States Navy exists to make it so.

WE SERVE WITH HONOR, COURAGE, AND COMMITMENT
Tradition, valor, and victory are the Navy’s heritage from the past. To these may be
added dedication, discipline, and vigilance as the watchwords of the present
and the future.
At home or on distant stations, we serve with pride, confident in the respect of our
country, our shipmates, and our families.
Our responsibilities sober us; our adversities strengthen us.
Service to God and Country is our special privilege. We serve with honor.

THE FUTURE OF THE NAVY
The Navy will always employ new weapons, new techniques, and greater power to
protect and defend the United States on the sea, under the sea, and in the air.
Now and in the future, control of the sea gives the United States her greatest advantage
for the maintenance of peace and for victory in war.
Mobility, surprise, dispersal, and offensive power are the keynotes of the new Navy. The
roots of the Navy lie in a strong belief in the future, in continued dedication to our tasks,
and in reflection on our heritage from the past.
Never have our opportunities and our responsibilities been greater.

Sailor’s Creed

“I am a United States Sailor.
I will support and defend the
Constitution of the United States of
America and I will obey the orders
of those appointed over me.
I represent the fighting spirit of the
Navy and those who have gone
before me to defend freedom and
democracy around the world.
I proudly serve my country’s Navy
combat team with honor, courage
and commitment.
I am committed to excellence and
the fair treatment of all.”
PREFACE

ABOUT THIS COURSE:
This is a self-study course. By studying this course, you can improve your professional/military knowledge, as well as prepare for the Navy-wide advancement-in-rate examination. It contains subject matter about day-to-day occupational knowledge and skill requirements and includes text, tables, and illustrations to help you understand the information. An additional important feature of this course is its reference to useful information in other publications. The well-prepared Sailor will take the time to look up the additional information.

By enrolling in this self-study course, you have demonstrated a desire to improve yourself and the Navy. Remember, however, this self-study course is only one part of the Navy training program. Practical experience, schools, selected reading, and your desire to succeed are also necessary to successfully round out a fully meaningful training program.

COURSE OVERVIEW: In completing this non-resident training course, you will learn about the following advanced music topics: theory and harmony, ear training, arranging, rehearsal techniques, drum majoring, conducting and form and analysis.

THE COURSE: This self-study course is organized into subject matter areas, each containing text and illustrations to help you understand the information. The subject matter reflects day-to-day requirements and experiences of personnel in the rating or skill area. Also, it reflects guidance provided by subject matter experts (SMEs) and other senior personnel, technical references, instruction, etc., and either the occupational or Naval standards.

THE ASSIGNMENTS: There are assignments associated with this course.

COURSE OBJECTIVE
The objective of this course is to provide Musicians (MU) with occupational information.

INSTRUCTIONS FOR COMPLETING REVIEW QUESTIONS
The material that you are to study are included in each chapter. Study the material carefully before attempting to answer the questions. Pay close attention to tables and illustrations, and read the information in the chapter.

SELECTING YOUR ANSWERS
There are no questions associated with this manual.

ANSWER KEY
Answers to the review questions are located at the end of the manual, in Appendix B.
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Nonharmonic Tones

**Tensions**

Tensions are nonharmonic (or non-chord) tones that include the intervals of the 9th, 11th, and 13th above the root of a chord. When the 7th is present and is not already identified as a chord tone by the chord symbol, it is considered a tension. They are named as such due to the intervallic dissonance they contribute to harmonic structures. However, the dissonance produced does not create an unpleasing sound to the ear, nor does its addition to the chordal structure change the basic quality of the chord. When identifying or analyzing tensions, use the letter “T” along with the interval number and any designated chromatic alteration (e.g. T9, T11, and T13). TM7 will identify those tensions which are a Major 7th above the root. There are two different forms of tensions: *melodic tensions and harmonic tensions*.

**Melodic Tensions** are non-chord tones, found in the melody line or lead voice of an arrangement, that consist of:

1. Any note longer than a beat in duration.

![Dmin7 G7 CMaj7](image)

2. Any duration followed by a leap.

![Dmin7 G7 CMaj7](image)

--- Leap to Tensions --- Leap to Chord Tone

3. Notes that are located on a strong beat, which resolves, by a step, to a chord tone located on a weak beat.

![Dmin7 G7 CMaj7](image)

--- Figure 1-1 – Melodic Tensions ---
Harmonic Tensions are non-chord tones used in conjunction with the vertical structure of a chord. When harmonic tensions are used, the duration of the tension should mirror the chord tones and follow the appropriate voicing rules. For the benefit of the rhythm section and the remaining performers, it is important to ensure harmonic tensions are included in the chord symbols along with any appropriate chromatic alterations.

![Figure 1-2 – Harmonic Tensions](image)

**Triads and Tensions**

Within triads, the 7th and the 6th are usually not considered tensions. When they are included in the harmonic voicing, the chord will change from a triad chord to a 4-note chord.

The 7th and the 6th can be used as melodic passing tones when they are used in an independent melody line that moves against a sustained triad. Figure 1-3 illustrates these melodic tensions.

![Figure 1-3 – Triads and Tensions](image)

**Sixth Chords and Tensions**

The 7th is usually not identified as a harmonic tension within the sixth chord. When TM7 is combined with the chord tones of a Major 6th chord, the sonority will change to a Major 7th sounding chord. When TM7 is used with the minor 6th chord, the character will change to a minor-Major 7th sounding chord.

![Figure 1-3 – Triads and Tensions](image)
In some instances, the Major 7th and Major 6th chords are interchangeable, as the minor-Major 7th chords are interchangeable with the minor 6th chords.

TM7 can be used as a melodic tensions when used as independent melody lines moving against a sustained sixth chord. Figure 1-4 illustrates this melodic passing tones.

![Figure 1-4 – Sixth Chords and Tensions](image)

**Available Tensions**
Generally, any note that is a whole step above a chord tone can be used as an available tension, and any note that is a half-step above a chord tone cannot. There are some exceptions to this rule. The following list further identifies available harmonic and melodic tensions for triads and chords. The information discussed previously in this chapter still applies in regards to techniques and characteristics of tension.

**Major Triads**: T9, T♯11 - When diatonic to the key.

T6, TM7 - As part of an independent melodic tension.

![Figure 1-5 – Available Tensions: Major Triads](image)
**Minor Triads:** T9, T11
T6, TM7, T7, T13 - As part of an independent melodic tension.

![Figure 1-6 – Available Tensions: Minor Triads](image)

**Major 6th:** T9
T#11 - When diatonic to the key.
TM7 - As part of an independent melodic tension.

![Figure 1-7 – Available Tensions: Major 6th](image)

**Minor 6th:** T9, T11
TM7 - As part of an independent melodic tension.

![Figure 1-8 – Available Tensions: Minor 6th](image)
**Major 7th:**  T9, T13

T♯11 - When diatonic to the key

![Figure 1-9 – Available Tensions: Major 7th](image1)

**Augmented-Major 7th:**  T9, T♯11

![Figure 1-10 – Available Tensions: Augmented-Major 7th](image2)

**Minor-Major 7th:**  T9, T11, T13

![Figure 1-11 – Available Tensions: Minor-Major 7th](image3)
Minor 7th:  T11
T9 - When diatonic to the key
T13 - Only when in Dorian mode

Figure 1-12 – Available Tensions: Minor 7th

Minor 7th (♭5):  T11, T♭13
T9 - When diatonic to the key

Figure 1-13 – Available Tensions: Minor 7th (♭5)

Dominant 7th:  T♭9, T9, T♯9, T♯11, T♭13, T13
T♭5:  Considered a tension when not already identified as a chord tone
by a chord symbol

Figure 1-14 – Available Tensions: Dominant 7th
The dominant 7th offers several available tensions that each have unique characteristics. However, within dominant 7th chords, careful consideration must be taken when choosing available tensions in order to ensure the integrity of the harmonic function and stylistic content is maintained. The chart below lists combinations that should not be found within the same voicing structure.

<table>
<thead>
<tr>
<th>Avoid Combining</th>
</tr>
</thead>
<tbody>
<tr>
<td>T9  with T♭9 or T♯9</td>
</tr>
<tr>
<td>T13 with T♭13</td>
</tr>
<tr>
<td>5   with T♭13</td>
</tr>
<tr>
<td>This will normally replace the 5</td>
</tr>
<tr>
<td>5   with T♭5</td>
</tr>
</tbody>
</table>

Figure 1-15 – Dominant 7th: Tension Avoid Combinations

**Augmented 7th:** T9, T♯11

![Figure 1-16 – Available Tensions Augmented 7th](image)

**Dominant 7th (sus4):** T9, T13

Unless indicated by the chord symbol as sus4, the 4th in any chord is considered an avoid tone. In the example below, the 3rd becomes an avoid note. In some cases, the 3rd can be considered a tension as a T10.
Diminished 7th: Tensions are not numerically labeled in the diminished 7th. This is because each available tension creates the same sets of intervals with the chord tones. The tensions available will depend on the chord scale used, as well as the context of how it is being used.

Final Details on Tensions
The list below offers a different perspective concerning tensions. It does not cancel out what has been presented; it only supports and amplifies the information thus far.

1. Any note that is a whole step above a chord tone can be considered an available tension, except in the following cases:
   - T13 is not an available tension for minor 7th chords having a tonic (III-7, VI-7) or subdominant function (II-7).
   - T9 is not available on III-7.
   - T9 is not available on minor 7 (♭5) when not diatonic to the key.
   - T♯11 is not available on an IMaj7, unless written as an ending chord that presents a specific and dramatic outcome.

2. Any note that is a half-step above a chord tone *is not normally* considered an available tension, except in the following cases:
   - T♭9 is available on Dominant 7th (♭9) chord.
   - T♭13 is available on Dominant 7th (♭13) chord.
• The mode allows for the tension, because the tension is diatonic to the current mode (i.e., T♭13 in Aeolian, Phrygian T♭9 and T♭13).

<table>
<thead>
<tr>
<th></th>
<th>T6, TM7, T9, T#11, T13</th>
</tr>
</thead>
<tbody>
<tr>
<td>T6</td>
<td>TM7, T7, T9, T11, T13</td>
</tr>
<tr>
<td>Major 6th</td>
<td>T9, T#11, T13</td>
</tr>
<tr>
<td>Minor 6th</td>
<td>T9, T11, T13</td>
</tr>
<tr>
<td>Major 7th</td>
<td>T9, T#11, T13</td>
</tr>
<tr>
<td>Augmented Major 7th</td>
<td>T9, T#11</td>
</tr>
<tr>
<td>Minor-Major 7th</td>
<td>T9, T11, T13</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>T9, T11, T13</td>
</tr>
<tr>
<td>Minor 7th (∪5)</td>
<td>T9, T11, T♭13</td>
</tr>
<tr>
<td>Dominant 7th</td>
<td>T♭9, T9, T#9, T♭11, T♭5, T♭13, T13</td>
</tr>
<tr>
<td>Augmented 7th</td>
<td>T9, T#11</td>
</tr>
<tr>
<td>Dominant 7th (sus4)</td>
<td>T9, T13</td>
</tr>
<tr>
<td>Diminished 7th</td>
<td>Any note a whole step above any chord tone, depending on chord scale involved.</td>
</tr>
</tbody>
</table>

**Figure 1-19 – Available Tension Chart**

**Nonharmonic Movement**

**Nonharmonic movement** occurs when a nonharmonic tone (or non-chord tone) creates a melodic connection between harmonic tones (or chord tones). These movements follow the basic voice leading rules, and occur diatonically, chromatically, or by a combination thereof. Nonharmonic movement can be found in main melody lines or within supporting voices, smoothly connecting the vertical harmonic structures of a composition. This section identifies the various types of nonharmonic movement.

**Passing Tone - (P)**

• Non-chord tones used to fill the space between two chord tones with the following intervals: M2, m3, M3.
• Passing tones are approached, diatonically or chromatically, by a step (not leap), and move by steps in the same direction.
• They can be found on both weak and strong rhythmic positions.
• Passing tones that are located on strong rhythmic positions or are longer than the surrounding tones are known as Accented Passing Tones.
• One passing tone connecting to another passing tone, diatonically or chromatically, before moving in the same direction to a chord tone, is also known as a Double Passing Tone.
Neighboring Tone – (N)

- Non-chord tones used to embellish a single tone that neighbors it on each side.
- The tones embellished must be of the same pitch.
- A neighboring tone must return immediately to the tone it came from.
- Neighboring tones may embellish single tones, chromatically or diatonically, or above (upper neighbor) or below (lower neighbor).
- A neighboring tone may be found on weak or strong rhythmic positions.

Appoggiatura – (A)

- Appoggiaturas are non-chord tones that are approached by a leap and move to chord tones by a step diatonically or chromatically in the opposite direction.
- Also called an incomplete neighbor
- Appoggiaturas will be approached by a chord tone.
- In most cases, appoggiaturas are accented, approached by an ascending leap, and resolved down by a step.
Figure 1-22 – Appoggiatura

Escape Tone – (E)

- Escape tones are non-chord tones that are approached by a step and move to a chord tone by a leap in the opposite direction.
- Another tone that is considered an incomplete neighbor.
- Escape tones are usually shorter than a beat, are unaccented, and diatonic.

Figure 1-23 – Escape Tone

Neighbor Group – (NG) Also known as Cambiata or Changing Tones

- Two consecutive non-chord tones that embellish a chord tone through its upper and lower neighbor tones.
  - Approached by step, then moves by leap in the opposite direction to its adjoining neighbor tone.
  - Resolves to the original chord tone.

Figure 1-24 – Neighbor Group
Anticipations – (ANT)

- Anticipations rhythmically anticipate a chord change that has not been reached.
- Anticipations may be approached by a step or leap.
- They are chord tones of the new chord.
- Anticipations may be rhythmically tied, sustained, or followed by a rest.

![Anticipation](image)

Figure 1-25 – Anticipation

Suspensions – (sus)

- Suspensions hold on to (or suspend) a chord after other voices have moved on to another chord.
- Suspensions can offer dissonant and consonant tone qualities.
- Suspensions usually fall on rhythmically strong positions.
- Suspensions may occur in any voice.
- Suspensions must contain 3 elements:
  1. **Preparation** – The tone preceding the suspension, which will also be the same pitch at the suspension, and will always be a chord tone.
  2. **Suspension** – The tone which suspends the chord. It may or may not be tied to the preparation, but will always be the same note as the preparation.
  3. **Resolution** – The resolving tone following the suspension. Resolutions will always be a chord tone a 2nd below the suspension.

![Elements of a Suspension](image)

Figure 1-26 – Elements of a Suspension
Suspensions are also named by the harmonic interval they create above the bass note. The interval moves from its nonharmonic position to a chord tone.

- In most cases, the names of suspensions remain constant, even if compound intervals are involved. The exception is the 9-8 sus. If this type of sus is not found as a compound interval, it will be a 2-1 sus.
- The resolution should not be present anywhere in the suspension. The exception to this rule is the 9-8 sus, which is allowed.

**Bass Suspensions** – In Figure 1-27, the last measure displays a bass that contains the suspension, and this 2-3 sus is also known as a bass suspension. The interval normally seen is a 2nd, but intervals of the 9th do exist. Nevertheless, the name of the suspension will remain a 2-3 sus or bass suspension.

![Figure 1-27 – Suspension](image)

**Suspension with Change of Bass** – Occurs when bass moves to another chord tone with the resolution. The suspension must be present on one of the other voices and not the bass. The name of the suspension is calculated in the same manner as the other types.

![Figure 1-28 – Suspension with Change of Bass](image)
Embellished Suspension – Occurs when other tones appear after the suspension and before the resolution. The embellishment may contain chord tones or nonharmonic tones. Figure 1-29 displays an example of an embellished suspension.

Chain of Suspensions – Occurs when one resolution serves as the preparation for another.

Retardation – (R)

- Retardations hold on to a chord after other voices have moved on to another chord.
- They follow the same rules as suspensions, with one exception: the resolution will be a chord tone a 2nd above the retardation. In other words, retardations resolve up and suspensions resolve down.
- Retardations usually occur at cadence points, but may occur anywhere.
- It is common practice to incorporate retardations moving with suspensions, however, they may also stand alone.
Figure 1-31 demonstrates a $V^7 - I$ cadence with both a retardation and suspension.

![Figure 1-31 – Retardation](image)

**Pedal Point – (Pedal)**

- A sustained tone occurring over three or more chords.
- Pedal points must begin and end as a chord tone.
- Pedal points must be a nonharmonic tone in at least one chord between the first and the last chord.
- Pedal points usually occur in the bass voice
- Figured bass uses the lowest moving voice for analysis.

![Figure 1-32 – Pedal Point](image)
Other Types of Pedal Points

- **Inverted Pedal Point** – A pedal point found in the soprano voice
- **Internal Pedal Point** – A pedal point found in the alto or tenor voice
- **Double Pedal Point** – Two pedal points occurring in two voices, usually the bass voice and any other voice.

![Figure 1-33 – Other Types of Pedal Points](image)

The chart below summarizes the nonharmonic tones described above, as well as their movements.

<table>
<thead>
<tr>
<th>Non-chord Tone</th>
<th>Approached by</th>
<th>Resolved by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passing Tone (P)</td>
<td>Step</td>
<td>Step in same direction</td>
</tr>
<tr>
<td>Neighboring Tone (N)</td>
<td>Step</td>
<td>Step in opposite direction</td>
</tr>
<tr>
<td>Appoggiatura</td>
<td>Leap</td>
<td>Step in opposite direction</td>
</tr>
<tr>
<td>Escape Tone (E)</td>
<td>Step</td>
<td>Leap in opposite direction</td>
</tr>
<tr>
<td>Neighbor Group (NG)</td>
<td>Step, then leaps another non-chord tone</td>
<td>Step back to the original chord tone</td>
</tr>
<tr>
<td>Anticipation</td>
<td>Step or leap</td>
<td>Same tone</td>
</tr>
<tr>
<td>Suspension</td>
<td>Same tone</td>
<td>Down a step</td>
</tr>
<tr>
<td>Retardation</td>
<td>Same tone</td>
<td>Up a step</td>
</tr>
<tr>
<td>Pedal Point</td>
<td>Same tone sustained</td>
<td>Chord tone to non-chord tone to chord tone</td>
</tr>
</tbody>
</table>

![Figure 1-34 – Nonharmonic Movement Chart](image)
Four Part Writing with Nonharmonic Tones – More than one nonharmonic tone may occur simultaneously. When this occurs, the tone typically forms intervals of thirds, sixths, and octaves. Nonharmonic tones may occur in any voice. However, the bass voice is typically limited to unaccented passing tones, pedals, and neighboring tones.

Simultaneous Passing Tones

Various Nonharmonic Tones Together

Figure 1-35 – Simultaneous Nonharmonic Tones
End of Chapter 1
Nonharmonic Tones

Review Questions

1-1. T/F:  Tensions are chord tones which include the 7th, 9th, 11th, and 13th.

1-2. Which is characteristic of melodic tensions?
   a. They may consist of any note longer than a beat in duration.
   b. They may consist of any duration followed by a leap.
   c. They consist of notes located on a strong beat, which resolves, by step to a
      chord tone on a weak beat.
   d. All of the above

1-3. In triads and 6th chords, how is the TM7 available?

1-4. T/F:  Any note a step above or below a chord tone can generally be
         considered an available tension.

1-5. List all available tensions within the dominant 7th chord.

1-6. What two tensions are available with a dominant 7th (sus4)?

1-7. When can a T13 be used in a minor 7th chord?

1-8. Which is NOT characteristic of a passing tone?
   a. Fills the space between chord tones with an interval of a P5.
   b. Fills the space between chord tones with an interval of an M3.
   c. Moves to a chord tone by step in the same direction.
   d. Two passing tones may connect to each other as long as the second tone moves
      to a chord tone.

1-9. What three items must be present in a suspension?
1-10. Describe how a pedal point (pedal tone) is different from the other nonharmonic tones.

1-11. Label the nonharmonic tone movement. Use the abbreviations listed in the chapter. *If a suspension is illustrated, list all characteristics. List all types of passing tones as “P”.*
CHAPTER 2

Secondary Dominants and Borrowed Chords

Secondary Dominant Chords

A secondary dominant is a triad or dominant seventh chord built upon the dominant of supertonic (ii), mediant (iii, III), subdominant (iv, IV), dominant (V), submediant (vi, VI), and subtonic (VII) of the prevailing key. The purpose of the secondary dominant is to provide harmonic progression with a greater sense of movement, direction, and color. When composers use secondary dominants in their works, they actually borrow the dominant from another key. Secondary dominants give the effect that a V-I progression has occurred, making the following chord or triad sound like the tonic for a very brief moment. This compositional method is called tonicization and is not to be confused with a change of key or modulation. You can only tonicize a Major or minor quality chord.

Analysis and Characteristics of Secondary Dominants

When harmonic analysis is required for secondary dominants, use two Roman numerals separated by a slash. The top Roman numeral will reflect the function and the quality of the chord; the bottom numeral will reflect the secondary chord relation. For example, a V\(^7\)/ii, would literally translate to the dominant seventh of the supertonic (ii) minor. A more common interpretation would be the "Five seven of two."

A secondary dominant will generally have at least one note chromatically altered that is foreign to the current key, known as chromaticism. Chords that apply chromaticism are altered chords.

Characteristics in Major

- Secondary dominants will have at least one pitch that is foreign to the key.
- The most common form of a secondary dominant is the V/V or the V\(^7\)/V.
- Secondary dominants will only be used to precede a Major or minor quality chord.
- The use of the V/IV is a possibility; however, it is not the best option because V/IV is identical to tonic (I) of the key.
- Composers will add a 7th to the secondary dominant of the IV (V\(^7\)/IV) in order to give greater clarity to tonicization.
Figure 2-1 illustrates the possible secondary dominants in Major and their relationships with the primary and secondary triads of the prevailing key of F Major.

![Figure 2-1 – Secondary Dominants in Major](image)

**Characteristics in Minor** – The same concepts apply in minor as they do in Major with a few additions.

- The V/III and V\(^7\)/III are respectively identical to the VII and VII\(^7\) but are still an option as a secondary dominant.
- The V/III and V\(^7\)/III are not chromatically altered, but are still an option for a secondary dominant.
- The V/VI is normally analyzed as the III vice a secondary dominant.

Figure 2-2 illustrates the possible secondary dominants in minor and their relationships with the primary and secondary triads of the prevailing key of d minor.
Harmonic Structure
The chart below illustrates how inversions of the secondary dominants are used.

<table>
<thead>
<tr>
<th>Secondary Dominant</th>
<th>Inversion Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>V/ii, V(^7)/ii</td>
<td>Any inversion except 2nd</td>
</tr>
<tr>
<td>V/iii, V(^7)/iii</td>
<td>Any inversion except 2nd</td>
</tr>
<tr>
<td>V/III, V(^7)/III</td>
<td>Any inversion</td>
</tr>
<tr>
<td>V/iv, V(^7)/iv</td>
<td>Any inversion</td>
</tr>
<tr>
<td>V(^7)/IV</td>
<td>Any inversion</td>
</tr>
</tbody>
</table>
| V/V, V\(^7\)/V     | Major: Any inversion  
                       | Minor: Any inversion except 2nd |
| V/vi, V\(^7\)/vi   | Any inversion |
| V/VI, V\(^7\)/VI   | Any inversion  
                       | 2nd inversion – only used in a descending line |
| V/VII, V\(^7\)/VII | Any inversion 2nd |

Constructing Secondary Dominants
Use the following process for the construction of a secondary dominant. In the example, the V\(^7\)/ii in the key of C Major is used.

1. Identify which chord is being tonicized? In the example below, the answer is D minor.
2. Go up a perfect 5\(^{th}\). In the example below, the answer is A.
3. Using the note identified in step 2, build the appropriate Major or minor triad, or Major or minor dominant 7th chord. In the example below, the triad would be A, C#, E, G

![Figure 2-4 – Constructing Secondary Dominants](image)

**Recognizing Secondary Dominants**
Secondary dominants can be recognized by looking for chromatic alterations within the vertical harmonic structure of an individual chord or triad. These altered pitches will occur for just a brief moment and will not be consistent enough throughout a phrase as to imply a modulation. The list below will help identify secondary dominants.

1. Is the chord altered?
2. Is the altered chord outside the prevailing key? If it is, you probably have a secondary dominant.
3. Is it a Major triad or dominant 7th chord?
4. Find the pitch a perfect 5th below the root of the altered chord, or identify, “of what is the root the dominant?”

**Tonicization with the 7th**
Primary and secondary triads that are available for tonicization by a secondary dominant, may occur with its dominant 7th tone.

![Figure 2-5 – Tonicization with the 7th](image)
Movement of the Secondary Dominant

Secondary dominants are typically treated the same as regular V7 or V chords, specifically, with regards to voice leading. **Leading tones** will resolve up and the **7ths will resolve down**. If a secondary dominant 7th is resolving to another 7th chord, the leading tone may **move down chromatically**.

![Figure 2-6 – Movement of the Secondary Dominant](image)

In most instances, secondary dominants will move to the chord or triad being tonicized. However, the tonicized chord or triad may also be altered in order to become a secondary dominant.

![Figure 2-7 – Tonicized Becoming Secondary Dominant](image)
Secondary Leading Tone Chords

Any chord or triad that can be tonicized by a secondary dominant may also be tonicized by a secondary leading tone. Just as in secondary dominants, composers will actually borrow the leading tone from another key. Secondary leading tone chords may be constructed as fully diminished or half-diminished chords. In general, the following principles will apply to the use of secondary leading tone chords:

1. If the triad being tonicized is minor, use the fully diminished 7th secondary leading tone chords ($\text{vii}^07/V$).

2. If the triad being tonicized is Major, use the $\text{vii}^07/V$ or $\text{vii}^67/V$.

3. The $\text{vii}^07$ is more widely used.

4. Secondary leading tones move in the same manner as secondary dominants.
   - Take caution not to double the 7th in resolving the $\text{vii}^07/V$ or the $\text{vii}^67/V$.

Figure 2-8 illustrates the possible secondary leading tone chords in Major and their relationships with the primary and secondary triads of the prevailing key of C Major.

![Figure 2-8 – Secondary Leading Tone Chords in Major](image)

Figure 2-9 illustrates the possible secondary leading tone chords in minor and their relationships with the primary and secondary triads of the prevailing key of A minor.
Notice the vii\(^{o7}\)/III and the vii\(^{o7}\)/III are identical to the diatonic ii\(^{o}\) and ii\(^{o7}\). The distinguishing factor in the functionality between the two is made clear in its use and context within the music. A good indicator is to identify what is tonicized. Finally, there is no secondary leading tone chord for the V chord in the vii\(^{o7}\). This is an exception to the statement, “any chord or triad that can be tonicized by a secondary dominant may be tonicized by a secondary leading tone.”

**Figure 2-9 – Secondary Leading Tone Chords in minor**

### Constructing Secondary Leading Tone Chords

The following process is used for constructing a secondary leading tone chords. In the example, the vii\(^{o7}\)/IV in the key of C Major will be used.

1. Identify what chord is being tonicized. In the example below, the answer is F Major.
2. Go down a minor 2nd or identify the leading tone of the tonicized chord. In the example below, the answer is E.
3. Using the note identified in step 2, build the appropriate diminished triad, diminished 7th chord or half-diminished chord. In the example below, the triad is E, G, B\(^{b}\),D\(^{b}\).
Recognizing Secondary Leading Tone Chords
Secondary leading tone chords can be recognized by looking for chromatic alterations within the vertical harmonic structure and ensuring it is not a secondary dominant. The list below will help identify secondary leading chord tones in most cases.

1. Is the chord altered?
2. Is the chord a diminished triad, diminished 7th chord, or a half diminished 7th chord?
3. Find the pitch a minor 2nd above the root of the altered chord. Or identify “what is the root the leading tone of?”

Borrowed Chords
Mode mixture is a compositional device that refers to borrowing chords from the parallel key. Chords that are borrowed are known as borrowed chords. Mode mixture is extremely effective in creating color, forward movement, and interest within a harmonic progression. Figure 2-11 outlines an example of using a borrowed chord. The highlighted chord F minor is the iv of C minor and is being borrowed in the progression.

Figure 2-11 – Borrowed Chord in a Progression
The most common method of mode mixture is to borrow from the parallel minor when writing a chord progression in Major or to borrow from the parallel Major when writing a chord progression in minor. For example, one possibility would be to borrow the ii° from minor and place it in the progression. Notice that there are two alterations listed in the sequence of borrowed chords. When the root of the borrowed chord is not diatonic to the “borrowing” key, the appropriate alteration will precede the Roman numeral to indicate an altered root, e.g. the flat six chord (♭VI). Figure 2-12 shows modal mixture relationships and the possibilities of borrowed chords.
Figure 2-12 – Borrowed Chord Possibilities

Figure 2-13 further illustrates possibilities with using 7th chords.

<table>
<thead>
<tr>
<th>Diatonic Chord</th>
<th>I\textsuperscript{Maj7}</th>
<th>ii\textsuperscript{7}</th>
<th>iii\textsuperscript{7}</th>
<th>IV\textsuperscript{Maj7}</th>
<th>V\textsuperscript{7}</th>
<th>vi\textsuperscript{7}</th>
<th>vii\textsuperscript{7}</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borrowed from Minor</td>
<td>i\textsuperscript{7}</td>
<td>ii\textsuperscript{ø7}</td>
<td>bIII\textsuperscript{Maj7}</td>
<td>iv\textsuperscript{7}</td>
<td>V\textsuperscript{7}</td>
<td>bVI\textsuperscript{Maj7}</td>
<td>bVII\textsuperscript{7}</td>
</tr>
</tbody>
</table>

Figure 2-13 – Borrowed Chord Possibilities with the 7th

Use and Movement of Borrowed Chords

Borrowing from parallel Major when writing in minor is the most common method of mode mixture. The two most common borrowed chords are the Dominant (V) and Tonic (I). During the baroque period, it was not uncommon for composers to write music in a minor mode, then end the compositions or an important phrase by replacing the minor tonic with the Major tonic. This practice is known as a Picardy third.

Borrowed chords may be substituted for the normal chord used in the progression. For instance, the ii\textsuperscript{ø} from the parallel minor may replace the ii from the Major key. The chord progression below shows the substitution of a diatonic chord by a borrowed chord.

Figure 2-14 – Substituting with Borrowed Chords

A borrowed chord may be inserted into the progression along with its “like” diatonic chord. Consider the following when using this method:
1. Borrowed chords are inserted after the normal “like” chord, so chromatically altered notes are approached and resolved appropriately.

2. When inserting a borrowed chord with an altered root, such as the $\flat VI$, careful consideration should be taken so that the harmonic structure of the borrowed chord does not create a parallel movement.

![Figure 2-15 – Inserted Borrowed Chord Movement](image)

**Final Thoughts on Borrowed Chords**

1. Always follow normal voice leading principles and those that apply to secondary dominants.

2. Whenever possible, resolve chromatically lowered tones down and chromatically raised notes up.

3. Always resolve the $vii^07$ to the tonic.

4. Nonharmonic movement occurring with borrowed chords must also be borrowed from the parallel key.
End of Chapter 2

Secondary Dominant and Borrowed Chords

Review Questions

2-1. Secondary dominants give the effect of which progression?

2.2. What is the compositional method used to give a momentary tonic sound to a chord?

2.3. What is the term used to describe a harmony with chromatic alterations?

2.4. The chord quality of a secondary dominant will always be:

2.5. A secondary leading tone chord is constructed on which interval below its target chord?

2.6. The technique that uses chords borrowed from a parallel key is known as:

2.7. When the tonic chord is borrowed from the Major and is used in place of the I, it is called a ____________:
2.8. Complete the chart by filling in the secondary dominant and target chords.

Key: C
V7/ii       ii-7
A7        D-7

Key: B
V7/IV       IVMaj7

Key: D
V7/V        V7

Key: F♭
V7/vi       vi-7

Key: A♭
V7/ii       ii-7

Key: E♭
V7/vi        vi-7

Key: B♭
V7/vi       vi-7

Key: E♭
V7/iii      iii-7

Key: D♭
V7/IV       IVMaj7

2.9. Analyze the following progression and identify the secondary dominants.

B♭  G7  Cm  A7  Dm  B♭7  E♭  C7  F  D7  Gm  F  B♭
2.10. Determine the chord symbols for the following progression:

I vi IV V V₇/V vi IV V₇/V vi IV₆ V I
CHAPTER 3

Extended and Altered Chords

Chords employ the use of notes found within the key signature. To provide color, extended chords or chromatic alterations of chords not in the key signature can be used. When using extended chords, there is the tendency to omit some tones when using four-part voicings for harmony considerations and to limit the chords to only 4 notes. Altered chords are often used as a secondary function that suggests a momentary chord change without modulating to a different tonic.

Extended Chords

Extended chords include extensions of the 9th, 11th, or 13th scale degrees. These extensions add tone colors and tensions not present in the basic triad. They contain five to seven notes, some of which, when writing in four part harmony, are omitted. The fifth is omitted in all cases because it is the least important note in establishing tonality and the tensions created by the extended chords enhance the tone color. When using 11th chords, the third is also omitted because the 11th (P4th) clashes harshly with it. When using the 13th extension, the lower extensions of the 9th and 11th are also omitted.

9th Chords

Major 9th chords are naturally Major when built on the dominant or supertonic seventh chords and the fifth is omitted. The 9th resolves downward by a step to the nearest diatonic note of the resolution chord. The resolution upwards does not work because that interval would be up a third and is too awkward a jump unless there is a passing tone to fill the gap as demonstrated in the middle example.

![Figure 3-1 – Root Position Ninth Chords](image)
Minor 9th chords appear in minor keys when built on the dominant seventh chord. The 9th resolves downward in minor like it does in Major.
11th Chords
Chords with the 11th are also called sus4 chords. They are always presented in root position and the third is omitted because it clashes with the sus4 note.

![Figure 3-5 – Minor Ninth Chords](image)

13th Chords
The 13th chord is written in root position and the 5th, 9th and 11th are omitted. The 5th isn’t necessary for the tonality and 11th would clash with the third.

![Figure 3-6 – Minor Ninth Chords](image)

Chromatically Altered Chords
Chords may be chromatically altered in order to create desired tensions and tone colors. The chord most often altered is the dominant or V chord, because of the impact that chord has on the tonality of the tonic key and because the third of the dominant chord is the leading tone of the tonic key and the fifth of the dominant is the supertonic of the tonic key.

Raised Fifth
The raised fifth usually appears on the I (tonic), IV (subdominant), or V (dominant) chords in the Major keys. The raised fifth note is not doubled because that would create too much dissonance and tension. The raised fifth note always resolves upward a half step to the target chord. In the case of the V to I progression and the I to IV
progression, the raised note resolves to the target chord’s third, this results in a doubled third in the target chord.

**Figure 3-7 – Augmented Dominant Chord**

**Figure 3-8 – Augmented Tonic Chord**

**Figure 3-9 – Augmented Subdominant Chord**

**Lowered Fifth**
The lowered fifth may appear on the dominant chord and resolves downward to the root of the tonic chord. The dominant chord with lowered fifth may be used in root position or first inversion.
Raised Root
The raised root is naturally found on chords that have the leading tone as the root. The vii chord is diminished, and when the $7^{th}$ is added, it may be half-diminished ($viiØ7$) or if the $♭7$ is added, the chord becomes fully diminished ($vii^07$).

To spell the secondary leading tone chord, take the root of the secondary chord to be tonicized. Go down a half step to find the root of the raised root chord, fill in the chord, and add the desired extensions.

Variations of Mixolydian
One approach to altered chords is through the use of chord scales especially when in the Mixolydian modes. In the Mixolydian mode the seventh scale degree is lowered by a half step. You can see that the chords built on the second, fifth and seventh scale
degrees have different tone colors than the same triads built in the key of C Major. You also get a dominant seventh chord on the tonic.

\[ \text{Figure 3-12 – C Mixolydian} \]

The use of the Mixolydian chord scale is determined by the target chord. If the target chord is a Major chord, then the Mixolydian chord scale is appropriate. These are the examples of the dominant seventh chord scales using C Major as the home key signature.

\[ \text{Figure 3-13 – C Secondary Dominant Seventh Chord Scales} \]

**Variations of Lydian**

In the lydian mode, the fourth scale degree is altered by raising it from a diatonic perfect fourth interval to an augmented fourth interval with the appropriate chromatic sign. This gives the secondary chord built on the second scale degree a Major sound, and the primary chord built on the fourth scale degree a diminished sound.
This example shows the triads built in the key of C Lydian. The fourth scale degree is raised by a half step. You can see that the chords built on the second, fourth, and seventh scale degrees have different tone colors than the same triads built in the key of C Major.

![Figure 3-14 – C Lydian](image)

The practical way to use the Lydian chord scale is to substitute a diatonic seventh chord using the target chord root as a reference for the substitute chord construction. Take the root of the target chord and go up a half step and use that note to build a chord scale using the Lydian mode. This will be a substitute dominant seventh chord. This gives the raised fourth scale degree and the root of this substituted chord will want to resolve down a half step to the root of the target chord.

### Figure 3-15 – C Substitute Dominant Seventh Chord Scales

#### Chord Scales

Scales built on the different scale degrees of a key signature produce each of the modes. By building the chord scales in this manner and by using the extended chord that includes the 9\(^{th}\), 11\(^{th}\), and 13\(^{th}\), each note in the chord scale is represented when the compound intervals of the chord extensions are reduced. The triads and resulting...
chord scales supply the notes that are compatible with the tonal color and modal function for arrangers and instrumentalists.

When turning each scale degree into a triad using these diatonic pitches, the result is triads that are either Major, minor, or diminished. It is the notes in the rest of the chord scale that gives it the tonality of the mode and provides the available tensions.

The examples below are built using a key signature with no chromatic signs.

![Figure 3-16 – C Ionian](image)

![Figure 3-17 – D Dorian](image)

![Figure 3-18 – E Phrygian](image)

![Figure 3-19 – F Lydian](image)
Figure 3-20 – G Mixolydian

Figure 3-21 – A Aeolian

Figure 3-22 – B Locrian
Review Questions

3-1. What do extended chords provide?

3-2. When composers use extended chords, what chord tone is normally omitted and why?

3-3. When writing chords with an extension of a ninth, describe how that extension gets resolved.

3-4. Resolve the following chords.

3-5. When writing chords with an extension of an eleventh, what chord tones are omitted and why?

3-6. When writing chords with an extension of a thirteenth, what chord tones are omitted and why?

3-7. What are the characteristics of the dominant (V) chord that lends it to being altered more often than other chords?
3-8. When writing altered fifths, what are the general rules for resolving them?

3-9. Resolve the following chords.

\[
\begin{array}{cccc}
IV^+ & V & V_6 & i \\
\end{array}
\]

3-10. What type of chord has a raised root and what scale degree can be used as the root of a raised root chord?

3-11. Modal scales, especially Mixolydian and Lydian are another method of making altered chords. What determines when to use the Mixolydian mode?

3-12. How do you determine what Lydian scale to use for a substitution dominant chord?
CHAPTER 4

Neapolitan 6th and Augmented 6th Chords

The concepts of augmented 6th chords and Neapolitan 6th chords lead into more complex variations of altered chords and chromaticism. Although all of these chords are varied in their structure, they are all most commonly used with a subdominant function. This means that the Neapolitan 6th and augmented 6th chords share the common goal of reaching the dominant tonality within a progression. The functionality of these chords within a progression is heavily focused on creating smooth voice leading while approaching the dominant using chromatic alterations.

Neapolitan 6th

The Neapolitan chord is a chromatically altered harmonic substitution that can be found in both modern popular music as well as in scores that date back to the classical period. The name Neapolitan comes from its association with a group of 18th century composers known as the Neapolitan School in Naples, Italy, although, examples of this technique being utilized can be found prior to this era.

The Neapolitan chord (most commonly known as the Neapolitan 6th chord because it is usually notated in first inversion) is a Major quality chord based off the lowered supertonic scale degree. It can be used in both Major and minor keys, however, it is most often used within a minor tonality. When analyzing a Neapolitan chord, a $\flat$II chord symbol can be used or the more common “N” ($N^6$) chord symbol.

![Figure 4-1 – The Neapolitan Chord](image)

The first inversion Neapolitan chord functions as a II, IV or V/V chord as they resolve to the dominant and can be approached by any chord that would typically approach the II such as the I, IV, VI or i$i$.
Voice Leading Neapolitan Chords

One of the key functions of the Neapolitan chord is creating smooth voice leading. The lowered supertonic scale degree that the chord is built upon is a common tendency tone with a pull that resolves downward when moving to the dominant.

Figure 4-2 – Voice Leading the N⁶

When voice leading the N⁶ in four part writing, it is common practice to double the bass of the chord and while using contrary or oblique motion within the upper voicings. A resolution to a V⁷ can utilize common tones when voice leading and can eliminate any parallel octaves that occur with a double bass. See the example in Figure 4-3 below.

Figure 4-3 – Neapolitan 6th Resolution to V⁷

When voice leading from an N6 to the dominant, it is also possible to delay the resolution slightly by using a cadential 6/4 chord. Although the cadential 6/4 is based off of the tonic, the 6/4 inversion helps it to function more as a precursor to a dominant movement. However be sure to avoid parallel fifths when voice leading this progression. Note the different voicings of the N⁶ chord in the example below.
Figure 4-4 – Neapolitan 6th with Cadential 6/4

Figure 4-5 demonstrates how the Neapolitan 6th can also function as secondary dominant within a progression.

Figure 4-5 – Secondary Dominant Function of N

In rare cases, a Neapolitan chord can occur in root position. A root position tonic chord typically follows a root position Neapolitan chord. While progressing to the I chord, the fifth of the N will ascend to the tonic in order to avoid parallel 5ths.
Augmented 6th Chords

Much like the Neapolitan chord, augmented 6th chords are chromatically altered harmonic substitutions that can be used in both Major and minor keys. These chords also share the common goal of approaching and establishing the dominant. These chords get their name from the augmented 6th interval found above the bass note. The specific scale degrees that create the augmented interval are the $\flat 6$ and $\sharp 4$. Because these scale degrees surround the 5th, these chords set up smooth, half step voice leading to the dominant.

When analyzing an augmented 6th chord, the $+6$ symbol is used.

When resolving to the dominant, the augmented 6th moves with an outward, contrary motion. Stepwise motion and/or common tones are used for any additional voices that may occur inside the augmented interval.
Note the motion of the augmented interval as it resolves. Because the approach to the dominant is so strong when using an augmented 6th chord, it is common to see them used as pivot chords when establishing a modulation.

There are four variations of augmented 6th chords. The Italian, German, French, and Swiss augmented 6ths all share the same subdominant function but differ in the notes that help fill out the chord in four part writing.

**Italian Augmented 6th**

With only three tones, the Italian augmented 6th is the simplest form of the three variations and can be considered to be a foundation for the other variants of the +6 chords.

Built on the raised subdominant scaled degree and written in the first inversion, it contains the augmented 6th interval between scale degree $\#4$ and $b6$ with the added tonic, which is doubled when written in four part harmony.

The Italian augmented 6th, indicated by the abbreviation $It^{+6}$ and analyzed as a $IV_3^g$.

[Figure 4-8 – Augmented 6th Resolution](image)

[Figure 4-9 – Italian Augmented 6th](image)
The French augmented 6th takes the It\(^+6\) and moves one of the Tonic scale degrees to the supertonic scale degree. Built off of the It\(^+6\), it is the most dissonant of the three variations because it contains two tri-tones within it. The chord still functions just as the It\(^+6\) as it resolves to the dominant, but it can be resolved to a tonic 6/4 to delay the dominant resolution. Note the difference in voice leading for both options.

The French augmented 6th chord is typically used in second inversion and is abbreviated with the symbol Fr\(^+6\) and analyzed as a Fr\(^\flat\).
German Augmented 6th

The third variation of the augmented 6th chords is the German augmented 6th. This takes the It+6 and changes one of the tonic scale degrees to a lowered mediant scale degree.

![Diagram of German Augmented 6th]

Figure 4-13 – German Augmented 6th

The German augmented 6th can function from the raised subdominant scale degree in first inversion and is analyzed as a IV\(\frac{\flat}{3}\).

Swiss Augmented 6th

The fourth variation of the augmented 6th is the Swiss augmented 6th. The Swiss can be viewed as an enharmonic equivalent to the German as it contains a raised supertonic vice a lowered mediant.

The Swiss augmented 6th, indicated by the abbreviation SW+6 and analyzed as II\(\frac{9}{7}\).

![Diagram of Swiss Augmented 6th]

Figure 4-14 – Swiss Augmented 6th

The augmented 6th interval still resolves outward, however, when resolving directly to the dominant, the German augmented 6th can cause voice leading that creates parallel 5ths. In some cases this can be an acceptable use of parallel fifths, however, the cadential 6/4 can be used to precede the dominant and to avoid the parallel fifth motion.
Figure 4-15 – German Augmented 6th Resolution
End of Chapter 4
Neapolitan 6th and Augmented 6th Chords

Review Questions

4-1. A Neapolitan 6th is built on which scale degree?

4-2. The 6 in Neapolitan 6th stands for?

4-3. The Neapolitan 6th chord has the most tendency to resolve to what chord?

4-4. In root position, the N6 is likely to resolve to what chord?

4-5. Identify and analyze the N6 in the following progression:

```
\begin{music}
\staff{treble}
\note{E}{4}
\note{G}{3}
\note{C}{2}
\note{G}{1}
\note{E}{0}
\\end{music}
```

\text{e:} _____ _____ _____ _____ _____ _____
CHAPTER 5

Simple and Advanced Modulations

Modulation

Modulation is the process of moving from one key (or tonal center) to another without changing the key signature of the composition. Modulations give variety in piece and create interest for a listener. Using different tonal centers is especially effective in instances where the desired outcome is a mood change. This chapter will focus on simple and advance modulation concepts.

Simple Modulation

Simple modulation is the process of moving a tonal center to a closely related key using a pivot chord that is diatonic to both keys. Keys are said to be closely related if no more than one sharp or flat exists between them. Therefore, any specific key will have five closely related keys. For the purpose of this chapter the terms original key, new key, and old key will be used. Figure 5-1 provides a few examples of closely related keys.

![Figure 5-1 – Closely Related Keys](image-url)
Movement of Modulations

It is typical for a composition to begin and end in the original key. In modulation, music will move from the original key, or the old key, to a new key retaining the key signature of the original key. This process can be expanded throughout a series of modulations, carrying the tonal center farther away from the original key. When this occurs, sufficient phrases must remain in order to allow the piece to progress back to the original key. Figure 5-2 illustrates an expanded modulation series.

![Figure 5-2 – Expanded Modulation Series](image)

Pivot Chord
A pivot chord is a chord used to link two tonal centers together. In simple modulation, chords that are diatonic in both keys are called common chords and may be used as pivots.
Figure 5-3 serves as an example of common chord usage as a pivot chord along with harmonic analysis. In the figure, the tonic chord of the original key is used as a pivot chord to modulate to the new key of G. Note how the tonic chord of the original key is a subdominant chord of the new key, a common chord. When analyzing harmonic structure through figured bass, pivot chords will be analyzed in the old key and new key, which is known as dual analysis (measure 2). Once the modulation occurs, and passes the pivot chord, the remaining harmonic analysis will be in the new key. Therefore, there will be no chromatic alterations indicated in the figured bass analysis, unless required by the new tonal center (measure 3).

In order to determine what common chord should be used, consider the diatonic chords shared within the closely related keys. If a common chord is used, it is not recommended the pivot chord of the new key should be the dominant or diminished 7th. There will be some exceptions to this. The following chart provides as an example of possible common chords for pivot points. The first chords shown in each figure are possible common chords, but are not recommended.

<table>
<thead>
<tr>
<th>C: original key</th>
<th>I</th>
<th>ii</th>
<th>iii</th>
<th>IV</th>
<th>V</th>
<th>vi</th>
<th>vii°</th>
</tr>
</thead>
<tbody>
<tr>
<td>Triads</td>
<td>C</td>
<td>Dm</td>
<td>Em</td>
<td>F</td>
<td>G</td>
<td>Am</td>
<td>Bdim</td>
</tr>
<tr>
<td>F: new key</td>
<td>V</td>
<td>vi</td>
<td>IV</td>
<td>I</td>
<td>ii</td>
<td>iii</td>
<td>vii°</td>
</tr>
<tr>
<td>Triads</td>
<td>C</td>
<td>Dm</td>
<td>B♭</td>
<td>F</td>
<td>Gmin</td>
<td>Am</td>
<td>Edim</td>
</tr>
</tbody>
</table>
Establishing Keys
Key is established at the first dominant to tonic progression. All keys (original, new and old) must establish their tonal centers via the harmonic movement of V-I prior to the end of their first phrase. However, having the V-I progression as part of, or immediately after, the modulation may present an abrupt change in tonality for the listener. Delaying the movement after a few progressions may provide a smoother transition of tonality for the listener.

Locating the Modulation – To outline this process, Figure 5-5 will be used. To find the point of modulation the following process is recommended:

1. Listen carefully to the passage for any tonal change.
   - It will help to listen for a new dominant to tonic movement.
   - Keep in mind the key establishment of V-I may come after a few chords.

2. Find the first chord which seems to be functioning differently.
   - This is often a chord with and accidental not found in the original/old key.
   - The example of this would be the B natural in the vii6 chord in measure 2.
3. Back up one chord.
   - If the chord is a common chord, this is likely the pivot chord and the point of modulation.
   - The chord is typically a tonic chord in the new key.
   - In Figure 5-5, the point of modulation is a ii₆ in the old key, but also appears as a tonic i₆ chord in the new key.

Advanced Modulation

**Advanced modulation** is the process of moving a tonal center to a distantly related key or to a closely related key using advanced modulations techniques. The concepts of modulating from and back to the original key, pivot chords, and harmonic analysis remain the same as in simple modulation. Additionally, pivot chords may be spelled enharmonically. This section will illustrate concepts of advanced modulation.

**Diatonic to Diatonic** – In diatonic to diatonic advanced modulation, pivot chords will be diatonic in both the old and new keys. A diatonic to diatonic modulation in simple and advanced are basically defined the same way with the exception that in advanced modulation, the tonal center must go to a distant related key. Figure 5-6 illustrates a modulation to distant related key.

![Figure 5-6 – Diatonic to Diatonic](image)
**Diatonic to Chromatic** – In diatonic to chromatic modulation, pivot chords will be diatonic in the old key and chromatic in the new key.

![Figure 5-7 – Diatonic to Chromatic](image)

**Chromatic to Diatonic** – In chromatic to diatonic modulation, pivot chords will be chromatic in the old key and diatonic in the new key.

![Figure 5-8 – Chromatic to Diatonic](image)
**Chromatic to Chromatic** – In chromatic to chromatic modulation, pivot chords will be chromatic in both the old and new keys.

![Chromatic to Chromatic Modulation](image)

**Figure 5-9 – Chromatic to Chromatic**

**Enharmonic Modulation** – An enharmonic modulation occurs when the pivot chord sounds the same in both keys and is enharmonically spelled in the new key.

![Enharmonic Modulation](image)

**Figure 5-10 – Enharmonic**
**Change of Mode** – This type of modulation occurs when the old key modulates to its parallel key.

![Figure 5-11 – Change of Mode](image)

**Modulation by Common Tone** – In modulation by common tone, also known as pivot tone or pivot note, a single tone found in one voice, or a unison tone found multiple voices, serves as a pivot point between two keys. The tone may be repeated or sustained. Figured bass analysis for common tones will reflect their diatonic positions within the old and new key.

![Figure 5-12 – Modulation by Common Tone](image)
Review Questions

5-1. ______________ is the process of moving a tonal center to a closely related key.

5-2. If two keys are closely related, the keys they will have no more than ____ sharp or flat between them.

5-3. List the closely related keys for D Major.

5-4. List the closely related keys for B♭ minor.

5-5. Complete the modulation series using closely related keys.

E Major, ___Major, F♯ minor, D Major, ___Major, D Major, ___minor, A Major, ___ Major.

5-6. ________ is a chord that links two keys together.

5-7. Chords that are diatonic in both keys are __________.
   A. Distant related chords
   B. Enharmonic chords
   C. Common chords
   D. Common tones

5-8. Identify ALL the possible common chords between F Major and B♭ Major.

5-9. Identify ALL the possible common chords between C minor and A♭ Major.
5-10. The process in modulation which moves the tonal center to a distant related key is or a closely related key using advanced concepts is known as _____________.

5-11. Identify the new key using simple modulation.

\[ B^b : I \, V \, I \, ii^6 \, V \, vi \]

\[ \therefore : ii \, V^6 \, I \, V^7 \, I \]

5-12. Identify the new key using simple modulation.

\[ d : i \, V^6 \, iv \, V^4 \, i^6 \]

\[ \therefore : iv^6 \, i^6 \, ii^6 \, V^4 \, i \]

5-13. A modulation technique where the pivot chord is chromatic in the new key and diatonic is the old key is called__________.
A. Simple modulation
B. Chromatic to diatonic modulation
C. Diatonic to chromatic modulation
D. Common tone modulation

5-14. Identify the type of modulation used below.

\[ e : V^7 \, i \, III \, ii^6 \, IV \]

\[ E : V^7 \, i \, V^7 \, I \]

5-15. The technique used when a unison pitch found in one or more voices is the pivot is known as ______________.

5-16. Identify the type of modulation below.

\[ Db : V \, I \, IV \, vii^6 \]

\[ b^b : ii^6 \, VI \, iv \, V^7 \, i \]
SECTION 2: EAR TRAINING
CHAPTER 1

Intermediate Major and Minor Melodies

Scales

The following exercises combine the scale degrees in Lydian, Mixolydian, and Lydian\textsuperscript{7} scales. Begin by playing the scales on the keyboard, and then sing the scale degree number with the correct pitch for each scale, in both ascending and descending order. Next, sing the chord tones that make up the seventh chord after singing each scale. The purpose of this exercise is to develop a connection between the mode scale and the resulting chord tones that are part of the four note seventh chord.

Lydian

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{lydian_scales}
\caption{Lydian Scales and Seventh Chords}
\end{figure}
Mixolydian

F# Mixolydian scale

E♭ Mixolydian scale

F Mixolydian scale

Figure 1-2 – Mixolydian Scales and Seventh Chords

Lydian♭7

D Lydian♭7 scale

E♭ Lydian♭7 scale

F Lydian♭7 scale

Figure 1-3 – Lydian♭7 Scales and Seventh Chords

Four Note Chords

The next exercise examines four note chords that include the triad with the sixth or seventh scale degree. The intervals between each note have varying qualities. Begin this exercise by playing the chord on a keyboard, and then sing the scale degree numbers in succession for each four note chord. The notes in these chords form the chord scales, which are directly related to the modal scales discussed in the beginning of this chapter.
Minor 6

![Musical notation for Minor 6 chord and intervals]

Figure 1-4 – Minor 6, Four Note Chord and Intervals

Minor/Major 7

![Musical notation for Minor/Major 7 chord and intervals]

Figure 1-5 – Minor/Major 7, Four Note Chord and Intervals
Minor 7\( (b5) \)

Figure 1-6 – Minor 7\( (b5) \), Four Note Chord and Intervals

Diminished 7

Figure 1-7 – Diminished 7, Four Note Chord and Intervals
Melodies in All Keys

The following exercise focuses on expressively singing melodies, as well as hearing the tonality between the notes by developing an internal sense of pitch without relying on an instrument or keyboard. Play the melodies on the keyboard if needed for pitch accuracy to learn to sing each example, and remember to observe the performance markings.

1. Allegro Ma Non Troppo

2. Andante Assai

3. Tempo Giusto
4. Aflia Marcia

5. Moderato

6. Bravura
18. Grave

19. Tempo Giusto Ben Marcato

20. Grave

21. Adagio
Figure 1-8 – Melodies in All Keys Exercise
Chord Progressions

This exercise focuses on building connections between contemporary chord progressions. The chords are laid out in root position, which will allow the listener to hear how the chord colors connect to neighboring chords. Begin the exercise by playing the chords on a keyboard, and then sing the arpeggios that represent the notes in the chords.

![Figure 1-9 – Chord Progression (I, vi7, ii7, V7, I)](image1)

![Figure 1-10 – Chord Progression (I, V7/ii7, ii7, V7, I)](image2)
Figure 1-11 – Chord Progression (I, V7/V7, ii7, V7, I)

Figure 1-12 – Chord Progression (I, #i°7, ii7, V7, I)
Figure 1-13 – Chord Progression (I, biii°7, ii7, V7, I)

Figure 1-14 – Chord Progression (I, V7/IV, IV, iv, I)
CHAPTER 2

Advanced Major and Minor Melodies

Scales

These exercises combine the scale degrees in Melodic Minor, Dorian, Phrygian, and Locrian scales. Play the scales on the keyboard then sing the scale degree number with the correct pitch for the following scales in ascending and descending order. Sing the chord tones that make up the seventh chord after singing each scale. The purpose of this exercise is to develop a connection between the modal scale and the resulting chord tones that make up the four note seventh chord.

Melodic Minor

A Melodic Minor scale

\[
\begin{array}{c}
{\text{\textcopyright 2019 by Delmar/Cengage Learning. All rights reserved.}}
\end{array}
\]

G Melodic Minor scale

D Melodic Minor scale

Figure 2-1 – Melodic Minor Scales and Seventh Chords
Figure 2-2 – Dorian Scales and Seventh Chords

B Dorian scale
\[ \begin{array}{c|c}
\text{Bm7} & \\
\end{array} \]

F Dorian scale
\[ \begin{array}{c|c}
\text{Fm7} & \\
\end{array} \]

C♯ Dorian scale
\[ \begin{array}{c|c}
\text{C♯m7} & \\
\end{array} \]

Figure 2-3 – Phrygian Scales and Seventh Chords

Phrygian

E Phrygian scale
\[ \begin{array}{c|c}
\text{Em7} & \\
\end{array} \]

C♯ Phrygian scale
\[ \begin{array}{c|c}
\text{C♯m7} & \\
\end{array} \]

D Phrygian scale
\[ \begin{array}{c|c}
\text{Dm7} & \\
\end{array} \]
Locrian

B Locrian scale

F♯ Locrian scale

A Locrian scale

Minor 6

Figure 2-5 – E minor 6 Chord, First Inversion

4 Note Chords

This exercise examines 4 note chords with the triad and the sixth or seventh scale degree. Notice the intervals between each note with varying qualities. Play the chord on a keyboard and sing the scale degree numbers in succession for each four note chord. The notes in these chords form the chord scales that are directly related to the modal scales in the beginning of this chapter.
Figure 2-6 – E minor 6 Chord, Second Inversion

Figure 2-7 – E minor 6 Chord, Third Inversion
Minor/Major

\[ \text{Cmin(Maj7)} \]

Figure 2-8 – C min(Maj7) Chord, First Inversion

Figure 2-9 – C min(Maj7) Chord, Second Inversion
Figure 2-10 – C min(Maj7) Chord, Third Inversion

Minor7(♭5)

Figure 2-11 – A minor7(♭5) Chord, First Inversion
Figure 2-12 – A minor7(♭5) Chord, Second Inversion

Figure 2-13 – A minor 7(♭5), Chord Third Inversion
Figure 2-14 – G diminished 7 Chord, First Inversion

Figure 2-15 – G diminished 7 Chord, Second Inversion
Melodies in all Keys

This exercise focuses on expressively singing melodies and hearing the tonality between the notes by developing your internal sense of pitch without a reliance on your instrument or keyboard. Play the melodies on the keyboard, if needed, for pitch accuracy in order to learn how to sing each example while observing the performance markings.

1. **Vigroso Cantando**

   \[\text{\textit{mf}}\]

2. **Quasi Marziale**

   \[\text{\textit{mf}}\]
   \[\text{\textit{f}}\]
   \[\text{\textit{mp cresc. allarg.}}\]

3. **Religioso**

   \[\text{\textit{mp}}\]
   \[\text{\textit{morendo}}\]
4. Expressivo

5. Scherzando

6. Dolce

7. Apassionato

8. Agitato

9. Molto Apassionato

10. Allegro Strepitoso
11. Con Moto

12. Con Fuoco

13. Pomposo

14. Religioso

15. Ponderoso

16. Animato

17. Marziale

2-25
Chord Progressions

This exercise focuses on making connections between contemporary chord progressions. The chords are laid out in root position to hear how the chord colors connect. Play the chords on a keyboard and sing the arpeggios that represent the notes that make up the chords.

Figure 2-18 – Chord Progression (iii7, vi7, ii7, V7, I)
Figure 2-19 – Chord Progression (iii7, V7/ii, ii7, V7, I)

Figure 2-20 – Chord Progression (iii7, V7/V, ii7, V7, I)
Figure 2-21 – Chord Progression (iii7, ♭♯i0, ii7, V7, I)

Figure 2-22 – Chord Progression (iii7, ♭♭III(♭5), ii7, V7, I)
Figure 2-23 – Chord Progression (iii7, V7/IV, IV6, iv6, I)

Figure 2-24 – Chord Progression (i6, V7(b9)/ii, ii7(b5), V7(b9b13), I6)
CHAPTER 3

Advanced Major and Minor Melodies

Melodies in all Keys

This exercise focuses on expressively singing melodies and hearing the tonality between the notes by developing your internal sense of pitch without a reliance on your instrument or keyboard. Play the melodies on the keyboard, if needed, for pitch accuracy to learn to sing each example observing the performance markings.

1. Allegro

2. Dolcemente

3. Animato

4. Con Grazia
11. Dolore
\[ \text{mp cresc. mf} \]

12. Giocoso
\[ \text{mf subito passionato ritemuto} \]

13. Con Larghezza
\[ \text{mf} \]

14. A Piacere
\[ \text{mf rubato e cresce. mf tempo primo rubato e cresce.} \]

15. Marcato
\[ \text{mf senza tanto marcato rfz rfz rfz} \]

16. Moderato
\[ \text{mf cresc. e molto rit.} \]
23. *Meno Mosso*

24. *Lento*

25. *Moderato*

26. *Lento*

27. *Largo*
45. *Expressivo*

\[\text{\textit{mp}} \quad \text{cresc.} \quad \text{\textit{f}}\]

46. *Legato*

\[\text{\textit{mp}} \quad \text{cresc.} \quad \text{\textit{mf}} \quad \text{decresc.} \quad \text{\textit{mp}}\]

47. *Energico*

\[\text{\textit{mf}} \quad \text{cresc.} \quad \text{\textit{f}}\]

48. *Dolce*

\[\text{\textit{mp}}\]

49. *Elegante*

\[\text{\textit{f}}\]

50. *Agitato*
Chord Progressions

This exercise focuses on making connections between contemporary chord progressions. The third chord in the sequence substitutes the ii7 chord with a $bV7/V$ chord. This substituted a tritone with the lowered root with the V chord and creates a tension and a different chord color. Play the chords on a keyboard and sing the arpeggios, representing the notes that make up the chords.
Figure 3-2 – Chord Progression (iii7, vi7, Tritone Substitution, V7, I)
Modes of Contemporary Analysis

Contemporary analysis is a method used to identify and understand harmonic movement within a composition, similar to traditional figured bass. Unlike figured bass, which uses a stacked Roman numeral system, contemporary analysis uses a system of **brackets and arrows** to identify harmonic movement from chord to chord and to indicate larger resolutions over a longer period of time. This method also outlines the relationship each chord has to its tonal centers (or target chords). Contemporary analysis is primarily utilized in jazz analysis, but it can also be used in conjunction with traditional analysis to illustrate larger, more complicated systems of relationship.

*Roman numerals listed in the example are for reference only. They are not normally used with brackets and arrows.*

**Solid Arrow** – Identifies any dominant 7th resolution to its target chord a perfect 5th lower. e.g. V7 – I or V7/? – ?

A solid arrow may also be used when V7 – I resolutions are interrupted by ii7 or ii chords.

---

**Figure 1-1 – Solid Arrow**
Solid Bracket – Identifies any ii7 – V7 progression.

C: Dm7 G7 C

\[\text{ii7} \quad \text{V7} \quad |\]

Figure 1-2 – Solid Bracket
End of Chapter 1
Modes of Contemporary Analysis

Review Questions

1-1. Add in arrows and brackets to the following example to perform contemporary analysis.

\[\text{F:} \quad \text{Gm7} \quad \text{C} \quad \text{F} \]
\[\text{E7} \quad \text{A7} \quad \text{D7} \quad \text{Dm7} \quad \text{G7} \quad \text{C} \quad \text{F} \]
\[\text{Gm7} \quad \text{C7} \quad \text{F7} \quad \text{Dm7} \quad \text{G7} \quad \text{C7} \quad \text{F} \]
CHAPTER 2

Unison and Octave Writing

Writing in Unison and Octaves

Unison and octaves can be used to write some portions of a score. These intervals are a fundamental way to accentuate a melody and provide clarity to the listener on the motif or theme of the music. Octave writing can use instruments of different ranges. The arranger will also have the opportunity to blend different instrument sounds together to create a new effect.

Stating the melody with more than one instrument helps focus the listener. In unison writing, the melody or theme can be stated by one group of instruments in the same octave. In contrast, octave writing uses instruments of different ranges. This arranging technique is similar to repeating a verse in choral music. By using a different group of instruments, the arranger can blend different timbres of instruments to create richness of sound color.

Instrument Combinations and Timbres

Timbre is a term that is used to refer to the inherent qualitative properties of a particular sound that is made up of a specific fundamental frequency or pitch and its harmonic overtone series. This is how a listener can discern the difference between two different instruments that are playing the same musical pitch. When arranging, be aware of how unison and octave lines will impact the arrangement. Unisons will add weight to lines, while octaves will add projection. They are very powerful and bring great impact to an arrangement, however, each will be affected by the timbres of the instruments involved.

Each instrument produces unique timbers of tones and colors. These are influenced by their construction, materials and how musicians generate sound on them. The differences in timbre, and the combinations of timbres, are what arrangers use to create their compositions. For instance, an oboe and flute play in the same frequency range. Both are considered non-transposing woodwind instruments. The oboe makes sound by using a vibrating reed amplified by the bell shape at the end of the instrument. The flute uses air velocity across an open hole in the head joint. These differences in timbre are described as tone color rather than pitch. Likewise, clarinet, saxophone, and English horn can play the same note, each are woodwind instruments, but they have distinct sound characteristics based on the shape, size, and differences in reeds.
High Timbres

High timbre instruments create pitches that are above C4. In their upper registers, these instruments have a clear and bright quality. In the lower registers, they are described as rich and velvety.

Medium Timbres

Medium timbre instruments create pitches that are between C3 and C5. In their upper and middle registers, these instruments can be described as having a centered, warm, or rich quality. In the lower registers, they often have a dark or full quality.

Low Timbres

Low timbre instruments create pitches that are below C4. In their upper and middle registers, the quality can be described as full, rich, or warm. In the lower registers, they are described as dark, coarse, or sonorous in quality.

<table>
<thead>
<tr>
<th>Low</th>
<th>Medium</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baritone Sax</td>
<td>Tenor Sax</td>
<td>Flute/Piccolo</td>
</tr>
<tr>
<td>Bass Trombone</td>
<td>Bassoon</td>
<td>Oboe</td>
</tr>
<tr>
<td>Tuba</td>
<td>English Horn</td>
<td>Clarinet (e-flat/b-flat)</td>
</tr>
<tr>
<td>Piano, Left Hand</td>
<td>Euphonium</td>
<td>Alto/Soprano Sax</td>
</tr>
<tr>
<td>String Bass</td>
<td>Trombone</td>
<td>Trumpet/Cornet</td>
</tr>
<tr>
<td>Bass Guitar</td>
<td>French Horn</td>
<td>Piano, Right Hand/Harp</td>
</tr>
<tr>
<td>Timpani</td>
<td>Piano, approx. C3 to C5</td>
<td>Bells/Tubular Bells</td>
</tr>
<tr>
<td></td>
<td>Guitar</td>
<td></td>
</tr>
</tbody>
</table>

Figure 2-1 – Timbre Categories for Instruments

Unison and Octave Writing Considerations

When two or more instruments have the same line they create a shared sound. These shared lines will be unique to each arranger’s choice of instrument family and timbre combination. Therefore, understanding timbral characteristics and how those change throughout the range of the instruments is crucial. One general rule is to avoid writing in an extreme upper or lower register of a particular instrument. Doing this could produce sounds that are distorted or unclear. There are several possible timbre combinations and each combination that involves two or more instruments will be distinct. For instance, mixing timbres of brass and woodwind instruments will yield a more textured sound than using instruments of the same family and timbre. The best way to learn how to employ these is through practice and critical listening.
Octave Doubling

Octave doubling is an effective way to mix various instruments to create a combination of sounds. It is more often used by combining instruments that are similar in timbre, such as medium to low, or medium to high. Doubling between low and high timbre instruments may be effective for some instances when a hollow or incomplete sound is desired. This technique gives more volume because there are more instruments on a musical line and it also gives more weight to it because the line is heard in multiple octaves. The below examples illustrates some possible combinations.
Original:

\[
\begin{array}{cccccccc}
\text{F Maj7} & \text{G Min7} & \text{C7} & \text{F Maj7} & \text{G Min7} & \text{C7} & \text{G Min7} & \text{F Maj7} \\
\end{array}
\]

\text{Trumpet in B♭}

\text{Figure 2-3 – Octave Doubling Original}

High & Medium Timbre Combination – Trumpet and Tenor Saxophone

\[
\begin{array}{cccccccc}
\text{F Maj7} & \text{G Min7} & \text{C7} & \text{F Maj7} & \text{G Min7} & \text{C7} & \text{G Min7} & \text{F Maj7} \\
\end{array}
\]

\text{Trumpet in B♭}

\text{Tenor Sax}

\text{Figure 2-4 – Octave Doubling High & Medium Timbre Combination}

High Medium & Low Timbre Combination – Alto, Tenor, Baritone Saxophone

\[
\begin{array}{cccccccc}
\text{F Maj7} & \text{G Min7} & \text{C7} & \text{F Maj7} & \text{G Min7} & \text{C7} & \text{G Min7} & \text{F Maj7} \\
\end{array}
\]

\text{Alto Sax}

\text{Tenor Sax}

\text{Baritone Sax}

\text{Figure 2-5 – Octave Doubling High & Medium & Low Timbre Combination}
Dividing Phrases Among Instruments

Another method of arranging involves taking a phrase and dividing it among different instruments. The listener is then able to hear and distinguish each different timbre from the various instruments, as well as to interpret a sense of cooperation among the musicians, as they share the same musical elements of the theme.

Figure 2-6 – Dividing the Phrase Among Instruments
2-1. What is unison writing?

2-2. How is octave writing similar to unison writing?

2-3. When octave writing, what are recommended practices with regards to instrument timbre?

2-4. Describe the technique of dividing phrases among instruments.

2-5. Label the types of arranging as either octave writing or unison writing.

A. 

B. 

![Musical notation images](image-url)
CHAPTER 3
Writing for the Rhythm Section

Introduction
One of the most important roles that an arranger has is the ability to musically notate information in a clear and concise manner to musicians. This skill is especially important in an ensemble’s rhythm section. Typically consisting of piano or electric keyboards, guitar, bass and drums, the rhythm section is essential to providing the harmonic and rhythmic pulse or feel (groove).

When writing for a rhythm section, an arranger needs to decide whether to compose note for note, or allow each member to perform their parts by listening to each other and following clear guidance provided on the arrangement. In areas where something is not specifically indicated, the rhythm player practices comping, which is a term used in jazz to describe the accompaniment that the rhythm section creates to complement an ensemble. To communicate when a rhythm player should comp, the arranger uses a series of slashes and chord symbols.

![Figure 3-1 – Slash Notation](image)

If something needs to be specifically emphasized, an arranger may use musical notation and/or text in conjunction with slash notation. An example would be if the arranger wanted the guitar to play a unison figure or accent with the saxophone section. Unless otherwise indicated, once the emphasis is performed, the rhythm player will resume comping.

![Figure 3-2 – Slashes with Musical Notation and Text](image)
Piano
The piano’s role in a rhythm section is to provide melodies and harmonies, coupled with bass and rhythmic pulse within an arrangement. The arranger needs to decide how specific to be when writing for piano.

Comping – Slash Notation
In order to indicate to the pianist that comping is needed, the arranger is only required to provide notations in the form of slashes and chord changes. The pianist will make the determination on the harmony of the chord changes and rhythmic figures that will accompany. This will be determined by the pianist’s knowledge of the arrangement’s style and by listening to the other members of the ensemble.

![Figure 3-3 – Piano Slash Notation](image)

Comping with Accents
There may be an instance where the arranger requires the pianist to perform certain accents (or hits) in conjunction with the comp. However, the arranger still wants the pianist to be creative and to choose the voicing combination played on the instrument. When the arranger writes these types of accents, they typically coincide with rhythmic figures written for other instruments.

To indicate comping with accents, use slash notation with the desired rhythmic figures located on the beats where they should be played. These rhythmic figures are annotated by using short slashes in place of the note heads.

![Figure 3-4 – Piano Comping with Accents](image)

Comping with Accents and Lead Notes
This method is used in the same fashion as comping with accents. The exception is that the arranger specifically indicates the lead note of the accent. From the lead note, the pianist creates the harmony. Arrangers will annotate this requirement by adding small stem extensions to the note heads. When using this method, the arranger will need to indicate how the line should be voiced (e.g. “voice below lead”). This should be done on the first occurrence and will remain until otherwise indicated.
Purpose of Comping with Accents and Lead Note:

- To limit the range of the voicing when comping
- To highlight or duplicate a melodic or rhythmic idea
- To provide shape to a melodic line
- To emphasize voice leading in the chord progression

Fully Notated

Fully notated is used when an arranger wishes to communicate something very specific, leaving no interpretation for the performer. In these cases, grand staff notation is used to indicate rhythmic figures and chordal structure. Depending on how specific the arranger is with the fully notated method, chord changes may not be necessary. In order to remain consistent with previous notations, it is recommended to continue annotating chord changes throughout the arrangement.

It is acceptable to use the fully notated method in concert with slash notation as seen below.

Other Purposes of Arranging Fully Notated:

- To double melodic lines
- To create color, texture and dynamic support
- To perform specific lines with the ensemble
- To provide clarity to a phrase
- To emphasize and create depth in articulated lines
Guitar

The role of guitar in a rhythm section is very similar to the piano and the decisions made with regard to comping are basically the same as well. Just like the piano, the guitar adds clarity and emphasis as a doubling instrument. Due to its percussive nature, the guitar can also add intensity to lines.

The purposes behind the various methods are virtually the same as piano. When arranging for guitar, indicating style and chord changes are required. Lead notes and rhythm are often suggested. The experienced guitarist will choose the appropriate strumming pattern to fit the style. Additionally, written voicings may be adjusted slightly to fit where the hand is located on the fret board.

![Figure 3-7 – Guitar Slash Notation](image)

![Figure 3-8 – Guitar Comping with Accents](image)

In Figure 3-9, the arranger has specifically indicated the strumming pattern needs to be straight 8th notes and the accents should be voiced below the lead.

![Figure 3-9 – Guitar Comping with Accents and Lead Notes](image)
Note how in Figure 3-10, the guitar is always notated on the 5 line staff in treble clef.

![Figure 3-10 – Guitar Fully Annotated](image)

**Piano vs Guitar**

Piano and guitar comping at the same time can become an issue depending on the experience and frequency that the players perform together. Knowing these two factors, it may be necessary to have the piano and guitar alternate the times when they comp. In order to communicate this, write “Piano Only” or “Guitar Only” with the chord changes at the location where one should play and the other should not. This approach may be seen in solo sections where the piano comps along with one soloist and the guitar later comps with another.

Should the arranger decide to have both instruments play at the same time, one option would be to double the guitar with a melodic line with the horns. Another common approach is to fully voice the combination so the range of the guitar voicings compliments the range of the pianist’s right hand. When comping with the piano, guitarists often perform simple triadic outlines of chords, called “shell voicings”. This method keeps the harmony from becoming too dense while allowing extra emphasis on the rhythmic performance of the piano’s right hand.

**Bass**

The bass in a jazz ensemble serves the crucial role of communicating tempo (or time) and groove to the remaining members of the ensemble. The bass also contributes to the movement, dynamic contrast, and shaping of the music, while serving as a harmonic link between all members of the ensemble. A listener may not notice the bass when it is present, but when it is absent, it is incredibly noticeable. An arranger must pay close attention to rhythmic element voicing as it will impact the whole ensemble. Bass parts are always notated in bass clef on a five-line staff.

**Slash Notation**

At the minimum, slash notation with chord symbols is required. As with piano and guitar, the bass will comp.
In Figure 3-12, the arranger indicates exactly which two notes are to be performed in conjunction with the rhythmic figure. This method communicates to the player the precise notes intended to complete harmonic structure.

Figure 3-12 – Bass Comping with Accents and Lead Notes

**Fully Notated**

Some arrangers prefer to have the whole bass part written for the performer. However, an arranger may consider using slash notation during solo sections. When writing fully notated parts, chord changes are not required, but when slash notation is implemented, the arranger will need to add them.

Figure 3-13 – Bass Fully Notated

Repetitive bass parts fully notate the rhythms that need to be performed. This can be intertwined with any other method, anywhere in an arrangement. It can be used to ensure the performance of style is correct. When this occurs, the arranger will place the words “*simili*” (to perform similarly) or the verbiage, “Continue this pattern in a similar style.” These words are different than basic comping. Here, the bass player is responsible for maintaining the appropriate, or the same rhythmic patterns while transposing the notes to fit each chord change.
Voicing the Bass Line – Swing Style
Regardless of how experienced a bass player may be, an arranger may find it necessary to fully arrange the bass line in an effort to create or emphasize certain ideas. It is important that arrangers understand the following basic guidelines when creating bass lines.

- Predominantly quarter notes all occurring on the beat.
- Arpeggiated lines create an angular shape of the bass movement that are stylistically correct for the swing era.
- Use extensions with arpeggiated movement to create a more modern and linear feel to the bass line.
- Be aware of the appropriate range of the bass. Voice too low and the sound may not be clear. Voice too high and voicing may sound thin.
- New chords will generally start with the root.
- Bass lines are generally created by linking the roots of each chord change by passing tones.

Drum Set
In order to effectively arrange for drum set, an arranger must understand the primary functions of the instrument. The most important function of the set player is to establish and maintain time. This will set a foundation for the rest of the rhythm section to establish groove that the remaining ensemble can fall into. Additionally, the drum set plays a crucial role in communicating dynamics throughout the arrangement.

Another important skill set to possess is a good understanding of the complexities of how the instrument is performed. In contrast to wind instruments players, drum set players simultaneously use their hands and feet to perform on the instrument.
The drum set will generally consist of a kick drum (bass drum), snare drum, tom tom(s), hi hat and cymbals (ride/crash). The chart below associates the different parts of the set with their functions, to the extremity of a right hand drum set player.

<table>
<thead>
<tr>
<th>Extremity</th>
<th>Instrument</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right Foot</td>
<td>Kick Drum</td>
<td>• Style Pattern&lt;br&gt;• Accents (Kicks)</td>
</tr>
<tr>
<td>Left Foot</td>
<td>Hi Hat Pedal</td>
<td>• Style Pattern w/drum sticks on top of his hat and/or pedal.</td>
</tr>
<tr>
<td>Right Hand</td>
<td>Stick, Brush, Mallet</td>
<td>• Alone: Time pattern on cymbals, accents on snare/toms.&lt;br&gt;• With left: Rolls, snare patterns, double handed accents or fills.</td>
</tr>
<tr>
<td>Left Hand</td>
<td>Stick, Brush, Mallet</td>
<td>• Alone: Accents on snare/toms, additional embellishments on cymbals.&lt;br&gt;• With right: Rolls, snare patterns, double handed accents or fills.</td>
</tr>
</tbody>
</table>

**Figure 3-15 – Drum Set Extremity, Association, and Function**

It is not uncommon for musical notations to be coupled or reinforced by written text. When arranging for the drum set, parts should be written and uncluttered. The arranger’s goal should be to effectively communicate to the drummer where the ensemble is in the composition, and where something very specific should be played or interpreted. Figure 3-16 outlines some universal drum set abbreviations.

<table>
<thead>
<tr>
<th>Common Drum Set Abbreviations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare Drum</td>
</tr>
<tr>
<td>Hi-Hat</td>
</tr>
<tr>
<td>Cymbal</td>
</tr>
<tr>
<td>Ride Cymbal</td>
</tr>
<tr>
<td>Cowbell</td>
</tr>
<tr>
<td>Side Stick</td>
</tr>
</tbody>
</table>

**Figure 3-16 – Common Drum Set Abbreviations**
Clef
Drum set notation is written on the traditional five-line staff with a neutral clef and time signature. Therefore, drum set parts will have no key signature.

![Neutral Clef](image)

**Figure 3-17 – Neutral Clef**

Stems and Beams
Notation requiring the drum set player to strike using the hands will have stems and beams up. Striking with the feet will be reflected with stems and beams down. To further eliminate confusion, wherever possible, ensure beams are grouped together by like extremities.

![Stems and Beams](image)

**Figure 3-18 – Stems and Beams**

Notating on the Staff
Figure 3-19 shows the appropriate lines and spaces when notating the different components of the drum set.
Notating Cymbals
The manner in which cymbals should be played may be indicated by text and by using the following.

Hi-Hat
- “+” over the note indicates striking in the closed position
- “o” over the note indicates striking in the open position

Ride
- “.” over the note indicates that the player will muffle (grasp) the cymbal with the opposite hand when struck

Slash Notation
Using slash notation will communicate to the drummer that time should be played per the designated style.
Slash Notation with Ensemble Figures

- Ensemble Figures indicate to the drummer to stop playing time and perform the accents written. This does not imply an effect on tempo/rhythmic pulse.

- Ensemble Figures create a major dramatic effect and usually require both hands in order to execute properly.

- Ensemble Figures are written on the 3rd line of the staff.

- Ensemble Figures are written with rhythmic notation (slashed note heads).

- Continue slashed notation to denote the resuming of time or write, “Continue Time” above the staff.

![Figure 3-22 – Ensemble Figures](image)

<table>
<thead>
<tr>
<th>Swing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
</tr>
</tbody>
</table>

Slash Notation with Section Figures (Kicks)

- Kicks written above the staff communicate that the accent (hit) be played in conjunction with the time pattern. This is known as a “Kick Over Time.”

- Kicks are written on the space above the staff.

![Figure 3-23 – Section Figures](image)

<table>
<thead>
<tr>
<th>Swing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drums</td>
</tr>
</tbody>
</table>

Notating a Specific Groove

In some cases where text and cues cannot communicate the desired rhythmic pattern, the arranger may need to specifically write out the groove. In order to accomplish this, write the required rhythmic figure for one or two measures, then continue from that point on by using slash notation. The word “simili” also needs to be written at the first slashed measure in order to direct the drummer to continue with the same groove pattern. From this point, it will be easy to indicate any desired ensemble or section figures. If the
groove needs to be changed, write out a new rhythmic pattern or indicate the feel by writing the style (e.g. Latin, Samba, Rock, Straight 8ths, etc.) above the appropriate measure.

As shown in Figure 3-24, the word “Fill” indicates to the drummer the need to create a short solo (or fill) within the measure. How long the fill should be is indicated by the length of the bracket.
End of Chapter 3
Writing for the Rhythm Section

Review Questions

3-1. ________________ is a term used to describe the accompaniment a rhythm section improvises to compliment an ensemble.

3-2. When arranging for rhythm sections a composer may use musical notation, text or ________________ to describe what needs to be performed.

3-3. T/F When musical notation is provided the rhythm section should continue to performing those figures in until give another rhythmic figure.

3-4. What type of notation will indicate to a piano or bass player that comping is required?

3-5. What two types of methods are represented in the figure below?

3-6. T/F The guitar is notated on the 5 line staff in bass clef.
3-7. With regard to piano and guitar what is represented in the figure below?

A. Slash Notation  
B. Fully Notated  
C. Comping with Accents  
D. Comping with Accents and Voicing  
E. None of the above

3-8. What type of notation is represented in the figure below?

3-9. T/F When writing a fully notated bass part chords changes are not required.

3-10. The figure below represents the preferred method for arranging bass parts. What is it?

3-11. The term __________ is used to direct a performer to continue the pattern in a similar style.
3-12. What type of bass part is represented below?

[Music staff image]

3-13. The most important function of the drum set player is_______________.

A. Establish dynamic contrast
B. Being the arrangement
C. Provide fills where directed
D. Establish and maintain time
E. All of the above

3-14. Drum set notation is written on a five line staff with a ____________ clef and time signature.

3-15. Stems require a set player to strike using the feet are ____________ and stems requiring striking by hands are ____________.

3-16. With regard to the hi-hat, a ___ symbol requires striking in the open position and a ___ symbol requires striking in a closed position.

3-17. ____________ is the common abbreviation for the snare.
3-18. What type of drum set notation is represented in the figure below?

A. Slash Notation  
B. Fully Notated  
C. Kicks Over Time  
D. Both A and C.

3-19. Ensemble Figures are written on the _________ line of the staff.

3-20. What text should be added/removed if the arranger desires the set player to perform the figure throughout measures 2, 3 and 4?

3-21. _______________ are written in rhythmic note heads and indicate to the set player to stop playing time and perform the figure written.
CHAPTER 4

Writing for Ceremonial Band

Mission and Instrumentation
The primary mission of a ceremonial band is to perform for military ceremonies, such as changes of command, retirements, funerals, and honors. A ceremonial band may also support community outreach and recruiting missions. Patriotic and march style music are both part of the ensemble’s repertoire. In some instances, the band will be called upon to perform contemporary music, if suitable for the event.

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<th>Full Ceremonial Band</th>
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<td>Piccolo</td>
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<td>Snare Drum</td>
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<td>Horn II</td>
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<td>Sousaphone/Tuba</td>
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Figure 4-1 – Full Ceremonial Band

Minimum sized bands are a consolidated version of a full ceremonial band. They are used when operational and personnel factors prevent full ceremonial band support. In this case, doubling of personnel will be minimized. This ensemble should include a minimum of 14 instrumentalists. Below is a sample instrumentation for a minimum sized ceremonial band per NAVBANDINST 5400.3.

<table>
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<th>Minimum Sized Ceremonial Band</th>
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<td>Sousaphone/Tuba</td>
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Figure 4-2 – Minimum Sized Band
Purpose in Writing

The unique capability of a ceremonial band to project sound across a field is a welcomed quality to any military ceremony, parade, or patriotic opener. A ceremonial band is also versatile enough to exhibit a reverent and calming ambiance. These qualities are a direct reflection of the instrumental characteristics associated with the ensemble, and how those features are utilized within an arrangement.

When writing for ceremonial band, there must be a purpose, which will drive how and what type of work will be developed. When seeking a purpose for writing, consider the following:

1. The occasion and venue.

2. Intended use within the occasion.
   a. Will someone be marching to this?
   b. Is it for the invocation or benediction?
   c. Is it to bring tribute to something? *Do not rearrange or embellish upon any national anthem. Only approved Department of Defense versions should be used.*

3. To create something new from an existing work.
   a. Is there a potential to arrange the piece in a different style?
   b. Is there a need to simplify the existing music, due to instrumentation or personnel?
   c. Does the original piece need to be enhanced to complement the potential of the ensemble? This could include making it more technically complex, embellishing parts, adding transitions, or implementing key changes.
   d. Copyright concerns.

Arranging the Parts

Most references used for arranging ceremonial band music will be in a four part harmony (SATB). Traditional voicings in thirds, sixths, unisons, and octaves are acceptable. However, the appropriate use of advanced voicing techniques can enhance the arrangement even further. Ensure that there is a clear understanding of voice leading, acceptable instrument ranges, and characteristics in each octave. Critical listening and score study will aid in the understanding of assigning instruments to certain lines, ensemble sound characteristics, musical style, and color combinations.

Many arrangements are developed with new ideas. As these new ideas come to mind, ensure the original melody is established first before embellishing upon it. To create color and forward movement in the supporting voices, such as consecutive half notes in the tenor and alto lines, embellish rhythmic and harmonic lines through the use of chord tones and non-harmonic tones.
Brass – When arranging parts from source material, like a piano score, assigning parts should begin with the brass section. As various commitments require the ceremonial band to perform outdoors or in large settings, the brass section will ensure the sound is amplified throughout the venue. Therefore, beginning with the brass section assures the arranger that all voices will be covered and heard.

Trumpet – The trumpet is one of the most versatile instruments in the ceremonial band. It has the capability of performing cantabile and marcato passages, grandioso melodies, and fanfares. The remaining members of the ceremonial band will often listen to this section for style interpretation. The one unique feature the trumpet brings to the ceremonial band is the capability of performing bugle calls.

- 1st Trumpet – The 1st trumpet is considered the principal part of the brass family. In almost all circumstances, the soprano line or main melody will be written for this instrumentalist. When voicing a fanfare, the lead voice will be always be written in the 1st trumpet part. If a bugle call is implemented into the arrangement, the 1st trumpet will typically carry the statement, or the whole section will play the figure in unison.

Figure 4-3 – Tutti Bugle Call Figure

- 2nd and 3rd Trumpet – The 2nd and 3rd trumpet parts support the lead trumpet by filling in the remaining chord sound. It is also acceptable to voice a rhythmically independent line to complement the style of the arrangement. When voicing these lines, the spacing will need to be in closed position. Thirds and sixths will work exceedingly well.

In marches, the 2nd and 3rd trumpets are typically doubled in the horn parts.

Figure 4-4 – Rhythmic 2nd and 3rd Trumpet Part

Horn in F – The horn provides the velvety, dark timbre needed to complete the balanced brass choir sound. Its lush tone quality serves as a bridge between the brass and woodwind section. When applied with the woodwind section, the horn can soften the reedy characteristic of the family, especially the saxophone section.

The horn does not usually perform as a solo instrument in a ceremonial band. This does not imply the horn may never be used in a melody, or in a soaring harmonic line over the ensemble. However, there must be a specific purpose for this approach, because when a ceremonial band is on a parade field, the bells of the horns are facing in the opposite direction of the audience.
The horn’s most common and effective function in a ceremonial band is to serve as a moving accompaniment. This is accomplished by voicing an independent rhythmic line, using the supporting voices of the alto and tenor lines on a grand staff. The line may also be harmonized by voicing the lead voice in thirds and sixths. Ensure that this voicing does not deviate from the proper voice motion and the basic chord sound. Note: If the 2nd and 3rd trumpet have an independent rhythmic line, the horn line must be identical, or complement the figure. Consider coupling the rhythms with the snare drum, which will add a nice harmony to the rhythmic line.

- 1st and 2nd Horn – Voice the 1st and 2nd horn with the most important pitches. This will ensure the basic chord sound is present in the absence of the 3rd horn. In most cases, this will include the third of the chord, so that the basic chord sound is represented.

- 3rd Horn – Voice the 3rd horn to fill the remaining chord sound.

![Figure 4-5 – Horn Parts](image)

Trombone – In a ceremonial band, the trombone can work independently as a soloist, or by carrying a main melody line when a brassy, pompous style is needed. It also has a rich and warm sound that will complement any section at any dynamic level. This characteristic makes it a great source for lush melodies. The trombone section’s ability to perform lines below the soprano will also enhance the overall tenor resonance of the ensemble. Since the bell of the instrument is directional, its overall sound will carry, and subsequently, the instrument is widely used to create the marcato style that is characteristic of a ceremonial band.

The trombone section consists of 1st, 2nd, and 3rd parts. 1st and 2nd parts need to work in the absence of the 3rd trombone parts. The minimum sized bands will not usually include a 3rd or bass trombone instrumentalist on their personnel roster.

- 1st Trombone – 1st trombone is often used for melody lines. This works well when reinforcing the 1st trumpet line. Doubling the 1st trumpet part in this manner will offer the line a tenor timbre, and create depth in the voicing. 1st trombone can also be voiced to carry the lead pitch in the harmony. It some
instances, doubling countermelodies with the tenor saxophone or euphonium is accepted.

- 2nd Trombone – The 2nd trombone supports the 1st trombone by filling out and sustaining the basic harmony. When supporting the 1st trombone playing rhythmic harmony, the 2nd trombone will be written with identical figures. If incorporated while the 1st trombone is performing a solo or independent melody, voice the lead harmony voice with the 2nd trombone.

- 3rd Trombone – The 3rd trombone will fill out the remaining harmony and support the 2nd trombone. The pitches written for this part will be closer to the bass, and may in fact double the bass. This will create the full rich tenor color characteristic of an accomplished trombone choir. Be advised not to voice too low, as this can create a muddy and unclear sound. 3rd trombone parts will typically be performed by a bass trombone player. It adds strength to the whole brass section, and is capable of performing at the lowest end of the trombone, into the tessitura of the tuba. The bass trombone will maintain the rich combinations of both the bass and tenor timbres, making it a great asset to any ceremonial band.

Figure 4-6 intentionally removed

**Figure 4-6 – Trombone as a Melody Line**

Figure 4-7 intentionally removed

**Figure 4-7 – Trombone in a Countermelody**

**Euphonium** – The euphonium is one of the most useful instruments in the ceremonial band. The euphonium has a unique timbral quality that enables its tone to be heard easily. It is best employed in three ways:

1. Perform countermelodies.
2. Perform melody lines and solos.
3. Harmonic support within the low brass.

The euphonium is able to blend well with other instruments of the ensemble. It is known to work nicely with the tenor saxophone. It is capable of providing warm sounds in softer sections, reinforcing harmony, and enhancing powerful statements. The sound of the instrument will also bring a certain roundness to articulations, including the light staccato style.

Figure 4-8 intentionally removed

**Figure 4-8 – Euphonium as Countermelody**
Sousaphone/Tuba – Sousaphone (not tuba) will be used while the band is on the march. Using tuba would be more appropriate when the ensemble is seated. Ceremonial bands prefer to use two or more Sousaphones on the march while minimum sized bands will typically only use one. For the purpose of this discussion, the function of the sousaphone and tuba will be the same.

The tuba is considered the bass of the band. The tuba is also key to establishing tonality, as its primary function is to perform chord tones, especially the root. As such, the bass line of a four part harmony will be given to this section. The tuba section will not be voiced within itself. The tuba part will provide a foundation for the low brass and the remaining ensemble.

When arranging for ceremonial band the use of non-harmonic tones to link chord tones is accepted, as long a good voice leading is applied, and rhythms are kept simple. Complicated and rapid passages have the tendency of sounding muddy and unclear. In marches, the tuba will perform the same rhythmic line as the bass drum, usually playing the unit of the beat throughout. Doing so provides pitch and interest to the rhythmic pulse. In an effort enhance the overall effect of bass drum accents, consider writing the same in the tuba part.

Woodwinds – Each member of the woodwind family is capable of carrying the melody or solo line. For a ceremonial band, the arranger should consider each woodwind instrument’s capability of projecting their sound above the band and across the venue. This is especially true when writing a solo. Careful decisions should be made with regard to occasion, venue and intended use.

The woodwind section is a versatile family that can act independently when needed. It is, however, best implemented when blended with the brass. Therefore, doubling certain parts with the brass is a useful technique. This will add color and depth to the voicing, as well as expressiveness to the arrangement. Consider the following suggestions when writing for woodwinds:

- Make every effort to write in the most comfortable range of each instrument.
- Octave lines can be useful and powerful.
- Soli woodwind lines are appropriate for certain occasions. This will give variety to the arrangement and provide an audible rest from the brassy sound.
- The woodwind family projects better when scored an octave above the brass. This will enhance the overall spectrum of the overtone series.
- Sweeping lines, countermelodies, and obligato parts will add variety and excitement.
- There is nothing wrong with doubling certain brass parts. It will enhance the depth of the voicings.
Piccolo/Flute – The flute is not commonly used in ceremonial band, especially on the march. However, a unit leader might choose to utilize the flute for more somber occasions, where the piccolo’s tone might be too piercing, or when certain compositions specifically call for it. In almost all instances, the ceremonial band will use the piccolo.

The piccolo, with its high tessitura, is able to project over any ensemble with ease. It will bring a joyful quality and brilliance to any arrangement. Arrangers commonly write spirited countermelodies for this instrument. The percussive nature of the instrument will enhance any rhythmic line where notes need to be accented and separated. Piccolos will double the main melody line, as well as perform sweeping passages and trills. However, overuse of the instrument can become audibly taxing. When arranging for ceremonial band, consider omitting the piccolo during mellow and quiet passages, as its sound will appear unsupported and thin.

Figure 4-9 intentionally removed

**Figure 4-9 – Piccolo Solo Line**

Clarinet – An extremely versatile instrument, the clarinet is also one of the most important woodwind instruments within a ceremonial band. An arranger may use this instrument to perform melody lines, sweeping runs, trills, and fast passages. It has the ability to do this at virtually any dynamic level. Overall, the clarinet will mix very well with all woodwinds and brass instruments.

Like any other instrument, the upper tessitura of the clarinet, Sounding B4 – C6 (the clarion) and higher, is easier to play above mezzo forte. This range will create clear to bright sounds. This area will accompany melody lines with the 1st trumpet section, lead arpeggiated movement, and obbligato figures. D6 and above will sound piercing. On the other hand, if the arranger desires a full dark sound, it is best to voice the clarinets at the lower end of their range (F3 – E4), called the chalumeau. It is not advisable to write sustaining voices between F4 – B^4. This area will yield thin and dull sounds.

Clarinetists call these throat tones. Between B^4 and B^4 is called the break.
Alterations between these two notes and melodic lines across them will produce technical challenges for the player.

Figure 4-10 – Clarinet Register

- **1st Clarinet** – Similar to the 1st trumpet, the 1st clarinet is the principle part of the woodwind family. In almost all circumstances, the soprano line or main melody will be written for this instrumentalist. Arranging a feature solo in a ceremonial band is not recommended. It is best used when reinforcing melody lines with the 1st trumpet, and leading the woodwind section.

  When the 1st trumpet is not performing the melody, the 1st clarinet will almost always take over the melody. Careful instrument and voicing combinations must be considered when this occurs. Unlike the trumpet, the clarinet is a non-directional instrument. Therefore, it is highly unlikely its sound will carry across large open venues. Consider creating a soli section for the woodwinds, with the 1st clarinet (in its clarino) having the lead line. This could be reinforced by the low brass and percussion playing a rhythmic accompaniment at a softer dynamic level.

- **2nd and 3rd Clarinet** – The 2nd and 3rd clarinets support the section by filling out the remaining chord sound. It is also acceptable to voice a rhythmically independent line to complement the style of the arrangement. When voicing these lines, the spacing throughout the section will need to be in close position. Thirds and sixths work exceedingly well as a voicing approach. Many 2nd and 3rd clarinet parts will find themselves doubling the 2nd and 3rd trumpets, or the horns.
Combinations of these possibilities are also available. When applying these concepts, ensure both parts have rhythmically similar lines, and that it makes musical sense. Make certain that proper voice movement is applied, as disjunct motions will sound extremely awkward. Smooth voice motions, no greater than a 5th, and in closed position, are recommended.

- **1st and 2nd Alto Saxophone** – When looking at a four part harmony, consider giving the 1st alto saxophone the alto line, or double the part with the 2nd trumpet. The second will usually be voiced a 3rd below the lead, or doubling the 3rd trumpet. Other options may include:
  1. 1st alto doubles 2nd clarinet, 2nd alto doubles 3rd clarinet.
  2. 1st and 2nd altos double 1st and 2nd horns, respectively.
  3. 1st and 2nd altos double 1st and 2nd trombones, respectively.
  4. Voiced under the euphonium during countermelodies.

Combinations of these possibilities are also available. When applying these concepts, ensure both parts have rhythmically similar lines, and that it makes musical sense. Make certain that proper voice movement is applied, as disjunct motions will sound extremely awkward. Smooth voice motions, no greater than a 5th, and in closed position, are recommended.

- **Tenor Saxophone** – This instrument may receive the tenor line in a four part harmony. It is also common to double the various 3rd parts. When the woodwinds are performing a soli interlude section, have the tenor saxophone perform the tenor line, and add the tuba on the bass line. A very good timbre combination is doubling this instrument with the euphonium. This is a very common instrument combination in march style music.

Figure 4-11 intentionally removed

*Figure 4-11 – Tenor Saxophone and Euphonium Combination*
**Percussion** – Within the ceremonial band, the percussion section is an extremely essential section. Their primary role is to establish and maintain rhythmic pulse. The percussion section can also be a driving force behind dynamics and accents. It is crucial to have them fully integrated with the ensemble, especially when the arrangement’s purpose is to march. In a ceremonial band, the percussion section will most often consist of snare drum, bass drum and cymbals. When marching, ceremonial bands prefer to have more than one snare, while the minimum sized band will only need one. For both full and minimum sized ceremonial bands, there is only a need for one bass drum and one cymbal player.

**Snare Drum** – The snare drum has a crucial role in establishing the rhythmic pulse and groove of the arrangement. It is also be extremely effective in promoting accents, crescendos, and decrescendos. Do not make the parts overly complicated. Rhythm patterns found in the harmonic movement will work nicely, as do performing simple variations of the unit and divided beats. Ensure the bass drum and cymbals parts are written to match the style as well. The snare drum part may be written as a separate part, or may share a five-lined staff with the bass drum. When doing so, ensure the part does not appear cluttered.

**Bass Drum and Cymbals** – Both of these instruments may be written on the same sheet of music. The bass drum part should be performing the unit of beat, or a simple variation thereof. A good suggestion is to apply the rhythms written for the tuba to the bass drum.

The cymbals should complement the bass drum and the remaining ensemble tastefully. Performing lightly on the beat with the bass drum a suitable choice. Another option is to have the bass drum perform on the beat, while the cymbals play short percussive notes off the beat. Be careful not to overuse cymbals playing on the beat at forte to fortissimo. This will desensitize the listener, and will cover up the melody.

Whatever is not specifically written on the part will be left to the interpretation of the cymbal player. The conductor may offer guidance, but usually, a well-trained and experienced cymbal player will be able to interpret the part based on what the ensemble is doing. It may be helpful to indicate special instructions on the part, such as “2nd time only” or “with bass drum.” If an important special effect, such as a crash, is required, it should be written.

There are instances where they should always play together. Some of these include the following:

1. Full ensemble accents.
2. On the beat accents for wind entrances off the beat.
3. Special cues given by the conductor.

When applied together, the bass drum will give depth and emphasis to the cymbals, while the cymbals will add color and duration to the bass drum’s articulation.
End of Chapter 4
Writing for Ceremonial Band

Review Questions

4-1. The primary mission of a ceremonial band is to__________________.

4-2. Which instrument is not considered in the instrumentation of a ceremonial band?
   A. Piccolo
   B. Trumpet
   C. Bassoon
   D. Bass Trombone

4-3. When operational or personnel factors prevent support from a full ceremonial band, a ______________________ may be used.

4-4. T/F: The ceremonial may use arrangements of national anthems which reflect a more modern and contemporary style.

4-5. T/F: Voicing in thirds and sixths are acceptable voicing techniques when writing for ceremonial band.

4-6. When beginning an arrangement, it is a good idea to start voicing with the __________ section.
   A. Woodwinds
   B. Brass
   C. Rhythm
   D. Strings

4-7. If fanfare parts are written for the full brass section, what instrument/part will have the lead voice?

4-8. Movement between these two notes is known as the __________ on the clarinet?
4-9. When writing horn parts, ensure the basic chord sound is reflected in the _______ & _______ parts.

4-10. It is common to double the bass trombone with ________.

   A. 3rd Trombone  
   B. 1st Clarinet  
   C. Sousaphone  
   D. Both A and C

4-11. The note below can be found in what range of the clarinet?

4-12. If a trill is written in a woodwind part, expect it to be played ______________.

4-13. T/F: Using the euphonium for countermelodies is a great option when arranging for ceremonial band.

4-14. T/F: Large disjunct motions, greater than a 5th, is an effective way to write for tuba.

4-15. What interval positions should 2nd and 3rd parts be written in?

4-16. The primary role of the percussion section is to maintain ______________.

4-17. T/F: Snare and bass drum parts may be written on the same sheet of music.

4-18. Cymbals should perform accents and special cues provided by the conductor with the ______________.
4-19. What section commonly performs sweeping lines, countermelodies, and obbligato parts?

4-20. T/F: It is acceptable to give the lead harmonic lines to the trombone section.

4-21. The two sections considered to be viable links between the woodwind and brass sections are the _____________ and ______________.
CHAPTER 5

Writing for a Small and Large Ensemble

Lower Interval Limits

When arranging for an ensemble, being aware of these limits ensures the melodic and harmonic structures created are clear. Frequencies of each pitch within these interval combinations have a direct impact on the harmonic structure. The lower interval limits displayed below serve as a guide for arranging. There are exceptions to these limits, however, maintaining the integrity of lower interval limits will ensure voicings are clearly heard.

![Lower Interval Limits Diagram]

Figure 5-1 – Lower Interval Limits

Inversions with Lower Interval Limits

To maintain the integrity of lower interval limits of inverted chords, imagine the root of the chord as the bass note, in order to verify that lower interval limits have not been exceeded. In the following example, the first chord of C7 is within lower interval limits. The Amin7 chord, however, falls outside of the lower interval limits for a minor 3rd, once the root of the chord (A) is imagined in root position.
Mechanical Voicings

When using mechanical voicings, an arranger begins with the four part harmonic structure, then redistributes those notes to a predetermined group of instruments. The four part harmony may be constructed as a rhythmic tutti line with the melody, or as an independent harmonic structure in support of a melody. Mechanical voicings include one close position method, **four-way close**, and three semi-open voicing methods, **drop-2**, **drop-3**, and **drop 2+4**.

Four-way Close

In order to utilize the four-way close technique, an arranger would write the harmonic structure beneath the melody or lead line without skipping any chord tones.
The illustration below demonstrates how four-way close is applied to four horns.

**Figure 5-4 – Four-way Close**

**Drop-2**
Beginning in four-way close, drop-2 is formed by dropping the second voice by one octave. The other notes remain in the same position. This technique creates space in the voicing between the soprano and alto, thus placing the harmonic structure in a semi-open position.

**Figure 5-5 – Drop-2**
The illustration below demonstrates how drop-2 is applied to four horns.

**Figure 5-6 – Drop-2 (Four Part)**

**Drop-3**
Beginning in four-way close, drop-3 is formed by dropping the third voice by one octave. The other notes remain in the same position.

**Figure 5-7 – Drop-3**
The illustration below demonstrates how drop-3 is applied to four horns.

**Figure 5-8 – Drop-3 (Four Part)**

**Drop-2+4**
Beginning in four-way close, drop-2+4 is formed by dropping the second and fourth voices by one octave. The other notes remain in the same position.

**Figure 5-9 – Drop 2+4**
The illustration below demonstrates how drop-2+4 is applied to four horns.

![Illustration of drop-2+4 applied to four horns]

**Figure 5-10 – Drop 2+4 (Four Part)**

**Concerted Writing**

Concerted writing is an arranging technique where musical passages are voiced and rhythms are identical. The rhythm section may perform the concerted passage along with the wind instruments, or it may complement the ensemble by comping chord changes.

Concerted writing begins by choosing a voicing technique to use. In this chapter, mechanical voicings will be used. However, this does not imply other voicing techniques will not work. The process typically begins by voicing the brass section first, ensuring all notes of the harmonic structure are present.

Once the brass is voiced, create the saxophone line by coupling. Coupling refers to writing parts by using supporting unison or octave lines. Constant coupling occurs when the arrangement remains consistent with the voicing technique used throughout the concerted passage. In this particular case, the saxophone section is in the supporting role and therefore couples with the brass. The lead alto in its supporting role will typically double the second or third trumpet. Below is a step-by-step process to concerted writing.
1. Use a melody or lead line with chord changes and establish this as your lead trumpet part.

2. Voice the brass section.
   a. Choose one of the mechanical voicing techniques.
   b. Ensure that all notes of the harmonic structure are present.
   c. Be aware of the practical range of the instruments and the ability of the performers.
   d. Avoid intervals of a second between the top two lines in order to not interfere with the lead voice.

The figure below is one example of applying step 2. Both trumpet and trombone sections are voiced in four-way close. The trombones voiced down from the 4th trumpet in order to avoid lower interval limits.

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Figure 5-11 – Concerted Writing Step 1
3. Develop the lead alto saxophone by coupling the second or third trumpet.
4. Voice the saxophone section.
   a. From the lead alto saxophone line, voice the remaining voices by using one of the mechanical voicing techniques.
   b. Be aware of instrument ranges and low interval limits.
   c. Be aware of the practical range of the instruments and the ability of the performers.

The example below displays step 4 with the saxophones voiced in four-way close from the second trumpet, with the baritone saxophone doubling the lead alto.

![Figure 5-14 – Concerted Writing Step 4](image)

**Figure 5-14 – Concerted Writing Step 4**
The figure below places all of the instruments together.

Figure 5-15 – Concerted Writing, Full Score
Non-mechanical Voicings
Like mechanical voicings, non-mechanical voicings are derived from chord scales. However, non-mechanical voicings go beyond the traditional chordal interval structures of thirds, and includes the concepts of spread voicings, as well as voicings in fourths, seconds, and upper-structure triads.

Spread Voicings
Spread voicings are built from the bottom up, beginning with the root. This often results in an open position structure. The sound created is especially effective as sustained pads supporting a melody or solo line. These sustained pads may be embellished to provide interest in movement. Spreads may also be used to provide independent or tutti rhythmic harmonization with a melody. When connecting inner voices of spreads, use proper voice motion techniques, such as step wise motions or common tones. Large intervals and disjunct motion are not recommended.

Spread voicings have a great impact on the musical outcome of an arrangement. These outcomes are determined by the following factors:

1. **Number of pitches** – When the amount of different pitches are added to the spread, the voicing will become denser.
2. **Spacing** – Larger intervals create a more open sound; smaller intervals will produce the opposite.
3. **Dissonant intervals and tensions** – The greater number of dissonant intervals added to a spread, will yield a more tense sound.
4. **Doublings** – Will produce a strong and full sound.
5. **Distance from top and bottom pitches** – The greater intervallic distance created between notes, increases the opportunity of using doublings.
6. **Orchestration** – Timbre throughout the range of an individual instrument will impact the overall sound of spread.

![Figure 5-16 – 5 Part Spread Samples](image)
Voicings in Fourths

When voicing in fourths, the predominant interval between each adjacent note in the stack will be a fourth. When voiced, the spacing will be slightly open and evenly spaced throughout. Due to the strong resonant and slightly dissonant effect, voicing in fourths is an effective technique used to create a modern sound. The figure below offers a comparison between a traditional voicing in thirds and a voicing in fourths.

![Figure 5-17 – Traditional Voicings in Thirds vs. Voicing in Fourths](image)

The figures below illustrate examples of voicing in fourths with four voices. Note that sometimes a non-fourth interval can be included.

![Figure 5-18 – 4 Part Voicing in Fourths](image)
The figure below illustrates a 6 part spread with the top five pitches voiced in fourths.

![Figure 5-19 – 6 Part Spread, Top 5 in Fourths](image)

**Augmented Fourths** - Sometimes a “non-fourth” interval (such as a third, fifth, or augmented fourth) will need to be included in the voicing. Augmented fourths, when included in the voicings, will increase dissonance. The augmented 4th (tritone) is a rich sounding interval, but when spaced within the voicings of fourths, a Major 7th interval occur. Thus, creating the greater dissonance. Augmented fourths may be spelled enharmonically as diminished 5ths.

![Figure 5-20 – Voicing with Augmented Fourths](image)

**Voicings in Seconds**

Voicings in seconds, or Clusters, are voicings in which the primary interval between notes is a second. Due to their tight spacing, the sound that clusters create can be very dissonant and dense. However, when other intervals are applied alongside clusters, the density and dissonance will decrease.
The figure below illustrates three examples of clusters, ordered from the most dense to the least dense. As other intervals are applied, the sound becomes more open, and less dissonant.

Upper-Structure Triads

An upper-structure triad is a powerful and effective way to write a strong sound with great resonance. This type of voicing has all of the notes of the chord within the structure represented, with the top 3 pitches in close position triad. The sound of the upper-triad will have a distinct triadic sound while at the same time highlighting available tensions for the overall structure. The result will be two simultaneous harmonic thoughts unified under one chord symbol.

Upper-structure triads will usually contain at least one available tension in the voicing. The more tensions found in the triad, the richer the sound will be.

Upper-structure triads are normally major or minor quality.
Below are some common upper-structure triad voicings for Major, minor, and dominant chords.

1. **Major**
   a. Major triad a whole step above the root.
   b. Major triad a perfect fifth above the root.

2. **Minor**
   a. Major triad a perfect fourth above the root.
   b. Major triad a whole step below the root.
   c. Major triad a perfect fifth above the root.

3. **Dominant**
   a. Major triad a whole step above the root.
   b. Major triad a minor third above the root.
   c. Major triad a tritone above the root.
   d. Major triad a minor sixth above the root.
   e. Major triad a major sixth above the root.

Augmented and diminished triads as upper-structure triads are also possible. However, they do not create the same level of resonance as their major or minor counterparts, due to the absence of the perfect 5th and 4th intervals.

**Background Writing**
During solos, arrangers use background writing to keep arrangements interesting and to provide harmonic and rhythmic support. Backgrounds may serve in a supporting role by shaping the direction of the music. They can guide the music to indicate the ending of the solo, the next section, or to promote climax/release. Call and answer sequences between the ensemble and soloist are also an effective option. Backgrounds should always be written in a manner which does not detract from the soloist.

Choice of instrumentation will determine the effectiveness and outcome of the background. Arranger should utilize different instrument families, characteristics, and timbres to create contrast. For example, if a bright and high register instrument is performing a solo, a combination of a mellow and lower register instrument is an acceptable choice for background figures.
Using Guide Tones
Arrangers often write backgrounds based on the use of guide tones (3 and 7). To achieve this, move through the progression by voice leading smoothly, from the guide tones of one chord to guide tones of the next. The line created using guide tones may be embellished to add interest and to compliment tempo and style.

![Figure 5-23 – Background Writing with Guide Tones](image)

Moving Through Chord Tones and Tensions
This technique is similar to using guide tones, with the exception that movement occurs between chord tones and available tensions.

![Figure 5-24 – Chord Tone and Tension Background](image)
Using a Motif
In this approach, the arranger takes a thematic figure from the piece to develop a background line. Depending on the tempo, style, and intent of the arranger, the motif may be simplified or embellished further.

Shout Chorus
A shout chorus is a climatic section of an arrangement. There are various areas within a composition where a shout chorus may be placed. However, they are typically found at the end of a composition before the recap of the main theme. Some basic characteristics of a shout chorus include:

1. Percussive Lead lines.
2. Repeating riffs.
3. Lead trumpet in the upper register.
4. Louder dynamics.
5. Reharmonizing the melody or development of the melody.
6. Call and response between sections.
7. Concerted writing. (All instruments under the lead trumpet.)
8. Special effects such as shakes, falls, and doits.
10. Open position voicings spread over multiple octaves.

Along with applying good arranging techniques, it is vital that an arranger continue developing the art by listening to recorded music or attending live performances. The best examples of good shout choruses come from the big band era.
Although many recordings with shout choruses exist, below are some recommendations for listening.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basically Blues</td>
<td>Buddy Rich Band</td>
<td>Swingin’ New Big Band</td>
</tr>
<tr>
<td>Days of Wine and Roses</td>
<td>Woody Herman Orchestra</td>
<td>Live at Basin Street West, Hollywood</td>
</tr>
<tr>
<td>Splanky</td>
<td>Count Basie Orchestra</td>
<td>The Complete Atomic Basie</td>
</tr>
<tr>
<td>Stompin at the Savoy</td>
<td>Stan Kenton Orchestra</td>
<td>Stompin’ at Newport</td>
</tr>
<tr>
<td>Rockin’ in Rhythm</td>
<td>Duke Ellington</td>
<td>The Paris Concert</td>
</tr>
<tr>
<td>Don’t Be That Way</td>
<td>Terry Gibbs</td>
<td>Dream Band</td>
</tr>
<tr>
<td>Take the “A” Train</td>
<td>Harry James</td>
<td>Today</td>
</tr>
<tr>
<td>Tiptoe</td>
<td>Thad Jones</td>
<td>Consummation</td>
</tr>
</tbody>
</table>

Figure 5-26 – Recommended Listening

**Soli Writing**

Soli sections provide a nice contrast in flow within a composition. It also gives the writer an opportunity to feature a group with in the ensemble. Although any instrumental combinations are available for soli sections, the most common section featured in a big band is the saxophone section.

To begin writing a soli section, an arranger can use an existing line (usually the main theme), develop it, or create a fresh thought. Concerted writing is the most common texture used in soli writing, however, contrapuntal techniques can also be used.
End of Chapter 5
Writing for a Small and Large Ensemble

Review Questions

5-1. Identify the following lower interval limits.

<table>
<thead>
<tr>
<th>Minor 9th</th>
<th>Major 3rd</th>
<th>Diminished 5th</th>
<th>Minor 7th</th>
<th>Perfect 5th</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5-2. Three methods to apply mechanical voicings are, ____________________,
______________________, and ____________________.

5-3. Using the notes provided, voice the following chord in four-way close then apply Drop 2+4.

5-4. ____________________ is an arranging method where instruments are voiced, but perform the same rhythms.
5-5. The figure below is a representation of a (an) ______________________ voicing.

   a. Drop-3
   b. Drop-2+4
   c. 5 Part Spread
   d. All of the above

5-6. Clusters consist of two or more pitches a _______________ or _______________ interval apart.

5-7. Voice the lead note of “B” in four-way close utilizing the chord symbol.

5-8. A brief melodic statement situated in a supporting role underneath a soloist is called a _____________________.

5-9. A background writing technique where the movement is a step-wise motion of the 3rd and the 7th of chords within a progression is known as _____________________.

5-10. _______________________ is the most common method for writing soli sections.

5-11. T/F: Softer tutti lines are used in shout choruses.
CHAPTER 6

Orchestration

Orchestration (scoring) is the practice of assigning instruments to musical lines. A solid foundation of instrument transposition and ranges, voicing techniques, and notation is required when applying the art of orchestration. It involves an understanding of instrumental characteristics, timbre, and phrasing. Along with the topics listed above, score study and critical listening also need to be applied to ensure the music created has the most meaningful outcome.

Scoring for Woodwinds

The woodwind section has a wide range of available colors. It has a heterogeneous sound due to its inclusion of non-reeds, single reeds, and double reeds. To begin the process of scoring for woodwinds, consider the functionality of each instrument in the section. Woodwind instruments are capable of performing in multiple roles, but are particularly well suited to certain functions. For instance, the clarinet and oboe are put to good use when they are assigned melodic lines or solo parts. Conversely, the piccolo is probably not the best choice for soft lyrical passages. Other factors that will impact scoring decisions include style, composer’s intent, ensemble type, and available instrumentation. The list below identifies common functions of the woodwind section.

1. Melodic lines and solos.
2. Difficult technical passages.
3. Harmonic backgrounds.
4. Reinforcing other instruments throughout the ensemble.
5. Counter melodies.
6. Contrasting colors and textures.

When determining which instrument or tone color is best suited to a particular theme, musical taste, experience, and personal preference come into play. Experimentation is the best way to discover what works best in a particular situation.

Woodwind Range and Register Characteristics

Piccolo – The piccolo is a transposing (sounds one octave higher than written) instrument. The piccolo is commonly written for spirited melodic lines and sweeping passages. It can be naturally percussive, which is beneficial if lines need
to be accented and separated. The piccolo has a practical written range that spans from D4 to C7. The low registers of the piccolo will produce a breathier, hollow tone that becomes brighter and clearer as the pitches increase. At the top of its register the piccolo can have a brilliant, piercing timbre that can cut through the rest of the ensemble.

![Piccolo Range](image)

**Figure 6-1 – Piccolo**

**Flute** – The flute is a non-transposing instrument with a practical range that spans from C4 to C7. The flute also has a dynamic variation of texture throughout its range. Starting at its lowest pitch, the flute will possess a soft tone that becomes progressively brighter and louder as the pitch increases. The flute is capable of functioning in the same manner as the piccolo. However, the flute differs in that its character is exceedingly appropriate when melodic lines require a warm, dark, and rich sound.

![Flute Range](image)

**Figure 6-2 – Flute**

**Oboe** – The oboe is a non-transposing instrument with a practical range that spans from B3 to G6. At its lower pitches the oboe has a reedy, un-centered tone that becomes clearer and brighter and more controlled as the pitches increase. The oboe naturally produces a reedy sound that is capable of being heard through and ensemble. That is why it is often used as a solo instrument. It will often blend well with the flute, clarinet and muted trumpet.
**Bassoon** – The bassoon is a non-transposing instrument with a practical range that spans from $B^\flat_1$ to $E^\flat_5$. Similar to the oboe, the bassoon has a reedy, uncontrolled timbre in its lower range and a brighter, clearer tonality within its mid- to upper register. The bassoon will naturally produce a reedy sound that blends well with the tenor saxophone, and any member of the low brass section.

**B♭ Clarinet** – The $B^\flat$ clarinet is a transposing instrument, sounding a Major 2\textsuperscript{nd} lower than written. Its written practical range spans from $E_3$ to $G_6$, giving it the largest range in the woodwind family. In its lower register the clarinet will produce a warm, full tone that becomes brighter within the instrument’s higher pitches. At the top of its range, the clarinet will produce a much thinner and piercing characteristic. Composers will often use the clarinet for solos, melodic lines, and sweeping passages. Overall, the clarinet will mix very well with all woodwinds and brass.
**Bass Clarinet** – The bass clarinet is a transposing instrument sounding a major ninth lower than written. Its written practical range is E♭3-E6. Like the B♭ clarinet, the bass clarinet has a full tone at its lower register that becomes thinner as the pitch increases. At the top of its highest register, the bass clarinet will produce a thin to shrill tone. The bass clarinet has the unique capability of serving as the foundation of the clarinet family.

**E♭ Alto Saxophone** – The E♭ alto saxophone is a transposing instrument that sounds a major sixth lower than written. Its written practical range spans from B♭3-F6. The alto sax has a harsh lower register that becomes brighter and more controlled as the pitch is raised. The top of the alto saxophone’s range will produce a thin, shrill tone. It is capable of performing both melodies and countermelodies, and works well when filling out harmonies in sustained and rhythmic passages. The timbre of the alto saxophone, is
capable of warming the color of any line. It is also effective when the quality of sound requires an edge.

**Figure 6-7 – Eb Alto Saxophone**

**B♭ Tenor Saxophone** – The B♭ Tenor saxophone is a transposing instrument that sounds a major ninth lower than written. Its written practical range spans from Bb3-F6. The lower and mid registers of the tenor sax will tend to produce a much fuller and richer tone than its smaller cousins but will have a similar thin, shrill tone at its highest pitches. The tenor saxophone functions and produces textures similar to the alto saxophone. However, the tenor saxophone will enhance the sonorous quality of orchestration. A very good timbre combination is doubling the tenor saxophone with trombone or euphonium.

**Figure 6-8 – B♭ Tenor Saxophone**
Baritone Saxophone - The Eb Baritone saxophone is a transposing instrument that sounds a Major 13th lower than written. Its written range spans from A3-F6. The baritone saxophone has a full, rich low register that becomes thinner as its pitch increases. At the top of its range, the baritone sax produces a thin, uncontrolled tone. Unlike many other woodwind instruments, the baritone saxophone speaks well in the lower tessitura. Within its most practical range the sound becomes even more rich and controllable. Beyond the practical range the timbre is very thin and the instrument will have some intonation issues. The baritone saxophone capable of functioning in melodic lines, but is most used as the foundation of woodwind harmony. Bass clarinet, baritone sax, and bassoon are likely doublings for the baritone saxophone.

Figure 6-9 – Baritone Saxophone

Providing Melody and Accompaniment
When using the woodwinds to provide melody or accompaniment, analyze the characteristics and functionality of each instrument. For instance, writing a solo line for an oboe is an excellent choice. The reedy timbre of the instrument is unique and will be distinctly heard over background voices performing at dynamic levels between pianissimo and mezzo forte. However, when combined with the flute and/or the clarinet, that reedy timbre will be softened, and the character of the sound will become thicker. If we were to add the bassoon an octave below, the sound would become deeper, and the texture of the line would have a sonorous and rich quality.

The woodwind section is most effective when the orchestration is not too dense. It is also best to voice the section within their most comfortable range. When combined with the brass playing performing at louder dynamic levels, consider scoring the woodwinds anywhere from the top of the comfort zone, into the upper tessitura. At these ranges, woodwinds will naturally project and balance well with the brass.
Melodic Treatment
When deciding what instrument should carry the melody, evaluate whether or not it will be strong enough to carry over the ensemble. If it is determined that additional support is required, unison and octave doublings within the woodwind family are viable options.

When using unison and octave doublings, analyze the timbre of the instrumental combinations, and consider how intonation and phrasing will be effected. Some instruments can perform long lyrical phrases, while others may find it difficult to perform longer than four bars. Like instruments in unison may create phrasing and intonation problems, impeding the expressive potential of the line. For instance, assigning a lyrical solo with the 1st oboe may be a better choice vice sharing the same line with the 2nd oboe.

Harmonic Treatment
The woodwind section can be quite effective when used in a harmonic support role.

Pedal accompaniments can strengthen the harmony by providing a strong, continuous underpinning. They can either be written as smooth lyrical lines or articulated rhythmic passages. Sustained accompaniments can support more active themes across the ensemble, helping focus the listener’s attention on the tune and tying the passage together harmonically.

Homophonic Writing
Homophonic writing is characterized by the movement of accompanying parts in the same rhythm as the melody or lead line. When applying this concept within the woodwind section, timbre characteristics, balance, and range need to be considered, as each instrumental combinations will produce different outcomes. The spacing of the chord stack also needs to be observed, as various degrees of closed and open positions will also yield different sounds. Voice the instruments within their most comfortable tessituras, keeping in mind that the lead line must still be distinctly heard over the harmony. There are four different ways homophonic writing techniques may be approached: superimposed, interlocked, enclosed, and overlapped. Although several possibilities are available with regard to instrument combinations, the figure below illustrates some examples of applying this orchestration technique.

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**Figure 6-10 – Homophonic Approaches**

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Providing Contrasting Colors
Woodwind sections are a great resource for providing contrasting colors within a composition. Possible colors and textures of each individual instrument can vary from sonorous reedy sounds, rich dark and lush timbres, to bright clear tones. An available option to implement a color change is to alternate passages between two or more instrumental combinations. In order to emphasize contrast, many composers take these combinations and arrange them intermittently creating one phrase or a call and answer effect. Once this element has been established, composers will often bring the lines together in a tutti fashion, yielding an additional dimension of color. Bringing tutti lines together will yield a full resounding sound characteristic of a composition’s final statement.

Doubling with Other Instruments
When the woodwinds are doubling others, particularly the brass, the outcome can be quite effective. Combinations will soften or intensify, darken or lighten, strengthen or weaken instrumental textures. Doubling also creates an opportunity to connect interval gaps which may exist in the orchestration. Furthermore, the characteristics of each woodwind instrument will interact with other instruments in such a way that certain overtones will be highlighted.

Scoring for Brass
Similar to the woodwinds, brass instruments have their own set of strengths and weaknesses. The trumpet, for example, is a great choice for melodic and solo lines. The euphonium is excellent for countermelodies, while the horn is a good choice for harmonic support, owing to its warm tone quality. The trombone section can do all these, and yet still produce a dark brassy tenor sound when needed. The tuba, while not often utilized as a solo instrument, is considered the foundation, or the bass, of a wind ensemble. The brass section is extremely versatile, offering a broad, homogeneous sound with excellent blend between instruments.

The brass section can easily overshadow the woodwinds. It stands to reason that brass instruments are often unable to play as softly as woodwinds, but the effectiveness of soft brass playing should not be overlooked. Instead, scoring for the brass section should be undertaken with care and close attention to good balance. When brass parts are unbalanced, intonation problems are more likely to result. Some common uses of the brass section are to:

1. Emphasize accented figures.
2. Present the melody.
3. Build and create climactic points.
4. Accentuate crescendos and dynamics.

5. Act as a homophonic unit (or in combination with the woodwind section).

Brass Range and Register Characteristics

**B♭ Trumpet** – The B♭ trumpet is a transposing instrument, sounding a Major 2\(^{nd}\) lower than written. Its written practical range spans from F\(\#\)3 to C6. It is one of the most versatile instruments of the brass section. The trumpet has the capability of performing a wide range of styles, from lyrical melodies to grand fanfares. It is often the lead voice in the brass choir, but can also take a supporting role with other instruments. In its lower register the trumpet’s sound can be weak and uncontrolled. The mid-range of the horn will yield clear and rich sounds, and will become clearer and brighter as it moves into the upper tessitura. Notes beyond the practical range will have the tendency to dominate the sound.

![B♭ Trumpet](image)

**Figure 6-11 – B♭ Trumpet**

**Horn in F** – The horn in F is a transposing instrument, sounding a perfect 5\(^{th}\) lower than written. Its written practical range spans from C3 to C6. Its lush tone quality serves quite well as a bridge between the brass and woodwind sections. The lower range (pedal tones) of the horn can be uncontrolled. The timbre will however change characteristically to a more dark and rich tone. The practical range is warm and easy to blend, while the upper tessitura is bright and can be quite dominating. When scored with the saxophones or double reeds, the horn will soften their reedy characteristics.
Trombone – The trombone is a non-transposing instrument with a practical range that spans from E₂-B⁴. Some trombones are equipped with an “F” trigger attachment which expands the trombone’s range from B♭₁-B⁴. It also has a rich and warm sound that will complement any section at any dynamic level. When required it can produce a brassy and majestic sound. The trombone will enhance the overall tenor resonance of any ensemble. Characteristically, the trombone’s timbre can vary from dark and uncentered to clear and expressive or bright and penetrating.

Euphonium - The euphonium is a non-transposing instrument with a practical range that spans from C₂-B♭₄. The euphonium is a very useful instrument, capable of performing solos, reinforcing harmonies, and enhancing powerful passages. It is known to work nicely with the saxophones, horns and the lower clarinets. The sound of the instrument will also bring a certain roundness to articulations, including marcato and light staccato styles. Characteristically, the euphonium’s timbre is somewhat uncontrolled at its lowest range and will have a dark, rich, and sonorous quality throughout its practical range. The upper tessitura will have a thin and constrained quality.
**Tuba** — The tuba is a non-transposing instrument with a practical range that span from D1-C4. The tuba’s lower tessitura can be very full and centered. Within it most practical range the sound becomes even more centered and blends easily. Beyond the practical range, the timbre is very thin. The tuba is also capable of functioning in melodic lines, but is most often used as the foundation of harmony. Bass clarinet, baritone sax and bassoon are likely doublings for the tuba.

**Homophonic Writing**

The thought process in applying homophonic writing for brass follows the same basic principles as with the woodwinds. Balance, timbre, and range characteristics considerations remain in place. Care must be taken when considering interval spacing, as some open voicing techniques are susceptible to intonation and balance issues. Additionally, many closed position combinations will sound too dense or dissonant. The melody must remain the primary focus. Therefore, when voicing lines for the brass, be aware the instrument’s bells are directional, which causes the instrument to naturally project. Understand the importance of combining instrument ranges with the appropriate dynamic level. It is best to orchestrate within the most comfortable range of each instrument. For instance, having a trumpet player play an F♯ below the staff may result in an unresponsive sound.

Be creative when applying homophonic writing to the brass. Use the musical ear and listen to the texture each combination yields. Applying homophonic writing for the brass choir will add depth and strength to orchestration, and will provide a contrast of color. In addition, the use of the brass section will enhance the lower overtones the other instruments which normally play at the upper register of the grand staff. Experimenting
with different combinations of brass, as well as brass with woodwinds, will greatly impact the textures, from soft to intense and bright to dark. Good voice leading still needs to be applied, as well as appropriate choice of doublings in order to connect intervallic spacing and balance sounds. Ensure that there is also an adherence to individual instrumental ranges and lower interval limits. All these will ensure the melody can still be heard and the overall orchestration does not present itself as being muddy or sluggish.

**Brass to Present the Melody**
There are many different ways the brass may present the melody, as a solo, or in combination with other instruments. It all depends on the type of color and texture you may want to exhibit. For instance, all brass instruments have an inherent quality to produce round and warm sounds, but in the case of the trombone, that characteristic will be coupled with sonorous tenor sound. The horn in F and euphonium will have darker and lush textures. The trumpet can produce the same characteristic sounds, however it can also soar above the ensemble in its upper tessitura. The tuba is used less frequently as a melodic instrument, however, it remains an option.

Other possibilities include using the brass choir as an independent entity, in combination with the woodwinds, or with pitched percussion. Using the brass in unisons and octaves will be powerful. Although many possibilities exist, below are some likely combinations when using the brass to double other instruments.

1. Trumpet with clarinet, oboe or flute.
2. Trombones with bassoons or tenor saxophones.
3. Euphonium with tenor or baritone saxophones.
4. Horn in F with lower clarinets, alto and tenor saxophones.
5. Tuba with baritone saxophone.

**Climactic uses of the Brass**
The brass choir is extremely effective when building or creating climactic points in music. One method is by holding back the climactic point and adding instruments sequentially. This method creates a feeling of suspense while adding texture and color. Additionally, adding instruments will result in a natural crescendo. Another method is through alternating figures between instrumental sections.

In alternating figures, the last group will be most effective by creating a tutti line between the two competing groups. This will represent a feeling that everyone has arrived at the climax. Alternating figures can also start at louder dynamic levels and intensify to a climax via changes in timbre, tempo, and articulation. Climactic points can also be
created through repetition of figures. This approach can be implemented in the same way as the other two mentioned above. However, in this case, rhythmic figures begin tutti and progress to the climax. In using all the above concepts, it should be noted the percussion section can play an enormous role in supporting or reinforcing elements that creating climaxes.

**Scoring for Percussion**

Scoring for percussion is very unique, and comes with its own logistical and musical complexities. It is important to be familiar with the function of a percussion section and the various sounds each instrument produces. Study must go further into the different techniques and tools used to produce each sound, such as performing with the different types of mallets or with hands. Overall, the percussion section can be an extremely powerful vehicle for an orchestrator. The most notable functions of the percussion section are as follows:

1. Emphasize the rhythmic pulse and style of the piece
2. Accentuate crescendos, dynamic levels, and other effects
3. Emphasize rhythmic figures, which may be harmonized in the winds
4. Emphasize accents
5. Produce and resolve climactic points
6. Add color to passages by doubling other wind instruments

Generally, an arranger has three choices in writing for percussion instruments:

1. A rhythm that duplicates that of the ensemble
2. A rhythm that contrasts with that of the ensemble
3. A long roll

It is common to think of using percussion in loud rhythmic passages, but it can be equally effective in quiet sections.

For the purposes of this chapter, the percussion family is divided into two groups.

1. **Definite Pitch** – Produces a sound in which a pitch can be recognized.
   a. These instruments include timpani, chimes, and all mallet instruments, such as marimba, xylophone, and orchestral bells.
   b. Definite pitch instruments are written on the treble or bass clef staves.
2. **Indefinite Pitch** – Produces a sound in which no discernible pitch can be recognized.

   a. These instruments include snare, bass drum, cymbals, temple blocks, tambourine, and other auxiliary instruments, like shakers and wind chimes.

   b. Indefinite pitch percussion will be notated using either a 5 line staff or rhythm line, both with neutral clef.

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Location</th>
<th>Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Snare Drum</td>
<td>3rd Space</td>
<td><img src="image" alt="Snare Drum" /></td>
</tr>
<tr>
<td>Bass Drum</td>
<td>1st Space</td>
<td><img src="image" alt="Bass Drum" /></td>
</tr>
<tr>
<td>Gong</td>
<td>1st Space, Below 1st Space</td>
<td><img src="image" alt="Gong" /></td>
</tr>
<tr>
<td>Cymbals</td>
<td>Below 1st Space, 1st, 4th Space, Directly above the 5th line</td>
<td><img src="image" alt="Cymbals" /></td>
</tr>
<tr>
<td>Triangle/Tambourine</td>
<td>3rd, 4th Space, Directly above the 5th line</td>
<td><img src="image" alt="Triangle/Tambourine" /></td>
</tr>
</tbody>
</table>

*May also be used for cymbals, triangle tambourine, or other aux perc.*

**Figure 6-16 – Notation**
Common Percussion Instruments (Indefinite Pitch)

Snare drum – The snare drum is notated using the third space of a neutral clef staff. Its most typical characteristic is a sharp staccato sound achieved by striking the top head with a stick. Snare drums can vary slightly in tonality based on the size and material of the shell. Wooden snare drums will normally produce a warmer tone while a metal snare may have a brighter, more articulate characteristic. The snare drum is most commonly played with a set of wooden sticks however brushes or rutes can be used to produce a more subdued sound when the drum is struck. Most snare drums will also have a switch to disable the metal snares on the bottom head and produce just the raw sound of the drum.

Bass Drum – The bass drum is notated using the first space of a neutral clef staff. Bass drums will normally vary in size and depending on the performance setting will either be mounted on a floor stand or cradle, or in a marching band setting, the bass drum will be worn on the player using a shoulder harness. Concert bass drums are most commonly played with a heavy, felt covered mallet. Certain mallets are constructed with a firmer head to give the player more control over articulation. Two mallets can be used for the performance of rolls. The player will use their hand to muffle the resonant head and commonly use their knee to muffle the batter head. Other methods of muffling include using a towel to deaden the batter head and achieve a more articulated sound for faster passages.

Cymbals – Cymbals can be notated on multiple spaces of the neutral clef (see figure 6-15). The most common cymbals used in a concert setting are the crash cymbals. These are two identical cymbals, with hand grips attached at the center. The player brings the cymbals together to create a crash sound that will resonate until the cymbals are muted. The cymbals can be played dynamically to create soft, medium or loud crashes.

Common Percussion Instruments (Definite Pitch)

Timpani – Timpani drums come in multiple size configurations. The most common sizes are 32”, 29”, 26”, 23”, and in rare cases a 20”. Each size timpani possesses a higher range as the size decreases. A typical set up includes 3-4 drums of different sizes and given the right combination, can cover a range from around D2-C4. Timpani drums can be played dynamically by using different mallets, playing different areas of the drum and using different muffling techniques to enhance articulation. Timpani drums are non-transposing.

Xylophone – The xylophone is a transposing (sounds an octave higher than written) instrument. Its written range is F3-C7. The xylophone consists of pitched wooden bars that are played using mallets. The wooden bars of the xylophone create a dry timbre
that can have a slight dynamic range depending on the type of wood as well as the type of mallet being used. The most common mallet used on the xylophone is a hard rubber head. Softness of the head can create a more mellow tone or a harder tone that might project better over a loud ensemble.

**Marimba** – Marimba is a non-transposing instrument. Its written range is C3-C7. The marimba consists of pitched wooden bars giving it similar characteristics to that of a xylophone, however, because of the use of resonator tubes below each bar, the marimba is louder with a shorter sustain. The type of mallets used will have a drastic effect on the tonality and dynamics. Hard rubber mallets wrapped in yarn are the most common type which allow the player to articulate properly at both a loud and quite dynamic.

**Vibraphone** – The Vibraphone is a non-transposing instrument, with a written range of F3-F6. Vibraphone (commonly called “Vibes”) consists of pitched aluminum bars paired with a resonator tube. The aluminum keys creates a warm low end with much brighter tonality in the mid to high registers. Vibraphones are also often equipped with a motor that runs a butterfly valve that opens and closes the resonator tubes creating a tremolo effect. Unlike the marimba or the xylophone, the vibraphone also comes equipped with a sustain pedal that can help create even more resonance. Cord wrapped mallets are the most common implement used.

**Piano** – Although the piano is not necessarily a percussion instrument, it is typically placed in the vicinity of the section, and therefore most associated with that group. The piano is a non-transposing instrument, and covers the full spectrum of the grand staff (A0-C8). The piano can be one of the most dynamic instruments in an ensemble. It can be used as both a melodic and harmonic component to a group and has the ability to play at low and high volume levels. Quality pianos will allow the player to easily achieve a wide dynamic technique across all notes of the keyboard. The pedals of a piano can be used to change the dynamics of note duration and tonality. Most pianos will have a thin, bright upper to mid register and a warm, dark low register, however, the construction and configuration of the instrument can alter the overall tonality. Almost all pianos have the option of opening or closing the enclosure that contains the strings within, allowing for more tonal options.
Scoring for Concert Band

Instrumentation – The following lists illustrate the likely concert band instrumentation for Navy fleet bands.

### Small Fleet Band Manning

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Saxophones (x3) Combinations of:</th>
<th>Trumpet 1</th>
<th>Trombone 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute/Piccolo</td>
<td></td>
<td>Trumpet 2</td>
<td>Trombone 2</td>
</tr>
<tr>
<td>Oboe</td>
<td>E♭ Alto</td>
<td>Trumpet 3</td>
<td>Trombone 3 (Bass Tbn)</td>
</tr>
<tr>
<td>Bassoon</td>
<td>B♭ Tenor</td>
<td>F Horn 1</td>
<td>Euphonium</td>
</tr>
<tr>
<td>Clarinet I</td>
<td>E♭ Baritone</td>
<td>F Horn 2</td>
<td>Tuba</td>
</tr>
<tr>
<td>Clarinet II</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bass Clarinet</td>
<td></td>
<td></td>
<td>Percussion</td>
</tr>
</tbody>
</table>

*Figure 6-17 – Small Fleet Band Manning*

### Large Fleet Band Manning

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Clarinet 1</th>
<th>Trumpet 1</th>
<th>Trombone 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1</td>
<td></td>
<td>Trumpet 2</td>
<td>Trombone 2</td>
</tr>
<tr>
<td>Flute/Piccolo</td>
<td>Clarinet 2</td>
<td>Trumpet 3</td>
<td>Trombone 3 (Bass Tbn)</td>
</tr>
<tr>
<td>Oboe 1</td>
<td>Bass Clarinet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oboe 2</td>
<td>Alto Saxophone 1</td>
<td>F Horn 1</td>
<td>Euphonium</td>
</tr>
<tr>
<td>Bassoon 1</td>
<td>Alto Saxophone 2</td>
<td>F Horn 2</td>
<td>Tuba</td>
</tr>
<tr>
<td>Bassoon 2</td>
<td>Tenor Saxophone</td>
<td>F Horn 3</td>
<td>Percussion</td>
</tr>
<tr>
<td>Baritone Saxophone</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Figure 6-18– Navy Large Fleet Band Manning*

### Unison and Octave Tutti

Unison and octave writing can be very impactful, but also presents some concerns for the arranger. The primary concern is instrument range and how sound characteristics change throughout the range of each instrument.

Multi-octave tutti is a well-balanced form of tutti writing. It promotes placing each instrument within its acceptable ranges to create clear and distinctive lines. Multi-octave writing is a very nice way to introduce a new idea or restate a theme heard previously.
Distribution of the Foreground, Middleground, and Background
Effective distribution of the foreground, middleground, and background will bring clarity in the arrangement. Proper disbursement can also create new textures and colors, which should present a clear and well supported melody. Harmonic movement will remain in a supporting role, but will continue to be a vital element to the orchestration.

Homophonic Texture
1. Melody with accompaniment.
   In many instances the accompaniment supports an independent melody or solo line in a homophonic manner. The accompaniment, at times, will join the lead for a portion of a phrase. This will add a color to the lead line for a brief moment. In some cases, the additions will create a deeper sound. This method of joining melody and accompaniment is a great way to introduce new melodic ideas as they will be distinctly heard through the tutti voicing and rhythms.

2. Voicing individual chords.
   The voicing of individual chords is accomplished via the four voicings previously discussed for homophonic writing (superimposed, interlocking, enclosing, and overlapped). In all these instances, there is an opportunity to link interval spacing throughout the orchestration. This will prevent the overall sound from appearing empty. As always, individual instrument ranges and timbres need to be taken into consideration. In addition, ensure the melody is the most prominent voice, assign each instrument to their most comfortable range, and when doubling pitches, assign these to instruments with the same or complementary characteristics.

3. Doublings.
   The use of doublings throughout the orchestration is a matter of preference. One must balance their reasons for this approach, as the results will either be a rise in intensity or a coloristic change. Unison doublings which are out of the practical range of an instrument may result in a loss of appropriate texture, color and character. Sustained doublings performed for long periods of time may result in a labored and tiresome sound. Octave and multi-octave doublings are much clearer and brilliant, and will yield the desired impact to dynamics.

Polyphonic Texture
Polyphonic is directly translated as, “many sounds,” and refers to music in multiple parts, each with a melody of its own. When orchestrating in this manner each line may give way and allow another to be heard or compete with each other. As independent lines are added to the orchestration, the opportunity to give way becomes less, and lines will compete for more prominence. A good example of polyphonic texture is through canons and fugues. In a canons and fugues, lines are introduced in succession. Throughout the composition, voices serve as the lead line, the
middleground, and background. In both the canon and fugue, the method of these interlocking lines working, or competing with each other in a polyphonic manner is a form of **counter point**.

**Orchestrating a Melody or Primary Gesture**
Throughout this section, we have suggested that all approaches to orchestration must ensure the melody is the most prominent voice heard. There are cases where the arranger will need to ensure the melody and its entrance are clear. This is especially true when the orchestration of the middle and background voicings are thick. One way to ensure melody lines are heard is assigning a softer dynamic level to the accompanying voices, or writing a more intense dynamic in the melody. Composers also use the following methods to ensure melody entrances are heard and remain prominent.

1. Double the melody (unison) in instruments with the same or like characteristics. The possibilities for this are many, however, the list below provides some likely combinations.
   a. Flute, clarinet, oboe
   b. Clarinet, flute, horn and trumpet
   c. Oboe, flute, muted trumpet
   d. Bassoon, horn, trombone, euphonium

2. Octave doublings where one or more instruments can perform the line an octave above or below. This includes octave doublings over a three octave spread, such as, piccolo, oboe, clarinet, and bassoon.

**Scoring for Large Ensembles with Vocalists**
To begin the process of scoring with this combination, the human voice must be understood and treated like any other instrument with its own character, versatility, and limitations. The arrangement must be totally complimentary, supportive of the vocalist, and expressive of the lyric. The arrangement should enable the vocalist to enter and sing confidently in the required style. As the arrangement progresses, the supporting material must remain subordinate to the demands of the vocal line.

Setting up an entrance is probably the most important part of the vocal arrangement. Vocalists must be able to pre-hear their entrances. This means that the arranger must clearly establish key center and tonality and ensure that each vocal entrance is clear.

The real creative challenge when writing for a featured vocalist is to keep things simple enough so as not to get in their way or interfere with their phrasing, and yet still be able to interject a creative stimulus to spur them on and give them something to bounce off of.
Avoid thick harmonized background pads or overly active counter lines in the vocalist's register while they're singing. Try to stay above or below their primary register—or score the parts relatively thinly, possibly moving at a slower pace rhythmically than that of the main melody. Place more active counterpoint or rhythmic punctuations by the ensemble during breaks in the soloist's melodic phrases.

**Range and Characteristics**

Each vocalist has a unique range. The arranger must know the vocalist's range and choose a key that will allow the vocalist to perform at his/her best. The figure below illustrates the classification of the classical voice ranges.

![Vocal Ranges](image)

**Figure 6-19 – Vocal Ranges**

Trained vocalists know their classical voice type. However, voice type is not necessarily indicative of range. The voice types deal more with vocal timbre than with range. Most vocalists can sing notes outside of the range indicated by their voice type. It is often more practical to divide ranges by the style of music. While there are exceptions, the following is a good guide.
Sample Vocal Range by Style

<table>
<thead>
<tr>
<th>Style</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz (Female)</td>
<td></td>
</tr>
<tr>
<td>Broadway/Show tunes</td>
<td></td>
</tr>
<tr>
<td>Classical arias</td>
<td></td>
</tr>
</tbody>
</table>

*Figure 6-20– Sample Vocal Range by Style of Music*

Note: the "Classical" range above is directed at the classically trained soprano. When writing in a classical style for a female vocalist, refer to the figure 6-18.

The middle fifth of a singer's range is the comfort zone. Music that is written here is easy to sustain over long periods of time. The closer a melodic line comes to the extremes of a vocalist's range, the more exciting it becomes. These ranges are better for increased intensity of mood. Vocalists have the most power just above their comfort zone.

**Male Vocal Ranges**
The male voice is more difficult to categorize than the female voice. Popular styles sung by male vocalists today cover a broad range and span many styles. The arranger must collaborate with the vocalist to determine the correct key.
End of Chapter 6  
Orchestration  

Review Questions

6-1. _________________ is the practice of assigning instruments to musical lines.

6-2. T/F Understanding the functionality of each instrument in an ensemble is necessary to apply proper orchestration.

6-3. When scoring for woodwinds, what function may the section be used for?
   A. Melodic lines
   B. Echoing figures
   C. Fast and difficult lines
   D. Color and contrast
   E. All of the above

6-4. Homophonic is directly translated to ______________, while Polyphonic is directly translated as ______________.

6-5. T/F It is best to orchestrate instrument combination within the most comfortable range of the horn.

6-6. Four techniques to homophonic voicings are ______________, ______________, ______________, and ______________.

6-7. T/F A limitation to a pure unison doubling between two instruments is their individual ranges.

6-8. Examples of polyphonic writing include,
   A. Solos
   B. Canons
   C. Fugues
   D. Both B and C
   E. None of the above

6-9. Percussion instruments can be divided into 2 families, ______________ and ______________ percussion.
6-10. Indefinite pitch percussion is scored using a __________ clef on ____ line staff or ______________ line.

6-11. _______________ percussion produces a pitch which can be recognized.

6-12. T/F Vocalists rely on the ear to hear and perform a pitch. One way to help internalize the pitch for a vocalist is through establishing tonality via a harmonic cadence.

6-13. Use the first column of the table below to identify the vocal range for each picture shown in the second column.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Musical Note" /></td>
<td><img src="image2.png" alt="Musical Note" /></td>
</tr>
<tr>
<td><img src="image3.png" alt="Musical Note" /></td>
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</tr>
<tr>
<td><img src="image5.png" alt="Musical Note" /></td>
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</tr>
<tr>
<td><img src="image7.png" alt="Musical Note" /></td>
<td><img src="image8.png" alt="Musical Note" /></td>
</tr>
<tr>
<td><img src="image9.png" alt="Musical Note" /></td>
<td><img src="image10.png" alt="Musical Note" /></td>
</tr>
</tbody>
</table>
As a musician in any ensemble, it is crucial to understand each instrument's role within the section, as well as the ensemble as a whole. It is important for musicians to know exactly how their instrument fits in and contributes to the specific style being performed. Limitations such as range, timbre, and configuration will affect how each instrument supports the characteristics of a specific ensemble. This chapter will outline the basic roles of each instrument within the standard configurations of brass bands, jazz bands, ceremonial bands, and wind ensembles.

Brass Band
Standard US Navy brass bands are small ensembles that typically consist of five to ten players. Brass band players are required to have a wide repertoire of contemporary and classic hits, in styles that range from rock and popular music to funk, Dixieland jazz, and R&B. The brass band's upbeat sound will continuously produce high energy performances that will captivate and engage any audience. Brass bands are commonly used in situations that require mobility, a small performance area, and no electricity. Performances are generally memorized and typically have some level of improvisation. It is also common to incorporate vocal sections. The roles of each player can vary slightly, depending on the instrumentation of the band.

- **Trumpet**
  As the loudest and highest-pitched instrument of a brass band, the trumpet will normally take a lead melodic role within the ensemble. Brass bands will commonly feature two trumpet players that will normally double the melody or give harmonic support to other instruments that may have solo sections.

- **Saxophone**
  The saxophone will normally play a similar role following the trumpet's lead, either supporting the melodic lines of the song or harmonizing a specific voice of chord changes. Navy brass bands routinely perform with a single saxophone or multiple saxophones, depending on manning availability.
• **Trombone**
  Key roles of the trombone are to perform improvised solos, support the harmonic framework of the song, and at times, play or support the melody.

• **Sousaphone**
  The sousaphone player is primarily responsible for maintaining steady tempo and providing the harmonic foundation for the piece.

• **Percussion**
  The percussion section of a brass band can vary from the use of a single player with a full drum set, to three players on cymbals, snare, and bass drum. Regardless of configuration, it is important for any percussionist to know the standard drum beats for all styles, as well as the arrangement of each song that the ensemble will perform. It is also important to note the logistics of the percussion section, due to the fact that using a full drum set may limit the mobility of the ensemble.

• **Guitar & Bass Guitar**
  It has become common to also include guitar and/or bass guitar with larger brass bands, depending on the repertoire of the group. Brass bands that play more contemporary and popular music styles may benefit from having a guitar and bass guitar to help reinforce the rhythm section, and provide a more modern sound by including an electric guitar solo or more agile bass lines. This configuration will reduce the band’s mobility.

**Jazz Ensemble**
Jazz ensembles can range from a small group of three players to big band groups comprised of up to eighteen players. Jazz ensembles consist of instruments that remain true to the standards of jazz and perform a wide variety of music in swing, blues, latin and contemporary styles. Each instrument or section of a jazz ensemble is responsible for multiple roles within the group, including comping, improvising, and following written melodies and harmonic changes.

• **Saxophone**
  Typically with 4-5 saxophones ranging from alto to baritone, saxophones have several roles within a jazz ensemble. The lead alto saxophone is responsible for providing consistent style interpretation for the rest of the saxophone section to support. The tenor saxophone is often the primary solo instrument in the section, but also serves to double the alto saxophone in octaves or provide harmonic support. With the lowest register, the baritone sax can play the role of the bass instrument of the saxophone section, commonly doubling with the trombones or bass guitar.
Figure 1-1 intentionally removed

**Figure 1-1 – Saxophones in a Jazz Ensemble**

- **Trumpet**
  Standard jazz/big band ensembles have up to four players in the section, one of which performs the role of lead player. The lead player typically carries the melodic lines over the rest of the section, and will cover the highest notes within the ensemble. The lead player must provide consistent style interpretation that is emulated by the entire wind section of the ensemble. Solos are typically reserved for the second trumpet part. The trumpet section can also play a strong harmonic role, playing the upper voices of a chord, while leaving the lower voices to the trombones and saxophones. The examples below demonstrate the roles of the trumpet in a melodic and harmonic asset of a jazz ensemble.

Figure 1-2 intentionally removed

**Figure 1-2 – Trumpets in a Jazz Ensemble**

- **Trombone**
  The trombone section normally consists of up to four players. Each player within the trombone section has their own role. The lead trombonist is to the trombone section what the lead trumpet is to the whole band. Along with both the lead trumpet and alto saxophone, the lead trombone player shares in the responsibility of establishing style, articulation, and phrasing. The rest of the trombone section must emulate the performance interpretation of the lead trombonist.

Figure 1-3 intentionally removed

**Figure 1-3 – Trombone in a Jazz Ensemble**
• **Piano**
  The piano can play several different roles, depending on the configuration of the ensemble. In a smaller jazz combo, the piano will play a stronger melodic role, while also holding together the harmonic structure throughout a tune. Within a big band setting, the piano will focus more on supporting the rhythm section. It is important for the pianist to listen closely to the harmonic arrangement of the horn sections, so as to not interfere with the harmonic integrity of the group as a whole. It is important to keep things simple and apply a "less is more" ideology that can help to complement the rest of the ensemble.

  ![Figure 1-4](image)

  *Figure 1-4 – Piano in a Jazz Ensemble*

• **Guitar**
  As a harmonic instrument, the guitar is another key player in the rhythm section within a jazz ensemble, specifically in a big band setting. While playing with a larger group, a guitarist will normally take the same minimalistic approach as the piano player, which means staying out of the way of the lead brass players by supporting the harmonic movement and comping for any soloists. In smaller jazz combos, the guitar player will find more freedom to play in and out of the rhythm and melodic sections, while often getting the opportunity to solo throughout a performance.

  ![Figure 1-5](image)

  *Figure 1-5 – Guitar in a Jazz Ensemble*

• **Bass Guitar**
  The biggest role of bass guitar is creating a link between the rhythm and the harmonic movement of a tune. The ability to consistently line up the unit of the beat, divided beat, and subdivided beat with the drummer is key, regardless of the style or configuration of the band. It is critical for the bass player to be familiar with the common rhythmic patterns of each style. Solo sections for bass are not common in a big band scenario, however, with a smaller jazz combo, bass players are typically given the opportunity to solo. The example in Figure 2-6 demonstrates the walking bass line as it follows the chord changes and supports the soloist.

  ![Figure 1-6](image)

  *Figure 1-6 – Bass in a Jazz Ensemble*
• **Drum Kit**
  The drummer’s role within any ensemble is to consistently line up the unit of the beat, divided beat, and subdivided beat with the bass player, and to guide the rhythm section with the appropriate stylistic feel. The drum set is capable of a wide variety of timbres and serves the largest role in leading dynamic changes within the ensemble. Drum solos can be commonly found in smaller jazz combos and occasionally in big band performances. It is also common for the drummer to trade off several bars of soloing with another lead instrument. A thorough knowledge of a wide variety of musical styles is a critical for a drummer.

  
  Figure 1-7 intentionally removed

  *Figure 1-7 – Drums in a Jazz Ensemble*

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**Wind Ensemble/Ceremonial Band**

Wind ensembles, sometimes known as concert bands, consist of primarily wind instruments in both the woodwind and brass families. A wind ensemble will also normally include a percussion section and a stringed bass. A standard concert band will contain 35-45 players divided into sections. A majority of the sections within the ensemble will contain several players on the same instrument. The lead parts often determine style and interpretations for the rest of the section.

The repertoire of modern Wind Ensemble can consist of traditional patriotic selections, traditional folk music, modern pop music and any other styles that enable the ensemble to meet the needs of the performance venue.

The mission of the Ceremonial Band is to perform for various formal military and government ceremonies such as retirements, funerals, community outreach missions, presidential inaugurals, and more. These events will typically call for patriotic anthems and a march style repertoire. The size of a ceremonial band can vary from 15 to 30 pieces, depending on the requirements of the mission at hand. Ceremonial bands consist of strictly wind and percussion instruments and are scored much like a standard wind ensemble. Most of the individual instrument roles are identical to that of a wind ensemble.
• **Piccolo**
The piccolo produces a pitch a perfect octave higher than written. The piccolo is the highest pitched woodwind instrument in the wind ensemble. In its highest register it can cut through an entire orchestra at full volume. In most cases, the piccolo parts are scored to double the melody of the flute section and add a touch of brilliance due to the octave transposition. Wind ensembles will typically employ the use of only one piccolo.

Figure 1-8 intentionally removed

*Figure 1-8 – Piccolo*

• **Flute**
The flute has a wide range on the staff, as well as a wide range of characteristics and dynamics. Similar to the piccolo, the higher registers of the flute can be very piercing and can easily cut through the rest of the orchestra at full volume. The typical wind ensemble will have two flutes with separate parts (principal and second). Most often, solo lines will be written for the principal flute.

Figure 1-9 intentionally removed

*Figure 1-9 – Flute*

• **Oboe**
The oboe is often scored in two parts. It is normal to have oboe players double on English horn parts. Outside of primarily supporting the melodic sections of a score, the principal oboist is called upon to provide a reference note to tune the rest of an orchestra.

Figure 1-10 intentionally removed

*Figure 1-10 – Oboe*

• **Bassoon**
The bassoon and contrabassoon add a unique and versatile characteristic to the woodwind section. Typically, wind ensembles are scored for up to two bassoons.

Figure 1-11 intentionally removed

*Figure 1-11 – Bassoon*
• **Clarinet**
  The clarinet section can be divided amongst multiple parts and can consist of several types of clarinets, the most common being the B♭ clarinet. Standard orchestration for a clarinet section would call for three separate B♭ clarinet parts as well as a bass clarinet part. Solo sections are typically written in the first part or a separate solo clarinet part will be written.

  Figure 1-12 intentionally removed
  
  *Figure 1-12 – Clarinet*

• **Saxophone**
  The saxophone section of a wind ensemble can be very versatile and can have a wide range consisting of multiple alto parts, as well as tenor and baritone parts. Saxophones will typically double other instruments in their respective ranges. The saxophone can blend well with both woodwind and brass instruments, so they are often used as a bridge between the two sections. Because the saxophone can be a very expressive instrument, composers will often use it as a solo voice.

  Figure 1-13 intentionally removed
  
  *Figure 1-13 – Saxophone*

• **Trumpet**
  Typically consisting of four players, the trumpet section is a standard component of a wind ensemble and can cover both the melodic and rhythmic roles of a score. Trumpets add brightness to the brass section and can easily be heard above the rest of the ensemble. As the highest pitched brass instrument, it is usually scored as the driving force of the brass section. Due to the trumpet’s agility and expressiveness, first or second trumpet parts are commonly given solo sections.

  Figure 1-14 intentionally removed
  
  *Figure 1-14 – Trumpet*
• **Euphonium**
  The euphonium sits within the tenor/baritone voice of the brass section. In most cases, standard wind ensembles will consist of no more than two euphonium players with divided parts. The euphonium is typically scored for counter melodies and occasional solo sections.

  Figure 1-15 intentionally removed
  
  *Figure 1-15 – Euphonium*

• **Trombone**
  Tenor and bass trombones reside in the tenor and baritone voices of the brass section, and will typically consist of 3 – 4 players (2 – 3 tenor and 1 bass). Scores for trombones are usually divided into three parts, with the first two parts given to tenor trombone and one part given to bass trombone.

  Figure 1-16 intentionally removed
  
  *Figure 1-16 – Trombone*

• **Tuba**
  The tuba is the lowest instrument of the brass section. It will normally only be scored with a single part. On rare occasions, solo sections will be written for the tuba, but the tuba typically plays the supporting role and doubles the other bass instruments such as the baritone sax, bass clarinet, or bass trombone.

  Figure 1-17 intentionally removed
  
  *Figure 1-17 – Tuba*

• **Percussion**
  The percussion section of a wind ensemble plays the role as it would in any ensemble, supporting the ensemble with short accents either on timpani, bass drum, or cymbals, or occasionally with short melodic passages on pitched instruments, such as the xylophone or the piano.

  Figure 1-18 intentionally removed
  
  *Figure 1-18 – Percussion*
End of Chapter 1
Understanding Instrumental Roles

Review Questions

1-1. What is a common occasion that would call for the use of a ceremonial band?

1-2. Which is the brightest brass instrument that is considered to be the driving force of a brass section?

1-3. Styles of a jazz ensemble include:

1-4. Which section is responsible for setting and maintaining the speed and rhythmic dynamics of an ensemble?

1-5. Which type of ensemble would be called upon to perform at a community festival or birthday celebration?
CHAPTER 2

Phonetics

The concept of phonetics and linguistics is related to the sounds and rhythms produced by instruments to create different styles of music. There have been many techniques developed to articulate the way we perceive musical segments.

Communicating specific rhythms through the use of phonetics can help a performer develop, comprehend, and internalize the common pulses and patterns of a particular style of music. Using phonetics in this manner is best thought of as vocal percussion, or using the human voice as a way of dynamically expressing rhythmic characteristics.

The following phonetics are examples designed to aid in the interpretation of rhythms. These phonetics approximate articulation, accents, and rhythmic placement of a figure when performed on an instrument.

Long percussive notes are performed with the phonetic of DOO. This is utilized for:

- Quarter notes marked as long ( > or - )
- Notes equal to or greater than the value of a dotted quarter note
- Tied notes equal to or greater than the value of a dotted quarter note.

Short percussive notes are performed with the phonetic DOT, which represents 2/3 of the beat. This is utilized for:

- Unmarked quarter notes or tied equivalent
- Quarter notes with capped accents (^) or staccato markings
- Off-beat eighth notes followed by a rest

Note: Eighth notes that are tied over the bar line or the imaginary bar line (between beats 2 and 3) are held at full value.
Consecutive swing eighth notes are performed using the phonetic **DOO-VAH**. This is utilized for:

- Divided beats (eighth notes) based on 2/3, 1/3 triplet concept

Triplet patterns of eighth notes and quarter notes use the phonetic **OO-VAH-BAH**.

Notation for concert band (rock and Latin) uses notes that are held for their full duration, unless otherwise noted. Unmarked notes use either **DOO** or **TAH**. Short, percussive notes use **DOT** or **TAHT**.
End of Chapter 2
Phonetics

Review Questions

2-1. What is the phonetic used for consecutive eighth notes in swing style?

2-2. Which phonetic is used for long percussive notes?

2-3. Which phonetic is used for short percussive notes?

2-4. Which phonetic is used when expressing a triplet rhythm?
CHAPTER 3

Understanding a Rhythm Section

An understanding of the rhythm section promotes efficient and effective rehearsals, which will in turn yield outstanding performances.

The unit leader/rehearsal director must have a thorough knowledge of the capabilities and role of each instrument in the rhythm section. An effective unit leader/rehearsal director will have the knowledge, confidence, and ability to detect errors in the wind instrument section, as well as the rhythm section.

It is crucial to actively engage the rhythm section as much as possible in order to develop ensemble cohesion. Without a highly refined and well-rehearsed rhythm section, the band will be unable to perform at its highest level.

Instrumentation

The basic instrumentation of a rhythm section is keyboard, guitar, bass, and drum set. Auxiliary percussion, including traditional and digital instruments, are occasionally added to enhance style, or to add an appropriate ethnic element. Mallet instruments are sometimes used to perform melodic lines, support harmonic structure, and perform solos.

Understanding the Parts

It is seldom the case that note-for-note parts, like those written for wind players, are printed for the rhythm section. If the composer has written something specific within the staff, it should be interpreted as essential. Parts are generally written with just enough information via text, virgule and rhythmic notation, cues, and chord symbols. Using their knowledge of style and manuscript interpretation, the section will need to provide appropriate comping. Both the unit leader and the instrumentalist need to have knowledge of the following six concepts:

1. Chord symbols
2. Voice motion
3. Slash and rhythmic notation
4. Styles (Swing, Shuffle, Rock, Samba, Funk, Ballads, etc.)
5. Musical form
6. Time and groove
Below are examples of rhythm section parts. Note that all of the elements of text, chord symbols, and notation are incorporated together.

**Figure 3-1 – Rhythm Section Parts**

**Time and Groove**

Establishing and maintaining steady tempo and a stylistically appropriate feel are the most important responsibilities of the rhythm section. Both of these responsibilities are accomplished through effective division and subdivision of the beat. Through subdivision, the rhythm section will play as one cohesive section and will have a direct impact on the ensemble’s interpretation of a steady tempo and stylistically appropriate feel.

It is important that the unit leader clearly communicates intent to ensure that all members, especially the rhythm section, have the same musical interpretation. When a new piece is introduced, a short verbal explanation of the composition is very helpful and appropriate. This may include historical background of the composition, information about the composer, and the music’s style and form. From there, it is imperative that the unit leader’s count offs be reflective of what has been explained.

*Figure 3-2 intentionally removed*

**Figure 3-2 – Time and Groove**
Dynamics
The rhythm section is the driving force behind dynamics. Without attention and active participation, the whole ensemble lacks dynamic contrast. Wind players naturally listen to the rhythm section, not only for dynamic interpretation, but also for guidance on articulations. Performing at inappropriate dynamic levels will likely result in poor time and style. For example, consistently performing too loudly in a light bebop style will make the section sound heavy. The effect will be a slowing of tempo, and the potential creation of an incorrect interpretation of style and articulation.

Rhythm Section Development
Short of playing in a rhythm section, critical listening is the best way for a unit leader/rehearsal director to develop an understanding of a rhythm section. Unit leaders/rehearsal directors must seek out and listen to recordings and live performances of notable ensembles and artists with the intent of studying their performance habits. Through careful analysis and critical listening, both unit leaders and instrumentalists alike will gain knowledge and insight on how to effectively employ the section.

The unit leader should aim to train the rhythm section as a team. It is important to create and encourage opportunities to play together. This will foster unity within the section, and will develop effective, non-verbal communication. Promoting sectional work, jam sessions, combo performances, and working with a metronome are only a few avenues of approach. The more cohesive the section performance is, the more that time, dynamics, and groove will fall into place. The audio example below demonstrates a rhythm section in a small/combo setting. Notice how the section compliments the soloist and then transitions to a piano solo.

Figure 3-3 intentionally removed

Figure 3-3 – Combo Style Setting

Instrument Roles
The manner in which the rhythm section performs can be contagious. It is important for both the instrumentalists and the unit leader be cognizant as to how the section interacts with winds both in rhythm and harmony. It is also crucial that unit leaders and rhythm players alike are attentive to their individual roles and how they can enhance the overall performance of the ensemble.
Keyboard

1. Enhances rhythm with harmony.
2. Capable of performing as a soloist.
3. Provides comping under soloists.
4. Must not clash with the comping technique being used by the guitar player.
5. Simple rhythms that are stylistically correct work the best.
6. Not every chord on every beat needs to be played.
7. Voicings on repeated chords will often be changed to create harmonic interest.
8. Harmonic structure and smooth voice motion are essential.
   a. Available tensions and non-harmonic movement are commonly applied.

Guitar

1. Enhances stylistic feel via rhythmic harmony.
2. Capable of performing as a soloist.
3. Provides comping under soloists.
4. Performance of single melodic lines with other sections is common.
5. Must not clash with the comping technique being used by the piano player.
6. Utilization of simplistic rhythms that are stylistically appropriate are effective.
7. The use of signal processing equipment is necessary to support the various styles.
8. Harmonic structure and smooth voice motion are essential.
   a. Available tensions and non-harmonic movement are commonly applied.

Bass

1. Foundation of both rhythm and harmony.
2. Maintaining a steady tempo is the most important function.
3. Works in conjunction with the drum set with regard to steady tempo and appropriate feel.
   a. Ensure that the unit of beat and divided beat are synchronized with the hi-hat and/or ride cymbal.
   b. Listen to the snare or kick drum for hits and accents.
4. Smooth voice motion is a must.
   a. The bass lines should be able to stand alone melodically and harmonically.
   b. Bass lines should rhythmically compliment the remainder of the section.
5. Performing the root of the chords is essential.
   a. The root is well utilized when performed on the downbeat of each chord change.
   b. May consider the use of other chord tones.
   c. Available tensions and non-harmonic tones are frequently used to link chords.
6. Walking bass lines are stylistically correct for swing.
Drum Set

1. Primary role: Steady tempo and a stylistically appropriate feel.
2. The drum set has the greatest impact on dynamics.
3. Uses preps, kicks, and hits to:
   a. Set up an ensemble or section entrance.
   b. Reinforce ensemble figures including accents.
4. In swing, performance of the ride cymbal is critical.
5. Snare and kick drum are essential for accents.
6. On the beat kicks with snare and kick drum will help wind players perform off the beat entrances strong and with confidence.

Auxiliary Percussion

1. Choice of instruments need to compliment with the style or ethnicity of the music.
2. The drum set and bass are the references in maintaining time.
3. Performing short repeated rhythms should be used.

Figure 3-4 intentionally removed

*Figure 3-4 – Elements Together*

Figure 3-5 intentionally removed

*Figure 3-5 – Rhythm Section in a PMG*
Set Up
Grouping the rhythm section together is crucial to the performance of the section. First and foremost, each member of the section must be able to visually see each other. Staging and other logistical factors may have an impact on the set up. However, at all costs, the unit leader should ensure the section is grouped together and can see each other. Below is a basic setup for a percussion section. Note where the members are placed.

1. No member needs to move to the extremes to see another.
2. From the drum set, all members can be seen. All members can see the drum set player.
3. The bass is positioned next to the Hi-hat. This will promote accuracy with tempo and style.
4. The piano can see the bass.
5. The piano can see the guitar and vice versa. This is most effective comping.
6. The guitar positions the chair in such a way that minimal movement is required to make visual contact with the drum set and bass.
7. A small space is left for a soloist. This works exceeding well for a jazz combo setting.
8. Auxiliary percussion is placed near the drum set player, near the hi-hat.
End of Chapter 3
Understanding a Rhythm Section

Review Questions

3-1.  T/F In order to rehearse in an effective manner, the unit leader should focus on the wind player. The rhythm section will then follow the groove they establish.

3-2. Auxiliary percussion instruments, such as shakers, and other non-pitched percussion perform what function?
   A. Add to the ethnic feel
   B. Enhance the style and groove
   C. Complete missing harmonic structure
   D. Both A and B

3-3.  T / F Note-for-note parts are frequently written for the rhythm section.

3-4. When the piano or guitar parts are not written note-for-note, the player must _________.
   A. Perform the part by comping
   B. Transcribe from the lead trumpet part
   C. Tacet
   D. None of the above

3-5. The most important responsibility of the rhythm section is _________ and _________.

3-6. ______________ the unit of the beat is essential in keeping the ensemble together.
   A. Properly voicing
   B. Adding strong accents on 2 and 4
   C. Subdividing
   D. Both A and C

3-7. Most issues that arise during rehearsals can be attributed to ___________ problems.
3-8. T / F  When comping, the piano should assume to play all chords on every beat.

3-9. To promote accuracy in time and groove, the bass should be staged next to the
__________.

A. Lead trumpet.
B. Drum set, next to the ride cymbal.
C. In front of the piano.
D. Seated next to the guitar.
E. None of the above.

3-10. T / F  In order to maximize communication within the rhythm section, ensure all
the members in the section can see each other and the unit leader.

3-11. Walking bass lines with a gradual rise and fall are stylistically correct in
__________.

3-12. T / F  Strong on the beat kicks, hits, and fills from the drum set will help wind
players accurately perform off the beat entrances.
CHAPTER 4

Rehearsal Planning and Execution

A key element of a well-executed musical performance is a successful rehearsal. Each rehearsal requires prioritizing objectives and developing a plan that will accomplish a specific set of goals. Understanding the operational strengths of the ensemble, the venue, and the event are essential when developing an efficient rehearsal plan. Once these elements are understood, the unit leader can select the appropriate repertoire for the event. Overall, a well-developed rehearsal plan will yield a well-executed rehearsal, which will ensure that all the time spent in the rehearsal hall is effective and efficient.

The organization of a rehearsal can be divided into three phases:

- Pre-rehearsal
- Rehearsal execution
- Post-rehearsal

The process of rehearsal planning and execution is continuous. Once the post-rehearsal phase is completed, the unit leader begins to formulate the plan for the next rehearsal or the actual performance. Figure 5-1 is provided as an illustration of the process.

![Figure 5-1 – Rehearsal Planning and Execution](image)

**Pre-Rehearsal**

Before musicians arrive for the rehearsal, it is crucial that the unit leader is fully prepared. Prior to the rehearsal, they should inform the section leaders of any special equipment that will be needed for the rehearsal. This will eliminate any undue time spent on logistics instead of actually rehearsing. Along with communicating with the section leaders, the score and all instrumental parts must be available for everyone’s reference. This will ensure that each musician has the opportunity to acquire all of the appropriate group and personal equipment, such as mutes or special percussion instruments. Making these items readily available will allow musicians the time necessary to analyze and practice their parts, so they are prepared for the rehearsal.
Another important part of the pre-rehearsal is ensuring that rehearsal space is properly prepared. Knowledge of the ensemble’s instrumentation, especially the percussion section, is one of the first steps. This will ensure that all instruments not typically brought by the players are provided and in working order. A seating chart for the ensemble should also be provided, so that no player is left without a chair and/or music stand when they arrive at rehearsal.

Rehearsal Execution

Rehearsals allow both the unit leader and instrumentalist the opportunity to gain a better understanding of their contribution to the music being performed. They create an awareness of what elements and/or sections of the music need to be focused on during individual practice, sectionals, or future rehearsals with the full ensemble. Additionally, rehearsals allow for practice of any logistical elements, such as incorporating concert moderator notes, introductions of vocalists or instrumental soloists, and set changes.

To execute an efficient and productive rehearsal, it is important to have a plan that outlines specific goals and items to be rehearsed. A strong and well-executed plan preserves the efficiency of the rehearsal and keeps the entire ensemble engaged, while creating a positive and professional environment. Creating a plan provides the unit leader with the ability to forecast and mitigate issues that may come about during the rehearsal. In addition, it allows the unit leader to specifically address positive elements of the ensemble’s performance, as well as highlight and correct areas that may need improvement.

Along with a clear rehearsal plan, the list below outlines additional guidance that will help unit leaders to create an engaged, professional, and well-paced environment.

- Treat all members with respect
- Clearly communicate the goals and expectations
- Maintain high expectations
- Speak with confidence and clarity
- Make eye contact with the ensemble while speaking
- Praise the ensemble for playing well

Performing Count Offs / Cut Offs

Performing count offs ensures that the music is performed properly. Therefore, count offs need to reflect the style, tempo, and dynamics of the piece or section being rehearsed. When performing a count off, the volume of the voice should begin at a level where the whole ensemble can hear it. From there, gradually adjust to the appropriate dynamic level. For instance, when performing a count off where the band enters at a dynamic level of piano, start your voice loud, and then diminish to the appropriate volume. Conversely, if the band’s entrance is forte, start the voice at a volume reflective of forte and remain there. Finger snaps or hand claps, per the tempo, style, and
dynamics, may also be incorporated. However, they must mimic the rise and fall of the voice.

Other items that must coincide with a count off are eye contact, communication, and the length of a count off. Ensure that eye contact is established and maintained with the ensemble throughout the count off. In addition, communicate to the ensemble how the count off will be executed.

Cutoffs also need to be performed with tempo, style, and dynamics in mind. Similar to count offs, cutoffs need be clear, and eye contact is required. Exaggerated movements are appropriate only if they properly demonstrate the correct tempo, style, and dynamics.

**Post-Rehearsal**
At the conclusion of the rehearsal, the unit leader should remind the ensemble of what was accomplished and what is expected of them for the next rehearsal. They should also ensure that the section leaders understand what areas need to be addressed during any follow-up sectional rehearsals.

Recognizing both the positive and negative approaches that were taken in each rehearsal is a key step in developing better rehearsal procedures. Improvements of these procedures can make a rehearsal a more efficient and comfortable experience for both the unit leader and musicians. Once these have been communicated, it is important for a unit leader conduct a self-assessment and evaluate their own rehearsal techniques.
End of Chapter 4
Rehearsal Planning and Execution

Review Questions

4-1. Rehearsals can be organized into three phases: ____________, ____________, and ____________.

4-2. T/F The score and all the instrumental parts should be kept in the library and secured before the rehearsal to ensure all music is present for the instrumentalists.

4-3. Group and self-assessments on the rehearsal take place during the ________________ phase.

4-4. T/F Once the last phase of rehearsal planning and execution is complete, the unit leader should begin formulating the plan for the next rehearsal or the actual performance.

4-5. Count offs need to reflect the ____________, ____________, and ____________ of the music.

4-6. Cut offs must be clear and _________ contact is required.
   A. Eye contact
   B. The divided beat
   C. The jump cut
   D. Correct posture
CHAPTER 5

Error Detection and Correction

The goal of a rehearsal is to combine an individual musician’s experience and personal practice with the other musicians in the ensemble, in order to create a cohesive and high-functioning performance unit. The transformation of individual performers into a cohesive ensemble is achieved through a process of error detection and correction. A vital part of the rehearsal process is the detection of any errors or deficiencies that may occur within an ensemble’s performance. Once any errors are recognized, they must be corrected through careful practice and technique. This chapter will outline techniques that unit leaders can utilize to mitigate and correct errors.

Detecting errors during the rehearsal of an ensemble is primarily the responsibility of the unit leader. Once an error is recognized and isolated, the correction process begins with a clear explanation of the error, a plan to correct the error, and an expected outcome. After correction has been achieved, it is imperative that the rehearsal quickly resume as planned. This technique of error detection and correction can be broken down into a process known as “DICMO.” This acronym represents the four stages of effectively correcting errors made by an ensemble: Detect, Isolate, Correct and Move On.

DICMO

The DICMO process is an efficient way for a unit leader to address errors within an ensemble’s performance. This process is utilized during ensemble rehearsals, and ensures that any challenges or issues are properly corrected in a timely fashion. The DICMO process clearly presents an order of tasks that the unit leader must implement to address the occurrence of an error.

![DICMO Diagram](image-url)
• **Detection:** The first step involves analyzing a performance during rehearsal, and recognizing any errors that may occur within all aspects of an ensemble’s performance.

• **Isolation:** When an error is detected, the Unit Leader must stop the ensemble and isolate the mistake to the section or individual player that incorrectly performed the selection.

• **Correction:** Once the section or individual is aware of the error, the unit leader must implement an appropriate strategy to help the players correct the error in order to properly perform the given music.

• **Move On:** After the error has been fixed, or it is determined that further individual practice or sectional time is required to fix the problem, the unit leader must move on and resume the rehearsal as planned.

**Categories of Errors**
The detection phase of the DICMO process requires the unit leader to continuously scan the ensemble’s performance for possible errors. The ability to detect errors is directly dependent on the unit leader’s listening skills and score study. All aspects of an ensemble’s performance should be taken into consideration while listening for errors.

The types of errors that can occur will fall within the following categories:

- Rhythm
- Pitch
- Articulation
- Style
- Intonation
- Blend & Balance

In order to ensure a successful rehearsal, different strategies must be formulated and implemented to address each type of error in the most efficient way possible.

**Rhythmic Errors**
Proper performance of a piece of written music begins with the mastery of its rhythmic notation. During rehearsal, rhythmic error should become apparent as the ensemble conducts the initial play through of a new piece. Detection will be dependent on the unit leader’s knowledge of tempo and articulation for each passage. Analysis of each player’s note releases and ornamentation will help the unit leader to quickly recognize an error, isolate the mistake, and implement a strategy for correction.
Mitigating errors associated with rhythm should start with slowing down the piece from its original tempo, which will allow the players to better isolate and internalize a challenging rhythmic passage. Verbalizing the correct rhythm using a phonetic technique or allowing other players to properly demonstrate the correct rhythm will reinforce the player’s comprehension of the correct performance. Once mastery is achieved at the reduced tempo, slowly increase the speed until performed as written and continue on with rehearsal as planned.

**Pitch Errors**

Analyzing the pitch of a written piece should occur while deciphering the rhythm attached to each note. Errors in pitch should clearly stand out to the unit leader and be easily detected. Identifying pitch mistakes is contingent upon the unit leader’s melodic and harmonic understanding of the piece.

Correcting pitch errors should be as simple as isolating the incorrect pitch (or series of pitches) and indicating the correct note(s) to be performed.

**Articulation Errors**

The unit leader should carefully consider all of the articulation markings during the initial score study, and ensure they are properly recognized and executed by all performers of the ensemble during rehearsal.

Should an articulation error occur, isolate the error and use the appropriate method for correction. Similar to rhythmic correction, problems associated with articulation can be mitigated by verbalizing or demonstrating the proper performance. Reduce the tempo of the passage if necessary to allow the ensemble to internalize the correct articulation, and then rehearse the uniformity of note attack and release. Once mastered, return to the written tempo and continue on with the rehearsal as planned.

**Style Errors**

Along with the technical understanding of a written piece of music, a unit leader must ensure that his or her ensemble follows the intended stylistic approach of the composer for each piece. This is achieved through a brief explanation of the background of the music, as well as addressing any findings from the score study. Stylistic errors may be recognized by the unit leader, section leader, or section player.

Once a stylistic error is detected and isolated, a unit leader should be able to correct the error by effectively communicating the intention of the composer. A unit leader may choose to verbalize the correct approach if possible, or establish the appropriate style using well-known musical examples as a reference.
Intonation Errors

Intonation and tuning is a vital element of group performance that depends on each musician’s ability to hear their playing against the rest of the ensemble. Correct intonation also relies on the unit leader’s ability to effectively detect any deficiency that an individual or section may have associated with their instrument’s tuning.

If an ensemble contains fixed pitch instruments then the musicians must adhere to the concept of Equal Temperament. In this case all intonation problems must be addressed while providing a fixed pitch reference for the wind instrument players. In ensembles where no fixed pitch instrument is present the concept of "just intonation" is employed. In "just intonation" tones from each instrument are properly tuned with each other within a written melodic or harmonic structure. In these cases intonation problems are best addressed by instructing the wind instrument musician to listen across the like instrument section and ensure the intervallic relationships and chordal structures are performed correctly.

Should a unit leader encounter a flaw with intonation, either a fixed pitch must be given to the performers to reference or tuning must be adjusted based off the lowest note of a given chord to ensure proper intervallic relationships among all players of a group. It is each player’s responsibility to ensure their instrument is tuned appropriately prior to a rehearsal or performance, however, if an intonation error occurs during rehearsal, it is crucial that it be addressed in a timely manner.

Blend & Balance Errors

Proper blend and balance within a group of musicians is crucial in order to achieve an articulate and unified sound as an ensemble. Like intonation, attaining a solid blend and balance is dependent on each player’s ability to hear their individual instrument, as well as the rest of the group. It is also reliant on the unit leader’s ability to understand the proper aural image of the ensemble as a whole, and recognize any tonal discrepancies between sections.

With multiple timbres and dynamics occurring throughout a piece, the unit leader must pay close attention to each section’s technique as they contribute to the sound of the ensemble as a whole. During rehearsal, it is vital that the unit leader identify any instances of unbalanced playing or improper blending between or within sections.

Once an error has been recognized, identify the appropriate solution by communicating the proper dynamic to the section(s) involved, and if necessary, allow them to individually rehearse and internalize the correct performance. Once the solution is understood, rehearse the section with the entire ensemble and reassess the results.
End of Chapter 5
Error Detection and Correction

Review Questions

5-1. List the four steps of the DICMO process.

5-2. List the categories of errors that can occur during an ensemble's rehearsal.

5-3. Who is primarily responsible for the detection of errors during a rehearsal?

5-4. Identify one technique for correcting rhythmic errors.

5-5. Identify two skills necessary for effectively detecting errors.
CHAPTER 6

Programming

Programming is one of the many unique privileges of a unit leader. Due to the many choices of music available, programming can be a challenging task. Effective programming should provide the audience with a deeper and more profound sense of patriotism, as well as an appreciation of the art of music.

Mission Requirements
When selecting music for a performance, ensure that it aligns with the sponsor’s event requirements. For example, performing at a music educator conference may require the ensemble to perform more in-depth selections of concert band literature, while a concert during the 4th of July weekend or a Fleet Week performance may necessitate a program that revolves around a more patriotic or a contemporary/Top 40 theme. It is not uncommon for an event type or the supporting mechanisms of a venue to impact the repertoire. Therefore, unit leaders and/or operational Chiefs must communicate with the sponsor and agree on the type and level of musical support that will be provided.

Audience Expectations
In addition to meeting the mission requirements, satisfying the expectations of the intended audience must be a high priority as well. There are several factors to consider when analyzing an intended audience. The two most common factors are:

- Audience expectations – Often this is defined by the event type, venue, and what ensemble is being used.
- Demographics – Age, culture, educational background, etc.

There will be instances where these two factors, as well as others, are not clearly defined. This may require a program that consists of a broader range of pieces, including popular music and other contemporary styles. Should this occur, evaluate and select literature in such a manner that balances the mission requirement, and the expectation and demographics of the audience.

Flow of the Program
When developing a program, ensure that careful and deliberate thought is put into each selection of literature, where it is located in program, and what contribution it adds to the overall flow of the program. Along with the music, it is important to consider transitions between works, staging logistics, and intermissions. All of these elements will ensure the production presented is of the highest caliber and is musically satisfying for all.

Many performances find success when the program’s opening selection attracts the attention of the audience and generates an atmosphere of excitement. Following the opening selection, the main body of performance may consist of familiar works, guest
performers, and vocalists. All these will add further enthusiasm and interest in the performance. When ending a program, select a piece that leaves the audience on an emotional high.

When analyzing a program, determine the emotional high and low points of the presentation in order to define the best approach to the flow of the overall production. Although there is no preferred approach, all selections should appropriately complement and contrast each other. This can be achieved by implementing various elements into the program, such as a composer’s compositional style, or the composition’s use of tonal color, tempo, and form. Other elements that can shape the flow of a performance include the following:

- Vocal features
- Instrumental soloists
- Guest performers and conductors
- Contemporary and chamber ensemble features
- Program notes via a concert moderator
- Intermissions
- Encore selections

An encore can enhance the relationship between the audience and the ensemble. When an encore is requested by the audience, it demonstrates their appreciation of the ensemble. The response to that appreciation is the musician’s performance of additional selections. Literature for encores must be pre-planned and rehearsed. It is recommended they also be upbeat and spirited, to ensure that everyone departs the venue excited and inspired by the presentation.

**Program Length**

Overall program length can vary depending on the expectations of the sponsor, event type, audience, and venue. When implementing a program within the established performance duration, the unit leader must consider the length of each piece, and logistical items such as, set changes and intermissions. It is also recommended, an allowance of approximately 10% of the overall time for applause. The recommended length for most performances is one hour. It is advisable that any performance not exceed two hours in duration. For a performance of this length, the program should allow 45 minutes on the front end of the performance, followed by a 15 minute intermission. The performance should conclude with a remaining 45 minutes of programming with the remaining time allotted for applause and transitions. For programs 90 minutes or less, it is appropriate to omit the intermission. However, it is important to ensure the program contains variety in selections and adequate pauses between selections. This will allow the listener to remain engaged and attentive during the performance.
Program Notes
An element that many audiences often enjoy and appreciate is some general background information about the music, performers, and composers. Program notes provide the audience with a deeper understanding and appreciation of the music, while at the same time creating a personal connection with the ensemble. Consider the following when developing program notes as a printed handout, or for a concert moderator to read as part of the overall production:

- Historical background of the composer and/or composition
- Relate the composition to a production theme
- Introduction and background information on:
  - Vocalists and instrumental soloists
  - Featured contemporary or chamber ensembles
  - Guest conductors
Review Questions

6-1. Two important elements that an effective program must meet are ____________ and ____________.
   A. Mission requirements and audience expectations
   B. Length of encore and mission requirements
   C. Seating arrangements and audience demographics
   D. Intermissions and guest conductors

6-2. Along with the music, transitions, staging logistics, and intermission, it is important to consider the ____________.
   A. Conductor’s needs
   B. Program notes
   C. Flow of the program
   D. Demographics

6-3. For a two hour performance, it is recommended to have a ____ minute intermission.

6-4. The two most common considerations in understanding an audience are the expectations and ____________.

6-5. T/F Encores should be upbeat and spirited.
CHAPTER 7

Chamber Groups

Group Dynamics

Chamber groups are small groups of musicians that typically have one person to each part. There are different skill sets the musicians must use when playing in a small group, as opposed to a large group. In these groups, the communication between musicians consists of eye contact in conjunction with subtle movements and gestures that combine the individuality of the musicians with the score to create a harmonious experience.

Blend and Balance

The key elements to any chamber group performance is uniformity and communication amongst all members of the ensemble. Because each member of the group is typically playing a different part of written music, it is crucial that rehearsal time is utilized to develop those elements. It is the responsibility of each player to perform their unique role in a manner that is well balanced with the rest of the ensemble. This means focusing on maintaining a proper blend of melodic, counter melodic, and harmonic voices. Other roles may be introducing a motif, or providing pivoting notes for key changes. The passing of melodies and voicings between musicians is seamless and polished when the blend and balance is precise.

Chamber Group Rehearsal

Rehearsal of a chamber group is structured in a player-coach style, with one member assigned the responsibility of coordinating and conducting a steady and productive rehearsal regiment.

Organizing a rehearsal can be broken down into three phases:

- Pre-rehearsal
- Rehearsal execution
  - Can be recorded for practice and analysis
- Post-rehearsal

Pre rehearsal for chamber groups is treated just as any ensemble. Each individual musician is expected to have all technical passages prepared and be warmed up for rehearsal prior to the start of the rehearsal. Proper coordination of rehearsal space and materials as well as formulating rehearsal objectives for each session will ensure efficient and productive practice. These objectives should be clearly defined to all
members of the group at the start of a rehearsal. Throughout the phase of rehearsal execution, focus on recognizing and maintaining technical and stylistic continuity. Identify and isolate sections of a piece that may require higher awareness of uniformity and balance.

Post rehearsal consists of reviewing the progression made by the group as well as any recording that may have taken place. The post-rehearsal phase is a crucial part in formulating what can be worked on and improved upon for the next rehearsal.

**Brass Groups**

Brass groups take on the characteristics of the brass instruments: warm and crisp for the trumpets, warm and smooth for the trombone and horn, and a solid, low-end foundation for the tuba. These instruments, when combined, blend to produce warm and smooth tone colors, as well as bright and crisp fanfares. Chamber groups that consist of multiple brass instruments will have a large dynamic range. Because of this, it is important for each member of the group to focus on the tonality of their instrument when rehearsing with the rest of the ensemble. Leaders of a brass group must be aware of the stylistic interpretation of each piece of music as well as an understanding of how to regulate and maintain proper dynamics within a group of brass musicians.

The following photos display some of the more popular chamber group types.

![Figure 7-1 – Brass Quartet](image)
Woodwind Groups

Chamber groups consisting of woodwind players have a unique sound due to the variation of qualities inherent to reed, non-reed, and double reed instruments. Woodwind ensembles can produce bright, airy tonalities in higher registers while blending with rich, warm tonality in the low end. Composers of woodwind music will frequently emphasize this blend of instrumental qualities.
During rehearsal, pay close attention to this blend and ensure that a proper balance is kept in line with the style of a given piece of music.

Figure 7-4 – Woodwind Quintet

Figure 7-5 – Saxophone Quartet
**Vocal Groups**

Quintets, octets, and small chamber choirs have a unique sound because of the blending of the individual voices. The blending and balance of the group, and the voice color, can be influenced by the types of voices and number of voices in the prescribed ranges for each part. For groups characterized by a warm, deep, and rich sound, the voice types may tend to be dramatic, whereas groups producing lighter and brighter voice colors will feature more coloratura qualities.

The rehearsal techniques that work best for vocal ensembles include pre-rehearsal practice from the individuals to become familiar with the music. Feedback from peers or from recordings during rehearsal gives each musician the tools to blend and balance within the group. Recreate as closely as possible the conditions of the performance venue for the acoustics, especially if sound reinforcement equipment is used.

![Figure 7-6 – Mixed Voices Octet](image)

**Group Type and Venue Matching**

Chamber groups traditionally play in smaller venues. Their smaller size, volume, and dynamics are well suited for venues where the musicians can be close to the audience. Sound reinforcement equipment is not typically used, because it detracts from the intimacy and subtleties of the music, especially for woodwind groups.

Woodwind groups and small choral groups are also well-suited for smaller venues, where there may be a restriction on how much sound can be comfortably tolerated by the audience. These groups have less of a dynamic range than brass ensembles, and
are well-suited for smaller rooms, including libraries, churches, etc. If these groups are in large venues or are performing outside, sound reinforcement equipment can be used to balance the dynamic range to fill the concert area with ample sound.

Conversely, brass groups are better suited where there are fewer restrictions on sound, such as an outside setting. NAVBANDINST 5400.3 series provides further guidance on the types of ceremonial music that various groups can perform.
Review Questions

7-1. Describe some of the differences between performing in a chamber group and performing in a large ensemble.

7-2. What are some of the roles that the different voicings perform while playing chamber music?

7-3. Describe the relationship between blend and balance, and the roles of the voicings.

7-4. What are some differences in the rehearsal structure of chamber groups vice large ensembles?

7-5. What are some guidelines for choosing venues for the different chamber groups?
CHAPTER 8

Jazz Combo

As with any type of ensemble, understanding that the quality of a performance can be greatly affected by the quality of the rehearsal is a fundamental notion of group participation and basic musicianship. Small jazz combos are no exception, and the rehearsal techniques outlined in previous chapters should always be applied to ensure that the time spent rehearsing as a group is well-managed and properly executed. When leading a jazz combo, it is crucial that the unit leader have a clear understanding of each player’s role and instrumental function within the group. It is this very understanding that will dictate the decisions that are made throughout all phases of a rehearsal, and will allow for clear communication between performers.

Group Dynamics

A jazz combo is a small ensemble consisting of a standard rhythm section, an assortment of horn players and occasionally a vocalist. The ensemble is responsible for covering a range of benchmark styles, from early jazz, swing (straight ahead, 2 beat and shuffle), bebop, Latin (Afro-Cuban, samba and bossa nova) to jazz rock fusion. It is important that each performer has a solid understanding of the characteristics and dynamics of each style, and is able to highlight those characteristics during a performance. Due to a higher level of improvisation, communication between players in a jazz combo is an essential skill to rehearse and master. This requires solid, clear communication both across and within the rhythm and melodic sections of the group. Given the expressiveness of all jazz styles, taking cues from other players can create an improvised dynamic, that when communicated effectively, can seem natural and well-rehearsed.

Pre-Rehearsal

Pre-rehearsal planning for jazz combo should be like that of any other ensemble. The unit leader should ensure that the rehearsal space is reserved and properly set up. Rehearsal time should be focused on ensuring that each musician’s personal practice and preparation are combined into a quality, performance-ready product. Careful consideration must also be taken when selecting the music for the ensemble to perform. Skill levels and instrumentation should be kept in mind to ensure that all members of the group have been provided with the correct music prior to the rehearsal, so their parts can be reviewed before stepping into the rehearsal space. Unit leaders are responsible for ensuring that rehearsal time is used effectively and efficiently, so having a pre-determined plan of how to distribute that time is crucial.
Understanding the Sections

Small jazz combos consist of a melodic section and a rhythm section that work together using non-verbal communication throughout a performance. Regardless of configuration, both sections have important roles that are guided by the form of a lead sheet provided for each piece. When directing a jazz combo, players within both sections are expected to properly keep track of the form as it progresses, while also being expressive in their playing.

The Rhythm Section

As a unit leader, the ability to build a solid group starts at the rhythm section. As rhythmic feel is one of the key elements of jazz, being able to address the rhythm section, and establish a specific feel or "groove", is one of the most important first steps during the rehearsal of a jazz ensemble. All members of the rhythm section must recognize this as a primary goal, and work together to support the rest of the group in an organized and creative manner. This integration is only achieved through routine rehearsals to help each player better understand, relate, and communicate with each other on a musical and stylistic level. As unit leader, it is important to establish that sense of understanding, as well as clarify and rehearse each instrument’s function within the ensemble. Some of the different instrument functions are comping, bass and drum integration, groove and tempo establishment, count-offs, harmonic texture, and when necessary, auxiliary percussion.

Standard instrumentation for the rhythm section of a jazz combo includes piano, bass (upright or electric), guitar (electric or acoustic), and a drum kit. During rehearsal time, ensure that the players of a rhythm section are not only listening to themselves, but also keying into and understanding the roles of the other members within the rhythm section. The understanding and regular practice of the dynamics of all jazz styles is a crucial responsibility for all members of a rhythm section.

During rehearsal, ensure that each member of the rhythm section is focused on these key points:

**Bass:**

1. Functioning as both rhythmic and harmonic foundation throughout the form.
2. Have the ability to play walking basslines or 2-beat feel.
3. Focusing on the accompaniment of others, while also standing alone harmonically.
5. Using available tensions and nonharmonic tones to string together chord changes.
6. Maintain a constant tempo with the drummer (specifically coinciding with the ride cymbal/high-hat).
7. Being prepared to perform occasional improvised solos.

Drums
1. Establishing and maintain tempo and groove throughout a performance.
2. Focusing on ride/high-hat technique.
3. Maintain a constant tempo with the bass player.
4. Understanding hi-hat accent on beats 2 and 4.
5. Appropriately accenting using the snare and kick drum.
6. "Playing the form" by marking the phrase at different sections of the song as it progresses. This can sometimes be referred to as “Turning the corner”.

Piano
1. Providing harmonic color and identity with proper rhythmic accenting.
2. Using tasteful voicings that coincide with style and texture of the tune.
3. Be careful not to over play, keeping rhythmic patterns simple and minimalistic when possible.
4. Maintaining good voice leading.
5. Use of chord substitution for harmonic interest and expressive texture.
7. Readiness to be called upon occasionally for improvised solos and melodic lines.

Guitar:
1. Supporting and enhance rhythmic groove.
2. Maintaining good voice leading.
3. Voicing within the mid-range of the instrument.
4. Playing with the tone that is appropriate for the style being performed.
5. Balancing of comping with piano.
6. Using of chord substitution for harmonic interest and expressive texture.
7. Readiness to be called upon occasionally for improvised solos and melodic lines.

It is the responsibility of the unit leader to ensure that all guidelines listed above are followed and rehearsed amongst the players of the rhythm section, as well as with the ensemble as whole. Instilling these concepts within a rhythm section will create a solid foundation to support the melodic section of the ensemble, as well as allow a greater level of communication and expression for all players.
The Melodic Section

The melodic section refers to any instrument within a jazz ensemble outside of the rhythm section, whose primary objective is to perform the written melody, as well as improvised solos over the form. These players are referred to as the “Frontline.”

Jazz combos that feature only one horn should focus primarily on the communication between the horn player and the rhythm section. Since the horn player will not have to articulate with any other melodic instruments, rehearsal time should be spent learning how to play the given melody as well as improvised solos, while being supported by the members of their rhythm section. A small melodic section will have a much easier time locking in with a rhythm section but can tend to lack harmonic texture without more horns to reinforce the melody.

Melodic Section Configuration

The configuration of the types of horns within a jazz combo will vary, but the most common wind instruments found within a jazz ensemble would be the trumpet, the trombone, and one or two types of saxophone. The flute and clarinet can also be a popular choice for the wind instruments of a jazz combo.

A vocalist in a Jazz Combo is the best way to connect with an audience and should be used whenever possible. A vocalist should be prepared to tell the Unit Leader what key each song needs to be performed in based on the vocalist's natural vocal range. Additionally, vocalists must be prepared to sing the melodies of songs with appropriate lyrics. A vocalist should also be prepared to "front" the band or talk to the audience between musical selections about appropriate topics including the mission, band or other topics as provided by the Unit Leader.

Melodic Rehearsal

Much like the rhythm section, the frontline must rehearse and work together to establish a level of musical communication that will allow for a seamless performance. Melodic sections consisting of several horns will traditionally practice a melody with multiple notes harmonizing underneath the main melodic passage as the form progresses. This is referred to as the “thickened line”. This concept is one that can be applied to any combination of horns, as long as the arrangement gives each horn a melody that falls within their respective range. Melodic sections with multiple lines must focus on not overpowering the main melody with outside voices.
Since a scheduled rehearsal is possibly the only time the melodic section may have
together as a group, it is important for the unit leader to focus on uniformity within the
section. As players can practice their individual parts on their own time, it is important to
use the rehearsal time to listen and concentrate on their contribution amongst the other
players. Each player should focus on improving articulation, tonal balance, note attack,
and locking in, as well as communicating with the rhythm section.

Ensure that when unison lines are being performed, the players pay close attention to
how their instruments blend dynamically. Several musicians playing a unison line will
undoubtedly be louder than just one, which means volume and note attack should be a
primary focus on any arrangement with unison parts. For sections that feature more
chordal lines, players must also be conscious of dynamic balance, as more volume will
be required from a single player as they perform within a harmonic line.

Rehearsing both the melodic and rhythm sections separately is an effective tactic that
will help each player understand their responsibility amongst players with similar roles,
as well as focus on precision and tonal balance. However, it is equally important to
rehearse both sections together to establish non-verbal communication between the
group as a whole. This will guarantee that all parts of a performance, written and
improvised, sound and feel natural to both the players and the audience.
Review Questions

8-1. What are the three phases of a successful rehearsal?

8-2. A jazz combo can be divided into what two sections?

8-3. Which section is responsible for setting the "groove" of a tune?

8-4. Which term is used to describe the main melodic instruments of a jazz combo?

8-5. Common wind instruments used in a jazz combo include:

8-6. List three styles a jazz combo might include within its repertoire.

8-7. The term used to describe a melody line with multiple notes harmonizing underneath it is _________.

8-8. List three focus points for rehearsing a melodic section.
Popular music groups are ensembles that possess a distinctive performance quality, with the primary focus of entertainment. These ensembles are utilized for their versatility and refreshing blend of both classic and modern hits. Popular music groups are composed of well-rounded musicians that are versed in multiple genres, and can effectively engage a diverse audience with a high-energy performance.

**Group Dynamics**

Popular Music Groups (PMGs) are small groups of musicians that typically have one person to each part. They may also arrange their own music to best utilize the instrumentation and ranges that are within the capabilities of the group and group members. In these groups, the communication between musicians consists of gestures and interpretation of the rhythm. Except for the drummer, performers are usually standing up, and have the flexibility to move around the stage, which adds to the spontaneity of communications between the group members, as well as interactions with the audience.

PMGs have a unique capability to perform a wide range of modern styles, including rock, pop, country, jazz, funk, Latin and other types of modern music.

*Figure 9-1 – Popular Music Group*
Rehearsal Structure

Rehearsal is structured in similar way as other ensemble groups, with a leader/player style, with each musician having a vital input. The group should generally be aware of the tendencies and skill levels of each member, and be able to perform as a single entity, rather than as a group of individuals.

Organizing a rehearsal can be broken down into three phases:

- Pre-rehearsal
- Rehearsal execution
  - Should be recorded for practice and analysis
- Post-rehearsal
Pre-rehearsal

The pre-rehearsal phase consists of the leader assigning the group members a new song or songs to learn. This may come in the form of giving a recording to the group, and having each individual isolate their parts and prepare to rehearse that part during the woodshedding section of the rehearsal. Pre-rehearsal preparation by each individual is extremely valuable, as it ensures that the group rehearsal time can be best used to learn to perform the music as a group. The pre-rehearsal phase is also an appropriate time to communicate the rehearsal goals. If the group is planning a tour, the leader should organize a schedule to prepare the material for the performances.

Rehearsal

In the Fleet, it is expected that all performers come fully prepared and ready to start at rehearsal time. This requires personnel to warmup prior to the start of rehearsal. This also gives the sound technician time to make adjustments to the equipment and prepare to record portions of the rehearsal. Recording a full song is preferable, because it may be used as a practice track by individuals during their practice time.

The rehearsal goals should be discussed and planned to maximize time. These goals can be stated during the pre-rehearsal assignment, and also at the beginning of the group rehearsal. During the rehearsal, each member is encouraged to provide insight and comments on areas that need improvement. The areas that may need improvement could be timing, tone, dynamics, interpretation, roles of the voicings, or improving the transitions that occur in the music.

Figure 9-3 – Popular Music Group
**Debrief**

Another useful tool for popular music groups is to record each rehearsal for post-rehearsal analysis. This allows the musicians to listen critically to the rehearsal recordings, so that they can better understand their role with respect to the other performers, and determine what they can do to improve the overall performance of the group. The rehearsal recordings may also be used as practice tracks for individual practice. Whether a rehearsal was recorded or not, it is still important to analyze your individual performance to identify weak areas, and to focus on improving those areas before the next rehearsal.

![Popular Music Group](image)

**Figure 9-4 – Popular Music Group**

**Popular Music Group (PMG)**

The term PMG is associated more often with a type of ensemble rather than a specific genre of music. PMGs are typically smaller and vary in instrumentation. Depending on the venue and on the music being performed, PMGs may modify their instrumentation and use sound reinforcement to amplify their presentation to the audience.

PMGs have a unique capability to perform a wide range of modern styles. These styles include rock, pop, country, jazz, funk, Latin and other types of modern music.
Popular Music Group Logistics

Common uses for PMGs are:
- Command Functions
- Community Outreach
- Recruiting
- Navy Weeks

Typical logistical challenges:
- Stage Requirements
- Power
- Location
- Indoor/Outdoor
- Security
End of Chapter 9
Popular Music Groups

Review Questions

9-1. Describe how the members of a Popular Music Group communicate on stage while performing.

9-2. What are some of the roles that the different instruments perform while playing in a Popular Music Group?

9-3. Describe the goal of covering a popular music song.

9-4. What can be done in the pre-rehearsal phase to make the rehearsal go smoother?

9-5. What is the purpose of the debrief phase?
SECTION 5: DRUM MAJORING
CHAPTER 1

Manual of Instruments

Crisp and precise drill movements are professional characteristics inherent to Navy bands. Drill movements are executed by verbal and non-verbal commands from a Drum Major or Conductor. Individual instrumental movements are performed in sharp, distinct one to three count movements, while some are executed as non-precision movements. Variances to the manual of instruments may occur per unit standard operating procedures, and as special situations dictate.

Overview of Instrument Positions – The chart below provides an overview to instrument positions along with their descriptions. These terms will be used throughout this chapter.

<table>
<thead>
<tr>
<th>Instrument Position</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carry</td>
<td>Primary carriage when not playing.</td>
</tr>
<tr>
<td>Alternate Carry</td>
<td>Carriage to provide wind instruments a rest from the playing position during extended measures of rest.</td>
</tr>
<tr>
<td>Ready</td>
<td>Carriage to move from one position to another while executing the manual of instruments.</td>
</tr>
<tr>
<td>Prepare to Play</td>
<td>Carriage in the playing position.</td>
</tr>
<tr>
<td>Rest</td>
<td>Carriage when not marching or playing for an extended time.</td>
</tr>
<tr>
<td>Protect</td>
<td>Carriage in areas of restricted space to prevent damage to the instrument or harm to personnel.</td>
</tr>
</tbody>
</table>

Figure 1-1 – Overview of Instrument Positions

Instrument manual is executed non-verbally via the Conductor’s or Drum Major’s hand signals. While marching, commands will be communicated non-verbally via the Drum Major’s mace and hand signals. Count one of each movement, while on the march, occurs when the left foot strikes the deck. Unless specified, each count of the movement is executed in a distinct, sharp manner.
**Instrument Up** – A two count movement to move the instrument from the Carry to Prepare to Play. It is executed on signal from the Conductor or Drum Major while halted at attention or marching. While marching, it occurs in conjunction with an eight beat Roll Off or sixteen beat drum cadence.

1. Count One. Ready,
2. Count Two. Prepare to Play.

**Instrument Down** – A three count movement to return the instrument from Prepare to Play to the Carry. It is executed automatically after cutting from the music by a preliminary signal from the Conductor or Drum Major while halted at attention or marching.

1. Count One. Ready,
2. Count Two. Ready, and

**Alternate Carry Down** – A two count movement to move the instrument from Prepare to Play to the Alternate Carry. It is executed as rehearsed by the Section Leader, while halted at attention or marching.

1. Count One. Ready,
2. Count Two. Alternate Carry.

**Alternate Carry Up** – A two count movement to move the instrument from the Alternate Carry to Prepare to Play. It is executed as rehearsed by the Section Leader, while halted at attention or marching.

1. Count One. Ready,
2. Count Two. Prepare to Play.

**Protect** –

1. This movement is executed as a part of band drill while halted at attention or marching. Some instruments do not execute Protect. Counts vary by instrument.

2. To move from the Protect to another instrumental position, execute the count(s) in reverse order.

**General Rules for Stationary Movements** – Guidelines for individual drill are described in MCO P5060.20. Additional guidelines are provided to allow for the carriage of instruments.
Assume the position of attention with instruments at the Carry on the command FALL IN or BAND, ATTENTION.

The preparatory command BAND precedes the command of execution ATTENTION. This allows for certain musicians to ready the instrument before executing attention and the Carry.

**Parade Rest**

(1) Assume the position of parade rest on the command PARADE, REST; AT EASE; or REST. Counts to execute this movement vary by instrument.

(2) To return to the position of attention, Ready the instrument (count one of parade rest for most instruments) on the preparatory command, BAND. On the command of execution, come to the Carry in a one count movement.

**Rest**

(1) The instrument manual for rest is executed as commanded by the Drum Major and is a separate command from PARADE REST. It is executed while halted at attention. Not all instruments execute this movement while at attention. This is not a precision movement therefore it has no counts.

(2) To return to the position of attention or parade rest, execute the movement in reverse order on the Drum Major’s command.

**About Face** is not a practical band movement. Musicians face about by executing two right face movements in succession, each on separate command. About Face may be executed by some musicians during certain movements.
Instrument Manual

Piccolo

1. **Carry**

Hold the instrument perpendicular to the deck in your right hand with the keyed end down. When using a lyre, hold the lyre horizontal to the deck in the left hand with the wood brace parallel to the deck.

2. **Parade Rest, At Ease, Rest**

Move both hands to the center of the body with the left hand placed over the right. The instrument is parallel with the right arm. This is a one count movement.
3. **Instrument Up**

**Count One:** Raise the piccolo perpendicular to the deck until the head joint is in front of the chin. At the same time, cover the keys with the fingers of the left hand.

**Count Two:** Move to the playing position.

![Figure 1-4 – Piccolo Instrument Up](image)

4. **Instrument Down**

**Count One:** Lower the piccolo until perpendicular to the deck and the head joint is in front of the chin.

**Count Two:** Guide it back to the Carry with the left hand.

**Count Three:** Return the left thumb along the trouser seam.
5. Alternate Carry Down

**Count One**: Move to count one instrument Down.

**Count Two**: Leave the piccolo in position and return the left thumb along the trouser seam.

6. Alternate Carry Up

Execute the counts for Alternate Carry Down in reverse order.

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**Figure 1-5** – Piccolo Instrument Down

**Figure 1-6**

Piccolo Alternate Carry / Movements
7. Protect

The piccolo does not execute Protect.

**Clarinet**

1. **Carry**

Hold the instrument perpendicular to the deck along the right side of your body with the bell facing down. Hook the fingers of the right hand inside the bell.

![Clarinet Carry](image)

2. **Parade Rest and At Ease**

Move both hands to the center of the body with the left hand placed over the right. The instrument is parallel with the right arm. The fingers of the right hand remain hooked inside the bell. This is a one count movement.

3. **Rest**

While at the position of parade rest, slowly lower the clarinet until parallel to the deck with the arms extended in front of the body. The mouthpiece is pointing to the right.
3. **Instrument Up**

**Count One:** Raise the clarinet perpendicular to the deck and centered in front of the body. At the same time cover the keys with the fingers of the left hand.

**Count Two:** Move to the playing position.
4. Instrument Down

Count One: Lower the clarinet until perpendicular to the deck and centered in front of the body.

Count Two: Guide it back to the Carry with the left hand. At the same time hook the fingers of the right hand in the bell.

Count Three: Return the left thumb along the trouser seam.

Figure 1-11 – Clarinet Instrument Down
5. Alternate Carry Down

**Count One:** Assume count one Instrument Down.

**Count Two:** Leave the clarinet in position and return the left thumb along the trouser seam.

6. Alternate Carry Up

Execute the counts for Alternate Carry Down in reverse order.

7. Protect

The clarinet does not execute Protect.

**Saxophone**

1. Carry

Hold the instrument parallel to the deck under the right arm with the neck of the instrument pointing up. Hook the fingers of the right hand inside the bell.
2. **Parade Rest and At Ease.**

Move both hands to the center of the body with the left hand placed over the right. The instrument remains parallel to the deck. The fingers of the right hand remain hooked inside the bell. This is a one count movement.

3. **Rest.**

While at the position of parade rest, disconnect the neck strap. Slowly lower the saxophone until parallel to the deck with the arms extended in front of the body. The mouthpiece is to the left.

![Figure 1-14 Saxophone Rest](image)

![Figure 1-15 Saxophone Rest (opt.)](image)
3. **Instrument Up**

**Count One:** Move the saxophone diagonal across the front of the body. At the same time, move the left hand across the body to grasp the saxophone and cover the keys with the fingers of the left hand.

**Count Two:** Move to the playing position.

![Figure 1-16](image)

**Figure 1-16**

Saxophone Instrument Up

4. **Instrument Down**

**Count One:** Lower the saxophone until parallel to the deck. Maintain finger position on the keys.

**Count Two:** Move the instrument under the arm and hook the fingers of the right hand in the bell.

**Count Three:** Return the left thumb along the trouser seam.
5. **Alternate Carry Down**

**Count One**: Move the saxophone perpendicular to the deck while rotating it counter clockwise until the mouthpiece is facing to the right.

**Count Two**: Return the left thumb along the trouser seam.
6. **Alternate Carry Up**

Execute the counts for Alternate Carry Down in reverse order.

7. **Protect**

Raise the saxophone until perpendicular to the deck with the mouthpiece facing to the rear and over the right shoulder. This is a one count movement.

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**Trumpet**

1. **Carry**

Hold the instrument parallel to the deck under the right arm with the bell forward. Grasp the instrument with the fingers around the tuning slides.
2. **Parade Rest and At Ease.**

On the command of execution, move both hands to the center of the body with the left hand placed over the right. The instrument is in a diagonal position with the bell facing the deck. The fingers of the right hand remain around the valve casing. This is a one count movement.

3. **Rest.**

While at the position of parade rest, slowly lower the trumpet until parallel to the deck with the arms extended in front of the body. The mouthpiece is pointing to the right.

![Figure 1-21 Trumpet Rest](image1)

![Figure 1-22 Trumpet Rest (opt.)](image2)
3. **Instrument Up**

**Count One:** Move the trumpet perpendicular to the deck until the mouthpiece is centered in front of the chest. At the same time grasp the valve casing with the left hand.

**Count Two:** Move to the playing position. Trumpet remains parallel to the deck.

![Figure 1-23 – Trumpet Instrument Up](image)

4. **Instrument Down**

**Count One:** Lower the trumpet until perpendicular to the deck and the mouthpiece is centered in front of the chest. Maintain finger position on the valves.

**Count Two:** Guide it back to the Carry. At the same time grasp the valve casing with the right hand.

**Count Three:** Return the left thumb along the trouser seam.
5. **Alternate Carry Down**

**Count One**: Lower the trumpet until perpendicular to the deck and the mouthpiece is centered in front of the chest. Maintain finger position on the valves.

**Count Two**: Return the right thumb along the trouser seam

6. **Alternate Carry Up**

Execute the counts for Alternate Carry Down in reverse order.
7. **Protect.**

Lower the trumpet until perpendicular to the deck with the bell facing down and along the right trouser seam. This is a one count movement.

---

**Horn**

1. **Carry**

   Hold the instrument under the right arm with the bell to the rear and the mouthpiece up. Grasp the instrument on the tubing.
2. Parade Rest, At Ease and Rest

**Count One.** Move both hands to the center of the body with the left hand placed over the right. Hold the instrument under the right arm. The fingers of the right hand remain around the instrument tubing.

**Count Two.** Lower the horn until the arms are fully extended and centered in front of the body.

3. Instrument Up

**Count One:** Move the left hand across the body and grasp the horn in the playing position.

**Count Two:** Move to the playing position while placing the right hand in the bell.
4. **Instrument Down**

**Count One:** Lower the horn in front of the body until the mouthpiece is perpendicular to the deck.

**Count Two:** Guide it back to the Carry. At the same time grasp the tubing with the right hand.

**Count Three:** Return the left thumb along the trouser seam.

![Figure 1-30 – Horn Instrument Down]

Count One  Count Two  Count Three
5. **Alternate Carry Down**

**Count One:** Lower the horn in front of the body until the mouthpiece is perpendicular to the deck.

**Count Two:** Return the right thumb along the trouser seam

6. **Alternate Carry Up**

Execute the counts for Alternate Carry Down in reverse order.

7. **Protect**

**Counter March at Prepare to Play.**

Stop playing. Bring the bell to the center of the body. This is a one count movement.
Counter March at the Carry.

**Count One:** Grasp the tubing with the left hand.

**Count Two:** Move the horn to the front of the body. At the same time put the right hand in the bell.

**Count Three:** Rotate the horn clockwise until the lead pipe is parallel to the deck and the mouthpiece is to the right.

*Figure 1-33 – Horn Protect, Counter March at the Carry*
**Trombone**

1. **Carry**

   **Halted** – Hold the instrument perpendicular to the deck along the right trouser seam with the bell facing down. Grasp the instrument on the slide brace with the right hand and palm facing forward. This is known as the Position of Attention.

   ![Figure 1-34 Trombone Carry, Halted](image)

   **Marching** – On the first step forward, move the instrument parallel to the deck under the right arm with the bell forward. Support the instrument with the right hand under the slide brace. When required to halt, execute Attention (Figure 1-34) as the right foot strikes the deck.

   ![Figure 1-35 Trombone Carry, Marching](image)
2. Parade Rest, At Ease, Rest

**Count One:** On the command of execution, raise the trombone and move both hands to the center of the body. At the same time grasp the circular tubing with the left hand. The fingers of the right hand remain around the slide brace.

**Count Two:** Lower the trombone until the slide rests on the deck and centered between the feet while grasping the circular tubing with the right hand.

3. Instrument Up

**Count One:** Raise the trombone perpendicular to the deck and centered across the front of the body. At the same time grasp the instrument with the left hand to the playing position.

**Count Two:** Move to the playing position. Trombone remains parallel to the deck.
4. **Instrument Down** (Halted)

**Count One:** Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.

**Count Two:** Guide it back to the Carry.

**Count Three:** Return the left thumb along the trouser seam.

5. **Instrument Down** (While Marching)

**Count One:** Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.

**Count Two:** Guide the instrument to the right side of the body with the left hand, with the tips of the fingers placed on the slide brace as in Figure 1-41. The fingers of the left hand are extended and joined, with the thumb along the hand. The bell now is towards the front.

**Count Three:** Return the left thumb along the trouser seam.
5. Alternate Carry Down

**Count One:** Lock the slide and lower the trombone until perpendicular to the deck and centered across the front of the body.

**Count Two:** Return the right thumb along the trouser seam.

6. Alternate Carry Up

Execute the counts for Alternate Carry Down in reverse order.
7. **Protect**

**Counter March at Prepare to Play:**

Bend slightly at the waist and neck, moving the instrument down to a diagonal position. This is a one count movement.

---

**Counter March at the Carry:**

Move the trombone until perpendicular to the deck and in front of the body with the bell facing down. This is a one count movement.

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Figure 1-41
Trombone Protect Counter March, Playing

Figure 1-42
Trombone Protect Counter March, Carry
Euphonium

1. Carry

Hold the instrument parallel to the deck under the right arm with the bell forward. Grasp the instrument with the fingers around the tubing.

2. Parade Rest and At Ease

Move both hands to the center of the body with the left hand placed over the right. Hold the instrument under the right arm. The fingers of the right hand remain around the tubing. This is a one count movement.

3. Rest

Rotate the euphonium until perpendicular to the deck with the bell facing down. Place the bell on the deck and centered between the feet. Assume the position of attention or a modified position of parade rest with the arms extended in front of the body with the left hand over the right.
4. **Instrument Up**

**Count One:** Raise the euphonium until perpendicular to the deck with the mouthpiece facing to the rear over the right shoulder. At the same time, grasp the tubing with the left hand.

**Count Two:** Reposition the right hand to cover the valves while moving the instrument to the playing position. Support the instrument with the left hand.
4. **Instrument Down**

**Count One:** Rotate the euphonium until perpendicular to the deck with the mouthpiece over the right shoulder. At the same time grasp the tubing with the right hand.

**Count Two:** Guide it back to the Carry.

**Count Three:** Return the left thumb along the trouser seam.

*Figure 1-47 – Euphonium Instrument Down*
5. **Alternate Carry Down**

**Count One:** Rotate the euphonium until perpendicular to the deck with the mouthpiece over the right shoulder. At the same time grasp the tubing with the right hand.

**Count Two:** Return the left thumb along the trouser seam.

6. **Alternate Carry Up**

Execute the counts for Alternate Carry Down in reverse order.

![Figure 1-48](image)

**Figure 1-48**
Euphonium Alternate Carry / Movements

7. **Protect**

**Counter March at the Carry**

Raise the euphonium until perpendicular to the deck. This is a one count movement.

![Figure 1-49](image)

**Figure 1-49**
Euphonium Protect Counter March, Carry
**Sousaphone**

1. **Carry**

Rest the upper branch on the left shoulder with the bell facing forward. Hold the instrument near the third valve slide. When using a flip folder, hold it parallel to the deck with the fingers of the left hand around the bottom edge. The music is facing outboard and the thumb is along the trouser seam.

![Figure 1-50 Sousaphone Carry](image)

2. **Parade Rest and At Ease**

**Count One:** On the preparatory command, grasp the tubing with the left hand. Keep the forearm parallel to the deck.

**Count Two:** On the command of execution, rotate the instrument until the bell faces to the left and rests squarely across both shoulders. At the same time, move the right arm inside the tubing, if possible.

3. **Rest**

Lift the sousaphone over the shoulder, place it in front of the body and lower the instrument to the deck. Place the left hand over the right on top of the bell. Assume a modified position of parade rest or attention, as appropriate.
3. **Instrument Up**

**Count One:** (Silent Count).

**Count Two:** Move the hands to the playing position. When not using a flip folder, the left hand grasps the tubing with the forearm parallel to the deck.
4. **Instrument Down**

**Count One:** Move the right hand to the third valve tuning slide. If using a flip folder, it may need to be adjusted to maintain grip.

**Count Two:** (Silent Count).

**Count Three:** Return the left thumb along the trouser seam

5. **Alternate Carry Down**

**Count One:** Move the right hand to the third valve tuning slide.

**Count Two:** Return the left thumb along the trouser seam.

6. **Alternate Carry Up**

Execute the counts for Alternate Carry Down in reverse order.

7. **Protect**

Executed as Parade Rest (Figure 1-51) on counts six and seven of the diminish front movement.
Snare Drum

1. **Carry**

Suspend the drum from the harness centered on the front of the body. Hold the drum sticks at a $45^\circ$ angle with the tip facing forward and down. The sticks are along the trouser seam. Place the left hand on the rim of the drum with fingers curled under the hand.

![Figure 1-55 Snare Drum Carry](image)

2. **Parade Rest and At Ease**

  **Count One**: Move both hands to the center of the body with the left hand placed over the right and the sticks parallel to the deck near the top of the drum rim.

  **Count Two**: Slowly lower the sticks until they rest on the drum rim.

3. **Rest**

Lift the drum off the harness and lower the instrument to the deck. At parade rest, place the sticks parallel to the deck and in front of the body. At the Position of Attention, return the sticks to the Carry (Figure 1-55). Assume a modified position of parade rest or attention, as appropriate.
3. **Instrument Up**

**Count One**: Raise the sticks parallel to the deck until slightly above the drumhead and centered in front of the body. At the same time grasp the sticks with the left hand to the playing position.

**Count Two**: Move the sticks to the playing position.
4. **Instrument Down**

**Count One:** Bring the sticks together until parallel to the deck and slightly above the drumhead and centered in front of the body.

**Count Two:** (Silent Count).

**Count Three:** Return the sticks along the right trouser seam and the left hand on the drum rim.

5. **Alternate Carry and Protect**

The snare drum does not execute Alternate Carry or Protect.

**Bass Drum**

1. **Carry**

Hook the bass drum to the harness. Hold the mallets along the sides of the bass drum rim.
2. Parade Rest and At Ease

Move the left foot while keeping the instrument position the same. This is a one count movement.

3. Rest

Lift the drum off the harness and lower the instrument to the deck. At parade rest, place the mallets parallel to the deck and in front of the body. At the position of attention, return the mallets along the trouser seams. Assume a modified position of parade rest or attention, as appropriate.

![Figure 1-61 Bass Drum Rest](image1)

![Figure 1-62 Bass Drum Rest (opt.)](image2)
4. **Instrument Up**

**Count One: (Silent Count).**

**Count Two:** Move mallets to the playing position.

5. **Instrument Down**

**Count One and Two: (Silent Counts)**

**Count Three:** Return to the Carry.

6. **Alternate Carry and Protect**

The bass drum does not execute Alternate Carry or Protect.
Cymbals

1. Carry

Hold the cymbals with the concave sides parallel along the sides. The arms are straight and along the legs.

2. Parade Rest and At Ease

Move the left foot while keeping the instrument position the same. This is a one count movement.

3. Rest

Remove the hands from the cymbal straps and lower the instrument to the deck. Assume the position of attention or a modified position of parade rest with the arms extended in front of the body with the left hand over the right.
3. **Instrument Up**

**Count One**: (Silent Count).

**Count Two**: Raise cymbals to a chest-high position in front of the body.
4. **Instrument Down**

Count One and Two: (Silent counts).

Count Three: Return to the Carry.

6. **Alternate Carry and Protect**

The cymbals do not execute Alternate Carry or Protect.
End of Chapter 1
Manual of Instruments

Review Questions

1-1. The three positions of rest are _______________, ______________, and _______________.

1-2. T/F In order to change direction, it is common to give the command About Face.

1-3. The commands for the manual of instruments are given by the Drum Major or Conductor through ________________ signals.
   A. Verbal
   B. Silent
   C. Non-verbal
   D. Mace only

1-4. The movement executed that prevents instrument damage and personal injury is called the ________________.

1-5. Which of the following instrument do not execute the Protect?
   A. Trombone, Piccolo, Saxophone
   B. Trumpet, Snare Drum, Euphonium
   C. Piccolo, Clarinet, Cymbals
   D. Trombone, Euphonium, Horn
CHAPTER 2

Basic Mace, Verbal and Supplemental Commands/Signals/Execution

Verbal and Non-verbal Commands
All commands must be assertive, distinct, and commanding.

Non-verbal commands are generally given with the mace. The one exception to this is instruments up and down, which can also be given by hand gestures. There are four types of commands: preparatory commands, commands of execution, combined commands, and supplementary commands. The list below provides a brief description of each.

1. **Preparatory** – Indicates a movement is to be made and may also indicate direction of the movement. For example, in the command Forward March, the preparatory command is Forward. This type of command can be given verbally, by hand gesture, or via the mace.

2. **Execution** – The command of execution causes the desired movement to be executed. For example, in the command Left Turn, March, the command of execution is March.

3. **Combined** – With the combined command, the preparatory command and the command of execution are combined. This type of command is only given verbally. Examples of these commands are: At Ease, Rest, Fall In, Fall Out, and Dismissed.

4. **Supplemental** – Supplementary commands are commands that cause the component units to act individually. For example, for a pass in review, the command of troops gives the command “Pass In Review,” then the Drum Major will give commands to the band to move into position for the pass in review.

Techniques to Giving Verbal Commands
Utilizing proper technique when giving verbal commands ensures that all band members can understand their movements and responsibilities. The list below provides some techniques to giving verbal commands:

1. Always stand at the position of Attention.

2. Drum Majors will occasionally face away from the band when giving a command. However, they will always turn their heads over their shoulder.
3. Consonants and the end of each word in the command, are emphasized. They are also performed in a sharp accented manner, such as Attention ("Ah-Ten-Hut").

4. Command of executions are emphasized above all other commands, as they indicate the exact moment to perform the movement. They are sounded in a sharp, accented, and whipping-like manner.

5. Many commands are divided by their syllables and some contain a pause (usually one beat in length) between the preparatory command and command of execution. Below are three examples:
   a. Attention: Ah-Ten-Hut
   b. Forward March: For-Ward pause March
   c. Right Face: Right pause Face

6. The preparatory command of turns, counter march, and concert formation are stated fluidly.
   a. Right Turn: RightTurn pause March
   b. Left Turn: LeftTurn pause March
   c. Mark Time: MarkTime pause March or Mark Time pause March
   d. Counter March: CounterMarch pause March
   e. Concert Formation: ConcertFormation pause March.

7. When "Band" is given, such as calling the unit to Attention, it is not a preparatory or supplemental command. It is a verbal alert for the band to ready itself for the next command.

Drum Major Technique
The Drum Major has performed a crucial role in military bands throughout the course of our nation’s history, and previously served as the top enlisted rank in the organization. As musical organizations were used as a method of communication on the battlefield, the Drum Major’s role was one of leadership and tactics. Although the Drum Major’s role today is not on the battlefield, the position still maintains a significant role in leadership and responsibility. The Drum Major of today is aware and knowledgeable of every detail in a military ceremony, as well as orders and regulations that provide rules on the performance of ceremonies and drill movements. The Drum Major will always lead the ceremonial band during street parades and military ceremonies, where drill movements are required.
The Mace

Figure 2-1 is a diagram that labels the parts of the mace.

![Diagram of the mace](image)

**Figure 2-1 – The Mace**

The mace is a distinguishing mark of a Drum Major, but its primary function is to communicate (non-verbally) the rate of march (or tempo), the execution of band formations, and instrument manual. The following list provides initial guidance on executing mace signals:

1. Verbal and mace commands are never given simultaneously. They are always given at the position of Attention or on the March, never at a position of Rest.

2. When executing mace signals, the free arm must always be locked to the side.

3. The mace signal, when feasible, should coincide with the last bar of a cadence point, which will improve the quality of movements.

4. When executing mace commands, the mace should remain in the imaginary vertical plane in front of the body.

5. When executing a forward march, with no established cadence or drum tap, a voice command is preferred.
1. **Attention** – Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. Place the ferrule on line with and touching the toe of the right shoe.

2. **Alternate Attention** – Grasp the mace with the right hand just below the ball. The right arm is held out and slightly bent at the elbow. The mace is perpendicular to the deck and the ferrule is touching the deck.
3. **Parade Rest** – The position of rest for the Drum Major. It is executed while halted at attention.

- **Parade Rest**
  - **Count One**: At the same time the left foot moves, move the mace to the front of the body. The left hand is placed over the right.
  - **Count Two**: Lower the ferrule to rest on the ground centered between the feet.

4. **Alternate Position Parade Rest** – At the same time the left foot moves, move the ball to the front of the body. The left hand is placed over the right. The ferrule remains in place on the deck. This is a one count movement

5. **Carry** – The primary position used to carry the mace while
marching or when conducting the band when halted at attention. It is executed while halted at attention or marching.

**Count One:** Move the ball in an arc across the chest with the right hand. The ball should be visible over the left shoulder. Grasp the mace with the left hand.

**Count Two:** Return the right thumb along the trouser seam.

- The Carry may also be executed in the right hand. The ball of the mace should be visible over the right shoulder and the staff in a diagonal position in front of the body. This is called a Right Carry.

6. **Mace Salute** – This position is used as a form of greeting and recognition exchanged by the Drum Major. It is executed from the Carry while halted at attention or marching. This is a one count movement.

- **Ready the Mace.** Move the mace to the Carry.
- **Count One.** Execute hand salute.
- When executing Mace Salute on the march, head and eyes are smartly turned to the right as the right hand is brought to the salute. A preparatory movement should alert the Conductor to execute and terminate the salute.
- When a reviewing stand is on the left, execute Mace Salute with the head and eyes to the front.
7. Spin – The spin alerts the band of an upcoming signal. It is executed while halted at attention or marching. No more than one revolution per count should be executed as it appears rushed and detracts from the dignity of a military band.

- Ready the Mace. Hold the mace in the right hand and raise the ball to eye level. At the same time, raise the left hand to waist level, palm up, and place the mace between the thumb and forefinger.

- Release the mace with the right hand and allow the mace to rotate clockwise. At the conclusion of the spin, the right hand grasps the mace as required for the next signal.

- On the march, the spin begins and ends as the left foot strikes the deck.

![Figure 2-8 – Spin](image)
8. **Roll Off** – This signal alerts the wind instruments to prepare to play. It is executed while halted at attention or marching.

- **Ready the Mace:** Execute the spin bringing the mace to the right side of your body. Grasp the ferrule with the right hand. The right arm is extended.

- **Count One:** On the downbeat of measure five of the cadence, raise the mace vertically and to the right. At the same time, release the mace with the left hand and return the thumb along the trouser seam.

- **Count Two and Three:** (Silent counts).

  On beat two of the seventh measure of the cadence, the mace is slightly raised. This serves as a preparatory movement for the percussion section to cease playing the cadence when “Roll Off” is to be performed.

- **Count Four:** On the downbeat of measure eight, sharply lower the mace. If required to play “Roll Off,” the percussion section cuts the cadence and plays “Roll Off” beginning on the next downbeat. This is the signal of execution.

- **Grasp the mace in preparation for the next signal.**

  If required to play a Roll Off, count four serves as the command of execution for the percussion section to cease playing the cadence and perform the Roll Off on the next down beat.
9. **Instruments Up** – This signal brings the instruments to Prepare to Play. It is executed from the Carry while halted at attention or marching. When marching, it is executed in conjunction with the Roll Off signal.

- **Ready the Mace**: Execute the spin until the mace is in a diagonal position in front of the body with both hands grasping the mace. Slightly raise the mace one beat before count one. When marching, this occurs as the right foot strikes the deck. This serves as a preparatory movement and ensures maximum response from the musicians on count one.

- **Count One**: Sharply thrust the mace down across the body. Instruments move from Carry to the Ready. On the next beat, slightly lower the mace. When marching, this occurs as the right foot strikes the deck. Instruments remain at the Ready. This serves as a preparatory movement and ensures maximum response from the musicians on count two.

- **Count Two**: Sharply thrust the mace up and to the right. At the same time, release the mace with the left hand and return the thumb along the trouser seam.
Instruments move to Prepare to Play. This is the signal of execution.

During a drum cadence, execute Instruments Up on the fifth and sixth measures of the cadence. During “Roll Off,” execute Instruments Up on the first and second measures. This allows sufficient time for the musicians to set their embouchures.

**Figure 2-10 – Instruments Up**

- Ready
- Count One
- Count Two

**Figure 2-11 – Instruments Up During Drum Cadence**
12. **Cadence Mace** – This signal establishes proper tempo while the band is marching. It is only executed while marching. This movement is performed smoothly, with an ictus on count one. The left arm swings in an exaggerated fashion and natural rhythm.

- **Count One**: Hold the mace in the right hand slightly below the balance point. The ball should be visible over the right shoulder. The right hand is positioned slightly in front of and below the chin. This is the downbeat of a measure (left step).

- **Count Two**: Extend the right hand down toward the right thigh (right step).

- To execute Cadence Mace from Instruments Up, lower the mace in tempo before signaling the downbeat. To execute Cadence Mace from the Carry, execute the Spin and bring the mace up for the downbeat on the next left.

Note. Cadence Mace may also be executed in the left hand. This is common when performing British marches. Count one then occurs on the right step.
13. **Cease Play (Wind Instruments Only)** – This signal alerts the wind instruments to stop playing. It is executed while halted at attention or marching. It coincides with the last four bars of music. Percussionists continue with the cadence after the execution of this signal.

- **Ready the Mace:** Five to eight measures before the desired cut, execute the spin and bring the mace to the front of the body. The ball is positioned slightly above the head. Grasp the ferrule with the right hand. A preparatory signal is given one beat before the last phrase by slightly lowering the mace. When marching, this occurs as the right foot strikes the deck.

- **Count One:** On the downbeat of the desired measure, raise the mace vertically. (This signals the bass drum’s first double beat.)

- **Count Two:** On the downbeat of the next measure, thrust the mace out to the right in a 45° angle, keeping the ball directly over the head. (This signals the bass drum’s
second double beat.) The left hand remains at the side.

- **Count Three:** (Silent count).

- **Count Four:** On the downbeat of the final measure, bring the mace back to the front of the body. The left hand may remain at the side or be cupped over the right hand to stop the movement of the ferrule. This is the signal of execution.

- To recover from Cease Play, slightly raise the mace on the next beat. On the march, this occurs as the right foot strikes the deck. Then on the next beat (left step) sharply lower the mace.

- Grasp the mace as required for the next signal.

---

**Figure 2-14 – Cease Playing (Wind Instruments)**
14. **Cease Play (Full Band)**

- This signal alerts the full band to stop playing. It is executed while halted at attention or marching. It coincides with the last four bars of music. When executed on the march, a drummer continues with a stick tap.

- All movements are executed as described for Cease Play (Wind Instruments Only); however, on count two, thrust the left arm out to the left in a 45° angle at the same time the mace is thrust out to the right. The hand is held in place until count four.

![Cease Playing (Full Band)](image)

**Figure 2-15 – Cease Playing (Full Band)**

15. **Honors on the March** – This signal informs the band when honors are to be rendered. It is executed while halted at attention or marching. This is not a precision movement, therefore it has no counts.

- **Ready the Mace**: Position the mace as described for Roll Off (section 8).

- Slowly raise the mace vertically and to the right. This prevents misinterpreting the signal as Cease Play. At the same time, release the mace with the left hand and return the thumb along the trouser seam. Then move the ball of the mace in a small circular motion above the head. Lower the mace and grasp it as required for the next signal.

- If executed during drum cadence, signal Roll Off.
16. **Forward March** – This signal causes the band to march forward at a full step. It is executed while halted at attention or marching.

- **Ready the Mace.** Execute the spin and stop the mace with the ferrule up or the staff parallel to the deck with the ferrule to the left. Reverse the direction of the spin by rotating the mace with the right hand. At the same time, return the left thumb along the trouser seam. As the mace spins counter clockwise, the right hand swings the mace up and stops the ball on the right shoulder with the ferrule up.

- **Count Two.** Pull the ferrule in a forward arc until the mace is perpendicular to the ground in front of your right foot. This is the signal of execution.

- After stepping forward, grasp the mace as required for the next signal.

- When executing this signal from a turn, look over the opposite shoulder of the direction of the turn to ensure all files of the band have come on line.
17. **Alternate Forward March** – This signal is executed as described in section 16; however, on count one the mace is lowered six inches.

18. **Counter March** - This signal reverses the band’s line of march. This signal is executed facing the band while halted at attention or marching.

- Execute the signal as described in section 16.

- Step through the band after the signal. The mace is held up and the ball is forward on a 45° angle. Normally, it is necessary to halt or mark time for four counts while inside the band to maintain proper distance from the front rank.

- When maneuvering a band with an even number of files, upon clearing the last rank of the band, take one step in the left oblique to allow the front rank to regain its cover on the Drum Major.
• If the band is playing, execute the spin and resume Cadence Mace.

19. **Mark Time** – This signal causes the band to march in place at quick time. It is executed facing the band while marching

• **Ready the Mace**: Execute the spin and lower the mace parallel to the deck with the ball to the right.

• **Count One**: Raise the mace, keeping it parallel to the deck (left step).

• **Count Two**: Lower the mace with both arms fully extended. Keep the mace parallel to the deck (right step). This is a preparatory signal.

• **Count Three**: Raise the mace, keeping it parallel to the deck. Arms are extended above the head (left step). This is the signal of execution.

• Grasp the mace in preparation for the next signal.

![Figure 2-17 – Mark Time](image)

Note. The Drum Major halts while the band executes mark time. This eliminates the undesirable contrary motion between the band and Drum Major.

20. **Halt** – This signal stops all cadence marching. It is executed from count three of Mark Time (section 19) while facing the band.

• **Count One**: Lower the ferrule end of the mace until the mace is perpendicular to the deck and centered in front of the body (left step).

• **Count Two**: Lower the ball of the mace until the mace is parallel to the deck and arms are fully extended (right step). This is a preparatory signal.

• **Count Three**: Raise the mace, keeping it parallel to the deck. Arms are extended
above the head (left step).

- **Count Four.** Lower the ball of the mace until the mace is parallel to the deck and arms are fully extended (right step). This is the signal of execution.

- Grasp the mace in preparation for the next signal.

![Count One - Count Two - Count Three - Count Four](image)

**Figure 2-18 – Halt**

Note. Uniform constraints often determine the range of motion offered the Drum Major when executing Mark Time and Halt.

21. **Left Turn** – This signal changes the direction of march to the left. It is executed while halted at attention or marching.

- **Ready the Mace.** Execute the spin and catch the mace near the ball with the right hand. The palm is forward. Bring the mace to a parallel position at about shoulder level. The ferrule is to the left. Return the left thumb along the trouser seam. At the same time, smartly turn the head to the left. This position should be held for at least three steps.

- **Count One.** Move the mace smartly to the right as the right foot strikes the deck. This is a preparatory signal.

- **Count Two.** Thrust the mace sharply to the left as the left foot strikes the deck. This is the signal of execution.

- Execute a left flanking movement on the next step, while simultaneously lowering the mace below eye level of the unit. The Drum Major’s position may have to be adjusted to the unit while executing the turn. The Drum Major and band Half Step while musicians regain their cover and alignment.
• Grasp the mace as required for the next signal.

![Image of mace being held in various positions]

**Figure 2-19 – Left turn**

22. **Right Turn** – This signal changes the direction of march to the right. It is executed while halted at attention or marching.

• **Ready the Mace**: Execute the spin and catch the mace near the ball with the left hand. The palm is forward. Bring the mace to a parallel position at about shoulder level. The ferrule is to the right. Return the left thumb along the trouser seam. At the same time, smartly turn the head to the right. This position should be held for at least three steps.

• **Count One**: Move the mace smartly to the left as the left foot strikes the deck. Keep the mace parallel. This is a preparatory signal.

• **Count Two**: Thrust the mace sharply to the right as the right foot strikes the deck. Keep the mace parallel. The mace should slide through the grasp of the right hand. Re-grasp the mace near the ball end. This is the signal of execution.

• Execute a right flanking movement on the next step, while simultaneously lowering the mace below eye level of the unit. The Drum Major’s position may have to be adjusted to the unit while executing the turn. The Drum Major and band Half Step while musicians regain their cover and alignment.

• Grasp the mace as required for the next signal.
23. **Concert Formation** – This signal is used to form the band in a concert formation. It is executed facing the band while the band is halted at attention or mark time.

**Ready the Mace:** Five to eight measures before the desired cut, execute the spin and stop the mace perpendicular to the deck and in front of the body. The ball is positioned slightly above the head. Grasp the ferrule with the right hand. A preparatory signal is given one beat before the last phrase by slightly lowering the mace. When the band is at mark time, this occurs as the right foot strikes the deck.

- **Count One.** On the downbeat of the desired measure, raise the mace vertically. At the same time, release the mace with the left hand and return the thumb along the trouser seam.

- **Count Two.** On the downbeat of the next measure, smartly lower the mace. The mace should slide through the grasp of the right hand. Re-grasp the mace near the ball end.

- **Count Three.** On the downbeat of the next measure, move the mace to the left. Keep the mace perpendicular to the deck. On the next beat (right step), move the mace to the right. The right arm is held out and slightly bent at the elbow. The mace is perpendicular to the deck.

- **Count Four.** Return the mace to the front of the body. This is the signal of execution.

- Resume the position of attention.
Ready  Count One  Count Two

Figure 2-21 – Concert Formation

----------Count Three -----------

Count Four
24. **Segue Cut** – This signal cuts the band from one march and to immediately play the beginning of another. It is executed while halted at attention or marching and is executed as described in section 23; however, after completing count four, resume Cadence Mace or Mace Salute, as appropriate.

25. **Turn About** – This movement is used to face the Drum Major about. It is executed while halted at attention or marching.

- From the position of attention, bring the mace to the front of the body. The ball should be eye level. At the same time, raise the left hand to waist level, palm facing up, and place the mace between the thumb and forefinger.

- Shift the weight of the body to the left leg without noticeable movement and place the right foot one half foot’s length to the rear and slightly to the left of the left heel. The right leg remains straight without stiffness. Smartly return the left thumb along the trouser seam. At the same time, rotate the mace clockwise, keeping the mace in the vertical plane in front of the body. Stop the movement of the mace at the same time you face to the rear.

- Grasp the mace as required for the next signal.

- While on the march, pivot to the right as the left foot strikes the deck while positioning the mace as described above. Complete the turn about as the right foot strikes the deck in the opposite direction. Rise slightly on the toes and march backwards at a full step.
26. **Gate Turn** – This signal indicates to the band a gate turn will be executed. It is executed while marching.

- Execute the Turn About, however, stop the mace between waist and thigh level, and parallel to the deck. The ball of the mace should be towards the left, with the arms extended at approximately 45 degrees in front of the body. From this position, begin to guide the front rank through the turn.

- An alternative to the position of the mace is to stop the mace between the chin and the eyes. The elbows will be naturally bent to accommodate this position.

27. **Mace Walk** – This is used as an embellishment to the Carry. It is executed while marching at quick time.

- **Ready the Mace.** Extend the right arm, planting the ferrule in front and to the right of your right foot. This is a preparatory movement.

- **Count One.** Move the ball across the front of the body, leaving the ferrule in place (left step).

- **Count Two.** Keeping the ferrule in place, shift the ball to the right. Extend the right arm and lock the elbow (right step).

- **Count Three.** Bring the mace to the Trail but with the tip of the ferrule remaining in place on the ground (left step).

- **Count Four.** Execute the Ready (right step).

- Once the band is out of the turn, prepare the mace for the next signal.
28. **Mace Walk (Slow March Routine)** – This is executed in similar fashion as described in section 27, except it is executed in twelve counts (compound meter or feel) or sixteen counts (simple meter). The following description is used for music in a simple meter.

- **Count One.** On the first note of the music, usually the anacrusis, with the right hand bring the mace to the Trail but tip of the ferrule is about one inch from the deck.

- **Counts Two - Eleven.** Slowly move the ferrule in a counter clockwise arc towards the front, keeping the tip of the ferrule near the deck. Continue the movement until the mace is extended to the side of the body.

- **Count Twelve.** Raise the ball and bring the staff perpendicular to the deck.

- **Count Thirteen.** Extend the right arm. Plant the ferrule about twelve inches in front of and slightly to the right of the right foot.

- **Count Fourteen.** Move the ball across the front of the body. The tip of the ferrule remains on the deck.

- **Count Fifteen.** Move the ball to the right, extending the arm and locking the elbow. The tip of the ferrule remains on the deck.

- **Count Sixteen.** Lift mace in a vertical position and prepare to bring the mace to the Trail as described in count one (section 28 (bullet 1)).
End of Chapter 2
Basic Mace and Verbal and Supplemental Commands/Signals/Execution

Review Questions

2-1. Identify the parts of the mace.

2-2. The four types of commands are ________________, ________________, ________________, and ________________.

2-3. The primary position to carry the mace while marching or when conducting the band at the halt is the ________________.

2-4. During eyes left, the head of the Drum Major faces to the ________________.
2-5. T/F Verbal and non-verbal commands are useful when given at the same time.

2-6. What signal establishes the proper tempo while the band is performing and marching?

2-7. Cease Playing for the full band is also known as the __________________.

2-8. The ball of the mace is raised and slowly rotated in a circular motion. This the primary signal for ____________________.

2-9. T/F While walking the mace in the slow march, the Drum Major swings the left arm naturally.

2-10. The signal for counter march is executed in the same manner as ____________, however, the Drum Major is ___________ towards the band.

2-11. T/F When executing signals for turns, the staff should remain parallel to the deck.

2-12. T/F When executing signals for the one and two handed cuts, ball remains in place while in the air.

2-13. Identify the movement shown in the picture below.
CHAPTER 3

Turns (Band Execution)

The presence of a ceremonial band at military ceremonies and public events, such as patriotic openers or street parades will increase enthusiasm, spirit, and instill a deep sense of devotion to duty and national pride in both military and civilian audiences alike.

The following includes general guidance on band drill, the block band formation, and the positions of the Drum Major, Conductor, and musicians.

General Guidance on Band Drill

1. Tempo – The prescribed tempo for marching at quick time is approximately 108 – 120 beats per minute.

2. The Drum Major establishes the step size. The size is usually a 24 – 26 inch step.

3. While marching, the band rarely halts from a full step. The occasional use of halting from the full step is in conjunction with the Slow March.

4. When at Mark Time, the percussion section keeps their toes on the deck. The heel is raised about one inch off the deck.

5. Instruments and drumsticks are carried in the right hand, allowing the left arm to swing naturally and uniformly throughout the formation. The piccolo and drumsticks may swing with the right arm.

6. The free arm swings naturally only when at the full step. The arm is locked at the side when executing pivots, half step, mark time and is locked the left step before and after executing instrument manual on the march.

7. To the Rear and Change Step are not practical band movements for many band members while carrying instruments, and are not executed in band drill.

8. After forming the band, the percussion section is brought to Prepare to Play to execute a cadence or stick tap before the verbal command FORWARD MARCH is given.

9. When required to count steps, counting begins on the first left step following command or signal of execution for all movements except the right turn. Counting steps for the right turn begins on the first left step in the new direction.
Further guidance on the conduct of drill is published in MCO P5060.20 (series), Marine Corps Drill and Ceremonies Manual and MCO P5000.18 (series), Marine Corps Band Manual.

**Block Band Formation** – The block band is the standard formation for a ceremonial band on the march. When required to march, the ceremonial band may function without a Conductor, but will never perform without a Drum Major. In the instance where the Conductor is absent, the Drum Major will perform those duties.

**Cover and Alignment** – Proper cover and alignment is essential to block band formation. These elements impact the band’s presentation, and also influence the manual of instruments. Listed below is some general guidance on cover and alignment.

1. Alignment is towards the center of the band. The center file is the guide file if there are an odd number of files. If there are an even number of files, then alignment is to the file right of center.

2. The guide file maintains two paces between ranks within the band. Diagonals are effective in helping the guide file maintain this distance. The guide file also maintains a distance of one pace more than the number of files between the band and Drum Major.

3. The front rank maintains the two pace interval between files. This is especially important when required to execute a counter march.

4. The first member of the guide file maintains the appropriate distance from the Drum Major. This is usually 5-6 paces or one more pace than the number of files in the band.

5. When executing a turn, alignment is in the direction of the turn until the next command or signal. The pivot musician is the first musician in the flanking file. Alignment returns to the guide file upon the execution of the next command or signal.
Block Band Positions – Drum Major, Conductor, and Musicians.

Drum Major

1. The Drum Major assumes a position centered and in front of the block band, at a distance approximately one pace more than the number of files. This is usually 5-6 paces or one more pace than the number of files in the band.

2. When the Conductor is conducting, the Drum Major will be positioned two paces to the right and on line with the first rank.

Conductor

1. The Conductor assumes a position two paces to the right and on line with the first rank of the band.

2. If it becomes impractical to take this position due to space, the Conductor then move to a position two paces to the rear and two paces to the right of the Drum Major.

3. When conducting, the position of the Conductor is in front of the band, approximately centered. It is important to be positioned in such a location where the majority of the musicians can see the Conductor. At a minimum, eye contact with the bass drum and lead trumpet is essential.

Musicians – While there are no set patterns for positioning the musicians within the band, the following outlines some best practices that will increase the effectiveness of band drill.

1. Trombones – Are always positioned in the front rank.

2. Euphoniums and horns – Usually fill in gaps throughout the band. If there is a space in the front rank that need to be filled, choose the euphonium.

3. Trumpets – Positioned near the rear of the band, typically in front of the percussion.

4. Percussion – Positioned near the rear of the band with the bass drum on the most outboard right file.

5. Sousaphones – Positioned in the last rank, and if possible, on the outboard files.
6. Fill the front rank, the outboard files and the guide file with personnel first. Any open space should be in the last rank. Placing them in the positions of cover and alignment will interfere with the dress and other marching movements.

7. Along with the above recommendations, make every effort to group like instruments together.

The following figure illustrates the block band formation.

![Block Band Formation Diagram]

**Figure 3-1 – Block Band Formation**

**Counter March** – This movement reverses the direction of march in a block band. It is executed while halted at attention or marching. The verbal command is COUNTER MARCH, MARCH. The signal is COUNTER MARCH.
1. On the Drum Major’s signal, the front rank takes three left steps and face to the right as in marching, take two chopped steps, and then face to the right as in marching on the second step (left foot). They then take a full step forward in the new direction and continue to march.

2. The remaining ranks follow the musician in front of them, turning in succession, and stepping on the same pivot points established by the front rank.

3. While at the Carry, trombones, euphoniums, saxophones, trumpets and horns execute Protect one step before executing the first pivot of the counter march. Horns begin to execute Protect on the command of execution. Instruments return to the Carry on the third left step in the reverse direction.

4. While at Prepare to Play, trombones and horns are required to execute Protect. Trombones execute Protect on the first pivot of the counter march and return to the playing position on the first left step in the reverse direction. All horns execute Protect simultaneously with the front rank and then return to the playing position upon clearing the last rank of the band.

5. In the event the band’s needs to execute the counter march in one pace, the Drum Major will inform the front rank by holding up the forefinger, as in the number one (#1), prior to the command of execution. On the command of execution, the front rank will only take one full step with the left foot prior to pivoting. The remaining elements of the movement are executed in the same manner. This is used when the marching space or parade deck does not provide enough space for the normal three left step.
**Figure 3-2 – Counter March**

**Turns for the Block Band**— This movement changes the direction of march of the block band to the left (right). It is executed while halted at attention or marching. The verbal command is LEFT (RIGHT) TURN, MARCH and the signal is LEFT (RIGHT) TURN.

1. On the Drum Major’s signal, the musician on the front of the left (right) flank takes one step forward and faces to the left (right) as in marching. This musician then marches forward eight left steps and executes Half Step. The remaining musicians in this file continue marching forward, turning on the pivot point established by the front rank. All personnel in the file simultaneously execute Half Step.

2. Musicians at the front of a file march two paces past the musician on the left (right) and face to the left (right) as in marching. The remaining musicians in this file continue marching forward, turning on the pivot point established by the front rank.

3. Musicians align to the left (right) and the third person back during the turn and maintain this alignment until the file to the left (right) begins Half Step. Files should come abreast every four left steps, and then execute Half Step.
4. In a left turn, the Conductor takes two paces past the right file’s pivot point and faces to the left as in marching. In a right turn, the Conductor executes halt on the signal, right face, and then steps forward as the musician to the left comes abreast of him or her. The Conductor begins Half Step with the front rank.

5. When the band has completed the turn, the Drum Major commands as appropriate. On occasion, the Drum Major may have to signal successive turns before the band has come on line. The number of steps to then come on line are adjusted accordingly. Alignment moves to a new third person back.

Note. If required to execute a half left (right) turn, alignment is to the second person back and steps coming abreast are adjusted.

![Figure 3-3 – Left Turn](image-url)
Figure 3-4 – Right Turn

**Gate Turn** - This movement changes the direction of the block band to the left or right in an arc-like manner. It is only executed while marching, and is a non-precision movement with no pivot points. The Drum Major may use the mace signal to guide the band through the turn, or continue to march in a gate-like manner towards the new direction.

1. The base of alignment remains in the direction of the march. It is now the responsibility of the musician located in the first rank to maintain the appropriate distant from the conductor.

2. As the Drum Major guides the band through the turn, the innermost file decreases their pace distance (stride), while continuing to move forward through the turn. The Drum Major will need to decrease the stride as well.

3. The outer files march through the turn, in a gate-like manner, while increasing their stride. As each file comes abreast with their respective ranks, they will decrease their pace distance with the base.

4. The decreased stride is maintained until the Drum Major resumes the normal pace. At this time, the alignment shift to the guide file.
5. When increasing or decreasing the pace distance through the gate turn, tempo remains unaffected.

Figure 3-5 – Gate Turn
End of Chapter 3
Turns (Band Execution)

Review Questions

3-1. The rate of march at quick time falls between _______________ BPM.

3-2. T/F The free arm is locked as in attention when executing pivots, mark time, the slow march, and the half step.

3-3. The __________ will establish the step size while marching.

3-4. T/F In the absence of the Drum Major the Conductor will assume those duties.

3-5. In a block band formation, distance is measure from ____________ and interval is measured from ________________.

3-6. In a block band with an even number of files, the guide file is ________________.

3-7. In a turn, the base of alignment is with ________________.
   A. The front rank
   B. The guide files
   C. The direction of the turn
   D. The Conductor’s position

3-8. The distance and interval pace between musicians in a block band is __________, which is equal to __________ inches.

3-9. The distance between the Drum Major and the front rank is usually __________ paces, or __________ pace than the number of files in the band.

3-10. ______________ reverses the direction of march to the rear.
3-11. What instruments execute the protect in a left turn?
A. Trumpets and clarinets
B. Trombones and euphoniums
C. Saxophones and snare drums
D. None

4-12. For a counter march, the preparatory command is given on the ________ foot and the command of execution is given on the ________ foot.

3-13. In a left turn, the preparatory command is given on the ________ foot, and the command of execution is given on the ________ foot.

3-14. Coming out of a turn, the first person of the base of alignment takes ________ left steps before executing the half step.

3-15. Upon the command of execution for a normal counter march the front rank takes _____ left steps.

3-16. During the counter march, the base of alignment is with the ________.
A. Drum Major
B. Guide file
C. Trombones
D. Everyone

3.17. T/F In a turn, alignment returns to the guide files once forward march it given.

3-18. T/F A gate turn is a precision movement and pivots points must be observed.

3-19. In a gate turn, the inner files must ________ their stride while the outboard files ________ their stride in order to best maintain alignment.
CHAPTER 4

Drum Major as Conductor

Drum Major Conducting Technique
For the Drum Major, the basic conducting concepts remain the same. Preparatory gestures and conducting patterns still need to reflect the tempo, style, and dynamics of the music. A good and clear technique will give the ceremonial band confidence in the Drum Major’s musical ability. A more detailed discussion on conducting patterns and gestures, relevant to the Drum Major as the Conductor, can be found in Chapter 1, Basic Conducting Patterns.

Posture and Stance
The two formations in which the Drum Major conducts the ceremonial band are the block band formation and the concert formation. As the band stands in these two formations, the Drum Major conducts from the position of Attention, facing directly at and towards the center of the band formation.

Mace Carriage
The mace will be at the Carry, therefore, the Drum Major will only have the right hand available to conduct. When conducting for longer durations, it is acceptable to hold the mace properly at the Carry, but rest the ferrule on the deck.

Forming the Right Hand
There are two ways to form the Drum Major’s conducting hand.

1. The first is to turn the palm downward. The palm of the hand should be slightly cupped, with fingers naturally extended. The hand is considered an extension of the arm, and should not be overly bent at the wrist. Allow it to extend straight and natural with the top of the hand and knuckles slightly above the wrist.

2. The second position is to face the palm of the right hand directly to the left. The fingers are extended and joined, with the thumb along the hand.

Conducting Area
The vertical conducting area of the Drum Major extends from the top of the head to the chest. The horizontal area extends from the left and right lateral limits of the right arm. As the Drum Major only uses the right arm to conduct, there is no concern with crossing the arms in front of the body. However, excessive movements, or gestures used solely for impressing the audience take away from the commanding and dignified posture of the Drum Major.
Directing Musical Aspects on the March
While on the march, the Drum Major, via the Cadence Mace, has the ability to influence the performance of the music, by reinforcing tempo, ensemble dynamics, and articulations. For instance, as Cadence Mace is fluidly and properly executed, ictus points, as in conducting with a baton, are created which effect and reinforce the rate of march (tempo). If the Drum Major needs to refocus the tempo to the band, a strong ictus point continuously over the head is fitting. Once the unit has regained the rate of march, the Drum Major may continue to execute Cadence Mace as appropriate.

Cadence Mace can also reinforce ensemble dynamics. For example, smaller up and down movements might reinforce softer dynamics, while larger movements will communicate stronger dynamics. Drum Majors may also communicate marcato articulations by emphasizing the ictus points of Cadence Mace.
Street Parades/Military Ceremonies (Pass and Reviews)

1. During a street parade, if the band finds itself performing music at a standstill, for an extended period of time, the Drum Major may face about and begin conducting with the right hand. Ensure an awareness of the parade movement is maintained, so that the next signal is given appropriately.

2. After the pass and review is completed, and the band has returned to the front and center of the reviewing area, the Drum Major will face about and conduct the required music to conclude the ceremony. Finally, the Drum Major will prepare and execute the next signal as appropriate.
Review Questions

4-1. When the Drum Major conducts the ceremonial band, preparatory gestures and beat patterns need to reflect the ___________, ____________, and ____________ of the music.

4-2. The correct position of the mace while conducting is (the) ______________.
   A. Rest
   B. Carry
   C. Cadence Mace
   D. Trail
   E. None of the above

4-3. T/F One method to form the conducting hand is to face the palm directly to the left, with the fingers extended and joined, and with the thumb along the hand.

4-4. T/F Communicating musical aspects with the mace gives the Drum Major the ability to be expressive and modify what is written in the music.

4-5. T/F If the ceremonial band is playing at the halt for an extended period of time, the Drum Major may face about, execute the Carry, and begin to conduct.
CHAPTER 5

Role of the Conductor

Leadership Role
The position of the Conductor within a band formation represents both musical and military leadership. While the ceremonial band is perfectly capable of supporting military and civilian parades with only a Drum Major, it is highly advisable to always include the Conductor.

Marching Position
Figure 5-1 should be used as a reference to the symbols being used to describe the positions.

![Figure 5-1 – Symbols](image)

When on the march and in block band formation, the Conductor’s primary position is two paces to the right and on line from the first rank of the band.

In the event that there are two conductors, the senior ranking conductor, will take the primary position. The other conductor will take the position two paces to the left and on line from the first rank of the band. If a single Conductor is present, per NAVBANDINST 5400.3, the Conductor will march on the band’s right flank, except on those occasions when the reviewing stand is located on the band’s left flank.

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*Figure 5-2 – Conductor Positions*
The Baton – The Baton is held in the right hand.

Arm Swing – While marching and during gate turns, the right arm swings naturally. When pivoting during turns and counter marches, and while executing mark time and the half step, the arm does not swing.

Turns
Left Turn – In a left turn, the Conductor takes two paces past the right file’s pivot point and faces to the left as in marching, then regains alignment to the original front rank as quickly as possible.

Right Turn – In a right turn, the Conductor executes halt on the signal, right face, and then steps forward as the member to the left becomes abreast of him or her. The conductor then begins to Half Step with the right file.

Gate Turn – When executing gate turns, the Conductor remains aligned appropriately to the musician immediately to the left.

Parade Rest – While at Parade Rest, Conductors will retain the baton in the right hand with left over right clasped hands centered approximately two inches below the belt buckle per (NAVBANDINST 5400.3, 3-1).

The Salute – In all instances, Conductors and Drum Majors will salute together.

Present Arms/Hand Salute – If the baton is held with the right hand, the conductor will execute the salute as a three-count movement described in the following three steps:

1. Count One: On the preparatory command “Present” or “Hand”, bring the hands together and centered on the body. The arms remain naturally extended. At the same time, transfer the baton from the right to the left hand.

2. Count Two: Once the baton is transferred, immediately return to the hands as in the position of Attention.

3. Count Three: On the command of execution “Arms” or “Salute”, execute the hand salute.
**Order Arms/Ready Two** – This movement is executed sequentially as a three-count movement.

On the command of execution “Arms” or “Two:”

1. Count One: Bring the right hand down as in the position of Attention.
2. Count Two: Transfer the baton to the left hand.
3. Count Three: Return to the position of Attention.

**Inspection of troops (Trooping the line)** – When the Commander of Troops and the Inspection official are trooping the line, the Conductor will need to render a salute. Ensure that the band is reminded that they will continue to play as the Conductor salutes.

When the inspection official is approximately 6-12 paces from the right flank of the band, stop conducting, bring the arms down smoothly - *as to not confuse the movement with instruments down* - face about, and salute. When the official party passes the left flank of the band, cut the salute, face about, and continue conducting.

Although there is no set method for a Conductor or Drum Major to render or cut the salute together, the process listed below is provided as an example.

1. The Drum Major comes to the Carry to cue the Conductor the inspection party is near.
2. The Conductor then cues the Drum Major to render the salute by first shifting the baton from the right to the left hand.
3. The Conductor renders the salute immediately on the next beat. The Drum Major executes at the same time.
4. To cut the salute, the Conductor slightly flexes the right arm or creates a fist with the right hand to cue to the Drum Major to cut the salute on the next beat.

**Pass in Review/Reviewing Area in Street Parades** – All cues in rendering a salute during a pass and review will come from the Drum Major.

Although there is no set method for a Conductor or Drum Major to render or cut salutes while in a reviewing area, the process listed below is provided as an example.

1. When the Drum Major spins the mace, then moves to the Carry, the Conductor transfers the baton from one hand to the other.
2. On each consecutive step, the right hand is brought back to the side and the salute is executed. Whether the reviewing area is on the right or the left, the head and eyes will remain to the front.

3. To cut the salute, the Drum Major may (1) slightly flex the right arm, (2) create a fist with the right hand, or (3) turn the head to the front, in order to cue to the Conductor that the salute cut will occur on the next beat.

**Exchanging Positions** – When required to conduct the band, the Conductor and Drum Major will need to exchange positions. A pre-arranged cue that is agreed upon by the Conductor and Drum Major ensures that the movement is executed together. Suggested cues may vary from a simple head nod to the movement of the mace from the positon of Attention to the Carry.

**Block Band Formation**

1. Conductor – From the Gutter Guard position, march forward six paces, execute a left face as in marching, and proceed to the Drum Major's position. Upon reaching this position, halt and execute a facing movement as appropriate.

2. Drum Major – While facing the band, march forward towards the center of the band, proceed past the first rank, make a left face as in marching, and continue past the right flank of the band. Upon reaching two paces past the right flank of the band, execute a left face as in marching, and continue to march until aligned with the front rank.

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*Figure 5-3 – Exchanging Positions, Block Band Formation*
End of Chapter 5
Role of the Conductor

Review Questions

5-1. When on the march and in block band formation, the Conductor’s position is _______ paces to the right and on line from the _______ rank of the band.

5-2. The baton is held in the _______ hand.

5-3. During street parades, when the reviewing stand is on the band’s left, the conductor’s primary position is _____ paces to the ______ and ______ with the _______ rank.

5-4. T/F While executing a pivot in a counter march, the right arm with the baton should swing naturally.

5-5. If the baton is in the right hand and present arms is given, when should the conductor transfer the baton to the left hand?
   A. After the command “Arms”
   B. After the preparatory command “Arms”
   C. After the preparatory command “Present”
   D. Do not transfer the baton

5-6. T/F While the inspecting official is trooping the line, the Conductor will need to render a salute.

5-7. T/F The eyes and head should turn to the left when the reviewing area is on the left side of the band.

5-8. T/F After pivoting during a right turn, the conductor regains alignment as soon as possible with the musician originally located to his/her left and in the front rank.
Leadership Traits and Principles
Leadership traits and principles are derived from a set of uncompromising core values that are inherent to the Navy’s culture. They charge each Sailor to conduct themselves in the highest ethical manner, lead honorable lives, live a life of courage, and have a commitment to serve. These values convey an underlying message that challenges all to remain focused on the mission, lead with a vision, set personal and organizational goals, and be effective communicators. In addition, following these principles helps to create efficient environments that promote growth, ingenuity, and productivity. The core values of honor, courage, and commitment are the foundation of the Navy’s leadership traits and principles, and should also be part of a conductor's personal and professional character.

Conductor as a Servant Leader
The conductor as a servant leader places the needs of the organization, mission, and musicians before their own. Conductors who apply servant leadership view their responsibilities beyond the ink on a score. They focus on development of their leadership style, character, and technical abilities. They invest in the musical growth and experience of others. These conductors remain mindful of their influence and demeanor, so they can promote a positive atmosphere. Their situational awareness is essential to ensure everyone is treated with dignity and respect.

Conductors committed to servant leadership are passionate about their role, believe in the full potential of the band, and are dedicated to the mission of the organization. They maintain high standards of musical proficiency, professional skill, and military courtesy. These conductors consistently seek to improve their own musical and leadership skills, as well as provide the ensemble exactly what they need in order to perform. Any deficiencies in performance should not be clouded behind showmanship, charisma, or authority. Conductors must understand that integrity is one of the defining qualities that fosters mutual trust and confidence among an ensemble.

Conductors applying servant leadership are confident in their abilities, but are always open to accept constructive feedback. The conductor as a servant leader not only develops musicianship, but also focuses on fostering teamwork and communication. This is achieved through leading by example, as well as influencing, mentoring, and inspiring others to be dedicated musical ambassadors for the United States Navy.
Mission
A mission clearly defines an organization’s purpose. Conductors, as well as all leaders within the band, must always keep the mission in mind. This will guide them to make informed decisions on the organization’s personnel, operational tempo, ensemble types, repertoire, programming, and resource allocation. The mission statement answers important questions about the musical organization, such as what it does, who they do it for, and how they do it.

Many mission statements within the Navy band program are established and directed by higher headquarters. They not only support the mission of the local commander, but can also serve as force multipliers for other entities within the Department of Defense. Below are some examples of mission statements from various Navy bands.

**United States Navy Band, Washington, D.C.** – To provide musical support to the President of the United States, the Department of the Navy (DON), and other senior military and government officials. Through ceremonies, national and regional tours, public concerts, and recordings, the U.S. Navy Band inspires patriotism, elevates esprit de corps, enhances Navy awareness and public relations, supports recruiting and retention efforts, preserves the Nation’s musical heritage, and projects a positive image at home and abroad.

**United States Fleet Forces Band** - U.S. Fleet Forces Band, known as "The Finest of the Fleet," is the musical representative for Commander, U.S. Fleet Forces Command in Norfolk, VA. The band provides musical support for ships, military bases, foreign dignitaries, and community events throughout the Mid-Atlantic and Ohio River Valley areas of the United States, and also regularly deploys to Central and South America.

**United States Pacific Fleet Band** - Under the operational control of the commander, United States Pacific Fleet, U.S. Pacific Fleet Band is dedicated to providing top quality musical support throughout a 100 million square mile area of responsibility for official functions, morale and retention programs, community outreach performances, and Navy recruiting initiatives.

Vision
A vision is a clear picture of future success. It is a statement written in an inspirational manner that is easily explained, and is simple enough for all members to repeat and understand. A vision provides a compass point for an organization (or individual) to focus on achieving. They can help define goals and objectives of rehearsals and other operational tasks. A vision can also provide define long and short term successes. For example, a short term vision may define the end state of a high visibility commitment, while a long term vision might define success for a concert season. A well-written
vision statement will stand the test of time. It is based on a set of values that strengthens an organization’s culture through a unified sense of purpose and will keep the organization focused on the bigger picture.

In a military musical organization, the unit’s vision should align with the spirit and intent of the mission. Therefore, when the vision is achieved, the mission of the organization is accomplished, either directly or indirectly. The following is an example of an organizational vision:

“To be the finest musical ambassadors in the Fleet.”

It is also recommended that conductors have a personal vision. A personal vision may define what type of servant leader they want to be, delineate what musical knowledge they want to attain, or reflect a desire to become more proficient in their craft. The following is an example of a personal vision for a conductor

“To enhance the organization’s musical experience through performance, teamwork, and comradery.”

A vision can also express an ensemble’s sound, defining a standard of what is musically acceptable. To ensure the musical vision is achieved, conductors must be committed to score study, practice, and critical listening. These tasks provide the conductor with the knowledge and skills required to articulate a clear picture of what the music needs to express. A well-communicated vision allows the conductor to take on a servant leader role, offering guidance, feedback, and inspiration. In turn, the musicians take full ownership of their performance to bring the vision and music alive. In the end, conductors keep the ensemble musically and operationally in motion, while ensuring the vision is achieved.

It is not uncommon for a conductor to collaborate with others in the organization to define a unit’s vision; however, it is the leader’s responsibility to ensure that the vision aligns with the unit’s mission. They need to also encourage their people to explore opportunities and challenges beyond their comfort zones. When this occurs, each band member will take ownership and personal responsibility to see the vision come alive, for the sake of the team and the mission. Conductors must inspire band members to work together towards a unified purpose. This will establish trust and confidence among the group, and ensure that each musician knows they are an integral part of the organization.

**Goals**
Goals are action items that ensure a vision is achieved. Goals allow a musical organization to see an established vision in smaller portions. They also provide clear
objectives that will encourage the group to challenge themselves to achieve the vision and accomplish the mission.

Goals may range from how many rehearsals an ensemble will have to what type of ensembles will be employed during a particular season. Some may refer to this as simply logistical planning or developing a schedule. However, setting goals to achieve a vision requires a deeper thought process to ensure that the outcomes of the goals lead to success for the organization.

Developing goals allows the conductor to evaluate the group and set benchmarks of achievement. A conductor must ensure all goals are communicated to the members of the ensemble. There are several ways to approach goal setting. However, many leaders in the business and music industry have found great success by ensuring their goals are SMART (Specific, Measurable, Attainable, Relevant, and Time-Based). The information below explains the acronym SMART.

- **Specific** – State exactly what will be accomplished. Establish who, what, when, where, and why.
- **Measurable** – Evaluate and establish how completion of the goal will be verified.
- **Attainable** – Evaluate if the goal is actually achievable. This does not imply the goal should not be challenging. Calculate any outside factors that may prevent a goal from being accomplished. Mitigate and formulate plans, as those external factors should not prevent a goal from being accomplished.
- **Relevant** – Evaluate if the goal is directly supports the vision and is aligned with the mission and core values.
- **Time based** – Evaluate if the established time frame in which the goal will be accomplished is reasonable.

The graphic below illustrates the interrelationship and support structure between values, mission, vision, and goals.

![Figure 1-1 – Values, Mission, Vision, and Goals Diagram](image)
Communication Model

Excellent communication skills are some of the most important leadership traits a conductor must possess. Through effective verbal and non-verbal communication, conductors are able to direct, influence, guide, and inspire their ensemble members in order to shape the music. They should approach the communication process as if each musician of the ensemble is an active listener, constantly interpreting and responding to every verbal and non-verbal message sent. Therefore, continuous personal development of communication skills is crucial to the effectiveness of a conductor.

The communication model can be described in four basic parts:

- **Sender** – The conductor (leader).
- **Message** – The content. The verbal communication or non-verbal gestures of the body, face, eyes, and baton.
- **Receiver** – The musician.
- **Feedback** – The response. A verbal reply of understanding, a request for more information, or a non-verbal reply (ex. head nod or a musical response).

The diagram below illustrates the basic communication model. Note how the cycle is continuous. In this model, it is important to understand that the conductor is also an active listener in the process. For the conductor, once the musician provides feedback via a musical response, a follow-on message should be sent as verification that the standard of the message has been met.

![Communication Model Diagram]

**Figure 1-2 – Communication Model**

**Verbal Communication**

To communicate well, it is necessary for the conductor to (1) be aware of who they are communicating with and (2) ensure their message is received as it was intended. A
receiver may be the individual musician or the full ensemble. Receivers may also be civic leaders, government officials, command leadership, flag officers, or the general public. The conductor must consider their approach when communicating with various receivers to ensure their message is interpreted appropriately. Below are some factors to consider:

- **Receiver’s Role or Position** – In order to maintain professionalism, be respectful, but still appear approachable. Some receivers may appreciate or require they be addressed by their title.

- **Experience** – Consider the experience of the receiver to avoid speaking beneath their education or experience level.

- **Personality or Group Dynamic** – The intent and tone of the message should align with the personality of the individual or the group dynamic. The message’s intent is the most important factor, and the tone needs to reinforce the intent.

- **Cultural Background** – Certain words and phrases may have different meanings in particular cultures, regions, or even between the military and civilian populace. When communicating with civilians, the conductor should refrain from using acronyms. When communicating with military members, ensure the acronyms are first defined or are common knowledge.

- **Giving Feedback and Making Corrections** – Conductors must understand the difference between feedback/corrections and reprimanding. Reprimanding should be reserved as a last resort. It is the messenger’s responsibility to ensure the receiver leaves the conversation with dignity and respect. Professional courtesy, honesty, and tact are important when providing feedback or making corrections. As a general rule, praise in public, but reprimand in private.

Modifications of the voice, such as changes in volume, rise and inflection, clarity, and tempo (cadence) of the speech, can also promote accurate interpretation of a message.

**Non-verbal Communication**

Effective non-verbal communication can aid the conductor as both the sender and the receiver of information. This type of communication includes a wide variety of gestures that are performed consciously or unconsciously. Utilizing non-verbal gestures can either reinforce or detract from the intent of a verbal message. Therefore, all non-verbal and verbal elements must be unified to ensure the message is received as intended.

The quality of sound produced by an ensemble is greatly affected by a conductor’s gestures, body language, and facial expressions. When considering non-verbal gestures, the conductor must ask two questions, (1) what message and expressive characteristics are the composition conveying, and (2) how can the music’s intent be communicated effectively so the performers are able to interpret and convey that
message through their musical instruments? These questions can be answered through attentive and dedicated score study.

Gestures should communicate to the ensemble exactly what they need to know, as well as provide inspiration to perform at the highest level. Conductors must make every effort to show what they want without having to stop and verbally communicate it. Therefore, conductors need to build a repertoire of gestures and expressions in order to convey music more effectively while on the podium. Additionally, a conductor must refine these gestures through practice in front of a mirror, self-assessments, and feedback from colleagues.

**Facial Expressions and Meaningful Eye Contact**
Conductors must ensure that all facial expressions are genuine and eye contact is meaningful. These serve as two primary sources of non-verbal communication. When used effectively, they can have a direct impact on the interpretation of a message and the performance of music. This includes the specific way the eyebrows, forehead, eyes, and mouth are formed to reinforce the intent of conductor and composer. The face and eyes also provide feedback to musicians by communicating if the performance meets the intent and standard.

**Body Language**
Another primary source of non-verbal communication is the body; it is also a major source of energy, emotion, conviction, and confidence. A conductor can project all non-verbal communication through the extremities and torso. For instance, stiffness in the hand can communicate strength, a marked style, or even tension. Breathing deeply (non-audible) will indicate to the ensemble to take a deep breath. As the chest rises, it can also indicate that the musicians should play with a full and round sound. Feet placed together may reinforce a martial style. However, be advised that bending or bouncing diminishes the presence of confidence and reduces energy. It also distracts from what musicians should be focusing on, such as other important gestures, or even the baton. It is best to always maintain an upright posture.
End of Chapter 1
Leadership and Communication

Review Questions

1-1. T/F Conductors as servant leaders place the needs of the organization, mission, and musicians above their own.

1-2. Navy leadership traits and principles are derived from a set of which are inherent to the culture.

   A. Communication
   B. Missions
   C. Goals
   D. Core Values

1-3. T/F A mission clearly identifies an organization’s purpose.

1-4. A vision provides.

   A. A clear establishment of operation needs.
   B. A defined set of values.
   C. A clear picture of future success
   D. Both A and C

1-5. When establishing goals, ensure they are SMART. The acronym SMART stands for, , , , , and.

1-6. Identify the four parts of the communication model.
1-7. Which is not a factor to consider when delivering verbal communication?

A. Cultural Background  
B. Group Dynamic  
C. Baton Technique  
D. Receiver's Experience

1-8. T/F All elements of non-verbal and verbal communication must be unified to ensure the message is interpreted as intended.

1-9. The three primary sources of non-verbal communication are the__________, ____________, and______________

1-10. T/F Incorporating changes in volume, rise and inflection, clarity, and cadence in speech is inappropriate when conveying a verbal message.
CHAPTER 2

Posture and Stance

Conducting Technique
A well-developed conducting technique will give the ensemble confidence in the conductor’s abilities and inspire them to perform at the highest level. A conductor who presents a polished technique has spent countless hours in score study and practice to ensure that all gestures clearly communicate intent and is focused on the needs of the ensemble. Every move a conductor makes communicates a message to the ensemble. Therefore, it is important that a conductor’s posture, stance, baton technique, and other expressive gestures are meaningful and have a purpose.

Posture and Stance
A solid understanding of posture and stance is essential to a proper conducting technique. A conductor’s body should appear both natural and commanding. They should never appear overly strained or exhausted, even while standing at attention. Effective application of posture and stance will allow conductors to exhibit confidence and professionalism.

Establishing the correct posture and stance:

- Stand straight (shoulders, waist, and head) as in the position of attention.
- Place feet approximately shoulder width apart.
- Toes should be pointed slightly outward, but in such a manner that allows the conductor to move to the position of attention by only moving the left foot.
- Keep the knees straight, but not locked.
- Evenly distribute the body weight throughout the lower extremities.
- It is acceptable to slightly bend or turn at the waist. It is also appropriate to reposition the feet to face in a different direction or place the feet together as in the position of attention.
- The conductor’s feet placement will always reflect the position of attention when:
  - The ensemble is at the position of attention.
  - Conducting national anthems, honors, and service hymns.

Arm Position
Establishing the correct arm position:

- The forearms are raised until they reach a position approximately parallel to the floor.
- The forearms and biceps will naturally create an angle slightly greater than 90 degrees.
- The elbows should be slightly forward of the body.
- The elbows should rest naturally at 4 and 8 o’clock.
The Baton
The baton is one of the most prominent tools of communication for the conductor. It is comprised of three basic parts: (1) handle, (2) shaft, and (3) tip.

Baton Selection
Batons are manufactured in a wide variety of lengths, materials, and shapes. The process of selecting the right baton is a personal matter, as the overall feel and weight of the baton will differ between conductors. However, a well-constructed baton will have a balance point at the junction of the handle and shaft, or at least within one inch of this location.
Length – The recommended length of a baton is 10 – 16 inches. Anything smaller may be difficult to see, while a baton greater than 16 inches will appear overwhelming. Some conductors are known to use a shorter length baton for indoor settings and/or with a minimum-sized ceremonial band. The longer lengths of 14 – 16 inches are known to be used outdoors, and/or with the full ensemble.

Handle – Handles come in different shapes and are made of different materials. Some handles are pear shaped, while others may be elliptical. Most are made of wood, although there are some that are constructed with cork or with an aluminum alloy. The baton is the most prominent tool of a conductor. When the proper baton grip is applied, it should feel natural and comfortable, acting as a natural extension of the arm. The illustrations below are examples of the various handles that are manufactured.

<table>
<thead>
<tr>
<th>Pear Shape</th>
<th>Elliptical Shape</th>
<th>Aluminum Material</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="Pear Shape" /></td>
<td><img src="image2" alt="Elliptical Shape" /></td>
<td><img src="image3" alt="Aluminum Material" /></td>
</tr>
</tbody>
</table>

Figure 2-4 – Baton Handles

Shaft – Many quality batons typically have shafts made of natural wood. However, there are some batons that are constructed with a fiberglass or carbon-fiber blend shaft. It is recommended that a baton’s shaft color be professional and conservative. Eccentric colors, such as fluorescent palettes, are not to be used. The two recommended shaft colors are white and the natural wood tone. It is a good idea for a conductor in the Fleet to own at least two batons, each consisting of one of the prescribed color palettes. Note that a wood tone baton shaft will not be as prominent as a white shaft when conducting in a khaki uniform. The same concept can be applied to a white shaft against a summer white uniform. When black is worn, the white shaft is easily seen, however, a wood tone baton may also be used.

![Figure 2-5 – Accepted Shaft Colors](image4)

Basic Hand Position
It is preferred that a conductor use a baton when conducting a concert or ceremonial band. However, there may be instances where it is more appropriate to conduct without it. In these cases, special consideration should be given to the position and shape of the hands when conducting with or without a baton.

To form the basic hand position, turn the palm face down. The palm of the hand should be naturally and slightly cupped, with fingers extended. The hand should not be overly
bent above or below the wrist. Allow it to extend naturally, with the top of the hand and knuckles slightly above the wrist. Fully extending or tensing the hand will communicate intensity to the performers, which is acceptable when indicated within the score.

Figure 2-6 – Basic Hand Position

Baton Grip
To achieve the proper baton grip, follow these four steps:

1. Begin with the right hand in the basic hand position, palm up.
2. With the pad of the thumb and the first joint of the forefinger, grasp the baton at the junction of the handle and shaft.
3. Curve the remaining fingers inward towards the baton handle, almost making contact with the palm.
4. Turn the palm down towards the floor and assume good conducting position.

Figure 2-7 – Basic Baton Grip

It is acceptable if the baton’s handle rests in the palm of the right hand. This will depend on the shape and length the baton handle, versus the size of the conductor’s hand. Ensure that the tip of the baton is pointed at an angle somewhere between 10 and 11 o’clock.
Expressive Gestures
Communicating an expressive gesture involves using various aspects of conducting technique and non-verbal communication devices in a cohesive manner. An expressive gesture may be used to deliver a cue, sustain a fermata, or indicate a caesura. They may also establish or indicate changes in tempo, style, and dynamics.

Contour and Ictus – The contour of the beat pattern and approach of the ictus point greatly affect the interpretation of an expressive gesture. These concepts are outlined in the Basic Rate Training Manual, Chapter 1, Basic Conducting Patterns.

Posture and Stance – A conductor’s posture and stance will impact the execution of an expressive gesture. To ensure the gesture is effective and communicated well, the conductor must ensure their body language communicates the intended message.

Facial Expressions and Eye Contact - Facial expressions serve as a non-verbal communication device that will enhance the delivery of the expressive gesture. One of the most crucial elements of an expressive gesture is eye contact. Meaningful eye contact is achieved when the conductor actually looks at an individual or group, instead of just looking in their general direction. Meaningful eye contact will communicate intent, impart impulse of will, and alert the musicians that a gesture is coming. It is established prior to the gesture and maintained during the gesture's duration in order to keep the ensemble focused. Overall, the conductor must ensure that their facial expressions and eye contact reflect the mood of the gesture. Varying degrees of intensity and emotion will greatly impact the musician’s response.
Hands and Arms – Incorporating the arms and hands, in conjunction with the elements mentioned above, will communicate an expressive gesture. For example:

- Using the left arm and hand in a rise and fall motion will indicate a dynamic change.
- Turning over the hands, as in holding something in the palm, will indicate a fermata.
- The wrist leading the baton tip to the next ictus point is a good representation of a tenuto gesture.

Adjusting the intensity of the hands (or baton grip) is quite effective in delivering an expressive gesture, and will have an impact on the musical response. For example:

- Fingers that are relaxed and opened slightly will yield a legato to light staccato response.
- Fingers that are firm and closed will yield a more accented or marcato response.

Left Hand Independence
The left hand is the grand reinforcer of the baton and is instrumental in communicating fermatas, cues, and tempo changes. When not in use, the left hand may hang naturally rest at the conductor’s side. It may also be positioned in front of the body, around the conductor’s diaphragm area. Regardless, the left hand, when not engaged, must rest in a natural position.

The left hand can bring clarity to the dynamics, shape, and contour of the music, as well as highlight other important expressive devices (e.g. style and articulations). Using the left hand will enhance the overall effectiveness of the conductor’s message. However, excessive use and meaningless gestures given with the left hand is counterproductive. Therefore, the left hand must function independently from the right.

Body Mapping
Body mapping sections the conductor’s body and the podium into conducting areas. Dividing conducting areas ensures that all non-verbal gestures given by the baton and the conductor’s body (head, torso, arms, and hands) are clear and communicated well. In addition, this also reduces any confusion as to what musician or section the gesture is intended for.

Gestures with the baton hand are given on right side of the body, and gestures with the left hand are given on the left side of the body. Twisting at the waist or crossing the arms in front of the body should be avoided. If it is essential that a gesture with the right (or left) hand be given to the left (or right) side of the band, the conductor should simply turn and face that side of the band. Be aware that as this movement is executed, the conductor’s back is turned toward the opposite side of the band. Therefore, once the desired gesture is given, the conductor should face back to the front of the band.
Conducting Area
The conducting area is divided into three dimensions (vertical plane, horizontal plane, and sagittal plane). All three dimensions follow the principles of body mapping.

Horizontal Plane – The horizontal plane extends to the left and right lateral limits of the conductor’s arms. However, the horizontal center of the beat patterns should normally fall approximately mid to lower chest level. This plane is especially important. As the conductor moves vertically downward and breaks the horizontal plane, musicians will typically identify this as the downbeat and/or the beat one.

Vertical Plane - The full extension of the vertical plane extends from the top of the conductor’s head to the waist. However, normal vertical beat patterns should occur in front of the body and slightly to the right of center for the baton hand. For the left, the vertical beat pattern should occur in front of the body, and slightly to the left of center.

Sagittal Plane – A conductor will use this dimension in conjunction with the vertical and horizontal planes to communicate gestures to the various rows of the ensemble. For example, a conductor may extend the baton hand outward to bring focus to the ictus. Additionally, depth may be incorporated with horizontal movements to indicate crescendos. Conversely, decreasing depth by bringing the hands toward the body might be an effective movement to indicate softer dynamic levels or lighter articulations.
**Figure 2-10 – Conducting Area**

**Ensemble Seated** – Using a podium will elevate the conductor so all members of an ensemble can see the gestures given. However, there may be instances where it is impractical or unnecessary to elevate the conductor’s position (e.g. ceremonial band, seated). Under these circumstances, the conductor still applies the fundamentals of body and baton techniques. However, it may be necessary to slightly raise or lower the horizontal plane to accommodate the musician’s line of sight with the conductor.

**Concert Formation** – When conducting an ensemble in a concert formation, elevate the arms so the hands are positioned between the chest and the face. Be advised that movements below chest level may not be seen by the musicians. Variations of this are acceptable, and will depend on the conductor’s height.

**Figure 2-11 – Conducting Area, Concert Formation**
**Block Band Formation** – When conducting an ensemble in a block band formation, elevate the arms so the hands are approximately eye level. This will place the conducting planes no less than chest level. Be conscious not to extend the arms too high. Overextending could result in the musicians not being able to see the beat patterns clearly. It may also increase the possibility for injury through stress on the arms and shoulders. Variations of this concept is acceptable, and will depend on the conductor’s height.

![Conducting Area, Block Band Formation](image)

**Figure 2-12 – Conducting Area, Block Band Formation**

For both the concert and block band formations, the conductor should make every effort to be in a position where they can see all of the musicians. If a conductor cannot see a musician, it is unlikely the musician can see them either. This is often mitigated by increasing the depth between the musicians and the conductor or by simply taking one side step to the left or the right. In situations where the performance area makes it impossible to see all of the musicians, ensure there is visibility with the snare and bass drums, cymbals, and a lead trumpet player.

**Stage Presence**
Conductors should never underestimate the impact their stage presence has on a performance. In many circumstances, they are the personal link between the audience and the ensemble. A good stage presence involves having a professional appearance, the motivation to deliver a quality performance, and a sincere desire to be the best representation of the organization. Therefore, a conductor’s stage presence should be an upward manifestation of the organization’s musical ability, professionalism, and adherence to the standards.
A conductor should allow time to acknowledge audience applause. Ensure that all of the soloists, groups, and guest conductors are recognized. As the audience applauds, the conductor should join in their gratitude and shake the featured performer(s) hand(s) in appreciation. It is also customary that after the band has performed a piece, the conductor should make a gesture to invite the band to stand and receive their applause.

It is acceptable to briefly speak to the audience. This could be thanking them for their attendance or explaining a special aspect of the performance. A conductor may also speak briefly about music in the Navy. This may inspire support for the fine arts and Naval service. Finally, the conductor should smile. This simple facial expression will communicate to the audience a feeling of warmth, grace, and appreciation.
End of Chapter 2
Posture and Stance

Review Questions

2.1 The conductor’s feet placement will always reflect ______________ when conducting national anthems.
   A. Parade Rest
   B. At Ease
   C. Attention
   D. The expression

2-2. When establishing proper arm position, ensure the forearms and biceps will naturally create an angle slightly greater than _____ degrees. 90

2-3. When establishing proper arm position, the elbows rest at _______ and ______ o’clock.

2-4. Identify the parts of the baton.
   A. ______________
   B. ______________
   C. ______________

2-5. To achieve a good baton grip, grasp the baton with the thumb and forefinger at the junction of the _____________ and ____________.

2-6. When the basic baton grip is established, the tip of the baton should be pointed at approximately _______ and _______ o’clock.

2-7. T/F Expressive gestures are impacted by a conductor’s approach to the ictus, stance and facial expressions.

2-8. T/F If the fingers of the left hand are relaxed the musical response is likely to be a marcato response.
A conductor should ensure that their left hand motions always mirror the right.

Gestures performed with the right hand are generally for the _______ side of the band.

The conducting areas are divided into three dimensions: _______, ________, and ________.

The _______ plane extends from the top of the _______ to the waist.

What dimension does a conductor use to communicate gestures to the various rows or seating levels of an ensemble?

While the band is in concert formation, the conducting area is generally between the _______ and _______.

While the band is in block band formation, it is recommended to overextend the arms so every member may see the beat pattern.

In situations where the performance area makes it impossible to see all of the musicians, ensure there is visibility with the _______, _______, _______, and a ________ player.

It is not acceptable to speak to the audience. That is what a concert moderator is for.
CHAPTER 3

Compound Conducting Patterns

Compound conducting patterns fundamentally have the same directional movement from ictus to ictus as the basic conducting patterns. As a conductor begins to apply compound conducting patterns, a solid foundation of the basic conducting patterns is essential. It is equally important that the conductor become proficient in demonstrating a clear ictus, preparatory beats, and travel. A review of these topics can be found in the Basic Rate Training Manual, Chapter 1, Basic Conducting Patterns.

The most noticeable differences between compound and simple patterns are the treatment of the divided beat within the pattern, and the travel between ictus points. For example, a \( \frac{2}{4} \) beat pattern would rebound and travel evenly from ictus to ictus in a 1-\&-2-\& fashion. A compound beat pattern of \( \frac{6}{8} \) would use the same simple duple pattern, but travel with a compound feel of 1-\&-a-, 2-\&-a. While conducting in a compound meter, a conductor may feel a slight emphasis (or hang), on the “\&-a” of every beat. This is natural feeling, and is truly representative of the compound meter’s style. However, it is crucial that a conductor ensures that the emphasis represents style and not and not an unevenness in meter.

![Simple Duple and Compound Duple Patterns](image)

**Figure 3-1 – Divided Beat and Travel**

At slower tempos, compound conducting patterns still represent the basic conducting patterns. However, there will be additional ictus points traveling through the pattern. When addressing the compound meters of 6, 9, and 12, the conductor must ensure each beat is evenly spaced throughout the pattern. The following are illustrations of compound conducting patterns. It should be noted that the patterns shown are merely one representation of many variations. As conductors commit themselves to further studying their craft, knowledge on the variations of patterns will be increased. In the
end, conductors make their decisions based on score study and what best communicates style, meter, and tempo to the band.

Figure 3-2 – Six Beat and Compound Duple Patterns

Figure 3-3 – Nine Beat and Compound Triple Patterns

Figure 3-4 – Twelve Beat and Compound Quadruple Patterns
One Beat Pattern
The one beat pattern is described as a down-up motion. It is used for meters that contain one single pulse per measure, and also in duple and triple meters when the tempo is too fast for standard patterns. These include, waltzes, scherzos and gallops.

There are several different ways to conduct the one beat pattern, which may be accomplished by adjusting the approach and rebound of each ictus point. For example, a conductor may want to approach the ictus with a firm downward motion, and then follow through with a quick rebound. This is very stylistic of the waltz.

In addition to approach and rebound, the pattern’s contour may be shaped in several different ways. For instance, while the basic down-up motion is appropriate for legato passages, a conductor may choose to round the contour of the travel, to clockwise or counter clockwise, in order to emphasize the style.

It is important for a conductor to be able to shift smoothly from the one beat pattern to its correlating standard pattern. This may be necessary to indicate tempo changes, or to emphasize different qualities in the music. For instance, when conducting in a fast simple triple pattern, it may be required to shift to the one beat pattern to better communicate phrasing, style, and flow of the musical line. Likewise, if a conductor is using the one beat pattern, it may be appropriate to shift to the basic simple triple pattern if there is a need to emphasize beat two or another rhythmic quality.

Asymmetrical Patterns
Asymmetrical Patterns are used for meters that contain uneven beat groupings (asymmetrical meters), such as, meters in five, seven, and eleven. Occasionally, meters in eight are considered asymmetrical, depending on the beat groupings. Choosing the best approach to an asymmetrical meter requires an analysis of the passage’s metric organization, style, and tempo. Conductors must also consider what approach will best communicate those same elements to the ensemble.
Asymmetrical patterns follow the same travel from ictus to ictus point as the basic patterns. If the meter's feel reflects a compound style or its tempo is too fast for the standard pattern, the contour of pattern may be modified. When this occurs, ensure the travel from ictus point reflects the correct pulsations of the asymmetrical divisions. For instance, a meter in five with an asymmetrical division of 3+2 would be modified with a compound duple pattern. The travel after the downbeat would be slightly lengthened to reflect the first three divisions. Traveling from the next beat would be shortened in a way that fills the last two divisions.

The figure below illustrates two variations of a five beat pattern and a modified two sample.

![Figure 3-6 – Asymmetrical Five Beat Pattern](image)

When appropriate, a meter in seven may be modified using a three beat pattern. Depending on the beat groupings, meters in eleven generally use a modified four. Meters in eight may use the modified three or four beat patterns. Below are a few examples of these patterns.

![Figure 3-7 – Asymmetrical Examples](image)
End of Chapter 3
Compound Conducting Patterns

Review Questions

3-1. The most noticeable differences between compound and simple patterns are the treatment of the __________ within the pattern, and the ________between ictus points.

A. Travel, baton grip
B. Preparatory beat, travel
C. Divided beat, travel
D. Divided beat, style

3-2. T/F It is natural to feel a slight emphasis on the last two thirds of a beat in a simple duple pattern.

3-3. What must be completed in order to determine what type of compound conducting variation should be used?

A. Score study
B. Rehearsal Preparation
C. Establish good posture
D. Both B and C

3-4. A twelve beat meter in compound time with a 3+3+3+3 division of the beat would use a _____________ pattern.

A. Duple
B. Triple
C. One
D. Quadruple

3-5. The ______________ is often used for waltzes, and up tempo gallops.

3-6. To add style and variety to the one beat pattern, it is customary to shape the contour of the __________, as well as adjust the approach and ________ of each ictus point.

3-7. ________________ patterns are used for meters with uneven beat groupings.
3-8. A meter in eight may be modified by using a modified _______ or _______ pattern.

3-9. Which meter is represented by the pattern?
   A. Duple
   B. Five (3+3)
   C. Five (2+3)
   D. Compound Triple

3-10. Which meter is represented by the pattern?
   A. \( \frac{9}{8} \)
   B. \( \frac{3}{4} \)
   C. \( \frac{7}{8} \)
   D. \( \frac{8}{4} \)

3-11. Which meter is represented by the pattern?
   A. Compound Quadruple
   B. Seven (3+3+2)
   C. Simple Triple
   D. Compound Triple (3+2+3)
CHAPTER 4
Score Study/Rehearsal Preparation

Score Study Process

The score study process is a method in which musical notation and other information provided by score is thoroughly analyzed. The main goal of score study is to develop an informed interpretation and deeper understanding of the music. This process gives a conductor the knowledge and confidence to communicate the expressive potential of a composition.

Score study is one of the first tasks in the rehearsal preparation process. Elements discovered during score study will directly impact rehearsal planning, goals, and podium techniques. A conductor must approach the score study process with commitment and concentration. The outcome will be a personal and well-informed interpretation of the music that is aligned with the composer’s intent. There are four steps to the score study process: score orientation, score reading, score analysis, and score interpretation.

Step 1: Score Orientation – The objective of score orientation is to acquire a general understanding of the composition. The process involves reviewing the entire score, from the title page to the end, which can answer important questions the conductor may have about the composition. Score orientation is divided into three phases.

1. Read the front cover and the introductory pages.
   a. Title of the composition – This may provide valuable information on style, length of composition, the source that inspired the work, and form (e.g. overture, suite, rondo).
   b. Composer’s name – This may provide information on time period and style.
   c. Author, Librettist, Translator – For compositions based on literary works and plays.
   d. Editor, Arranger, Translator – May be used to evaluate the integrity of the score and its parts.
   e. Dedication/Commission – This may identify the complexity and sophistication of the work, style, and the source that inspired the piece.
   f. Additional Information – Publisher and date, performance time, list of instruments.
   g. Introductory notes – This will provide further insight into the background of the composition.

2. Observe the first page of the music and answer the following questions:
   a. Is the score a transposed score, in C, or is it a condensed score?
b. Is there anything unusual about the instrumentation or the layout of the score?

3. Leaf through the score.
   a. Observe all tempos, meters, and key signatures.
   b. Identify and clarify any unfamiliar symbols, signs, and musical terms.
   c. Establish an appropriate slow reading tempo that will be used in step two of the score study process.

Step 2: Score Reading – The objectives of score reading are as follows: (1) acquire a general sound image of the music and (2) develop an intuitive feeling for the expressive potential of the composition. Score reading is a process that utilizes intuition and ear training techniques. A conductor must begin the score reading process with an open mind, and should make every attempt to read each measure, vertically and horizontally. After several readings, the conductor should gain a deeper understanding of the music. The list below provides guidance for successful score reading.

1. Use a comfortable reading tempo.
2. Make every effort not to stop.
3. Allow your musical imagination, feeling, and intuition to guide you.
4. Do not attempt to analyze or memorize the music.
5. Do not use a piano or recording. Use your inner ear.
6. Reread the score intermittently and several times, until the objectives of score reading are achieved naturally.

Step 3: Score Analysis – The objective of score analysis is to acquire knowledge of all the details within a composition. The analysis of the score must include an understanding of the full score intricacies and their level of importance. Score analysis involves an in-depth and methodical study of the score rather than a continuous read, as in Step 2. This phase is where the perceptions of score reading are countered or verified. The findings from the score reading, coupled with the results of score analysis, allow the conductor to have an informed interpretation of the composition.

Score analysis requires a detailed examination of the following elements:

1. Melody and harmony
2. Form
3. Rhythm (meter, tempo/changes, rhythmic figures)
4. Orchestration and texture
5. Dynamics
6. Stylistics articulations and expressive terms

Once the analysis is completed, a conductor should review all of the components together, and evaluate how each interacts with each other.
Step 4: Score Interpretation – The objective of score interpretation is to achieve a personal interpretation of the music. During score interpretation, a conductor will use the findings from the previous steps and formulate their own interpretation. Listening to recordings and performances may be helpful during score interpretation. There may be other works from the composer, or other composers from the same time period. All these elements may provide insight on common performance practices. It should be noted that critical listening is not recommended during the previous steps. Doing so may inhibit the intuitive perceptions of score orientation and reading, as well as the critical examination of score analysis.

During score interpretation, a conductor will also need to make final decisions on the following elements:

1. Tempo
2. Phrasing
3. Dynamics
4. Timbres and texture
5. Stylistic elements

Background information – Along with each step in the score study process, a conductor should research historical information on the composer, the composition, and the style of the time period.

Musical Form

Musical form refers to the overall structure of a composition. Understanding the form of a composition is an important part of the score study process. It serves as the road map and tells where we have been, where we are, and where we are going. Form indicates how certain layers are interlocked with each other. Below are sample musical forms that a conductor may encounter during the score study process.

1. Compound or multi-movement
   a. Instrumental – concerto, overture, suite, symphony, sonata, etc.
   b. Instrumental and vocal – cantata, oratorio, mass, etc.

2. Sectional forms
   a. Binary (AB)
   b. Ternary (ABA)
   c. Rondo (ABACADA)
   d. Arch form (ABCBA)
   e. Variations of the above

3. Variation forms
   a. Themes and variations
   b. Chaconne and Passacaglia
Flow Chart

A flow chart is a schematic that illustrates the musical components of a piece. A flow chart can be developed during score interpretation for the purpose of enhancing a conductor’s understanding of the composition. There are a number of different ways to draft a flow chart. Therefore, the method and details outlined in the schematic are strictly left to the individual.

Developing a flow chart should not lend itself to recreating the full score, nor should it be used in a performance. It is simply a sketch used for the benefit of dissecting and internalizing the music. A flow chart may also help answer questions on musical form and orchestration elements. In addition, they are also effective when analyzing larger forms of music, such as symphonies and overtures. Possible items that a conductor may include in a flow chart are the length of piece or section, tempo, meter changes, dynamic contrasts, and important entrances.

Below is a sample flow chart of the first strain of the National Anthem.

![Flow Chart Diagram]

Figure 4-1 – Flow Chart

Memorization

There are also instances where a conductor would be required to memorize a score. Many of these include ceremonial marches and national anthems. However, the aim of the score process should not be memorization alone. When conductors dedicate themselves to score study, no matter how simple or complicated a composition may be, memorization will be a natural outcome.

Rehearsal Preparation

Score study is the one of the most important elements in rehearsal preparation. In order to communicate intent to the ensemble, a conductor must not only be familiar with the
score, but also have practiced their own conducting technique. Another key element of rehearsal preparation is developing a detailed rehearsal plan. Each rehearsal requires prioritizing objectives that will accomplish a set of goals. In the end, dedicated score study, practicing conducting technique, and developing a plan will ensure that time spent in the rehearsals are efficient. More on rehearsal preparation can be found in Chapter 5, Rehearsal Planning and Execution.
Review Questions

4-1. What is the main goal of score study?

4-2. What are the four steps in the score study process?

4-3. Which step of the score study process involves acquiring knowledge of all the details within a score?

4-4. T/F Score reading requires a conductor to memorize and listen to recordings of past performances to understand the common performance practice.

4-5. During which step of the score study process does the conductor review the entire score, from the title page to the end, to gain a general understanding of the composition?

4-6. T/F The purpose of the score study process is the memorize marches and other ceremonial music.

4-7. T/F A flow chart is a schematic that may enhance a conductor’s understanding of a composition.

4-8. During which step of the score study process would a conductor research historical information about the composition and the composer?

A. Score Orientation
B. Score analysis
C. Score interpretation
D. Score reading
E. All phases

4-9. T/F A key element of rehearsal preparation is developing a detailed rehearsal plan.

4-10. T/F When developing a flow chart, a conductor should make it detailed enough to answer various questions about the score, and to use it in performance.
CHAPTER 5

Advanced Rehearsal Techniques

This chapter will focus on various advanced rehearsal techniques topics. It is recommended that the reader review the related topics found in this manual that specifically pertain to rehearsal techniques, conducting, and leadership. A conductor must refine their knowledge of podium techniques in order to ensure the ensemble is unified and is performing at the highest level.

Popular and Contemporary Music

The skills applied in rehearsing jazz and popular music ensembles are transferable when a concert band is performing the same style. However, the conductor’s role in front of the ensemble is different. Since the rhythm section’s responsibility is to provide steady time, conductors should refrain from conducting patterns throughout the music. Instead, it is recommended the conductor focus on the following elements:

1. Count offs and cut offs
2. Shaping lines
3. Dynamic contrast
4. Cueing
5. Tempo and meter changes
6. Fermatas and ritards

There is no requirement to use the baton if it appears to be a distraction to the style of the music.

Instrumental Considerations

One of the most common instrumental considerations that a conductor may have to address is the lack of instrumentation required by the score. Through the score study process, a conductor should determine if the composition is instrumentally supportable. Conductors should also review the score to see if the part is cued for another instrument. If there are no cued parts and the performance of the piece remains a requirement, the conductor should transcribe the part to an available instrument. When selecting the instrument, consider range, colors, and timbre, as well as other orchestration techniques. If these are still not acceptable solutions, the conductor may develop an arrangement that will fit the instrumentation of the ensemble.

Soloists and Vocalists

For the purpose of this section, the term soloist(s) will be used when referring to instrumental soloists and vocalists.
Incorporating a soloist in a concert will add variety and interest. They can also be used to create a personal connection between the audience and the ensemble. It is important that conductors remain attentive to the balance between the soloist and the ensemble. When integrating a soloist, the ensemble generally takes on an accompanying role. On occasion, the soloist may be an accompaniment to the ensemble. However, they may perform some of the same functions simultaneously with the ensemble. These include, sharing melodic lines with the full ensemble, and performing duets with various instrumental sections.

When considering blend and balance between the ensemble and the soloist, it is important to consider the larger resources of the ensemble with the limited resources of the soloist. Ensure there are elements in place that will support, but not overshadow the soloist. This may include, adjusting the dynamic level of the ensemble, reducing the number of players performing, or providing sound reinforcement to the soloist. In addition to considering blend and balance, the conductor must consider dynamic contrasts. For example, during a crescendo, ensure there is adequate support throughout the dynamic expression, without peaking too early, or overshadowing the soloist.

Conductors must also be able to respond to even the slightest nuances with regards to the expressive devices and performance styles of the soloists. Prior to the rehearsal, the conductor and soloist should discuss all aspects of interpretation, including the treatment of fermatas, caesuras, cadenzas, and transitions. In addition, modifications to balance and tempo must be discussed and agreed upon. Ensure all of these items are appropriately marked in the score.

Even when advanced planning has occurred, conductors must be prepared for the soloist to vary their tempos and other elements, when performing with an ensemble, as they may feel or sound differently in this environment. Within reason, conductors may allow these variances to occur, and consider them part of the soloist’s musical artistry and expression.

**Crisis Situations**
Conductors must make every attempt to keep the performance moving. Stopping the ensemble in crisis situations should only be used as a last resort. Some crisis situations involve performers getting lost, skipping measures, or drastically modifying what has been rehearsed. Other crisis situations are environmental factors.

If someone becomes lost, it is recommended that the conductor establish eye contact with the ensemble to reassure them. The conductor should then focus on the basic pattern, and give a clear cue to put the ensemble back together. This may occur during a down beat of an important measure or a major section, such as rehearsal letters or numbers. This direction may be amplified by facial expressions and appropriate left
handed gestures. In some instances, it may be helpful to “mouth” the directions before giving the cue.

The most common environmental factors that can cause crisis situations involve music falling off the stand, inadequate lighting, and breezy weather conditions. As performances occur indoors and outdoors, the best way a conductor can address crisis situations is through individual preparation and planning. First and foremost, a conductor must have dedicated adequate time to score study and individual practice. It is only though committed score study that a conductor will be familiar enough with the score to use it as a reference. Individual practice will ensure major elements and gestures are committed to physical memory.

Other actions a conductor may take is reinforcing the score through wind screens and wind clips. However, a conductor may find these to be too cumbersome when turning pages. Some conductors will print a copy of the score and secure it in a binder with document protectors. While this is a viable option, the size of paper may be a limiting factor. Conductors must also be mindful of copyright laws. If a copy of a printed score is made, it is recommended that it be destroyed once the performance is complete.

Ensembles immediately look to conductors for direction and guidance, so it is imperative that they remain composed and appear confident during moments of crisis. Additionally, conductors must take the appropriate steps to mitigate these situations through extensive preparation.

**Concert Band Programming**

When conductors program for a performance, they should consider the following factors:

1. Mission requirement
2. Audience expectations
3. Flow of the program
4. Program length
5. Program notes

A detailed explanation of effective programming may be found in the Musician Volume 2 Rate Training Manual (RTM), Section 4, Chapter 6: Programming. Concepts concerning programming may also be found in the Musician Volume 1 RTM, Section 4, Chapter 3: Programming.

**Recommended Listening List**

Through critical listening, conductors can integrate their own findings when studying a score and broaden their perspective of common performance practices. Provided below is a recommended listening list.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alford, Kenneth J.</td>
<td>Various Marches</td>
</tr>
<tr>
<td>Arnold, Malcolm</td>
<td>Four Scottish Dances</td>
</tr>
<tr>
<td>Anderson, Leroy</td>
<td>Sleigh Ride</td>
</tr>
<tr>
<td>Barber, Samuel</td>
<td>Commando March</td>
</tr>
<tr>
<td>Berlioz, Hector</td>
<td>Symphonie Fantastique</td>
</tr>
<tr>
<td>Bernstein, Leonard</td>
<td>Candide</td>
</tr>
<tr>
<td>Copland, Aaron</td>
<td>Lincoln Portrait</td>
</tr>
<tr>
<td>Dragon, Carmen</td>
<td>America the Beautiful</td>
</tr>
<tr>
<td>Dvorak, Antonin</td>
<td>Going Home, Largo from the New World Symphony</td>
</tr>
<tr>
<td>Elgar, Edward</td>
<td>Nimrod from Enigma Variations</td>
</tr>
<tr>
<td>Giroux, Julie</td>
<td>To Walk with Wings</td>
</tr>
<tr>
<td>Gould, Morton</td>
<td>Symphony for Band</td>
</tr>
<tr>
<td>Grainger, Percy</td>
<td>Lincolnshire Posy</td>
</tr>
<tr>
<td></td>
<td>Shepherd’s Hey</td>
</tr>
<tr>
<td></td>
<td>Irish Tune from Country Derry</td>
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<tr>
<td></td>
<td>Children’s March</td>
</tr>
<tr>
<td>Holst, Gustav</td>
<td>1st Suite in E Flat</td>
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<tr>
<td></td>
<td>2nd Suite in F</td>
</tr>
<tr>
<td>Jenkins, Joseph Wilcox</td>
<td>American Overture for Band</td>
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<tr>
<td>King, Karl L.</td>
<td>Various Marches</td>
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<td>Lauridsen, Morten</td>
<td>O Magnum Mysterium</td>
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<tr>
<td>Leemans, Pierre</td>
<td>March of the Belgian Paratroopers</td>
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<tr>
<td>Long, Newell</td>
<td>Twas the Night before Christmas</td>
</tr>
<tr>
<td>Milhaud, Darius</td>
<td>Suite Francaise</td>
</tr>
<tr>
<td>Mozart, Wolfgang</td>
<td>Gran partita</td>
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<tr>
<td>Reed, Alfred</td>
<td>Armenian Dances part 1</td>
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<td></td>
<td>Russian Christmas Music</td>
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<tr>
<td>Rossini, Gioachino</td>
<td>William Tell Overture</td>
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<tr>
<td>Rodgers, Richard</td>
<td>Victory at Sea</td>
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<td>Schumann, William</td>
<td>Chester Overture</td>
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<td>Shostakovich, Dmitri</td>
<td>Festive Overture</td>
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<td>Sousa, John Phillip</td>
<td>Various Marches</td>
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<td>Smith, Claude T.</td>
<td>Eternal Father</td>
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<td>Stravinsky, Igor</td>
<td>Symphonies of Wind Instruments</td>
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<td>Strauss, Johann</td>
<td>Radetzky March</td>
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<tr>
<td>Tchaikovsky, Pyotr</td>
<td>Overture 1812</td>
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<tr>
<td>Ticheli, Frank</td>
<td>Shenandoah</td>
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<tr>
<td></td>
<td>Amazing Grace</td>
</tr>
<tr>
<td>Vaugh-Williams, Ralph</td>
<td>English Folk Song Suite</td>
</tr>
</tbody>
</table>
Von Suppé, Franz  Light Calvary Overture
Wagner, Richard  Elsa’s Procession to the Cathedral
Williams, John  Liberty Fanfare
Normandy/Hymn to the Fallen
Various Film Scores

**Figure 5-1 – Recommended Listening List**
End of Chapter 5
Advanced Rehearsal Techniques

Review Questions
5-1. A composition performed through organized improvisation or by chance is ________________.

5-2. T/F Aleatoric scores maintain the use of measures, but only as a reference for dividing time with regard to seconds and minutes.

5-3. T/F The concepts applied when rehearsing popular music differ greatly from rehearsing traditional wind ensemble music.

5-4. When performing popular music, the conductor should limit their conducting to ________________, ________________, and ________________.

5-5. It is through the ________________ process that a conductor will be able to determine if a composition is instrumentally supportable.

5-6. T/F If a vocalist is performing with a concert band, the conductor should always freely allow their own interpretations of tempo to guide the performance.

5-7. T/F When dealing with soloists, blend and balance are essential.

5-8. T/F The use of a baton is still required when conducting popular music with a concert band.

5-9. The best way to prepare for crisis situations is through ________________ and individual practice.
   A. Marking the score
   B. Score study
   C. Using a wind screen
   D. Basic patterns
Motives, Phrases, and Periods

Motive
A motive, also known as a motif or figure, is the smallest musical idea that can be distinctly identified. Motives must have at least one distinct interval (pitch) characteristic or one distinct rhythm characteristic. They may also be combined as a pitch and rhythm combination. Motives can be as short as 2 notes or as long as 12 notes.

Figure 1-1 – Motives/ Figures

One exceptional example of a motive is found in Symphony No. 5 in C minor, First Movement: Allegro con Brio, Ludwig Von Beethoven

Phrases
Phrase – A phrase is an independent musical idea concluded by a cadence. The type of cadence may sound strong and final, such as a perfect authentic cadence (PAC). It may also end with other cadences, such as, a deceptive cadence (DC), half cadence (HC) or an imperfect authentic cadence (IAC). Regular phrases are four measures in length. Irregular phrases can be two to eight measures in length. When analyzing phrases, they are labeled using lowercase letters (a, b, c, etc.).

Figure 1-2 – Labeling Phrases

Sub-phrase – A phrase can be divided into sub-phrases. The distinguishing mark between a phrase and a sub-phrase is that a phrase is a harmonic event that concludes with a cadence. A sub-phrase is solely a melodic event. Sub-phrases are too short to provide a complete thought as in a phrase, and do not terminate with a cadence.

Antecedent Phrase and Consequent Phrase – Two phrases written in a call and answer fashion is very common. When this occurs, the first phrase is called the antecedent phrase and the second is referred to as the consequent phrase. Both are concluded with cadences, however, the consequent phrase will conclude with a stronger (or equally strong) cadence as the antecedent phrase.
Repeated Phrase – If two identical phrases (from beginning to end) are placed back to back, it is called a repeated phrase.

Periods
Period – A period is made up of two well-constructed phrases in succession. It will have at least one consequent and one antecedent phrase. The result will be a stronger cadence at the end of the consequent phrase. Two repeated phrases placed together do not create a period. The two most common patterns of periods are illustrated below.

Parallel Period – A parallel period is when both phrases begin with similar or identical material. The material may also be an embellishment of the other. Below is a diagram of a parallel period. To distinguish the relationship between the two phrases we use the labels of “a” and “a prime” (symbol = a`). A period is parallel when anywhere from 1 to 3 measures of each phrase are similar or identical as long as the cadence measure is different.

Contrasting Period – This type of period occurs when phrase beginnings are different.

Three Phrase Period – A period that involves three different phrases. The possibilities are:
- Antecedent – consequent – antecedent
- Antecedent – antecedent – consequent
Figure 1-6 shows a three phrase period due to the first two phrases ending with half cadences. A common term for a three phrase period is a phrase group.

**Three Phrase Period**

\[
\begin{array}{c|c|c}
\text{Antecedent} & \text{Antecedent} & \text{Consequent} \\
\text{HC} & \text{HC} & \text{PAC}
\end{array}
\]

**Figure 1-6 – Three Phase Period**

**Double Period** – A double period typically consists of four phrases in two pairs. When a double period is identified, the cadence at the end of the second period will be stronger than the first. The structure of a double period may appear much like a period, however, the difference is each half consists of two phrases vice one. Additionally, the first two phrases may not form a period in the traditional sense. Below is an illustration of a double period. Notice the final cadential point is the strongest.

**Double Period**

\[
\begin{array}{c|c|c}
\text{Antecedent} & \text{Consequent} \\
\text{Phrase} & \text{Phrase} \\
\text{HC or (IAC)} & \text{IAC or PAC or (PAC)}
\end{array}
\]

**Figure 1-7 – Double Period**

Double periods can also be contrasting or parallel depending on the melodic material that begins each period. In a Parallel Double Period, the first and third phrases will be identical or similar. In a Contrasting Double Period, the first and third phrases will be different. The figure below illustrates the various Parallel Double Periods and Contrasting Double Periods. When identifying a parallel double period, ensure that they are true parallel periods, not repeated periods.

<table>
<thead>
<tr>
<th>Parallel Double Periods</th>
<th>Contrasting Double Periods</th>
</tr>
</thead>
<tbody>
<tr>
<td>a, a', a, a''</td>
<td>a, a', b, b'</td>
</tr>
<tr>
<td>a, a', a, b</td>
<td>a, a', b, c</td>
</tr>
<tr>
<td>a, b, a, b'</td>
<td>a, b, c, c'</td>
</tr>
<tr>
<td>a, b, a, c</td>
<td>a, b, c, d</td>
</tr>
</tbody>
</table>

**Figure 1-8 – Parallel and Contrasting Double Periods**
End of Chapter 1
Motives, Phrases, and Periods

Review Questions

1-1. The smallest idea in music is called a ________________.
    A. Phrase
    B. Motive
    C. Period
    D. Sub-phrase

1-2. _______________ is a term used to identify two identical phrases in succession.

1-3. Figures are recognized and used in three different ways. What are they?

1-4. _______________ is a musical idea concluded by a cadence.

1-5. _______________ occurs when phrases begin with similar or identical material.
    A. Motif
    B. Phrase group
    C. Parallel period
    D. Three phase period

1-6. Identify the phrase structure illustrated below.

1-7. A _______________ typically consists of four phrases in two pairs and may be parallel or contrasting.
1-8. T/F To create a period a composer may place two identical phrases back to back.

1-9. _________________ occurs when phrase beginnings are different.

1-10. A division of a phrase is called a _________________.

A. Figure
B. Period
C. Antecedent phrase
D. Sub-phrase
CHAPTER 2

March Forms

March music is an inherent part of military music. Its original purpose of marching troops in formation remains relevant today as it did throughout history. However, during the late 19th and early 20th centuries, march music also found its place as the contemporary and popular dance music of the time. Today, no military ceremony or concert would be complete without a performance of a march. Its performance continues to inspire military service members and the civilian populace with a sense of pride and patriotism.

Meter and Key

Meter – It is common to see marches written in $\frac{2}{4}$, $\frac{6}{8}$, and $\frac{3}{4}$. In some instances, a composer will write a march in $\frac{4}{4}$, however, the first three are the most common. Nevertheless, all duple meters complement the general feel and movement of troops marching in step. The exception would be a circus march, which will be discussed later in this chapter.

Key Signature - Marches are typically written with no more than four flats. The most common keys for marches are F, B♭, E♭, and A♭. Another key that is common to marches is G. Many American style marches have at least one key change. If a march does have a key change, it will normally occur at the trio strain, which will be discussed later in the chapter.

Traditional American March

The typical military (American) march form is I – AA – BB – C(C) – Br – C (Grandioso)

- I – Introduction
- A – First Strain
- B – Second Strain
- C – Trio Strain (May repeat before going on to the breakup strain)
- Br – Breakup Strain
- C – Grandioso (Final Strain)

Introduction (I) – The first portion of a march is the introduction. They are generally four, eight or sixteen measures in length and are designed to be an attention getter. Introductions may also foreshadow themes, textures, and harmonies. One of the most important functions of an introduction is to establish a tonal center. This will usually take place somewhere during the last two measures. The introduction is commonly based on the Dominant chord for the purpose of creating tension which naturally leads into the next section.

First Strain (A) – The first strain is the march’s first musical theme. This section is normally eight or sixteen bars long utilizing 4 bar phrases, and in the tonic of the key.
The first strain is normally repeated. During the repeat, the dynamic markings may be modified to highlight a written counter melody or other colors and textures.

**Second Strain (B)** – In almost all instances, the second strain will maintain the same tonality as the first. They are also generally 16 measures in length and repeated. It is common for the second strain to begin rather lyrical, but return to the same energy that was established in the previous strain. The second strain will conclude with such finality that it confirms the tonic of the key, usually though a Perfect Authentic Cadence (PAC).

**Trio Strain (C)** – The trio strain will almost always introduce a new theme. There may also be a four to eight measure introduction. Trio strains are also where the modulation will occur. This is usually done by adding a flat to the original key (or modulating to the subdominant).

Trio strains are more lyrical and are dynamically softer than the rest of the piece. The melodic and harmonic lines are characteristically woodwind dominant. Similar to the first two strains, they are normally 16 measures and repeated. However, the dynamic level does not typically change the second time through. Composers will often omit the percussion battery during the trio, while others find them quite effective in accentuating the rhythmic undertones.

**Breakup Strain (Br)** – The breakup strain serves as an interlude between the trio and the final strain. This strain is an intense eight to sixteen bar section. Many breakup strains are developed in a call and response between the high and low winds. The breakup strain may also feature fragments of a previous theme.

Some breakup strains are written to purposely “break up” the tonality established by the trio. A composer will accomplish this by momentarily wandering into an adjacent key. However, at its end, the breakup strain will typically move to the trio’s dominant harmonies, which prepares the composition for the final strain.

**Grandioso (C)** – The Grandioso strain is the final strain and a repeat of the trio with louder dynamics and sometimes adding another counter melody, woodwind obbligato, or bugle call. A fuller orchestration that is brass dominant is characteristic of this section as well. It is possible that a new countermelody be introduced. The final strain is often written in 16 – 32 measures.

**Stinger** – The stinger is a single note that concludes a march. It occurs on the last beat of the last measure of the march and offers finality to the composition. It is always performed marcato and tutti. Stingers may be voiced, however, the strongest stingers are written in unisons and octaves. A stinger will affirm the march has ended and in what key it has ended in. Therefore, it is likely the stinger will be part of a perfect authentic cadence.
There are also internal stingers. These may provide finality to particular strains. The most common is at the termination of the second strain. Internal stingers may not provide as much finality as the final stinger, as they may be part of an imperfect authentic cadence or another passive cadence such as, a deceptive or half cadence. It is highly unlikely a stinger will be part of a plagal cadence. Note: There is no requirement for a march to have a stinger.

The most notable composer of the American March is John Phillip Sousa. The majority of his compositional marches used the Traditional American march form. Sousa’s composition of “The Liberty Bell” is an example of this concept. Note: In this march, Sousa omits the introduction to the trio.

Regimental March – In the Regimental March Form the composer opted to have a completely new strain after the trio with that strain repeating instead of returning to the trio. Regimental March form is I – AA – BB – CC – DD.

• I – Introduction
• A – First Strain
• B – Second Strain
• C – Third Strain
• D – Fourth Strain

Examples of this are, “Semper Fidelis” by John Phillip Sousa and “Bugle and Drums” by Edwin F. Goldman.

Circus Marches (Screamers) – Another style of marches is the circus march or screamer. As the name implies, screamers were used by circus bands to add excitement, anticipation, and ambiance while the acts were being performed. The circus march follows the same format as other American marches, however, they do have some unique characteristics. For instance, circus marches are played at a much faster tempo (between 140 – 220 beats per minute (BPM)). Fast scale runs, intricate rhythms, double tonguing fanfares, and obbligato parts are also typical of the circus march. Henry Fillmore’s “The Circus Bee,” is an example of a screamer.

Figure 2-1 intentionally removed

**Figure 2-1 – The Circus Bee, Henry Fillmore**
The figure below is an illustration of a traditional American march form.

Figure 2-2 – Traditional American March Form, Stars and Stripes Forever, John Philip Sousa

Figure 2-3 – Traditional American March Form, Washington Post March, John Philip Sousa
European Marches

European marches generally share the same form as traditional American marches, however, cultural/traditional compositional and performance practices, modifications exist (e.g. the treatment of the trio strain as a modulation). The section below examines four types of European marches commonly performed.

British Marches – A British march is performed with a stately feel at approximately 88 – 112 BPM. The form of a British march will be written with different strains that will contain a wide variety of dynamics, as well as interesting countermelodies on the repeated sections. The last strain of a British march is typically performed in a broad and majestic manner. If the march contains stingers (internal or at the end), they are performed full value. In most cases, British style marches will have a trio strain but it will not change key. One of the most notable composers of British marches is Kenneth J. Alford.

German Marches – A German march will typically have a strict tempo of around 110 BPM. These marches are also written in strains. They are typically recognized by their “oom-pah” style. This is accentuated by the bass drum and low brass performing on the downbeat and the upper voices and snare playing on the off-beat. In most cases, German style marches will not have a key change. Characteristics of a German march may include a grand low brass feature in one of the earlier strain. The final strain may begin using a lyrical melody line and conclude with full band pompous feel. One exceptional example of a German march is Josef Wagner’s, “Under the Double Eagle.”
French Marches – Many French style marches are written in common time, and they place specific emphasis on the first beat of each measure. Standard performance practice tempo is between 116 – 132 BPM. They characteristically place emphasis on percussion and brass. Bugle calls are often used as interludes between strains, as well as incorporated within the strain. Robert Plaquette’s and Paul Cezano’s, “Le Régiment de Sambres et Meuse,” is one example of a French style march.

Italian Marches – It is characteristic of Italian marches to have a light, yet proud, musical feel. Standard performance practice tempo is between 96 – 128 BPM. Fanfares in the brass and obbligatos in the woodwinds are a common occurrence. It is also common for Italian marches to include lyrical melodies. These will be performed with an operatic aria in mind. The final strain will often feature this element in one of the upper voiced instruments. Boccalari’s, “The Italian Rifleman,” is one example of an Italian March.
Review Questions

2-1. The three most common meters in which marches are written are _____, _____, and _____.

2-2. The strain that presents the march’s initial theme is the ____________.

2-3. If a traditional American march contains a key change it will occur at the ______.
   A. Into to the Trio
   B. Breakup strain
   C. Trio Strain
   D. Grandioso strain

2-4. What part of the march serves as an interlude between the trio and the grandioso strain.

2-5. A ____________________ march is a traditional American march that typically omits the trio.

2-6. Circus marches are also known as ____________.

2-7. The basic form of a traditional American march consists of the introduction, __________, __________, __________, __________, and __________.
2-8. The final strain is commonly called the _______________.

2-9. T/F In a British march, the trio strain will modulate just like an American march.

2-10. T/F Traditional American marches all have stingers in order to reinforce tonality.

2-11. Which type of march is recognized by bass drum and low brass performing on the downbeat and the upper voices and snare playing on the off-beat, thus creating an “um-pah” feel.

2-12. Many of these types of marches are written in common time.
CHAPTER 3

Traditional/Contemporary Song Forms

Song Form
Song form (or musical form) refers to the structural division of a composition, called parts. The term part refers to the principal divisions, vice the number of interlocking musical elements as in orchestration. Therefore, a composition containing two major structural parts is said to be a two-part song form. Structural divisions are labeled as Part I, II, III, and so on. These can also be labeled by using the letters A, B, C, and so on.

Terms - Auxiliary Members (General)
Compositions will often have auxiliary members that attach parts together or musically compliment them. These have great importance to the overall musical flow of a work.

1. Introduction – An introduction is found at the beginning of a composition and immediately precedes a principal part (Part I or A).

2. Transition – A transition is a connecting passage that musically connects one part to another. Transitions have two purposes:
   a. To connect a modulation
   b. To serve as a juncture between two parts

3. Retransition – A retransition is a connecting passage that leads to a return of a previous part.

4. Codetta – A codetta (little coda) will follow a part. It may also appear at the end of a composition. The main purpose of a codetta is to reaffirm the cadence. There are two types of codettas:
   a. Harmonic Codetta – A harmonic codetta employs the harmonies used at the end of the phrase that it follows. It is often identified as a two measure element. The melody within a harmonic codetta may or may not come from the preceding phrase. A harmonic codetta is also used for repetitions of the cadence group which involve simply two beats.
   b. Melodic Codetta – A melodic codetta is at least four measures in length. The melody within a melodic codetta may use elements from the preceding phrase or introduce new material.
5. Interlude – A passage of some independence appearing between two parts or the repetition of two parts.
   a. Material from an introduction may be used in an interlude.
   b. Combining functions of a retransition and interlude is possible.

6. Section – A portion of a composition; such as a transition, introduction, interlude, part, etc. In contemporary music, a section may be a verse or the chorus. Sections are terminated by a definite cadence, such as a perfect authentic cadence.

7. Episode – A passage that is digressive in nature, meaning that it is not a part of the main theme or the various groups of the composition. It is an ornamental unit added to the main elements of a composition. For instance, in a fugue, an episode is a connective passage or area of thematic pause between entrances. In a rondo, it is sometimes used to highlight a secondary theme. There may be instances where an episode may be part of a section.

8. Dissolution – A dissolution is an extension of a passage in which motive or thematic material from the immediate preceding passage are used in repetition, sequence, and modulation. They will typically lead into a transition, retransition, or a new part.

9. Coda – The term comes from the Italian word meaning "tail". As the name implies, a coda is a section at the end of the composition. Codas immediately follow the last thematic section or part. For smaller compositions, using a codetta vice a coda may be more appropriate.

10. Postlude – A postlude is a composition that concludes a larger work. For example, a piece of music performed after the final song in a musical or an independent composition follow the last hymn in a religious service.

Terms Contemporary (Popular) Specific

Contemporary and traditional song forms use the same terminology. There are some terms that are specific to contemporary music. In many cases, the terms may be different, but their meanings are the same. Note: many of these terms are also used in traditional vocal music.

1. Verse – In vocal music, a verse is a group of melodic lines (or lyrics) which create units of phrases and periods. With regard to song form, a verse would be a part.

2. Chorus – Different than a verse, a chorus is part of a song that will typically convey the message, meaning, or theme of the song. Choruses follow each
verse of a song with the same melody or lyrics. In popular music the texture is often thickened by the addition of background voices (or singers). With regard to song form, a chorus would be a part.

3. Pre-chorus – An optional section that serves as a transition between a chorus and a verse. With regard to song form, a pre-chorus would be an auxiliary member.

4. Bridge – The terms bridge and transition are often used interchangeably. In contemporary vocal music, the bridge may have a different melody or lyrics. The bridge of a contemporary chart will help the song develop by providing contrasting lines that differ from the verse and chorus. In popular vocal music, the bridge is often placed after the second chorus. With regard to song form, the bridge would be an auxiliary member.

5. Outro – An outro is often referred to as the “tag” (or tag ending). It is characteristically similar to a coda or codetta. With regard to song form, a pre-chorus would be an auxiliary member.

**Two-Part Song Form (AB)**

The two-part song form is also known as a binary song form. As the name two part implies they will have two principal structural divisions. They will be identified at Part I and II or the A and B sections. There are two different types of two part song forms, simple two-part song form and expanded two-part song form.

**Simple Two-Part Song Form** – The simple two-part song form is the smallest of the two-part songs.

1. **Part I** – Part I (A section) may be a phrase to a double period. The cadence at the end of the A section will be:
   a. Authentic in the tonic of the dominant.
   b. Authentic in the tonic of a related key.
   c. A half cadence on the dominant.
   d. Authentic in the tonic

2. **Part II** – Part II (B section) will also be constructed as a phrase to double period. It is likely the B section will be longer than the A section. The B section may also be in the same key as the A section or a related key. The final cadence, however, will be an authentic cadence in the original key.

An example of a simple two-part song form is “Pop Goes the Weasel.” Another example of a two-part song form is “The Marines’ Hymn,” arr. E.M. Van Loock.
In a simple two-part song form, either or both parts may be repeated. The following illustrates the different combination of a two-part song form.

\[
\begin{array}{c}
| | : \text{Part I} : | \text{Part II} | \\
| | | : \text{Part I} | : \text{Part II} : | \\
| | : \text{Part I} : : \text{Part II} : | \\
| | : \text{Part I} : : \text{Part II} : | \\
\end{array}
\]

**Figure 3-2 – Simple Two-Part Song Form Combinations**

**Expanded Two-Part Song Form** – An expanded two-part song form is the same as the simple two-part song form in the following ways:

1. The B section is normally longer than the A section.
2. One or both sections may be repeated.

They differ in the following ways:

1. An expanded two-part song form may have an auxiliary member.
2. The A section is never less than a period.
Three-Part Song Form (ABA)
The three part song form is also known as a ternary song form. As the name indicates the song will have three principal structures (Part I, II, and III). However, the third part is not a totally different part, but an exact or modified version of Part I. Hence, the pattern ABA. The return to Part I is the distinctive characteristic of the ternary song form.

An example of a contemporary three-part song form is Dave Brubeck’s, “Take Five.” In vocal music the format may also be viewed as verse – chorus – verse. Another example of a three-part song for is the “Star Spangled Banner,” Francis Scott Key and John Stafford Smith. The figure below uses the lyrics to distinguish the three parts.

<table>
<thead>
<tr>
<th>Part I (A)</th>
<th>O say can you see, by the dawn’s early light, What so proudly we hail’d at the twilight’s last gleaming, Whose broad stripes and bright stars through the perilous fight O’er the ramparts we watch’d were so gallantly streaming?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeated</td>
<td></td>
</tr>
<tr>
<td>Part II (B)</td>
<td>And the rocket’s red glare, the bombs bursting in air, Gave proof through the night that our flag was still there,</td>
</tr>
<tr>
<td>Part III (A)</td>
<td>O say does that star-spangled banner yet wave O’er the land of the free and the home of the brave?</td>
</tr>
</tbody>
</table>

Figure 3-3 – Three-Part Song Form

Incipient three-part song form – The incipient three-part song form is normally formulated into sixteen measures and is the smallest version of the three-part song. Below are its characteristics.

1. **Part I** – Will be two phrases forming a contrasting or parallel period.
2. **Part II** – Will consist of one four measure phrase.
3. **Part III** – Will be an exact or modified version of one of the phrases within Part I.
   a. When Part I is a parallel period, Part III may use its consequent or antecedent phrase.
   b. When Part I is a contrasting period, Part III will only be the antecedent phrase of Part I.
4. Cadences –
   a. Part I and III – Are generally an authentic cadence.
   b. Part II – May be an authentic cadence or a half cadence.
There are three ways this incipient three-part song is repeated.

\[
\begin{align*}
&\|\quad A \quad \| : \quad BA : \quad || \\
&\| : \quad A : \quad || : \quad BA : \quad || \\
&\| : \quad A : \quad || : \quad BA : \quad ||
\end{align*}
\]

Figure 3-5 – Repeated Incipient Three-Part Song Forms

An example of a repeated incipient three part song form with the structure of the A and B sections repeated is “Oh! Susanna,” by Stephen Foster.

\[
\text{Form: } || : \| : \|
\]

Figure 3-6 – Incipient Three-Part Song Form (Oh! Susanna)

Regular Three-Part Song Form – A regular three-part song form is common in large and small thematic compositions and vocal works. One distinguishing element between a regular three-part song form and the incipient, is that the former incorporates auxiliary members. The information below describe the details of a regular three-part song form.
1. **Part I** –
   a. Typically a period, double period, or phrase group in length.
   b. Will terminate with an authentic cadence in the original or related key.
   c. Auxiliary members that may occur between Part I and II are the Codetta, Interlude, and transition (rare)
   d. The use of an introduction is optional.

2. **Part II** –
   a. Typically period, double period, or phrase group in length. It is at least the length of Part I. It is more common to be constructed as a lengthier unit. In rare cases, Part II is constructed as a single phrase.
   b. Extension and other structural irregularities are more common in Part II than Part I.
   c. It may begin in a different key. In smaller works Part II is likely to be in the same key.
   d. The melody may be:
      i. A transposition of Part I
      ii. Derived from Part I (such as from a motive or antecedent/consequence phrases)
      iii. New independent material
   e. Part II will usually end in a half cadence. This will present a transitional feel.
   f. Auxiliary members are more frequent between Parts II and III, than Parts I and II.
   g. The auxiliary members that may follow Part II are,
      i. Codetta, Interlude, dissolution, and retransition.

3. **Part III** – Part III is a return to Part I and will occur in the following manner:
   a. Slightly modified or exact.
   b. Longer via an extension or by adding new material.
   c. Shorter (often an abbreviated version consisting of one phrase).
   d. Considerably modified, but still recognizable as being related to Part I.
   e. Transposition of Part I.
   f. Terminates via an authentic cadence.

**Expansions of Three-Part Song Forms** - Three-part song forms may be expanded. The use of auxiliary members still applies. The illustration below details the variations on expanding the three-part song form.
Rondo Form

The rondo form is exclusive to the traditional (classical) genre vice the contemporary. This musical form is also seen more in the instrumental works than the vocal. With some exceptions, the character of a rondo is typically performed in an animated and vivacious manner. Tempo indicators are often allegro or faster. An example of a rondo form is Rondeau from Sinfonie de Fanfare, Jean-Joseph Mouret.

There are three principal variations of the rondo form.

1. First Rondo Form – ABA
2. Second Rondo From – ABACA
3. Third Rondo Form – ABACABA

In a rondo, the letters do not represent principal divisions, but rather represent principal and subordinate themes. However, a theme itself may be a two or three-part song form. Each divisions with a theme will be at least period in length. They may also be as short as a phrase. If this occurs, the phrase is often immediately repeated. Themes may be exact or slightly modified from each other. They may also be reflected as new material.

Large compositions using the rondo form will apply the use of auxiliary members extensively. One common characteristic of the rondo is the treatment of the coda. In many instances, the final statement of the principal theme becomes the first section of the coda.

First Rondo Form (ABA) – One of the most distinguishing characteristics between the first rondo form and the three-part song form is one of the themes is a song form. This is typically the principal theme. Below are characteristics of the first rondo form.

1. Principal Theme (A) –
   a. The principal theme may be from a period to a song in length.
   b. An episode or a transition may occur between the principal theme A and the subordinate theme B.
   c. The principal theme may also be immediately followed by the subordinate theme.
2. **Subordinate Theme (B)** –
   a. The subordinate theme is most often in a different key or mode.
   b. The subordinate theme will differ greatly from the main theme, such as rhythmic figures in the melody and accompaniment.
   c. Subordinate themes are constructed in units from a phrase to song form.
   d. Often an auxiliary member will occur after the subordinate theme vice the principal.
   e. Auxiliary members that follow a subordinate theme are codetta, retransition, and dissolution.

3. **Return to Principal Theme (A)** – The return to the principal theme may occur in the following manner:
   a. Exact or somewhat altered
   b. With the melody and/or accompaniment embellished

**Second Rondo Form (ABACA)** – In the second rondo form, each theme will generally be at least a period, at least one of which will be a song form in length. The diagram below describes the key/modal relationship typical of the second rondo form.

![Figure 3-8 – Second Rondo Form Modal Relationship](image)

1. **Principal Themes (A)** –
   a. To avoid a lack of variety, the second appearance of the principal theme will typically be shorter than the first and third.

2. **Subordinate Theme (B)** –
   a. Follows same guidance as in the First Rondo Form

3. **Second Subordinate Theme (C)** –
   a. The second subordinate theme (C) is generally longer than B.
   b. In tonality, it is further removed from A than B.

4. **Use of auxiliary members**
   a. Introduction prior to first theme A
   b. Transition or codetta with dissolution after first and second theme A
   c. Dissolution or retransition after subordinate themes B and C
   d. Coda after final theme A

**Third Rondo Form** – The third rondo form is the largest of all the rondo forms. Just as the first and second rondo forms, the third rondo's themes may be from a period to a
song form in length. The second subordinate theme only occurs once and is typically longer than themes A and B. They will often be constructed as a two or three-part song.

The first group in the rondo is characteristic of a first rondo form. In the latter of the two groups, the second theme is reflected as B’. This is a transposed version of the original subordinate theme B’. When themes are formatted in this manner the second group is said to be a recapitulation of the first. It is because of all these factors, the third rondo form is also known as a sonata-rondo.

![Figure 3-9 – Third Rondo Form (Sonata-Rondo)](image)

Since the second group is in the same key, it is possible to omit transitions between A, B’ and the final return of theme A. However, this may prevent opportunities for compositional development between sections A, B’ and the final A. The omissions of transitions are the exception, not the norm. The final return of theme A may occur in the following manner: *(The first two are the most common)*

1. Abbreviated version of principal theme A.
2. As the first statement of the coda.
3. Exactly or nearly identical to principal theme A.
4. Elaborated, extended, or an embellished version of principal theme A.
5. Omitted

### Sonata-Allegro Form

The sonata-allegro organizes works through themes, and the development thereof, and closes with a recapitulation of the original material. The tonality of the composition will work from an established key presented by the main theme, to a related or foreign key, then back to the original key.

The sonata-allegro is outlined in the following manner.

1. Exposition
2. Development
3. Recapitulation
An example of the sonata-allegro form is depicted in *The Cowboys Overture*, John Williams and *Finale, Symphony No. 4* Peter Tchaikovsky.

Figure 3-10 intentionally removed

**Figure 3-10 – Finale, Symphony No. 4, Peter Tchaikovsky, arr. V.F. Safranek, USN**

**Exposition** – The exposition consists of the principal and subordinate themes, along with auxiliary members.

1. **Introduction** – The introduction in a sonata-allegro is optional. They are generally used in larger works such as, overtures and symphonies. However, they are still seen in many shorter compositions.

2. **Principal Theme** – The principal theme will immediately establish the character of the movement and/or the remainder of the work. It will also establish the tonic key of the composition and will be the tonality of the recapitulation.

   The principal theme may be developed or repeated. It is constructed from a phrase to a three-part song and will typically conclude with an authentic cadence. The principal theme may be followed with a codetta or move to a transition through a dissolution. The transition may be as simple as a passage to a well-developed episode.

3. **Subordinate Theme** – The subordinate theme contrasts from the principal theme in tonality. For instance, the tonality of the subordinate theme will likely move to the dominant if the principal is in a major key. If the principal theme is in a minor key the subordinate theme will move to its (principal’s) relative minor.

   Subordinate themes will also differ in character and melody, such as, more lyrical and expressive. Their length may be from a period to a song form, and may include one or more main melodies (or themes) within them. A subordinate theme may be followed by a section or codetta, or may restate the principal theme (transposed).

4. **Closing the exposition** – The exposition may close in the following manner:
   a. A passive cadence (e.g. half cadence, deceptive cadence)
   b. A passage that leads into the exposition repeating.
   c. A passage leading to the development.

**Development** – The development is the second distinguishing area of the sonata-allegro. The material in the development is, often derived from the first principal or the
first subordinate theme of the exposition. The material used may be an exact transposition or modified to some degree. Some of these changes included the following:

1. Key/Mode
2. Harmony
3. Accompaniment
4. Range
5. Articulation
6. Orchestration

Other modifying elements include, but are not limited to:

1. Variations of rhythms
2. Augmentation or diminution (rhythm or interval)
3. Imitation
4. Retrograde
5. Sequence or repetition of a motive
6. Contrary motion
7. Canonic or fugal treatment
8. Inverted counter point
9. Combining themes and motives from the exposition

The length of the development will normally be the same as the exposition. Therefore, the structures can be defined as sections. Each section is usually terminated by a cadence and will differ from the previous sections in rhythm, melody, dynamics, and range.

The development also represent the most creative and unstable (in tonality) area of the composition. It will often begin with the same tonality as the second theme at the end of the exposition. That is unless an auxiliary member, such as a transition, moves it further away. Nevertheless, the development will eventually move back to the original key and will normally conclude with a retransition to prepare the composition for the recapitulation.

**Recapitulation** – The recapitulation is the return of the principal and subordinate themes found in the exposition. The tonality of the recapitulation will also be in the original key. This means the subordinate theme will be transposed to the tonic. The themes in the recapitulation may be the same length as the exposition or be shortened. If they are shortened, the main thematic ideas will still be represented. Transitional material between the principal and subordinate theme may also be shortened or omitted (omitting is rare). Recapitulations conclude with a coda.
Classical Era to Present - Structural Treatments
Since the Classical Era composers have experimented, with great success, on the structural treatments of the sonata-allegro. The following list identifies some common approaches.

1. Omission of the recapitulation.
2. Omission of the principal theme in the recapitulation.
3. The recapitulation in a key other than the exposition.
4. Reversed recapitulation - The subordinate theme stated before the principal.

Blues
The blues is both a genre and musical form unto itself. When referring to the blues in a musical form context, it can by identified by its call and answer sequences, the use of the blues scales, and most particularly, its chord progression. The chord progressions in the blues are cyclic. Meaning they easily return to the tonic (I chord) by way of the dominant (V chord). When the V chord is used in this manner, it is called the turnaround. These chord progressions of the blues form can be found in virtually any genre of popular and contemporary music. An example of the blues form is, “Livin’ for the City” by Stevie Wonder.

Figure 3-11 intentionally removed

*Figure 3-11 – Livin’ for the City, Stevie Wonder, as Performed by the US Navy Band, Cruisers*

Twelve Bar Blues – The twelve bar blues progression will progress from the tonic chord to the turnaround (or the end) within twelve measures (normally in 4/4 time). The chords associated with the twelve bar blues are the tonic, subdominant, and dominant. To add color and to promote voice motion, the 7th may be incorporated in each of the chords. When lyrics are involved, they will normally cease at the end of the tenth measure or on beat one of the eleventh. This is to allow for the turnaround to be heard. The twelve bar blues is the most common form of the blues. The illustration below outlines a common version of the twelve bar blues.

![Figure 3-12 – Twelve Bar Blues](image-url)
Eight Bar Blues – The same chords as the twelve bar blues are associated with the eight bar blues. However, the eight bar blues will progress from the tonic to the turnaround (or tonic) in eight measures. The illustration below outlines two common forms of the eight bar blues.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{eight_bar_blues}
\caption{Eight Bar Blues}
\end{figure}

Sixteen Bar Blues – The same chords as the twelve bar blues are associated with the sixteen bar blues. However, the sixteen bar blues will progress from the tonic to the turnaround (or tonic) in sixteen measures. This is accomplished by repeating or extending various chord changes in the progression. The illustration below outlines a common version of the sixteen bar blues.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{sixteen_bar_blues}
\caption{Sixteen Bar Blues}
\end{figure}
Figure 3-15 – Sixteen Bar Blues
End Of Chapter 3
Traditional/Contemporary Song Forms

Review Questions

3-1. ________________ refers to the structural division of a composition.

A. Rondo
B. Song Form
C. Development
D. Part

3-2. What two purposes do transitions have?

3-3. The two types of codettas are ___________ and ______________.

3-4. A ________________ is a part of a contemporary song that conveys the message, meaning, or theme of the composition.

3-5. T/F The bridge and outro are “parts” of the song and not auxiliary members.

3-6. A ________________ is a connecting passage that leads a return to a previous part.

A. Introduction
B. Coda
C. Postlude
D. Retransition

3-7. The AABB song form with auxiliary members is a (an) ________________.
3-8. A _______________ also known as a ternary song form.

3-9. A major difference between a regular three-part song form and the incipient three-part song form is, the regular three-part song form uses ____________.
   A. ABA  
   B. Periods  
   C. Auxiliary members  
   D. Half cadences

3-10. T/F In a three-part song form, the return to Part III (A) is brand new material.

3-11. The three principal rondo forms are______________.
   A. ABA, ABBA, ABACABA  
   B. ABA, ABACCACA, ABACA  
   C. ABA, ABACA, ABACABA  
   D. ABC, AABAA, ABACABA

4-12. T/F The letters in the rondo form do not represent principal divisions, but rather principal and subordinate themes.

3-13. T/F One of the most distinguishing characteristics between the first rondo form and the three-part song form is one of the themes is a song form.

3-14. This represents what type of rondo form.

   A - B - A - C - A

3-15. What are the three main compositional sections of the sonata-allegro form?
3-16. This is a representation of what type of rondo form.

\[
\begin{array}{c}
A \\
B \\
A \\
C \\
A \\
B' \\
A \\
\end{array}
\]

3-17. T/F The exposition of the sonata-allegro requires an introduction.

3-18. The ____________ is the most creative and unstable (in tonality) area in the sonata-allegro.

3-19. In vocal music the format may also be viewed as verse – chorus – verse, would be a (an) _________________.
   
   A. Sonata-Rondo Form  
   B. Three-Part Song Form  
   C. Twelve Bar Blues  
   D. Exposition

3-20. The chords represented in a twelve bar blues are the __________, __________, and ____________.

3-21. When the V7 chord is used to lead to a sixteen bar blues back to the beginning of the chord progression, it is called a (the) ________________.
Chapter 1

9th, 11th, 13th Chords and Their Treatment

Chords that include notes that stretch beyond the 7th interval, known as extended chords, can be utilized in a variety of ways, depending on the context in which they are placed. When used correctly, these extended chords can enhance the harmonic texture and help enrich the connection to a melodic phrase. Careful consideration must be taken when utilizing chord extensions. Improper use can create unwanted dissonance or irregular harmonic resolutions. It is important to evaluate the melodic line when constructing harmonic progressions that contain extended chords. In most cases, chord tones that extend past the 7th are derived from the scale of the melodic phrase. This makes proficiency with chord scales and available tensions necessary when deciding which type of extensions to add to a harmonic line. Understanding the intended direction of resolution is also a key factor when placing extended chords within a harmonic progression.

For a basic overview of how extended chords are constructed, refer to Section 1 of this manual.

9th Chords

As we extend beyond the 7th of a chord, the first extended chord tone we encounter is the 9th. The Major 9th occurs naturally as the 9th partial within the overtone series, a third above the naturally occurring dominant 7th. Figure 1-1 demonstrates how the overtone series defines the natural growth of harmonic structure.

![Figure 1-1 – Overtone Series](image)

Creating harmonic interest using 9th chords can be done in various ways depending on the composer’s intentions. Using 9th chords correctly can help create tension or support a melodic line occurring in conjunction with the harmonic progression. Improper use of the 9th interval can produce unwanted dissonance or harmonic ambiguity. Understanding how the extended chord tone functions within the context of music is crucial.

Previous chapters have covered the different alterations that are possible when adding a 9th to a 7th chord. Alterations of these extensions are dictated by the quality of the chord that lays beneath it as well as the key of the underlying melody. For example, the ninth of a V9 chord
within the key of C Major will be the note A as it occurs naturally within the key. Thus, creating the interval of a Major 9\(^{\text{th}}\). Should the 9\(^{\text{th}}\) chord be in the key of C minor, the ninth would be A as it occurs within the key of C minor, creating the interval of a minor 9\(^{\text{th}}\). With proper voicing, these dominant chords can be smoothly resolved to their respective tonics.

![Figure 1-2 – Dominant Major 9\(^{\text{th}}\) Dominant Minor 9\(^{\text{th}}\) Resolution](image)

Chromatic alterations of the 9\(^{\text{th}}\) interval are possible by raising or lowering the 9\(^{\text{th}}\) by a half step. Lowering the 9\(^{\text{th}}\) from a Major position creates a minor 9\(^{\text{th}}\), which would resolve downwards. Raising the 9\(^{\text{th}}\) from the Major position would create an augmented 9\(^{\text{th}}\), which would resolve upwards.

![Figure 1-3 – Chromatically Altered 9\(^{\text{th}}\) Chords](image)

The 9\(^{\text{th}}\) is also commonly added to minor 7\(^{\text{th}}\) chords. ii9 and vi9 chords are common within Major progressions, utilizing a Major 9\(^{\text{th}}\) interval to fit within the context of a Major key. Using the same concept in a minor key, the Major 9\(^{\text{th}}\) interval can be utilized to create a iv9 and i9.
Adding the Major 9th to diatonic Major 7th chords to create I9 and IV9 extensions can also help add harmonic interest and support an underlying melody. The same Major 9th interval can be used in the minor key to create the VI9 and III9.

Using the 9th interval within a diatonic context could occasionally create harsh or dissonant results. For example, the iii9 of a Major key consists of a minor 7th with an added minor 9th. The dominant upper structure of the chord above the root can overpower the mediant tonality of the chord. This dominant sound created by the upper four notes of the chord clash with the mediant root which closely represents the tonic. This essentially combines the dominant and its resolution into a single chord.
Careful consideration must be taken when stretching outside of the diatonic combinations of the 9th chord. While certain chromatic alterations of the 9th interval can create more colorful harmonic characteristics, not all of the combinations will produce something desirable to the listener. For instance, the use of a Major 7th in combination with a minor 9th interval can create two conflicting sounds of resolution. In order to reduce the dissonance of this combination, the voicing of the chord should be spread throughout a wider range to lessen the conflict between the minor 9th and Major 7th intervals.

When voicing the 9th extension, the division of voices (divisi) is common to retain all tones of an extended chord. Best practices permit one of the upper three voices to split and perform the additional chord tone. This split sounds best when utilizing contrary or oblique motion. Should a chord tone be omitted, the most reasonable option would be to remove the 5. This method maintains the essential chord tones and reduces the occurrence of parallel fifths within the chord movement. In most cases, omitting the 3rd or 7th can cause the chord to sound incomplete and misinterpreted. However, in the case of a Major 7th with an augmented 9th, omitting the third can eliminate the conflict between the two adjacent notes.

Figure 1-7 – Major 7th with Minor 9th

Figure 1-8 – Division of Voices with 9th Chord Voice Leading
Note that in the case of a raised 5\textsuperscript{th} and a raised 9\textsuperscript{th}, placing the 5\textsuperscript{th} above the 9\textsuperscript{th} will avoid a parallel 5\textsuperscript{th} motion as both chord tones will have the tendency to resolve in the same direction.

![Parallel 5th]

Figure 1-9 – Avoiding Parallel 5ths with the Aug 9th

It is also best to leave the 9\textsuperscript{th} interval within the upper voices of the chord. Placing the Major 9\textsuperscript{th} in a lower voice could sound more like a cluster or a non-harmonic tone against the 3\textsuperscript{rd} of the chord.

![Poor Voicing vs Correct Voicing]

Figure 1-10 – Cluster Caused by Poorly Voiced 9\textsuperscript{th} Chord Tone

Although all inversions of a 9\textsuperscript{th} chord are possible options, root position is typically most common. Further inversions of the chord become less common as they progress. In most circumstances, it is best to keep the 9\textsuperscript{th} out of the bass and above the root and the third. Should the 9\textsuperscript{th} be used as a lower voice, the chord could lose its identity and be misinterpreted.

**11\textsuperscript{th} Chords**

As we continue to add chord tones in a tertian manner, we follow the 9\textsuperscript{th} interval with the 11\textsuperscript{th}. The 11\textsuperscript{th} is most common with dominant 7\textsuperscript{th} and 9\textsuperscript{th} chords. Being an octave + P4 above the
tonic, the natural 11th is typically used as a non-harmonic tone because similar to the iii9, the V11 clashes with its tone of intended resolution within the chord. Omitting the 3 in this instance will reduce the dissonance, but the natural 11th by itself will cause the chord to sound hollow and must resolve downward in order to maintain the chord’s dominant function.

The 11th can also be built upon non-dominant chords as well. The ii11 chord in a Major key can include all chord tones, but only if there is a separation greater than an octave between the natural 11th and the minor 3rd. This also applies to the tonic i11 and iv11 within a minor key.

![Figure 1-11 – Non-Dominant 11th Chords](image)

In the case of a tonic Major 11th chord (I11) and a III11 in a minor key, the upper four notes of the chord create a V7, giving the impression of the dominant with a tonic pedal tone. This sound is further enhanced when omitting the 3rd due to it being the tone of resolution. This may occur in other chords where a chromatic alteration creates a dominant 7th quality within the upper structure of the chord.

![Figure 1-12 – Tonic Major 11th (with omitted 3rd)](image)
Augmented 11\textsuperscript{th}

The augmented 11\textsuperscript{th} occurs naturally above the dominant chord formed by the overtone series. It is an octave and an augmented 4\textsuperscript{th} above the root note and is most commonly added to a dominant chord. The aug 11\textsuperscript{th} alteration can be used with all chord tones or the 5\textsuperscript{th} can be omitted if the voicing permits. The intended movement of the augmented 11\textsuperscript{th} is an upward resolution by a half step.

The augmented 11\textsuperscript{th} is typically an upper harmonic chord tone, functioning best when placed a sufficient distance from the lower triad. The 11\textsuperscript{th} will not act as a chord tone when adjacent to the 3\textsuperscript{rd} or 5\textsuperscript{th}. See Figure 1-13 for reference.

![Figure 1-13 – Augmented 11\textsuperscript{th} Adjacent to 3\textsuperscript{rd} or 5\textsuperscript{th} Chord Tone](image)

Inversions for the augmented 11\textsuperscript{th} chord tone are limited as this extension does not function well when placed in the lower voices of the chord. Interpretation of the aug 11\textsuperscript{th} as an extension will be lost when the chord that it is a part of is placed above it. The aug 11\textsuperscript{th} works best in 2\textsuperscript{nd} inversion, keeping the aug 11\textsuperscript{th} chord tone in the upper voices. This distribution of tones puts the most distance between the #11 and the 5\textsuperscript{th}, producing a well-balanced, dominant chord structure.

![Figure 1-14 – Second Inversion aug 11\textsuperscript{th} Chord](image)
Outside of the dominant function, 11\(^{th}\) chords built upon Major 7\(^{th}\) and minor 7\(^{th}\) chords, which include the 3\(^{rd}\), will commonly omit the 9\(^{th}\).

### 13\(^{th}\) Chords

13th chords are most commonly used with a dominant function. A 13\(^{th}\) resolution occurring on the same root would resolve down to the 5\(^{th}\), creating a 9\(^{th}\) chord. Similar to the 9\(^{th}\), the 13\(^{th}\) chord tone reflects the Major or minor scale from which they are derived.

For basic construction of various 13\(^{th}\) chords, refer to Section 1 of this manual.

Dominant minor 13\(^{th}\) chords will typically contain the 9\(^{th}\). Most cases of this will employ the use of a minor 9\(^{th}\), however, the aug 9\(^{th}\) can also be used within this structure. The aug 11\(^{th}\) may only be used if it is spaced a fair distance apart from the minor 13\(^{th}\).

The 13\(^{th}\) can also be commonly used above a tonic major triad. With the addition of the 9\(^{th}\), it acts more as an added tone than a member of the chord. This added tone is used solely to create a more vibrant tonality and has no demand for harmonic movement. This type of functionality can be indicated by the chord symbol I+6. Should the 13\(^{th}\) be more harmonically active, the chord symbol would be I13. This would imply the inclusion of the 7\(^{th}\) and 9\(^{th}\) chord tones.

![Figure 1-15 – Major 13\(^{th}\) Chord Functionality](image)

The configuration of chord tones is typically best when the 13\(^{th}\) is placed in the highest position, although certain cases may allow the 9\(^{th}\) to be placed directly above the 13\(^{th}\). Its best to avoid placing the 13\(^{th}\) adjacent to the 7\(^{th}\) and it is common practice to omit the 5\(^{th}\) of the chord. It is extremely rare for the 13\(^{th}\) to play a bass note role of a harmonic structure. Much like the 11\(^{th}\), placing the 13\(^{th}\) in the bass can produce unwanted ambiguity between the bass and the chord tones found in the upper structure.
The Dominant 13\textsuperscript{th} can be used with a variety of extensions. Dominants with a minor 13 can be paired with a minor 9\textsuperscript{th} or occasionally with an aug 9\textsuperscript{th}. Major chords that include a 13\textsuperscript{th} can be used with all alterations of the 9\textsuperscript{th} and 11\textsuperscript{th} extensions. In the case of combining an aug 11\textsuperscript{th} with a minor 13\textsuperscript{th}, it is good practice to distance the two tones from each other. Figure 1-16 places the #11 above the b13 giving both chord tones proper spacing.
CHAPTER 2

Chromatic Mediant Relationship

During the early 19th century, composers around the world began to step outside of the classical realm and into a style of composition that would define the Romantic Period. One notable element of composition that became popular during this era was the use of chromaticism. A particular method of this chromaticism that can be found throughout compositions of the 19th century is the use of the chromatic mediant. Composers such as Beethoven, Schubert, and Tchaikovsky were known for implementing this chromatic mediant technique in their music.

The term chromatic mediant refers to a mediant or submediant chord that has been chromatically altered from its diatonic state within a chord progression. This chromatic alteration creates a relationship between the tonic key and the key from which the altered mediant/submediant chord is derived.

Chromatic mediants can be related to the tonic by either a major or minor third above and below said tonic. These chords will possess one common tone with the tonic and will also share the major or minor quality of the tonic. Chromatically altered mediants within a key that do not share any common tones and are of a contrasting quality to the tonic are known as doubly chromatic mediants.

### Key Relationships

**Key: C Major**

**Chromatic Mediant Related Keys:**
- E Major
- Eb Major
- Ab Major
- A Major

**Doubly Chromatic Mediant Related Keys:**
- Eb Minor
- Ab Minor

*Figure 2-1 – C Major Chromatic/Doubly Chromatic Key Relationships*
To create a chromatic mediant, identify the tonic triad and move, in root motion, up or down both a Major and minor third from the tonic position.

![Figure 2-2 – Mediant/Submediant movement from tonic](image)

Once the Major and minor mediant intervals are recognized, create both a Major and minor triad above both qualities of the mediant. The 6 non-diatonic chords created outside of the diatonic triads are chromatic mediants.

![Figure 2-3: – Creating Major/Minor Triads from Mediant/Submediant roots](image)

The figures below highlight how common tones play a key role in creating the relationship of the chromatic mediant in both Major and minor keys.
When creating chromatic mediant chords from a tonic, keep in mind that certain combinations of these altered chords will lead to no common tones and contrasting qualities. This relationship is the doubly chromatic mediant. The doubly chromatic mediant still functions the same way as a chromatic mediant, however, the lack of common tones and change in quality can create a more drastic harmonic shift from the tonic key. The figure below demonstrates how doubly chromatic mediants can occur in both Major and minor keys.
Note the number of common tones for each type of chromatic mediant relationship to the tonic. Also, note the different keys from which the chromatically altered chord is derived. The chromatic mediant can be used as a pivot chord to transition into a distant key or as a method of prolonging the tonic. Using the chromatic mediant as a deviation from the tonic creates an elegant effect that tends to not disrupt the harmonic flow of the composition.
Figure 2-9 – Prolonging the Tonic Using a Chromatic Mediant

Taking advantage of common tones within this relationship also allows for smooth voice leading. Certain progressions that utilize the chromatic mediant within the harmonic movement can be easily compared to the more classical V-I or IV-I cadences. The figure below highlights the similarities in movement from the tonic, up and down a perfect fifth and up and down a minor third using chromatic mediants.

![Dominant Voice Leading Table]

<table>
<thead>
<tr>
<th>IV</th>
<th>#5</th>
<th>I</th>
<th>#5</th>
<th>V</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Step</td>
<td>G</td>
<td>CT</td>
<td>G</td>
</tr>
<tr>
<td>F</td>
<td>1/2 Step</td>
<td>E</td>
<td>Step</td>
<td>D</td>
</tr>
<tr>
<td>C</td>
<td>CT</td>
<td>C</td>
<td>1/2 Step</td>
<td>B</td>
</tr>
</tbody>
</table>

![Chromatic Mediant Voice Leading Table]

<table>
<thead>
<tr>
<th>VI</th>
<th>#Min3</th>
<th>I</th>
<th>#Min3</th>
<th>iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Step</td>
<td>G</td>
<td>CT</td>
<td>G</td>
</tr>
<tr>
<td>E</td>
<td>CT</td>
<td>E</td>
<td>1/2 Step</td>
<td>Eb</td>
</tr>
<tr>
<td>C#</td>
<td>1/2 Step</td>
<td>C</td>
<td>Step</td>
<td>Bb</td>
</tr>
</tbody>
</table>

Figure 2-10 – Comparing Dominant and Chromatic Mediant Voice Leading
CHAPTER 3

Film and Modern Wind Band Score Analysis

Film Score Analysis
Music is an integral part of both film and theater productions. Film and theater directors will use music to ensure the message and intent of their plots, scenes, and characters are effectively communicated. Music provides the essential link between, sight, sound, and emotion. It is not uncommon for a musical organization to perform highlights and overtures from a theater production as part of a concert program. Additionally, it is becoming more common to provide live music while the film is being played on a screen. Note: Throughout this chapter, the terms “film” and “theater” are used synonymously.

Score Study Process – When analyzing a film score it is important to understand the basic elements of the score study process. While there may be some peculiarities to analyzing a film score, the score study process provides a relevant foundation. Below is the framework for the score study process. A detailed explanation of the score study process can be found in Section 6 – Conducting, Chapter 4 – Score Study and Rehearsal Preparation.

Function of Music in Films and Theater Productions – There are four main functions of music in films and theater productions.

1. Create sense of time and space
2. Convey/describe character and ideas
3. Communicate mood or atmosphere
4. Express emotions

To gain a clear understanding of what and how the four main functions are conveyed throughout the production, it is necessary to watch the production (film or theater versions). Many will view the work initially for enjoyment, while at the same time interpreting how the musical elements support the overall production. It is useful to view the production multiple times with the score in hand to make notes on style, tempo, and overall effect.
Analysis Methodology – The list below describes the process for film score analysis. As the process is applied, one will find parallels with the techniques of the score study process. Each discovery in the process can be mentally notated or placed in writing.

1. Identify the following:
   a. Title: (Year released)
   b. Music by: (Composer)
   c. Orchestrated by: (if different than composer)
   d. Film Director:
   e. Principal Actors:

2. Introductory Comments
   a. Comment on the film’s background.
   b. Point out information about how the film was influenced or other elements directly or indirectly relating to the score’s development and intent.
   c. The above information might indicate the various styles of music associated with the presentation (e.g. Mr. Holland’s Opus (Director, Stephen Herek) and Forrest Gump (Director, Robert Zemeckis).

3. Synopsis
   a. Describe the plot of the film. This places the music in context to the presentation. It may further indicate style with regard to the genre (e.g. romance, horror, action, comedy, etc.)

4. Style and Concept
   a. Observation of music’s role in the presentation.
   b. Identify role models – Occasionally music from a film will bear similarity to existing pieces from another work.
      i. The Imperial March used throughout Star Wars, Episodes III-VI
      ii. Jurassic Park (Jurassic Park, The Lost World, Jurassic Park III)

5. Create Cue Sheet (Spotting)
   a. The use of spotting is a method of creating a list of cues that will help associate the music and a particular scene. There are different methods to spotting, however, at the minimum it should indicate timings and actions cues that coincide with the music.
   b. Spotting is especially useful in live film/theater performances. Be mindful that a production might be 1.5 hours in length, but there might only be 65 minutes of music orchestrated.
c. Spotting requires one to actually watch the film/theatre production in its entirety.

d. Spotting is not used when performing full compositions such as highlights from a particular production.

Below is a sample spotting sheet.

<table>
<thead>
<tr>
<th>Time</th>
<th>Action (Cue)</th>
<th>Musical Cue</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Sun breaks horizon</td>
<td>m1 – Vocalists continue with prelude</td>
</tr>
<tr>
<td>3:00 – 5:00</td>
<td>Fountain appears</td>
<td>m45 - Full ensemble plays sustained notes, transitions to accompanying the main character</td>
</tr>
<tr>
<td>15:45</td>
<td>After main character state, “It was me”</td>
<td>m243 – WW perform fp and sustain</td>
</tr>
<tr>
<td>22:30 – 23:45</td>
<td>As character enters the door</td>
<td>m300 – Begin playing opening of fight scene</td>
</tr>
</tbody>
</table>

Figure 4-1 – Spotting Sheet

6. **Compositional Techniques**
   a. Identify Themes - Recurring melodies throughout a presentation.

   b. Identify Leitmotifs – A melody that represents a certain character in the presentation.
      iii. John Williams - The Imperial March (Darth Vader).
      iv. Andrew Lloyd Weber – Theme Song, Phantom of the Opera (Phantom).

7. **Critical Listening** – Listen to other works of the composer. Although each film or play is unique, most composers will have a distinct style in the way they address the 4 main functions.

8. **Evaluation** – Place all elements of analysis together to answer and/or verify thoughts and interpretations based on the requirements of the film or theater presentation.

**Terms** – The terms listed below are commonly associated with film scores.

1. Underscore – Background music to a scene. Usually provided as sustained notes. Underscores add to the scene and must not take away.

2. Opening and Closing Credits – Usually all musical sections (or major musical elements) of the film are brought together in one composition that is performed at the beginning or the end of a production.

3. Leitmotif – A melody representing a character.
4. **Cue Sheet (Spotting)** – A schematic representing performance times and action cues so that the music can be performed at the appropriate time and can coincide with the action on the screen.

**Recommended Listening List** – There are many great film and theatre scores that have been composed. Below are some recommendations for critical listening.

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Production Co.</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apollo 13</td>
<td>1995</td>
<td>Universal</td>
<td>James Horner</td>
</tr>
<tr>
<td>Batman</td>
<td>1989</td>
<td>Warner Bros.</td>
<td>Danny Elfman</td>
</tr>
<tr>
<td>Beauty and the Beast</td>
<td>1991</td>
<td>Walt Disney Pictures</td>
<td>Alan Menken</td>
</tr>
<tr>
<td>Braveheart</td>
<td>1995</td>
<td>Paramount</td>
<td>James Horner</td>
</tr>
<tr>
<td>Cats</td>
<td>1981</td>
<td>Various</td>
<td>Andrew Lloyd Weber</td>
</tr>
<tr>
<td>Close Encounters of the Third Kind</td>
<td>1977</td>
<td>Columbia Pictures</td>
<td>John Williams</td>
</tr>
<tr>
<td>The Cowboys</td>
<td>1972</td>
<td>Warner Bros.</td>
<td>John Williams</td>
</tr>
<tr>
<td>E.T. The Extra-Terrestrial</td>
<td>1982</td>
<td>Universal</td>
<td>John Williams</td>
</tr>
<tr>
<td>Field of Dreams</td>
<td>1989</td>
<td>Universal</td>
<td>James Horner</td>
</tr>
<tr>
<td>Forrest Gump</td>
<td>1994</td>
<td>Paramount</td>
<td>Alan Silvestri</td>
</tr>
<tr>
<td>Gladiator</td>
<td>2000</td>
<td>DreamWorks</td>
<td>Hans Zimmer</td>
</tr>
<tr>
<td>Glory</td>
<td>1989</td>
<td>Tri-Star</td>
<td>James Horner</td>
</tr>
<tr>
<td>Hunt for Red October</td>
<td>1990</td>
<td>Paramount Pictures</td>
<td>Basil Poledouris</td>
</tr>
<tr>
<td>Indiana Jones: Raiders of the Lost Ark</td>
<td>1981</td>
<td>Lucasfilm Ltd.</td>
<td>John Williams</td>
</tr>
<tr>
<td>Jurassic Park</td>
<td>1993</td>
<td>Universal</td>
<td>John Williams</td>
</tr>
<tr>
<td>Les Misérables</td>
<td>1998</td>
<td>Columbia Pictures (Film)</td>
<td>Basil Poledouris/Claude-Michel Schönberg</td>
</tr>
<tr>
<td>The Lion King</td>
<td>1994</td>
<td>Walt Disney Pictures</td>
<td>Hans Zimmer</td>
</tr>
<tr>
<td>Film/Musical Title</td>
<td>Year</td>
<td>Studio/Producer</td>
<td>Composer</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>------</td>
<td>-----------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>The Lord of the Rings: The Fellowship of the Ring</td>
<td>2001</td>
<td>New Line Cinema</td>
<td>Howard Shore</td>
</tr>
<tr>
<td>Miss Saigon</td>
<td>1989</td>
<td>Various</td>
<td>Claude-Michel Schönberg</td>
</tr>
<tr>
<td>The Music Man</td>
<td>1957</td>
<td>Various</td>
<td>Meredith Wilson</td>
</tr>
<tr>
<td>The Phantom of the Opera</td>
<td>2004</td>
<td>Warner Bros. (Film)</td>
<td>Andrew Lloyd Weber</td>
</tr>
<tr>
<td>Pirates of the Caribbean: The Curse of the Black Pearl</td>
<td>2003</td>
<td>Walt Disney Picture</td>
<td>Hans Zimmer</td>
</tr>
<tr>
<td>Platoon</td>
<td>1986</td>
<td>Orion Picture</td>
<td>Georges Delerue</td>
</tr>
<tr>
<td>Psycho</td>
<td>1960</td>
<td>Paramount</td>
<td>Bernard Herraman</td>
</tr>
<tr>
<td>Rudy</td>
<td>1993</td>
<td>Tri-Star</td>
<td>Jerry Goldsmith</td>
</tr>
<tr>
<td>Star Wars</td>
<td>1977</td>
<td>Twentieth Century Fox</td>
<td>John Williams</td>
</tr>
<tr>
<td>Star Trek II: The Wrath of Khan</td>
<td>1982</td>
<td>Paramount Picture</td>
<td>James Horner</td>
</tr>
<tr>
<td>The Sound of Music</td>
<td>1965</td>
<td>Twentieth Century Fox</td>
<td>Richard Rodgers and Oscar Hammerstein</td>
</tr>
<tr>
<td>We Were Soldiers</td>
<td>2002</td>
<td>Paramount</td>
<td>Nick Glennie-Smith</td>
</tr>
<tr>
<td>West Side Story</td>
<td>1957</td>
<td>Various</td>
<td>Leonard Bernstein</td>
</tr>
<tr>
<td>Wicked</td>
<td>2003</td>
<td>Various</td>
<td>Stephen Schwartz</td>
</tr>
<tr>
<td>The Wizard of Oz</td>
<td>1939</td>
<td>MGM</td>
<td>Herbert Stothart</td>
</tr>
</tbody>
</table>

**Figure 4-2 – Recommended Listening List, Film/Theater Score**

**Modern Wind Band Analysis**
The modern wind band concept is a relatively young in comparison to traditional orchestras. Nonetheless, the wind band is extremely diverse. From performing marches or popular music to orchestral transcriptions, the wind band continues to be an essential member in the music industry, educating and entertaining audiences worldwide.

Although wind band music has been in existence since the 19th century, this section will address the modern wind band of the mid-20th century to the present.
Analyzing a modern wind band composition still requires one to apply the four steps in the score study process. While in study, one may discover some differences in the application of orchestration elements, such as the use of complex instrumental combinations that create non-traditional tones, colors, and sonorities. The element of dissonance in harmonic structure may be more apparent, and rhythmic application might appear to be more involved. The song form might also present a complexed and non-traditional structures. A knowledge in contemporary scores is also beneficial as some modern wind band scores may use non-traditional notations or have aleatoric elements contained within.

To gain an understanding of modern wind band score analysis, one must apply critical listening and studying modern wind band scores (post 1950). This figure below is provided as a recommended listening list for the study of modern wind band scores.

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells for Stokowski, Niagara Falls</td>
<td>Michael Daugherty</td>
</tr>
<tr>
<td>Cloudburst, October</td>
<td>Eric Whitacre</td>
</tr>
<tr>
<td>Culloden</td>
<td>Julie Giroux</td>
</tr>
<tr>
<td>The Divine Comedy, The Odyssey</td>
<td>Robert W. Smith</td>
</tr>
<tr>
<td>Gavorkna Fanfare</td>
<td>Jack Stamp</td>
</tr>
<tr>
<td>Gloriosa</td>
<td>Yasuhide Ito</td>
</tr>
<tr>
<td>The Hounds of Spring</td>
<td>Alfred Reed</td>
</tr>
<tr>
<td>Candide Overture</td>
<td>Leonard Bernstein</td>
</tr>
<tr>
<td>Symphony No. 1 &quot;The Lord of the Rings&quot;</td>
<td>Johan de Meij</td>
</tr>
<tr>
<td>To Walk With Wings</td>
<td>Julie Giroux</td>
</tr>
<tr>
<td>Winds of Nagul</td>
<td>Michael Colgrass</td>
</tr>
</tbody>
</table>

**Figure 4-3 – Recommended Listening List, Modern Wind Band**

**Polyharmony**
Instances may arise during the score study analysis where more than one chord or key is present. This is called polyharmony.
**Polychord** – A polychord exists when two or more chords from different harmonic areas are sounded at the same time. Polychords may be constructed through superimposed triads, 7th chords, or other harmonic structures. Each set (or component) of the polychord is called a chordal unit. When labeling polychords vertically, a horizontal line (–) separates the chordal units. When labeling polychords horizontally, use a slash line (/) to separate chordal units. See figure below.

![Polychord diagram](image.png)

**Figure 4-4 – Polychords**

- In the first example of Figure 4-4, the pitch relationship also suggests a 13th chord, however, 2 tonalities also exist, Dm and Em

- The second example shown in Figure 4-4 implies a Dm chord with an upper-structure triad. However, the chromaticism of the upper triad suggests two independent components with roots at a minor 9th interval.

- In the third example, the polychord is emphasized via the octave displacement and chordal spacing.

- In the last structure, a D over Dm is written. This is called a split-third chord, because both components are built on the same root and have Major and minor qualities.

**Polytonality** – This occurs when two or more tonal centers are heard simultaneously. A subset to polytonality is bitonality (two tonal centers) and bimodality (two modal centers). It most often is recognized by two or more different key signatures or multiple accidentals in a melodic line occurring simultaneously against one another. To ensure the listener can perceive the different tonal centers, composers will usually voice the motions of melodic lines independent from one another. Compositions containing polytonality include:

- A Festive Prelude, Alfred Reed
- Rite of Spring, Igor Stravinsky
- George Washington Bridge, William Schuman
- Star Wars, John Williams
- Blue Rondo à la Turk, Dave Brubeck
Figure 4-5 is a melodic representation of polytonality.
Section 1: Theory and Harmony

Section 1, Chapter 1: Nonharmonic Tones

1-1. T/F: Tensions are chord tones which include the 7th, 9th, 11th, and 13th. **False**

1-2. Which is characteristic of melodic tensions?
   a. They may consist of any note longer than a quarter note.
   b. They may consist of any duration followed by a leap.
   c. They consist of notes located on a strong beat, which resolves to a chord tone on a weak beat.
   d. All of the above

1-3. Within triads and 6th chords, how is the T7 available?
   It is available as an independent melodic note choice

1-4. T/F: Any note a step above or below a chord tone can *generally* be considered an available tension. **True**

1-5. List all available tensions within the dominant 7th chord.
   T♭9, T9, T♭9, T♭13, T13, T♭5

1-6. What two tensions are available with a dominant 7th (sus4)? T9, T13

1-7. When can a T13 be used in a minor 7th chord? **Dorian mode**

1-8. Which is NOT characteristic of a passing tone?
   a. Fills the space between chord tones with an interval of a P5 between them
   b. Fills the space between chord tones with an interval of an M3 between them
   c. Moves to a chord tone by step in the same direction
   d. Two passing tones may connect to each other as long as the second tone moves to a chord tone

1-9. What three items must be present in a suspension?
   Preparation, Suspension, Resolution
1-10. Describe how a pedal point (pedal tone) is different from the other nonharmonic tones.

A pedal point is a sustained tone, which starts out as a chord tone, becomes a non-chord tone, and then ends as a chord tone.

1-11. Label the nonharmonic tone movement. Use the abbreviations listed in the chapter. If a suspension is illustrated, list all characteristics. List all types of passing tones as P only.

Section 1, Chapter 2: Secondary Dominant and Borrowed Chords

2-1. Secondary dominants give the effect of which progression?

V-I

2-2. The compositional method used to give a momentary tonic sound to a chord is called:

Tonicization

2-3. What is the term used to describe a harmony with chromatic alterations?

Chromaticism

2-4. The chord quality of a secondary dominant will always be:

Dominant

2-5. A secondary leading tone chord is constructed on which interval below its target chord?

Minor 2\text{nd}

2-6. The technique that uses chords borrowed from a parallel key is known as:

Mode Mixture
2-7. When the tonic chord is borrowed from the Major and is used in place of the I, it is called a ___________: Picardy 3rd

2-8. Complete the chart by filling in the secondary dominant and target chords.

2-9. Analyze the following progression and identify the secondary dominants.
2-10. Determine the chord symbols for the following progression:

![Chord Progression](image)

---

**Section 1, Chapter 3: Extended and Altered Chords**

3-1. What do extended chords provide?

Extended chords provide tone color and tensions.

3-2. When composers use extended chords, what chord tone is normally omitted and why?

The fifth is normally omitted because it is the least important note when it comes to establishing tonality or tone color or tensions.

3-3. When writing chords with an extension of a ninth, describe how that extension gets resolved.

The ninth usually resolves downward by a step. In order to resolve upward, a passing tone may be used to avoid intervals of a third or greater.
3-4. Resolve the following chords.

\[
\begin{array}{c}
\text{\(\mathbf{ii}^9\)} & \text{\(\mathbf{V}\)} & \text{\(\mathbf{ii}^9\)} & \text{\(\mathbf{V}_3^6\)} & \text{\(\mathbf{ii}^7_5\)} & \text{\(\mathbf{V}^7\)} \\
\end{array}
\]

3-5. When writing chords with an extension of an eleventh, what chord tones are omitted and why?

The fifth and the third are omitted. The fifth is not needed. The third would clash with the 11th (sus4).

3-6. When writing chords with an extension of a thirteenth, what chord tones are omitted and why?

The fifth, ninth, and eleventh are omitted. The fifth is not needed. The ninth and eleventh would clash with the tonic and the third.

3-7. What are the characteristics of the Dominant (V) chord that lends it to being altered more often than other chords?

The dominant chord’s third is the leading tone and the fifth is the supertonic of the chord it tonicizes.

3-8. When writing altered fifths, what are the general rules for resolving them?

The resolution goes in the direction of the alteration. If the fifth is raised, it resolves up by a half step. If lowered, it resolves downward by a half step.
3-9. Resolve the following chords.

```
\begin{music}
\SelectTips{cm}{10}
\newmusic
\newclef{treble}
\newkey{C} \setclef{basscase=Yes}
\newkey{B} \setclef{basscase=Yes}
\newkey{G} \setclef{basscase=Yes}
\newkey{F} \setclef{basscase=Yes}
\newkey{E} \setclef{basscase=Yes}
\newmusic
\StartChord{IV_7^{+}} \Chord{V} \Chord{V_{b3}} \Chord{i}
\EndChord
\end{music}
```

3-10. What type of chord has a raised root, and what scale degree can be used as the root of a raised root chord?

The raised root chord is a diminished chord. When the leading tone is used as the root, the resulting triad is a raised root chord. The unmodified seventh of that chord makes it a half-diminished and the lowered seventh makes it fully diminished.

3-11. Modal scales, especially Mixolydian and Lydian are another method of making altered chords. What determines when to use the Mixolydian mode?

The use of the modes is determined by the target chord. If the target chord is Major, the Mixolydian mode works well.

3-12. How do you determine what Lydian scale to use for a substitution dominant chord?

The way to determine the Lydian scale to use is to look at the root of the target chord. The note to start the Lydian scale on is a half step below the target chord’s root.
Section 1, Chapter 4: Neapolitan 6th and Augmented 6th Chords

4-1. A Neapolitan 6th is built on which scale degree?

Lowered Supertonic

4-2. The 6 in Neapolitan 6th stands for?

First Inversion

4-3. The Neapolitan 6th chord has the most tendency to resolve to what chord?

Dominant

4-4. In root position, The N6 is likely to resolve to what chord?

Tonic

4-5. Identify and analyze the N6 in the following progression:

![Musical Staff Image]

4-6. Augmented 6th chords have a tendency to pull toward which scale degree?

Dominant

4-7. Name the four types of Augmented 6th chords.

Italian, German, French, Swiss
4-8. Name the scale degrees within each +6 chord:

It+6:
Tonic, Raised 4th, Lowered 6th

Fr+6:
Tonic, 2nd, Raised 4th, Lowered 6th

Ger+6:
Tonic, Lowered 3rd, Raised 4th, Lowered 6th

4-9. Identify each of the following augmented 6th chords:

4-10. Use proper voice leading to complete the following progression:

Section 1, Chapter 5: Simple and Advanced Modulations

5-1. __________ is the process of moving a tonal center to a closely related key.
Simple Modulation

5-2. If two keys are closely related, the keys will have no more than ____ sharp or flat between them. 1

5-3. List the closely related keys for D Major.
A Major, G Major, B minor, F# minor, E minor
5-4. List the closely related keys for B♭ minor.

F minor, E♭ minor, A♭ Major, E♭ Major, D♭ Major

5-5. Complete the modulation series using closely related keys.

E Major, ___Major, F♯ minor, D Major, ___Major, D Major, ___minor, A Major, ___ Major.
A, G, B, E

5-6. ________ is a chord that links two keys together.
Pivot chord

5-7. Chords that are diatonic in both keys are __________.
A. Distant related chords
B. Enharmonic chords
C. Common chords
D. Common tones

5-8. Identify ALL the possible common chords between F Major and B♭ Major.

F, B♭, Gm, Dm

5-9. Identify ALL the possible common chords between C minor and A♭ Major.

Cm, A♭, Fm, E♭

5-10. The process in modulation which moves the tonal center to a distant related key is or a closely related key using advanced concepts is known as _____________.

Advanced modulation

5-11. Identify the new key using simple modulation.

F Major

B♭ :  I    V    I    i♭Ⅵ    VⅤ    vi

                              ___ :  ii    V♭ⅤⅦ    I    VⅦ    I

5-12. Identify the new key using simple modulation.

G minor

d:  i    V♭ⅥⅦ    iv    V♭ⅡⅦ    i♭Ⅵ

                              ___ :  iv♭Ⅶ    i♭Ⅶ    ii♭ⅦⅤⅦ    V♭ⅡⅦ    i
5-13. A modulation technique where the pivot chord is chromatic in the new key and diatonic is the old key is called________.
A. Simple modulation
B. Chromatic to diatonic modulation
C. Diatonic to chromatic modulation
D. Common tone modulation

5-14. Identify the type of modulation used below.
Change of Mode
\[
e: \quad V^7 \quad i \quad \text{III} \quad ii^\circ \quad \text{IV} \\
\rightarrow E: \quad \text{V}^{\text{Vii}^\circ} \quad ii \quad V^7 \quad I
\]

5-15. The technique used when a unison pitch found in one or more voices is the pivot is known as ______________.
Modulation by Common Tone

5-16. Identify the type of modulation below.
Chromatic to Chromatic
\[
D^\flat: \quad V \quad I \quad \text{IV} \quad \text{Vii}^\flat \\
\rightarrow b^\flat: \quad ii^\flat \quad VI \quad iv \quad V^7 \quad I
\]
Section 3, Chapter 2: Unison and Octave Writing

2-1. What is unison writing?
   Unison writing is when the arranger puts more than one instrument on the same notes at the same time.

2-2. How is octave writing similar to unison writing?
   Octave writing uses instruments on the same notes that are an octave apart.

2-3. When octave writing, what are recommended practices with regards to instrument timbre?
   When octave writing, keep instrument timbres similar by combining low and medium or medium and high timbers.

2-4. Describe the technique of dividing phrases among instruments.
   A method of arranging that takes a phrase and divides it among different instruments
2-5. Label the types of arranging as either octave writing or unison writing.
A. Octave writing

B. Unison writing

Section 3, Chapter 3: Writing for Rhythm Section

3-1. ______________ is a term used to describe the accompaniment a rhythm section improvises to compliment an ensemble.  Comping

3-2. When arranging for rhythm sections a composer may use musical notation, text or ______________ to describe what needs to be performed.  Slash Notation

3-3. T/F  When musical notation is provided the rhythm section should continue to performing those figures in until give another rhythmic figure.  False

3-4. What type of notation will indicate to a piano or bass player that comping is required?  Slash Notation

3-5. What two types of methods are represented in the figure below?  Fully Notated and Slash Notation
3-6. T/F The guitar is notated on the 5 line staff in bass clef.  **False**

3-7. With regard to piano and guitar what is represented in the figure below?
   A. Slash notation
   B. Fully notated
   C. Comping with accents
   D. Comping with accents and voicing
   E. None of the above

3-8. What type of notation is represented in the figure below?
   Comping with accents and lead notes

3-9. T/F When writing a fully notated bass part chords changes are not required.  **False**

3-10. The figure below represents the preferred method for arranging bass parts. What is it?  **Comping with accents and lead notes**

3-11. The term __________ is used to direct a performer to continue the pattern in a similar style.  **Simili**

3-12. What type of bass part is represented below?  **Fully Notated**
3-13. The most important function of the drum set player is_______________.
   A. Establish dynamic contrast
   B. Being the arrangement
   C. Provide fills where directed
   D. Establish and maintain time
   E. All of the above

4-14. Drum set notation is written on a five line staff with a __________ clef and time signature.  Neutral

3-15. Stems require a set player to strike using the feet are __________ and stems requiring striking by hands are _________.  Down, Up

3-16. With regard to the hi-hat, a ___ symbol requires striking in the open position and a ___ symbol requires striking in a closed position.  o, +

3-17. __________ is the common abbreviation for the snare.  Sn

3-18. What type of drum set notation is represented below?  D

   A. Slash Notation
   B. Fully Notated
   C. Kicks Over Time
   D. Both A and C.

3-19. Ensemble Figures are written on the _________ line of the staff.  3d

3-20. What text should be added/removed if the arranger desires the set player to perform the figure throughout measures 2, 3 and 4?  Add simili in the 2 second measure; remove fill in the 4th measure.
3-21. _______________ are written in rhythmic note heads and indicate to the set player to stop playing time and perform the figure written. **Ensemble Figures**

---

**Section 3, Chapter 4: Writing for Ceremonial Band**

**4-1.** The primary mission of a ceremonial band is to _________________.

- Perform military ceremonies

**4-2.** Which instrument is not considered in the instrumentation of a ceremonial band?

- A. Piccolo
- B. Trumpet
- C. **Bassoon**
- D. Bass Trombone

**4-3.** When operational or personnel factors prevent support from a full ceremonial band, a ________________ may be used. **Cut-down band**

**4-4.** T/F: The ceremonial may use arrangements of national anthems which reflect a more modern and contemporary style. **False**

**4-5.** T/F: Voicing in thirds and sixes are acceptable voicing techniques when writing for ceremonial band. **True**

**4-6.** When beginning an arrangement, it is a good idea to start voicing with the ___________ section.

- A. Woodwinds
- B. **Brass**
- C. Rhythm
- D. Strings

**4-7.** If fanfare parts are written for the full brass section, what instrument/part will have the lead voice? **1st trumpet (or lead trumpet)**

**4-8.** Movement between these two notes is known as the __________ on the clarinet? **Break**
4-9. When writing horn parts, ensure the basic chord sound is reflected in the _______ & _______ parts. 1st, 2nd

4-10. It is common to double the bass trombone with ________.
   A. 3rd Trombone
   B. 1st Clarinet
   C. Sousaphone
   D. Both A and C

4-11. The note below can be found in what range of the clarinet? Chalumeau

4-12. If a trill is written in a woodwind part, expect it to be played ____________.
   Aggressively

4-13. T/F: Using the euphonium for countermelodies is a great option when arranging for ceremonial band. True

4-14. T/F: Large disjunct motions, greater than a 5th, is an effective way to write for tuba. False

4-15. What interval positions should 2nd and 3rd parts be written in? Closed

4-16. The primary role of the percussion section is to maintain ____________.
   Rhythmic pulse

4-17 T/F: Snare and bass drum parts may be written on the same sheet of music. True

4-18. Cymbals should perform accents and special cues provided by the conductor with the ____________. Bass drum

4-19. What section commonly performs sweeping lines, countermelodies, and obbligato parts? Woodwind section

4-20. T/F: It is acceptable to give the lead harmonic lines to the trombone section. True
4-21. The two sections considered to be viable links between the woodwind and brass sections are the _______________ and _______________. Horns, Saxophones

---

**Section 3, Chapter 5: Writing for a Small and Large Ensemble**

5-1. Identify the following lower interval limits.

<table>
<thead>
<tr>
<th>Minor 9th</th>
<th>Major 3rd</th>
<th>Diminished 5th</th>
<th>Minor 7th</th>
<th>Perfect 5th</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5-2. Three methods to apply mechanical voicings are, ________________, ________________, and ________________.

Drop 2, Drop 3, Drop 2+4

5-3. Using the notes provided, voice the following chord in four-way close then apply Drop 2+4.

![Emin7 Example]

5-4. ________________ is an arranging method where instruments are voiced, but perform the same rhythms. **Concerted Writing**

5-5. The figure below is a representation of a(n) ________________.

![Bbmaj9 Example]

A) Drop-3  
B) Drop-2+4  
C) 5 Part Spread  
D) All of the above
5-6. Clusters consist of two or more pitches a _______________ or _______________ interval apart. Major 2nd, minor 2nd

5-7. Voice the lead note of “B’ in four-war close utilizing the chord symbol.

![G7 chord symbol](image)

5-8. A brief melodic statement situated in a supporting role underneath a soloist is called a _______________. Riff

5-9. A background writing technique where the movement is a step-wise motion of the 3rd and the 7th of chords within a progression is known as _______________. Background writing – using guide tones

5-10. ________________ is the most common method for writing soli sections. Concerted Writing

5-11. T/F: Softer tutti lines are used in shout choruses. False

Section 3, Chapter 6: Orchestration

6-1. ________________ is the practice of assigning instruments to musical lines. Orchestration/Scoring

6-2. T/F Understanding the functionality of each instrument in an ensemble is necessary to apply proper orchestration. True

6-3. When scoring for woodwinds, what function may the section be used for?
   A. Melodic lines
   B. Echoing figures
   C. Fast and difficult lines
6. Color and contrast
   E. All of the above

6-4. Homophonic is directly translated to ________________, while Polyphonic is directly translated as ________________. Same sound, many sounds

6-5. T/F It is best to orchestrate instrument combination within the most comfortable range of the horn. True

6-6. Four techniques to homophonic voicings are ________________, ________________, ________________, and ________________. Superimposed, Interlocked, Enclosed, Overlapped

6-7. T/F A limitation to a pure unison doubling between two instruments is their individual ranges. True

6-8. Examples of polyphonic writing include,
   A. Solos
   B. Canons
   C. Fugues
   D. Both B and C
   E. None of the above

6-9. Percussion instruments can be divided into 2 families, ________________ and ________________. Definite Pitch, Indefinite Pitch

6-10. Indefinite pitch percussion is scored using a ________________ clef on ____ line staff or ________________ line. Neutral, 5, Rhythm

6-11. ________________ percussion produces a pitch which can be recognized. Definite Pitch

6-12. T/F Vocalists rely on the ear to hear and perform a pitch. One way to help internalize the pitch for a vocalist is through establishing tonality via a harmonic cadence. True
6-13. Use the first column of the table below to identify the vocal range for each picture shown in the second column.

<table>
<thead>
<tr>
<th>Mezzo-Soprano</th>
<th>![Mezzo-Soprano Image]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baritone</td>
<td>![Baritone Image]</td>
</tr>
<tr>
<td>Soprano</td>
<td>![Soprano Image]</td>
</tr>
<tr>
<td>Bass</td>
<td>![Bass Image]</td>
</tr>
<tr>
<td>Tenor</td>
<td>![Tenor Image]</td>
</tr>
<tr>
<td>Alto</td>
<td>![Alto Image]</td>
</tr>
<tr>
<td>Contralto</td>
<td>![Contralto Image]</td>
</tr>
</tbody>
</table>
Section 4: Rehearsal Techniques

Section 4, Chapter 1: Understanding Instrumental Roles

1-1. What is a common occasion that would call for the use of a ceremonial band?
   - Retirements
   - Funerals
   - Community outreach missions
   - Government/military ceremonies

1-2. Which is the brightest brass instrument that is considered to be the driving force of a brass section?

   The brightest brass instrument is the trumpet

1-3. Styles of a jazz ensemble include:
   - Swing
   - Latin
   - Bossa Nova

1-4. Which section is responsible for setting and maintaining the speed and rhythmic dynamics of an ensemble?

   The Percussion Section is responsible for setting and maintaining the speed and rhythmic dynamics of an ensemble.

1-5. Which type of ensemble would be called upon to perform at a community festival or birthday celebration?

   The Brass Band would be called upon to perform at a community festival or birthday celebration.

Section 4, Chapter 2: Phonetics

2-1. What is the phonetic used for consecutive eighth notes in swing style?

   DOO-VAH
2-2. Which phonetic is used for long percussive notes?
   DOO

2-3. Which phonetic is used for short percussive notes?
   DOT

2-4. Which phonetic is used when expressing a triplet rhythm?
   OO-VAH-BAH

Section 4, Chapter 3: Understanding a Rhythm Section

3-1. T/F In order to rehearse in an effective manner, the unit leader should focus on the wind player. The rhythm section will then follow the groove they establish.  
   False

3-2. Auxiliary percussion instruments, such as shakers, and other non-pitched percussion perform what function?
   A. Add to the ethnic feel.
   B. Enhance the style and groove.
   C. Complete missing harmonic structure.
   D. Both A and B.

3-3. T/F Note for note parts are frequently written for the rhythm section.  
   False

3-4. When the piano or guitar parts are not written note for note, the player must _______.
   A. Perform the part by comping.
   B. Transcribe from the lead trumpet part.
   C. Tacet
   D. None of the above.

3-5. The most important responsibility of the rhythm section is _________ and ________.  
   Time and Groove

3-6. ________________ the unit of the beat is essential in keeping the ensemble together.
   A. Properly voicing
B. Adding strong accents on 2 and 4
C. Subdividing
D. Both A and C

3-7. Most issues that arise during rehearsals can be attributed to _________ problems. **Time and Groove**

3-8. T/F When comping, the piano should assume to play all chords on every beat. **False**

3-9. To promote accuracy in time and groove, the bass should be staged next to the _________.
   A. Lead trumpet.
   B. Drum set, next to the ride cymbal.
   C. In front of the piano.
   D. Seated next to the guitar.
   E. None of the above.

3.10 T/F In order to maximize communication within the rhythm section, ensure all the member in the section can see each other and the unit leader. **True**

3-11. Walking bass lines with a gradual rise and fall are stylistically correct in _________. **Swing**

3-12. T/F Strong on the beat kicks, hits, and fills from the drum set will help wind players accurately perform off the beat entrances. **True**

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**Section 4, Chapter 4: Rehearsal Planning and Execution**

4-1. Rehearsals can be organized into three phases, they are ____________, ____________, and ____________.
   Pre-rehearsal, Rehearsal execution, and Post-rehearsal

4-2. T/F The score and all the instrumental parts should be kept in the library and secured before the rehearsal to ensure all music is present for the instrumentalists. **False**
4-3. Group and self-assessments on the rehearsal take place during the ________________ phase. **Post-rehearsal**

4-4. T/F Once the last phase of rehearsal planning and execution is complete, the unit leader should begin formulating the plan for the next rehearsal or the actual performance. **True**

4-5. Count offs need to reflect the ________________, ______________, and ________________ of the music. **Style, tempo, dynamics**

4-6. Cut offs must be clear and __________ contact is required.
   A. Eye contact
   B. The divided beat
   C. The jump cut
   D. Correct posture

**Section 4, Chapter 5: Error Detection and Correction**

5-1. List the four steps of the DICMO process.
   - Detect
   - Isolate
   - Correct
   - Move on

5-2. List the categories of errors that can occur during an ensemble’s rehearsal.
   - Rhythm
   - Pitch
   - Articulation
   - Style
   - Intonation
   - Blend & Balance

5-3. Who is primarily responsible for the detection of errors during a rehearsal?  
**Rehearsal Director/Unit Leader**
5-4. Identify one technique for correcting rhythmic errors.
Slowing down the tempo and increase speed until the performance is correct at the written tempo

5-5. Identify two skills necessary for effectively detecting errors.
• Score study
• Critical Listening

Section 4, Chapter 6: Programming

6-1. Describe some considerations that may help you decide on musical selections for programming.
- Sophistication of the listener
- Style of the selections
- Tonality of the music
- Length of each selection
- Length of the intermission
- Length of the program
- Concert location and time

6-2. What are some occasions that may include music for military ensembles?
Retirements, Change of Commands, Memorial Day, Veterans Day, Units deploying/returning, Air Shows.

6-3. Describe how a typical two-hour concert would be broken up into sections.
The program consists of two sections approximately 45 minutes each with a 15 to 20 minute intermission. Allow about 10 to 15 minutes for applause and transitions.

6-4. What are some factors that should be considered when selecting the order of music for a long program?
- Open with music that will generate excitement
- Should include a blend of both familiar and unfamiliar pieces
- Intellectually challenging pieces are best placed early in the program
- A strong ending will garner applause and appreciation from the audience.

6-5. Describe the information contained in the program checklist.
The program checklist has time, tempo, key, style, unit type, and composer information. It also has the title of the musical piece and the transition.
6-6. Describe the type of information that may be included in the program notes.

- Historical and background information from a scholarly perspective
- An analysis of the music that includes the theme and motifs
- An insight to the composer’s thoughts about the music
- Short biography of the group and the soloists

Section 4, Chapter 7: Chamber Groups

7-1. Describe some of the differences between performing in a chamber group and performing in a large ensemble.

- One person on a part
- No conductor
- Musicians communicate with subtle movements and gestures

7-2. What are some of the roles that the different voicings perform while playing chamber music?

The roles can include melody or lead, support (melody or rhythm), and counter melody or rhythm.

7-3. Describe the relationship between blend and balance, and the roles of the voicings.

Blending occurs when the lead is more prominent than the support parts. The moving parts should also be more prominent than the support parts. When the voicings transition from one role to the next, the balance must move with the voicing that takes on the more prominent role.

7-4. What are some differences in the rehearsal structure of chamber groups vice large ensembles?

- There is no conductor
- The leader is a player coach
- All members are included in musical decisions

7-5. What are some guidelines for choosing venues for the different chamber groups?

- Brass groups are usually louder, and can play in larger venues, including outdoors, without sound enhancement
- Woodwind groups are more ideal for smaller indoor venues
- The NAVBANDINST 5400.3 (series) provides guidance on the types of ceremonial music that suits each group type
Section 4, Chapter 8: Four Horn Jazz Combo

8-1. What are the three phases of a successful rehearsal?
- Pre Rehearsal
- Rehearsal execution
- Post rehearsal

8-2. A jazz combo can be divided into what two sections?
- Rhythm
- Melodic

8-3. Which section is responsible for setting the “groove” of a tune?
- Rhythm Section

8-4. Which term is used to describe the main melodic instruments of a jazz combo?
- Frontline

8-5. Common wind instruments used in a jazz combo include:
- Saxophone
- Trumpet
- Trombone
- Clarinet
- Flute

8-6. List three styles a jazz combo might include within its repertoire.
(any three of the following)
- Bossa Nova
- Swing
- Jazz Rock Fusion
- Bebop
- Samba
- Afro-Cuban

8-7. The term used to describe a melody line with multiple notes harmonizing underneath it is __________.
- Thickened line
8-8. List three focus points for rehearsing a four horn melodic section
(any three of the following)
• Note attack
• Articulation
• Tonal Balance
• Communicating with Rhythm section

Section 4, Chapter 9: Popular Music Groups

9-1. Describe how the members of a Popular Music Group communicate on stage while performing.
The musicians communicate with gestures and by interpreting the rhythm. They are also mobile, and can talk to other members and the audience.

9-2. What are some of the roles that the different instruments perform while playing in a Popular Music Group?
The roles can include lead, support (harmony or rhythm), and counter-melody or counter-rhythm.

9-3. Describe the goal of covering a popular music song.
The goal is to emulate the content of the music that makes it popular.

9-4. What can be done in the pre-rehearsal phase to make the rehearsal go smoother?
• Assign new music by providing recordings
• Establish goals for the rehearsal of new music and the old repertoire
• Discuss the schedule for rehearsals and performances

9-5. What is the purpose of the debrief phase?
• Musicians should review their performance to focus their practice
• Listen to the recordings to pinpoint areas to improve
• Pinpoint deficiencies and correct them before the next rehearsal
Section 5: Drum Majoring

Section 5, Chapter 1: Manual of Instruments

1-1. The three positions of rest are ________________, ______________, and _______________. Parade Rest, At Ease, Rest

1-2. T/F In order to change direction, it is common to give the command About Face. False

1-3. The commands for the manual of instruments are given by the Drum Major or Conductor through _________________ signals.
   A. Verbal
   B. Silent
   C. Non-verbal
   D. Mace only

1-4. The movement executed that prevents instrument damage and personal injury is called the ________________. Protect

1-5. Which of the following instrument do not execute the Protect?
   A. Trombone, Piccolo, Saxophone
   B. Trumpet, Snare Drum, Euphonium
   C. Piccolo, Clarinet, Cymbals
   D. Trombone, Euphonium, Horn
Section 5, Chapter 2: Basic Mace and Verbal and Supplemental Commands/Signals/Executions

2 - 1. Identify the parts of the mace. A: Ball, B: Staff, C: Chain, D: Ferrule

2 - 2. The four types of commands are _______________, ________________, ________________, and ________________.

Preparatory Command, Command of Execution, Combined Command, Supplementary Command

2 - 3. The primary position to carry the mace while marching or when conducting the band at the halt is the _________________. Carry
2-4. During eyes left, the head of the Drum Major faces to the _________________.

Front

2-5. T/F Verbal and non-verbal commands are useful when given at the same time.
False

2-6. What signal establishes the proper tempo while the band is performing and marching?

Cadence Mace

2-7. Cease Playing for the full band is also known as the _________________.

Two Handed Cut

2-8. The ball of the mace is raised and slowly rotated in a circular motion. This is the primary signal for _________________.

Honors

2-9. T/F While walking the mace in the slow march, the Drum Major swings the left arm naturally. False

2-10. The signal for counter march is executed in the same manner as ____________, however, the Drum Major is ___________ towards the band. Forward March, facing

2-11. T/F When executing signals for turns, the staff should remain parallel to the deck. True

2-12. T/F When executing signals for the one and two handed cuts, ball remains in place while in the air. True

2-13. Identify the movement shown in the picture below. Cadence Mace/Mace Pump
Section 5, Chapter 3: Turns (Band Execution)

3-1. The rate of march at quick time falls between _____________ BPM.  
108-120

3-2. T/F The free arm is locked as in attention when executing pivots, mark time, the slow march, and the half step. True

3-3. The ____________ will establish the step size while marching. Drum Major

3-4. T/F In the absence of the Drum Major the Conductor will assume those duties. False

3-5. In a block band formation, distance is measure from ________________ and interval is measured from ________________. Front to back, Shoulder to shoulder

3-6. In a block band with an even number of files, the guide file is ________________. Right of center
3-7. In a turn, the base of alignment is with _________________.
   A. The front rank
   B. The guide files
   C. The direction of the turn
   D. The Conductor’s position

3-8. The distance and interval pace between musicians in a block band is __________, which is equal to __________ inches. Two paces, 60

3-9. The distance between the Drum Major and the front rank is usually __________ paces, or __________ pace than the number of files in the band. 5-6, one more

3-10. __________ reverses the direction of march to the rear. Counter March

3-11. What instruments execute the protect in a left turn?
   A. Trumpets and clarinets
   B. Trombones and euphoniums
   C. Saxophones and snare drums
   D. None

3-12. For a counter march, the preparatory command is given on the _______ foot and the command of execution is given on the _______ foot. Right, Right

3-13. In a left turn, the preparatory command is given on the ______ foot, and the command of execution is given on the ______ foot. Left, Left

3-14. Coming out of a turn, the first person of the base of alignment takes _______ left steps before executing the half step. 8

3-15. Upon the command of execution for a normal counter march the front rank takes ______ left steps. 3
3-16. During the counter march, the base of alignment is with the __________.
A. Drum Major
B. Guide file
C. Trombones
D. Everyone

3.17. T/F In a turn, alignment returns to the guide files once forward march it given.  
True

3-18. T/F A gate turn is a precision movement and pivots points must be observed.  
False

3-19. In a gate turn, the inner files must _________ their stride while the outboard files  
___________ their stride in order to best maintain alignment.  
Decrease, Increase


Section 4, Chapter 5: Drum Major as a Conductor

4-1. When the Drum Major conducts the ceremonial band, preparatory gestures and  
beat patterns need to reflect the __________, _____________, and  
______________ of the music.  
Tempo, Style, Dynamics

4-2. The correct position of the mace is (the) ________________.
A. Rest
B. Carry
C. Cadence Mace
D. Trail
E. None of the above

4-3. T/F One method to form the conducting hand is to face the palm directly to the  
left, with the fingers extended and joined, and with the thumb along the hand.  
True
4-4. T/F Communicating musical aspects with the mace gives the Drum Major the ability to be expressive and modify what is written in the music. False

4-5. T/F If the ceremonial band is playing at the halt for an extended period of time, the Drum Major may face about, execute the Carry, and begin to conduct. True

Section 5, Chapter 5: Role of the Conductor

6-1. When on the march and in block band formation, the Gutter Guard position is _______ paces to the right and on line from the _______ rank of the band. Two, first

6-2. The baton is held in the _______ hand. Right

6-3. During street parades, when the reviewing stand is on the band’s left, the conductor’s primary position is _____ paces to the ______ and ______ with the _______ rank. Two, left, on line, first

6-4. T/F While executing a pivot in a counter march, the right arm with the baton should swing naturally. False

6-5. If the baton is in the right hand and present arms is given, when should the conductor transfer the baton to the left hand?
   A. After the command “Arms”
   B. After the preparatory command “Arms”
   C. After the preparatory command “Present”
   D. Do not transfer the baton

6-6. T/F While the inspecting official is trooping the line, the Conductor will need to render a salute. True

6-7. T/F The eyes and head should turn to the left when the reviewing area is on the left side of the band. False
6-8. T/F After pivoting during a right turn, the conductor regains alignment as soon as possible with the musician originally located to his/her left and in the front rank. True

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**Section 6: Conducting**

**Section 6, Chapter 1: Leadership and Communication**

1-1. T/F Conductors as servant leaders place the needs of the organization, mission, and musicians above their own. True

1-2. Navy leadership traits and principles are derived from a set of ____________ which are inherent to the culture.

   A. Communication  
   B. Missions  
   C. Goals  
   D. Core Values

1-3. T/F A mission clearly identifies an organization’s purpose. True

1-4. A vision provides ____________.

   A. A clear establishment of operation needs.  
   B. A defined set of values.  
   C. A clear picture of future success  
   D. Both A and C

1-5. When establishing goals, ensure they are SMART. The acronym SMART stands for ____________, ____________, ____________, ____________, and ____________.  
   **Specific, Measureable, Attainable, Relevant, Time Based.**

1-6. Identify the four parts of the communication model.  
   **Sender, Message, Receiver, Feedback**

1-7. Which is not a factor to consider when delivering verbal communication?

   A. Cultural Background  
   B. Group Dynamic  
   C. Baton Technique  
   D. Receiver's Experience
1-8. T/F All elements of non-verbal and verbal communication must be unified to ensure the message is interpreted as intended. True

1-9. The three primary sources of non-verbal communication are the __________, ____________, and ____________. Body, Eyes, Face

1-10. T/F Incorporating changes in volume, rise and inflection, clarity, and cadence in speech is inappropriate when conveying a verbal message. False

Section 6, Chapter 2: Posture and Stance

2.1 The conductor’s feet placement will always reflect ______________ when conducting national anthems.
   A. Parade Rest
   B. At Ease
   C. Attention
   D. The expression

2-2. When establishing proper arm position, ensure the forearms and biceps will naturally create an angle slightly greater than _____ degrees. 90

2-3. When establishing proper arm position, the elbows rest at _______ and _______ o’clock. 4, 8

2-4. Identify the parts of the baton.
   A. Handle
   B. Shaft
   C. Tip

2-5. To achieve a good baton grip, grasp the baton with the thumb and forefinger at the junction of the ____________ and ____________. Handle, Shaft

2-6. When the basic baton grip is established, the tip of the baton should be pointed at approximately _______ and _______ o’clock. 10, 11

2-7 T/F Expressive gestures are impacted by a conductor’s approach to the ictus, stance and facial expressions. True
2-8  T/F  If the finger of the left hand are relaxed the musical response is likely to be a marcato response. **False**

2-9.  T/F  A conductor should ensure that their left hand motions always mirror the right. **False**

2-10.  Gestures performed with the right hand are generally for the_______ side of the band.  **Right**

2-11.  The conducting areas are divided in to three dimensions: _________, ________________, and ____________. **Vertical plane, horizontal plane, depth.**

2-12.  The _________ plane extends from the top of the _________ to the waist. **Vertical, head**

2-13.  What dimension does a conductor use to communicate gestures to the various rows or seating levels of and ensemble?  **Depth**

2-14.  While the band is in concert formation, the conducting area is generally between the _________ and _________. **Chest, face**

2-15.  T/F  While the band is in block band formation, it is recommended to overextend the arms so every member may see the beat pattern. **False**

2-16.  In situations where the performance area makes it impossible to see all of the musicians, ensure there is visibility with the ________, ________, _______, and a ____________ player. **Snare drum, bass drum, cymbals, lead trumpet**

2-17.  T/F  It is not acceptable to speak to the audience. That is what a concert moderator is for. **False**

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**Section 6, Chapter 3: Compound Conducting Patterns**

3-1.  The most noticeable differences between compound and simple patterns are the treatment of the ____________ within the pattern, and the ________between ictus points.

A. Travel, baton grip
B. Preparatory beat, travel  
C. Divided beat, travel  
D. Divided beat, style  

3-2. T/F It is natural to feel a slight emphasis on the last two thirds of a beat in a simple duple pattern. **False**

3-3. What must be completed in order to determine what type of compound conducting variation should be used?  
A. Score study  
B. Rehearsal Preparation  
C. Establish good posture  
D. Both B and C  

3-4. A twelve beat meter in compound time with a 3+3+3+3 division of the beat would use a ___________ pattern.  
A. Duple  
B. Triple  
C. One  
D. Quadruple  

3-5. The ___________ is often used for waltzes, and up tempo gallops. **One beat pattern**

3-6. To add style and variety to the one beat pattern, it is customary to shape the contour of the __________, as well as adjust the approach and ________ of each ictus point. **Travel, rebound**

3-7. _______________ patterns are used for meters with uneven beat groupings. **Asymmetrical**

3-8. A meter in eight may be modified by using a modified _______ or ________ pattern. **3, 4**

3-9. What meter is represented by the pattern?  
A. Duple  
B. Five (3+3)  
C. Five (2+3)  
D. Compound Triple

3-10. Which meter is represented by the pattern?  
A. **9**  
B. **8**
3-11. Which meter is represented by the pattern?
A. Compound Quadruple
B. Seven (3+3+2)
C. Simple Triple
D. Compound Triple (3+2+3)

Section 6, Chapter 4: Score Study/Rehearsal Preparation

4-1. What is the main goal of score study?
To develop an informed interpretation and deeper understanding of the music.

4-2. What are the four steps in the score study process?
Score orientation, score reading, score analysis, and score interpretation

4-3. Which step of the score study process involves acquiring knowledge of all the details within a score?
Score analysis

4-4. T/F Score reading requires a conductor to memorize and listen to recordings of past performances to understand the common performance practice. False

4-5. During which step of the score study process does the conductor review the entire score, from the title page to the end, to gain a general understanding of the composition?
Score orientation

4-6. T/F The purpose of the score study process is to memorize marches and other ceremonial music. False

4-7. T/F A flow chart is a schematic that may enhance a conductor’s understanding of a composition. True

4-8. During which step of the score study process would a conductor research
historical information about the composition and the composer?
A. Score Orientation
B. Score analysis
C. Score interpretation
D. Score reading
E. All phases

4-9. T/F A key element of rehearsal preparation is developing a detailed rehearsal plan. True

4-10. T/F When developing a flow chart, a conductor should make it detailed enough to answer various questions about the score, and to use it in performance. False

Section 6, Chapter 5: Advanced Rehearsal Techniques

5-1. A composition performed through organized improvisation or by chance is ________________. Aleatoric

5-2. T/F Aleatoric scores maintain the use of measures, but only as a reference for dividing time with regard to seconds and minutes. True

5-3. T/F The concepts applied when rehearsing popular music differ greatly from rehearsing traditional wind ensemble music. False

5-4. When performing popular music, the conductor should limit their conducting to ________________, ________________, and ________________.
Possible answers: Count offs, cut offs, shaping lines, dynamic contrast, cueing, tempo changes, meter changes, fermatas, ritards.

5-5. It is through the ________________ process that a conductor will be able to determine if a composition is instrumentally supportable. Score study

5-6. T/F If a vocalist is performing with a concert band, the conductor should always freely allow their own interpretations of tempo to guide the performance. False

5-7. T/F When dealing with soloists, blend and balance are essential. True

5-8. T/F The use of a baton is still required when conducting popular music with a concert band. False
5-9. The best way to prepare for crisis situations is through ____________ and individual practice.
   A. Marking the score
   B. Score study
   C. Using a wind screen
   D. Basic patterns

Section 7: Form and Analysis

Section 7, Chapter 1: Motives, Phrases, and Periods

1-1. The smallest idea in music is called a ________________.
   A. Phrase
   B. Motive
   C. Period
   D. Sub-phrase

1-2. Repeated phrase is a term used to identify two identical phrases in succession.

1-3. Figures are recognized and used in three different ways. What are they?
   Pitch patterns, Rhythmic patterns, Pitch/Rhythmic pattern (or combination)

1-4. Phrase is a musical idea concluded by a cadence.

1-5. ________________ occurs when phrases begin with similar or identical material.
   A. Motif
   B. Phrase group
   C. Parallel period
   D. Three phase period

1-6. Identify the phrase structure illustrated below. Three phase period

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B-42
1-7. A double period typically consists of four phrases in two pairs and may be parallel or contrasting.

1-8. T/F To create a period a composer may place two identical phrases side by side. False

1-9. Contrasting Period occurs when phrase beginnings are different.

1-10. A division of a phrase is called a _________________.
   A. Figure
   B. Period
   C. Antecedent phrase
   D. Sub-phrase

Section 7, Chapter 2: March Forms

2-1. The three most common meters in which marches are written are 2/4, 6/8, and 2/2.

2-2. The strain that presents the march’s initial theme is the first strain.

2-3. If a traditional American march contains a key change it will occur at the ______.
   A. Into to the Trio
   B. Breakup strain
   C. Trio
   D. Grandioso strain
2-4. What part of the march serves as an interlude between the trio and the grandioso strain? **Break up strain**

2-5. A **regimental** march is a traditional American march that typically omits the trio.

2-6. Circus marches are also known as **screamers**.

2-7. The basic form of a traditional American march consists of the introduction, First Strain, Section Strain, Trio Strain, Breakup Strain, and Final (or Grandioso) strain.

2-8. The final strain is commonly called the **Grandioso Strain**.

2-9. T/F In a British march, the trio strain will modulate just like an American march. **False**

2-10. T/F Traditional American marches all have stingers in order to reinforce tonality. **False**

2-11. Which type of march is recognized by bass drum and low brass performing on the downbeat and the upper voices and snare playing on the off-beat, thus creating an “um-pah” feel. **German march**

2-12. Many of these types of marches are written in common time. **French marches**

**Section 7, Chapter 3: Traditional/Contemporary Song Forms**

3-1. ________________ refers to the structural division of a composition.
   A. Rondo
   B. **Song Form**
   C. Development
   D. Part
3-2. What two purposes do transitions have? Connect a modulation and connect two parts.

3-3. The two types of codettas are Harmonic codetta and Melodic codetta.

3-4. A chorus is a part of a contemporary song that conveys the message, meaning, or theme of the composition.

3-5. T/F The bridge and outro are “parts” of the song and not auxiliary members.
   False

3-6. A _____________ is a connecting passage that leads a return to a previous part.
   A. Introduction
   B. Coda
   C. Postlude
   D. Retransition

3-7. The AABB song form with auxiliary members is a (an) expanded two-part song form.

3-8. A three-part song form also known as a ternary song form.

3-9. A major difference between a regular three-part song form and the incipient three-part song form is, the regular three-part song form uses ____________.
   A. ABA
   B. Periods
   C. Auxiliary members
   D. Half cadences

3-10. T/F In a three-part song form, the return to Part III (A) is brand new material.
   False

3-11. The three principal rondo forms are ________________.
   A. ABA, ABBA, ABACABA
3-12. T/F The letters in the rondo form do not represent principal divisions, but rather principal and subordinate themes. True

3-13. T/F One of the most distinguishing characteristics between the first rondo form and the three-part song form is one of the themes is a song form. True

3-14. This represents which type of rondo form? Second Rondo Form

3-15. What are the three main compositional sections of the sonata-allegro form? Exposition, Development, Recapitulation

3-16. This is a representation of what type of rondo form. Third Rondo Form or Sonata-Rondo

3-17. T/F The exposition of the sonata-allegro requires an introduction. False

3-18. The development is the most creative and unstable (in tonality) area in the sonata-allegro.

3-19. In vocal music the format may also be viewed as verse – chorus – verse, would be a (an) _________________.
   A. Sonata-Rondo Form
   B. Three-Part Song Form
   C. Twelve Bar Blues
   D. Exposition

3-20. The chords represented in a twelve bar blues are the Tonic (I), Subdominant (IV), and Dominant (V).

3-21. When the V7 chord is used to lead to a sixteen bar blues back to the beginning of the chord progression, it is called a (the) turnaround.
APPENDIX C

REFERENCES


ASSIGNMENT 1
THEORY AND HARMONY

Section 1: Theory and Harmony

1-1. T/F: Tensions are chord tones which include the 7th, 9th, 11th, and 13th.
   a. True
   b. False

1-2. Which is characteristic of melodic tensions?
   a. They may consist of any note longer than a quarter note.
   b. They may consist of any duration followed by a leap.
   c. They consist of notes located on a strong beat, which resolves to a chord tone on a weak beat.
   d. All of the above

1-3. T/F: Any note above or below a step above or below a chord tone can generally be considered an available tension.
   a. True
   b. False

1-4. When can a T13 be used in a minor 7th chord?
   a. Only when in Dorian mode
   b. Only when in Mixolydian mode
   c. When progressing to the dominant.
   d. When diatonic to the key.

1-5. Which is NOT characteristic of a passing tone?
   a. Fills the space between chord tones with an interval of a P5 between them
   b. Fills the space between chord tones with an interval of an M3 between them
   c. Moves to a chord tone by step in the same direction
   d. Two passing tones may connect to each other as long as the second tone moves to a chord tone
ASSIGNMENT 1
THEORY AND HARMONY

1-6. Secondary dominants give the effect of which progression?

a. V-I  
b. IV-I  
c. vi-I  
d. V7-I

1-7. The compositional method used to give a momentary tonic sound to a chord is called:

a. Key of the moment  
b. Tonicization  
c. Ionian  
d. Temporary modulation

1-8. What is the term used to describe a harmony with chromatic alterations?

a. Chromaticism  
b. Passing tones  
c. Borrowed chords  
d. Leading tone chord

1-9. The technique that uses chords borrowed from a parallel key is known as:

a. Borrowed chords  
b. Key of the moment  
c. Secondary dominant  
d. Mode Mixture

1-10. When the tonic chord is borrowed from the Major and is used in place of the I, it is called a ________________.

a. Relative major.  
b. Borrowed chord.  
c. Picardy third.
d. Parallel key.

ASSIGNMENT 1
THEORY AND HARMONY

1-11. A Neapolitan 6\textsuperscript{th} is built on which scale degree?

a. Subdominant.
b. Dominant.
c. Mediant.
d. Lowered Supertonic

1-12. The 6 in Neapolitan 6\textsuperscript{th} stands for?

a. First Inversion
b. Sixth scale degree of the key.
c. Major 6 chord.
d. Subdominant degree.

1-13. If two keys are closely related, the keys they will have no more than ________sharp(s) or flat(s) between them.

a. 1
b. 2
c. 3
d. 4

1-14. _________ is a chord that links two keys together.

a. Borrowed chord
b. Pivot chord
c. Neapolitan 6\textsuperscript{th} chord
d. Common chord

1-15. Chords that are diatonic in both keys are ________________.

a. Distant related chords
b. Enharmonic chords
c. Common chords
d. Common tones
ASSIGNMENT 2
ARRANGING

Section 3: Arranging

3-1. _____________ is a term used to describe the accompaniment a rhythm section improvises to compliment an ensemble.

a. Comping
b. Slash notation
c. Groove
d. Section Figures

3-2. T/F: When musical notation is provided the rhythm section should continue to performing those figures in until give another rhythmic figure.

a. True
b. False

3-3. T/F: The guitar is notated on the 5 line staff in bass clef.

a. True
b. False

3-4. The term _____________ is used to direct a performer to continue the pattern in a similar style.

a. Continue
b. Tutti
c. Sempre
d. Simili

3-5. The most important function of the drum set player is _____________.

a. Establish dynamic contrast
b. Play the intent of the arrangement
c. Provide fills where directed
d. Establish and maintain time
ASSIGNMENT 2
ARRANGING

3-6. The primary mission of a ceremonial band is to____________ .
   a. Provide background music
   b. Perform military ceremonies
   c. Perform honors for dignitaries
   d. March in parades

3-7. Which instrument is not considered in the instrumentation of a ceremonial band?
   a. Piccolo
   b. Trumpet
   c. Bassoon
   d. Bass Trombone

3-8. When operational or personnel factors prevent support from a full ceremonial band, a________ may be used.
   a. Quintet
   b. Combo
   c. Solo Piano
   d. Cut-down band

3-9. When beginning an arrangement, it is a good idea to start voicing with the __________ section.
   a. Woodwinds
   b. Brass
   c. Rhythm
   d. Strings

3-10. It is common to double the bass trombone with____________.
   a. 3rd Trombone
   b. 1st Clarinet
   c. Sousaphone
   d. Both A and C
ASSIGNMENT 2
ARRANGING

3-11. T/F: Large disjunct motions, greater than a 5th, is an effective way to write for tuba.
   a. True
   b. False

3-12. A brief melodic statement situated in a supporting role underneath a soloist is called a ________________.
   a. Semi-phrase
   b. Counter line
   c. Riff
   d. Comping

3-13. When scoring for woodwinds, what function may the section be used for?
   a. Melodic lines
   b. Echoing figures
   c. Fast and difficult lines
   d. All of the above

3-14. Examples of polyphonic writing include:
   a. Solos
   b. Canons
   c. Fugues
   d. Both B and C

3-15. ____________ percussion produces a pitch which can be recognized.
   a. Definite Pitch
   b. Pitched
   c. Mallet
   d. Latin
ASSIGNMENT 3
REHEARSAL TECHNIQUES

Section 4: Rehearsal Techniques

4-1. Which is the brightest brass instrument that is considered to be the driving force of a brass section?

a. Trombone
b. Bass trombone
c. Trumpet
d. Euphonium

4-2. Auxiliary percussion instruments, such as shakers, and other non-pitched percussion perform what function?

a. Add to the ethnic feel.
b. Enhance the style and groove.
c. Complete missing harmonic structure.
d. Both A and B.

4-3. T/F: Note for note parts are frequently written for the rhythm section.

a. True
b. False

4-4. When the piano or guitar parts are not written note for note, the player must ____________.

a. Perform the part by comping.
b. Transcribe from the lead trumpet part.
c. Tacet
d. None of the above.

4-5. ____________ the unit of the beat is essential in keeping the ensemble together.

a. Properly voicing
b. Adding strong accents on 2 and 4
c. Subdividing
d. Both a and c

**ASSIGNMENT 3**
**REHEARSAL TECHNIQUES**

4-6. T/F: When comping, the piano should assume to play all chords on every beat.
   a. True
   b. False

4-7. To promote accuracy in time and groove, the bass should be staged next to the
   ____________.
   a. Lead trumpet.
   b. Drum set, next to the ride cymbal.
   c. In front of the piano.
   d. Seated next to the guitar.

4-8. Walking bass lines with a gradual rise and fall are stylistically correct in
   ____________.
   a. Swing
   b. Funk
   c. Latin
   d. Marches

4-9. Cut offs must be clear and ____________ is required.
   a. Eye contact
   b. The divided beat
   c. The jump cut
   d. Correct posture

4-10. Who is primarily responsible for the detection of errors during a rehearsal?
   a. Lead trumpet
b. Lead alto  
c. LPO  
d. Rehearsal Director/Unit Leader

ASSIGNMENT 3
REHEARSAL TECHNIQUES

4-11. What are some occasions that may include music for military ensembles?

a. Retirements  
b. Change of Commands  
c. Units deploying/returning  
d. All of the above

4-12. Describe a type of information that is NOT included in the program notes.

a. Historical and background information from a scholarly perspective  
b. An analysis of the music that includes the theme and motifs  
c. An insight to the composer’s thoughts about the music  
d. A discography of recordings of that particular piece.

4-13. What is one main difference in the rehearsal structure of chamber groups versus large ensembles?

a. Smaller rehearsal spaces can be used  
b. Tuning is easier  
c. There is more room for personal creativity  
d. There is no conductor

4-14. Which section is responsible for setting the “groove” of a tune?

a. Rhythm section  
b. Saxophone section  
c. Trumpet section  
d. Trombone section
4-15. Common wind instruments used in a jazz combo do NOT include:

a. Saxophone
b. Trombone
c. Trumpet
d. Oboe
ASSIGNMENT 4
DRUM MAJORING

Section 5: Drum Majoring

5-1. The commands for the manual of instruments are given by the Drum Major or Conductor through ________ signals.

a. Verbal  
b. Silent  
c. Non-verbal  
d. Mace only

5-2. The movement executed that prevents instrument damage and personal injury is called the______________.

a. At ease  
b. Parade rest  
c. Attention  
d. Protect

5-3. Which of the following instruments do not execute the Protect?

a. Trombone, Piccolo, Saxophone  
b. Trumpet, Snare Drum, Euphonium  
c. Piccolo, Clarinet, Cymbals  
d. Trombone, Euphonium, Horn

5-4. The primary position to carry the mace while marching or when conducting the band at the halt is the______________.

a. Protect  
b. Eyes right  
c. Walk  
d. Carry

5-5. During eyes left, the head of the Drum Major faces to the______________.

a. Left  
b. Right
ASSIGNMENT 4
DRUM MAJORING

5-6. T/F: While walking the mace in the slow march, the Drum Major swings the left arm naturally.
   a. True
   b. False

5-7. The___________ will establish the step size while marching.
   a. First rank
   b. Gutter guard
   c. Drum Major
   d. Adjutant

5-8. In a block band with an even number of files, the guide file is _____.
   a. Right of center
   b. Left of center
   c. Center file
   d. The file containing the first trombone

5-9. In a turn, the base of alignment is with_______________.
   a. The front rank
   b. The guide files
   c. The direction of the turn
   d. The Conductor’s position

5-10. The distance and interval pace between musicians in a block band is______________ which is equal to _________ inches.
   a. Two paces, 36
   b. One pace, 18
c. 5-6 paces, 60
d. Two paces, 60

ASSIGNMENT 4
DRUM MAJORING

5-11. _______________ reverses the direction of march to the rear.

a. Counter March
b. About face
c. Left turn, left turn
d. To the rear march

5-12. What instruments execute the protect in a left turn?

a. Trumpets and clarinets
b. Trombones and euphoniums
c. Saxophones and snare drums
d. None

5-13. Coming out of a turn, the first person of the base of alignment takes __________ left steps before executing the half step.

a. 4
b. 6
c. 8
d. 10

5-14. Upon the command of execution for a normal counter march the front rank takes ____ left steps.

a. 3
b. 6
c. 9
d. 12
5-15. During the counter march, the base of alignment is with the __________.

a. Drum Major  
b. Guide file  
c. Trombones  
d. Everyone
ASSIGNMENT 5
CONDUCTING

Section 6: Conducting

6-1. Conductors as servant leaders place the needs of the organization, mission, and musicians above their own.

   a. True
   b. False

6-2. Navy leadership traits and principles are derived from a set of ____________ which are inherent to the culture.

   a. Communication
   b. Missions
   c. Goals
   d. Core Values

6-3. A vision provides ________________.

   a. A clear establishment of operation needs.
   b. A defined set of values.
   c. A clear picture of future success
   d. Both A and C

6-4. Which is NOT a factor to consider when delivering verbal communication?

   a. Cultural background
   b. Group dynamic
   c. Baton technique
   d. Receiver’s experience

6-5. The conductor’s feet placement will always reflect ____________ when conducting national anthems.

   a. Parade Rest
   b. At Ease
   c. Attention
   d. The expression
ASSIGNMENT 5
CONDUCTING

6-6. When establishing proper arm position, ensure the forearms and biceps will naturally create an angle slightly greater than__________ degrees.

a. 45
b. 90
c. 180
d. 360

6-7. T/F: If the finger of the left hand is relaxed, the musical response is likely to be a marcato response.

a. True
b. False

6-8. Gestures performed with the right hand are generally for the__________ of the band.

a. Right side
b. Left side
c. Center
d. Back

6-9. The__________ plane extends from the top of the head to the waist.

a. Horizontal
b. Parallel
c. Conducting
d. Vertical

6-10. What dimension does a conductor use to communicate gestures to the various rows or seating levels of an ensemble?

a. Width
b. Depth
c. Third  
d. Height

ASSIGNMENT 5  
CONDUCTING

6-11. What must be completed in order to determine what type of compound conducting variation should be used?

a. Score study  
b. Rehearsal Preparation  
c. Establish good posture  
d. Both B and C

6-12. A twelve beat meter in compound time with a 3+3+3+3 division of the beat would use a ________ pattern.

a. One  
b. Duple  
c. Triple  
d. Quadruple

6-13. The__________is often used for waltzes, and up tempo gallops.

a. One beat pattern  
b. Two beat pattern  
c. Three beat pattern  
d. Circular pattern

6-14. During which step of the score study process would a conductor research historical information about the composition and the composer?

a. Score orientation  
b. Score analysis  
c. Score interpretation  
d. All phases
6-15. The best way to prepare for crisis situations is through__________ and individual practice.

a. Marking the score
b. Score study
c. Using a wind screen
d. Basic patterns
ASSIGNMENT 6
FORM AND ANALYSIS

Section 7: Form and Analysis

7-1. The smallest idea in music is called a ___________.
   a. Phrase  
   b. Motive  
   c. Period  
   d. Sub-phrase

7-2. ____________ is a term used to identify two identical phrases in succession.
   a. Three phrase period  
   b. Parallel phrase  
   c. Repeated phrase  
   d. Sub-phrase

7-3. A ________ occurs when phrases begin with similar or identical material.
   a. Motif  
   b. Phrase group  
   c. Parallel period  
   d. Three phase period

7-4. A ____________ typically consists of four phrases in two pairs and may be parallel or contrasting.
   a. phrase chain  
   b. double period  
   c. contrasting period  
   d. double phrase

7-5. T/F: To create a period a composer may place two identical phrases side by side.
   a. True  
   b. False
ASSIGNMENT 6
FORM AND ANALYSIS

7-6. A division of a phrase is called a______________.
   a. Figure
   b. Period
   c. Antecedent phrase
   d. Sub-phrase

7-7. If a traditional American march contains a key change it will occur at the
   ____________
   a. Intro to the Trio
   b. Breakup strain
   c. Trio
   d. Grandioso strain

7-8. The final strain is commonly called the ____________.
   a. Tag
   b. Trio
   c. Breakup
   d. Grandioso

7-9. T/F: Traditional American marches all have stingers in order to reinforce
tonality.
   a. True
   b. False

7-10. ___________refers to the structural division of a composition.
   a. Rondo
   b. Song Form
   c. Development
   d. Part
7-11. T/F: The bridge and outro are “parts” of the song and not auxiliary members.

a. True
b. False

ASSIGNMENT 6
FORM AND ANALYSIS

7-12. A__________ is a connecting passage that leads a return to a previous part.

a. Introduction
b. Coda
c. Postlude
d. Retransition

7-13. A major difference between a regular three-part song form and the incipient three-part song form is the regular three-part song form uses ________.

a. ABA
b. Periods
c. Auxiliary members
d. Half cadences

7-14. T/F: In a three-part song form, the return to Part III (A) is brand new material.

a. True
b. False

7-15. In vocal music, the format also viewed as verse – chorus – verse, would be a (an)__________.

a. Sonata-Rondo Form
b. Three-Part Song Form
c. Twelve Bar Blues
d. Exposition