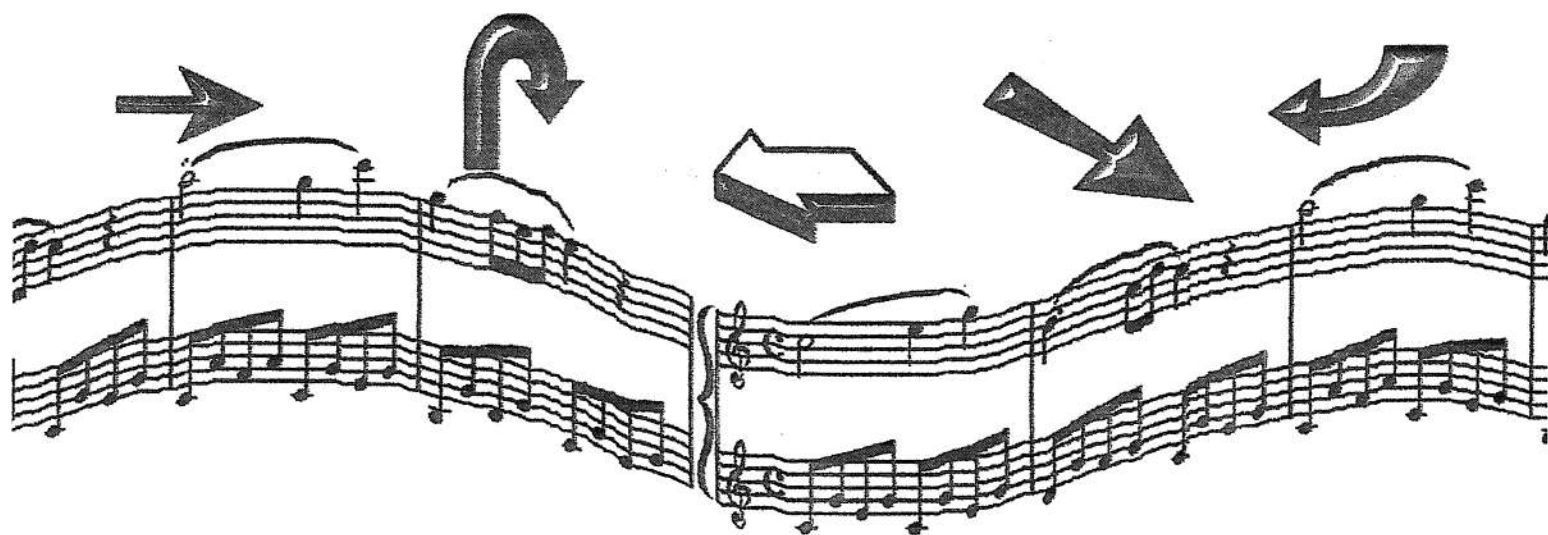


ARRANGING & ORCHESTRATION
IDEAS

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ARRANGING & ORCHESTRATION IDEAS



FRANK LEANZA

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Frank Leanza, arranger, composer and conductor is a native of Newark, New Jersey. He teaches harmony, theory, composition and arranging. He is an Authorized Teacher of the Schillinger System of Musical Composition. He has been active writing for the concert and marching bands, stage bands and the symphony orchestra.

He received his musical education at the New Jersey Musical College. Upon graduation, in 1950, he was offered a scholarship to the Julliard School of Music in New York, but chose to remain at the college on the faculty staff.

PREFACE

This book is about arranging and orchestration. It is intended to serve as a guide for the arranger and orchestrator who is searching for new informative ideas to develop into a personal pattern and style of writing for the band or orchestra.

It is expected that the student has a knowledge of key signatures, music clefs, intervals, major and minor scales, triads and seventh chords. Chapter One serves only as a refresher and not as a treatise on these subjects.

Chapter Two deals with the instruments and their range and also the vocal range. It is imperative that the student have a command of this information.

A unique feature of this book is the chord chart illustrations in both the treble and bass clefs. Following this is the explanation of Trio Writing, figurations, Counterthemes and backgrounds.

The next chapter explains and illustrates the various types of music form writing including marches, popular music, polkas and blues. How to write introductions and modulations are also included with illustrations.

Chapter Five lists eight instrumental combinations that can be used for the concert and marching bands. A detailed explanation on how to orchestrate the march, and a complete score of a contemporary rock composition for the concert band are included. All illustrations are written in concert key. This will enable the student to identify the orchestration technique used and to observe the location on the staff where the instruments actually sound.

Chapter Six gives a detailed description on how to write for the small band and the many ways to write for the big band. Variety, contrast and special effects are illustrated. Also the many ways to incorporate jazz chords in your arrangements.

Chapter Seven identifies the numerous signs, symbols, dynamics and notations used in music, and a list of 20 suggestions to help improve your arrangement.

In conclusion, the author expresses the same sentiments as that of Mozart who said:

"Passion, whether great or not, must never be expressed in an exaggerated manner; and music - even in the most ardent moment - ought never to offend the ear, but should always remain music, whose object it is to give pleasure."

FRANK LEANZA

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CHAPTER 1

(1) MUSIC CLEFS

(2) SCALES

Major Scale

Harmonic Minor Scale

Natural Minor Scale

Melodic Minor Scale

Pentatonic Scales

Blues Scale

(3) TRIADS

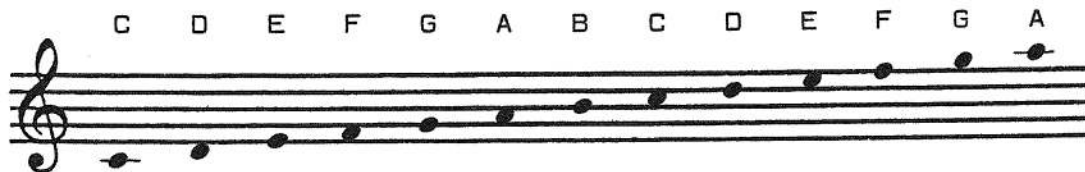
(4) SEVENTH CHORDS

ARRANGING & ORCHESTRATION IDEAS

MUSIC CLEFS

The clefs that are most commonly used are the Treble, Bass, Alto and Tenor clefs. The following illustrations identify the lines and spaces of each. Also associated with each clef are the instruments that use them.

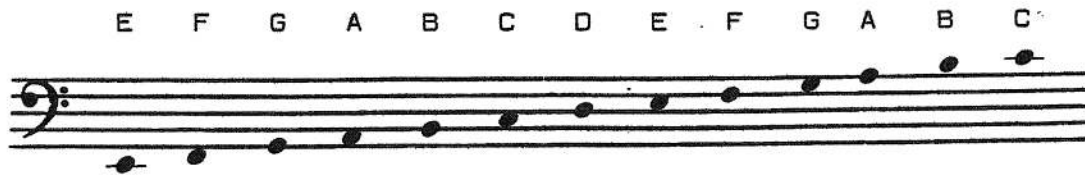
TREBLE CLEF



Violin, Cello (upper range), Viola (upper range), Piccolo, Flute, Oboe, Bb Clarinet, Eb Clarinet, Bb Bass Clarinet, English Horn, Bassoon (upper range), French Horn, Bb Soprano Saxophone, Eb Alto Saxophone, Bb Tenor Saxophone, Eb Baritone Saxophone, Bb Trumpet, Flugelhorn, Baritone Horn, Guitar, Bells, Glockenspiel, Xylophone, Vibraphone, Soprano and Alto voices, Piano (right hand).

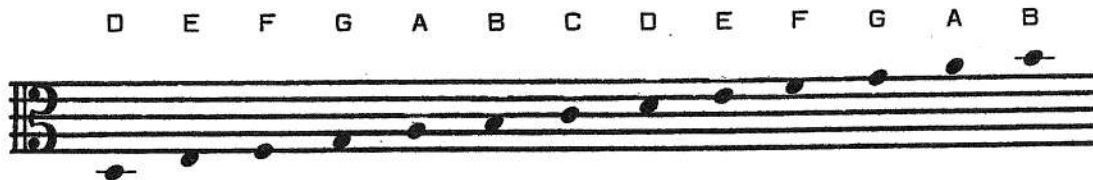
ARRANGING & ORCHESTRATION IDEAS

BASS CLEF



Cello, Bass, Bassoon (lower range), Double Bassoon, French Horn (lower range), Trombone, Tuba, Tympani, Snare Drum, Bass Drum, Tenor and Bass voices, Piano (left hand).

ALTO CLEF



Viola.

TENOR CLEF



Cello (upper range), Trombone (upper range).

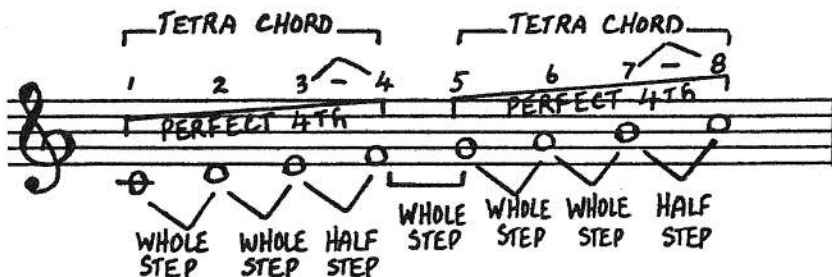
ARRANGING & ORCHESTRATION IDEAS

SCALES

It is expected that a student in pursuit of music arranging and orchestration is in command of the technical details in scale construction. However, this chapter will serve as a refresher to the construction of a major scale, harmonic minor scale, natural minor scale, melodic minor scale, pentatonic scales and the blues scale.

A major scale is formed with whole steps and half steps. The half steps are always between the 3 & 4, and 7 & 8 degrees of the scale, whereas, the other notes are whole steps apart.

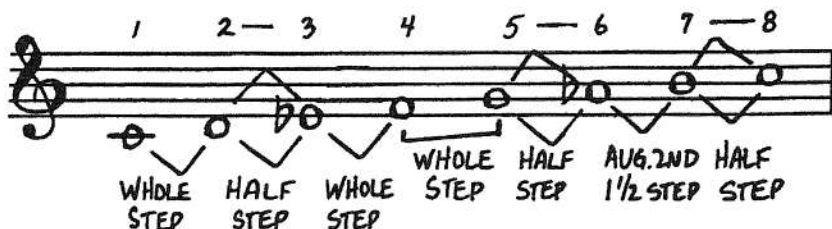
Example 1 MAJOR SCALE



This principle applies to all major scales.

The harmonic minor scale has whole steps between 1-2, 3-4, 4-5; half steps are between 2-3, 5-6, 7-8; and a step and a half between 6-7.

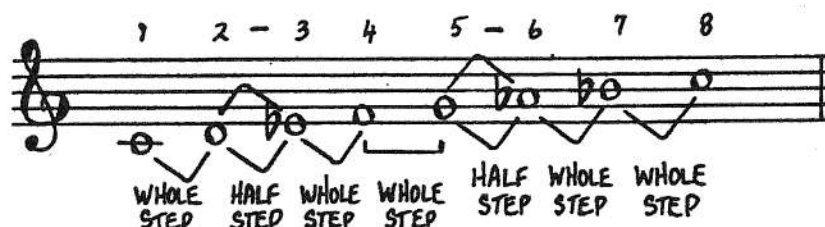
Example 2 HARMONIC MINOR SCALE



ARRANGING & ORCHESTRATION IDEAS

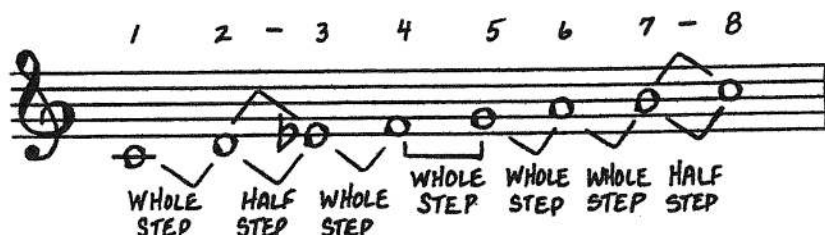
The natural minor scale is constructed with whole steps between 1-2, 3-4, 6-7, 7-8; half steps are between 2-3, and 5-6.

Example 3 NATURAL MINOR SCALE



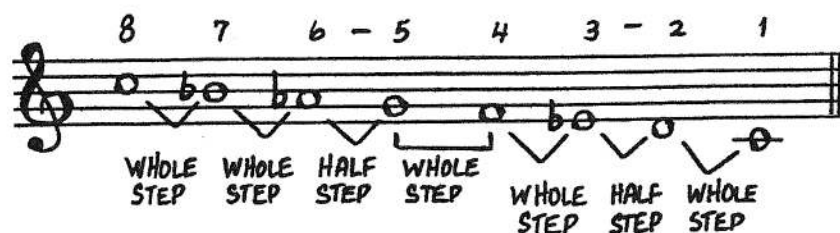
The melodic minor scale ascending is formed with the half steps between 2-3, and 7-8; the other notes are a whole step apart.

Example 4 MELODIC MINOR SCALE (ASCENDING)



The melodic minor scale descending has the same intervals as the natural minor scale, that is, the half steps are between 6-5, and 3-2; the other notes are a whole step apart.

Example 5 MELODIC MINOR SCALE (DESCENDING)

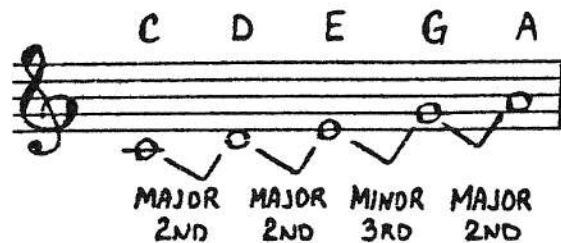


ARRANGING & ORCHESTRATION IDEAS

The pentatonic scale consist of five tones. There are several types of pentatonic scales, but the two most often used are the Chinese and Japanese Pentatonic Scales.

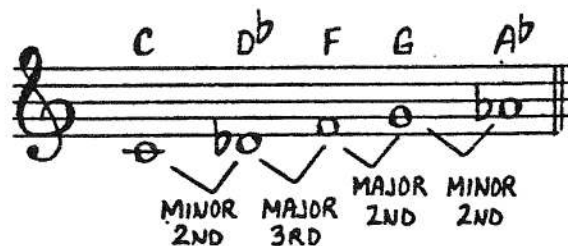
The Chinese scale consist of a whole step between 1-2, 2-3, 4-5; with a step and a half between 3-4.

Example 6 CHINESE SCALE



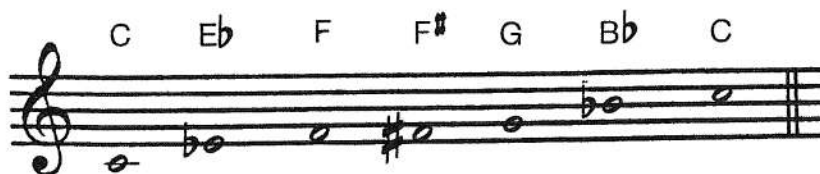
The Japanese scale has half steps between 1-2, and 4-5; a whole step between 3-4; and two whole steps between 2-3.

Example 7 JAPANESE SCALE



The blues scale has six notes. The interval between these notes are; a step and a half between 1-2, and 5-6; a whole step between 2-3, and 6-7; and a half step between 3-4, and 4-5.

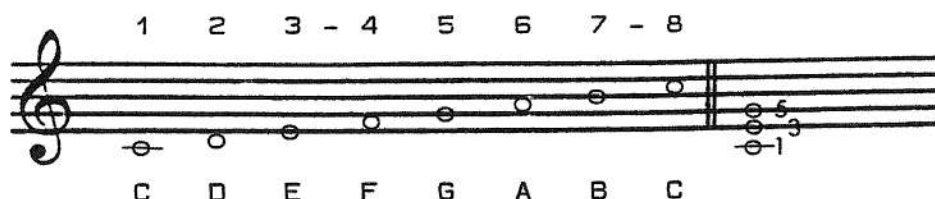
Example 8 BLUES SCALE



TRIADS

A triad is a three note chord using the first, third and fifth notes of a scale.

Example 1 C MAJOR SCALE



Triads can be written in three positions

- 1- Root position; where the first note of the scale is on the bottom. i.e. 1 - 3 - 5; or C - E - G; as illustrated in example 1.
- 2- First inversion; where the third note of the scale is on the bottom. i.e. 3 - 5 - 1; or E - G - C; as shown in example 2.

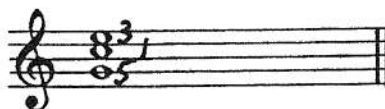
Example 2 FIRST INVERSION



1st inversion.

- 3- Second inversion; where the fifth note of the scale is on the bottom. i.e. 5 - 1 - 3; or G - C - E; see example 3.

Example 3 SECOND INVERSION



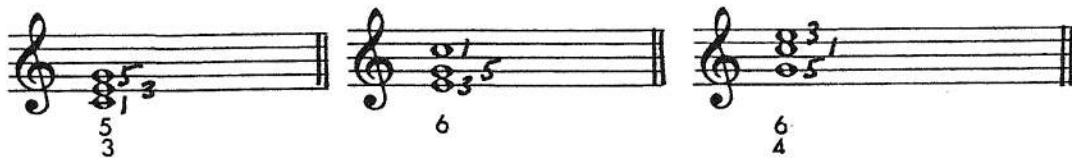
2nd inversion.

ARRANGING & ORCHESTRATION IDEAS

The numbers that are used to identify the position of a triad are;

- 5
3 Root position, with the 1 on the bottom.
- 6 First inversion, with the 3 on the bottom.
- 6
4 Second inversion, with the 5 on the bottom.

Example 4



The triad that is built with the first, third and fifth (1-3-5) notes of a major scale is referred to as a major triad.

However, if we alter either the third or the fifth notes or both, we change the identity of the triad. For example, by lowering the third note a half step, the triad now becomes a minor triad.

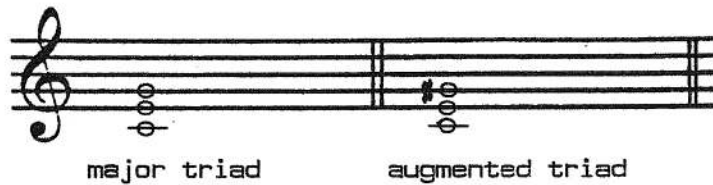
Example 5



ARRANGING & ORCHESTRATION IDEAS

By raising the fifth note a half step, the triad becomes identified as an augmented triad.

Example 6

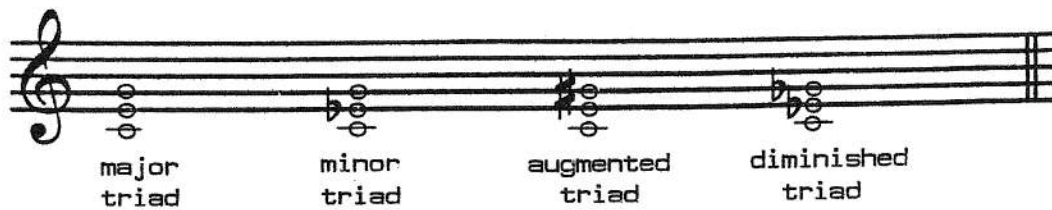


When the third and the fifth notes are lowered a half step each, the triad becomes a diminished triad.

Example 7



Example 8, shows all the altered combinations of a triad.

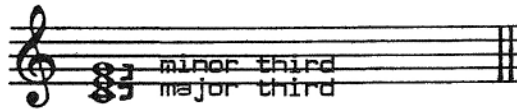


ARRANGING & ORCHESTRATION IDEAS

In analyzing the construction of the four types of triads, that is, major, minor, augmented and diminished, we will observe the following;

Major triad: A major triad is constructed with a major third on the bottom and a minor third above it.

Example 9

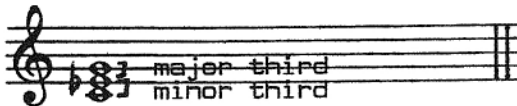


A major third has two full steps.

A minor third has a step and a half.

Minor triad: A minor triad is constructed with a minor third on the bottom and a major third above it.

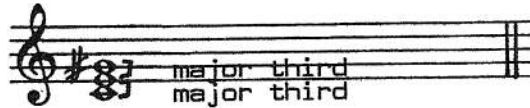
Example 10



ARRANGING & ORCHESTRATION IDEAS

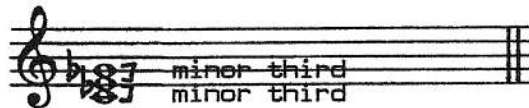
Augmented triad: An augmented triad is constructed with a major third on the bottom and a major third above it.

Example 11



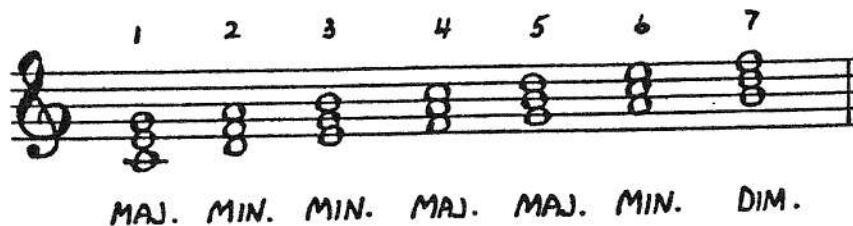
Diminished triad: A diminished triad is constructed with a minor third on the bottom and a minor third above it.

Example 12



If we were to build a triad above each note of a major scale, we would quickly observe the following triads.

Example 13

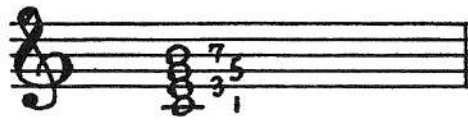


ARRANGING & ORCHESTRATION IDEAS

SEVENTH CHORDS

By placing another note a third above a triad, gives us a four note chord, or a seventh chord.

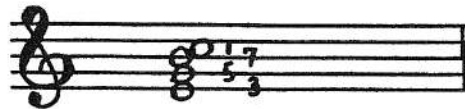
Example 1



Seventh chords can be written in four positions.

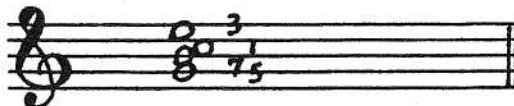
- 1- Root position; where the first note of the scale is on the bottom. i.e. 1 - 3 - 5 - 7; or C - E - G - B, see example 1.
- 2- First inversion; where the third note of the scale is on the bottom. i.e. 3 - 5 - 7 - 1; or E - G - B - C, see example 2.

Example 2



- 3- Second inversion; where the fifth note of the scale is on the bottom. i.e. 5 - 7 - 1 - 3; or G - B - C - E, see example 3

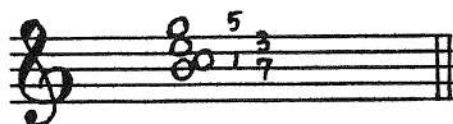
Example 3



ARRANGING & ORCHESTRATION IDEAS

4- Third inversion; where the seventh note of the scale is on the bottom. i.e. 7 - 1 - 3 - 5; or B - C - E - G, see example 4.

Example 4

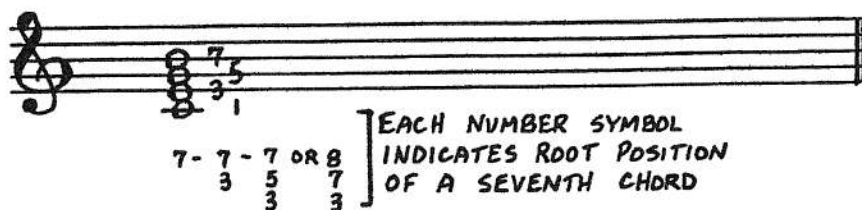


The numbers that are used to identify the position of a seventh chord are:

7 - 7 - 8 - 7	Root position, with the 1 on the
3 - 7 - 5	bottom.
3 - 3	

Either of these numbers indicate the seventh chord in root position. See example 5.

Example 5



7 - 6 - 6	First inversion, with the third on
1 - 5 - 5	the bottom
3	

Either of these numbers indicate the seventh chord in its first inversion. See example 6.

Example 6

