

INSTRUCTIONS FOR COMPOSERS/ARRANGERS

Steps for making adaptable band arrangement of an existing score - Ticheli method

Before reading these guidelines, it is suggested that you familiarize yourself with the accompanying score template and score sample

1. Make a four-staff short score of the entire existing composition, including all pitches and doublings, preserving everything in its correct octave.
2. From the above short score, thin the texture (e.g., remove doublings, remove less necessary chord notes, etc.) on each of the four staves as needed so that only a single line exists on each staff. (Thus, a thinned out, skeletal version.) Everything is still in its original octave for now, so there's still a low bass line, etc.
3. Next, copy the four lines into four B-flat Treble staves. Then, change octaves of lines as needed (e.g., transposing the bass line up an octave, etc.) so that all four staves lie within a range from written middle C up to top line written F (concert Bb up to concert E-flat).
4. Once the B-flat Treble staves are set, it becomes a relatively easy task to complete the remainder of the score by copy/pasting the four parts into the other sets, as follows:
 - **E-flat treble parts** (Alto and Bari Sax) - simple copy/paste of all four parts from the B-flat Treble staves into the E-flat Treble staves; no adjustments necessary
 - **C bass clef parts** (Trombone, Euphonium, Bassoon) - copy/paste the B-flat Treble parts into the C bass clef parts, and then transpose down an octave, (perfect ranges for trombones, euphoniums, bassoons); no other adjustments necessary. *Tuba parts would all be an octave lower.*
 - **C Treble parts** (Flute/Oboe) – copy/paste the B-flat Treble parts to C Treble parts and transpose up an octave; may have to make octave doublings of certain lines so oboes don't go too low or too high.
 - **F treble parts** (Horns) – Copy/paste the B-flat Treble parts to F treble parts and transpose down an octave, just as done with C bass clef parts, but this time, some horn passages fall too low (down to low concert B-flat, low written F), not great notes for young horns. This will require octave adjustments that can be tricky to do while maintaining voice leading and integrity of line. The horns pose the most challenges when using this method to make an adaptable score.
5. All percussion parts may be transferred directly from the original score, or condensed and simplified, at the discretion of the arranger.

Note to Conductor on how to use this adaptable score

The main goal of this adaptable score is to allow meaningful and satisfying musical experiences for ensembles of any size or makeup, ranging from as few as four players.

For example, the ensemble could consist of:

One flute, one clarinet, one alto saxophone, one trumpet, one trombone

Or...

Trombones only

Or...

Three clarinets, one trumpet and one horn, and two percussionists

A few pointers about the “Parts”

- Part 1 is identical in all five groups, Part 2 is identical in all five groups, and so on.
- The melody or upper line is usually found in Part 1, but often in Part 2 for variety’s sake.
- Part 4 tends to contain the “bass line.” This means that a tuba bass line from the original score may be found in Part 4 of Flute/Oboe, transposed up two, or even three octaves to fit the register of those instruments.
- The four tuba parts are notated an octave lower than the Bsn./Low Brass parts
- The conductor could experiment with part assignments, for example, giving a tuba player Part 1, and a flute player Part 4, thus placing the melody in the tuba, and the bass line in the flute. Thus, the tuba player would enjoy being able to play the melody while the flute plays the “bass line.”

Created in response to the need for adaptable instrumentation in the wake of the COVID-19 pandemic

ADAPTABLE SCORE TEMPLATE - Ticheli

All parts scored in compressed ranges extending approximately from concert B-flat up an 11th to concert E-flat
Sometimes, to maintain integrity of a line, these range limits are extended

It is recommended that scores be formatted for 8.5x11 to facilitate printing PDF copies

C Treble Clef (Fl. and Ob.) In general, these parts sound an octave higher than the B \flat treble parts. Octave adjustments may have to be made occasionally so that, for example, the oboes do not play too low or too high in their range.

Oboe often *8vb*, when line extends beyond high C

Fl. & Ob.

B \flat Treble Clef (Cls, Bass Cl, Ten. Sax, Tpts.) At times, trumpets and tenor sax may tacet, freeing up the clarinets to play much lower or higher than this recommended range

B \flat Cl. Bs. Cl.
Ten. Sax, B \flat Tpt.

E \flat Treble Clef (Alto &n Bari. Saxes) In general, these parts sound in unison with the B \flat treble parts.

Alto Sax
Bari. Sax

F Treble Clef (Horns) Horns present special challenges, requiring the need to make octave adjustments here and there while still maintaining integrity of line.

Horns

C Bass Clef (Bsns, Low Brass) In general, these parts sound an octave below B \flat treble parts. Four separate tuba parts will need to be extracted and transposed an octave below these parts.

Tuba *8vb*

Bsn. &
Low Brass

Percussion Percussion parts may be transcribed literally from the original version or reduced to fit within this given format

Timpani

Percussion 1 (Mallets)

Percussion 2

Percussion 3

SIMPLE GIFTS

FOUR SHAKER SONGS

for band with flexible instrumentation

FRANK TICHELI

II. Dance (score excerpt, beginning to bar 32)

$\text{♩} = \text{c. } 108$

1
2
3
4
Fl. & Ob. *mf*
mp

1
2
3
4
B♭ Cl. Bs. Cl. & B♭ Tpt. *mf*
mp

1
2
3
4
Alto Sax
Bari. Sax *mf*
mp

1
2
3
4
Horns *mf*
mp

1
2
3
4
Bsn. & Low Brass *mf*
mp

Timpani

Percussion 1 (Mallets)

Percussion 2

Percussion 3

Fl. & Ob.

1 *mf*

2 *mp*

3 *mf mp*

4 *mp*

Trumpets play lower octave

B♭ Cl. Bs. Cl. & B♭ Tpt.

1 *mf*

2 *mp*

3 *mp*

4 *mf mp*

Alto Sax Bari. Sax

1 *mf*

2 *mp*

3 *mp*

4 *mf mp*

Horns

1 *mf*

2 *mp*

3 *mf mp*

4 *mp*

Bsn. & Low Brass

1 *mf*

2 *mp*

3 *mp*

4 *mf mp*

Timp.

1 -

2 -

3 -

4 -

Perc. 1 (Mallets)

XYLO. *mf*

Perc. 2

SN, DR. *p* lightly

Perc. 3

-

This musical score page covers measures 17 through 22. It is divided into several sections:

- Fl. & Ob. (Flute and Oboe):** Four staves. Measures 17-18 are marked *mp*. Measures 19-22 are marked *f*.
- B♭ Cl. Bs. Cl. & B♭ Tpt. (Bass Clarinet, Bassoon, and Baritone Trombone):** Four staves. Measures 17-18 are marked *mp*. Measures 19-22 are marked *f*.
- Alto Sax Bari. Sax (Alto Saxophone and Baritone Saxophone):** Four staves. Measures 17-18 are marked *mp*. Measures 19-22 are marked *f*.
- Horns:** Four staves. Measures 17-18 are marked *mp*. Measures 19-22 are marked *f*.
- Bsn. & Low Brass (Bassoon and Low Brass):** Four staves. Measures 17-18 are marked *mp*. Measures 19-22 are marked *f*.
- Timp. (Timpani):** One staff. Measures 17-21 are silent. Measure 22 has a note marked *mf*.
- Perc. 1 (Mallets):** One staff. Measures 17-22 are silent.
- Perc. 2:** One staff. Measures 17-22 are silent. Marked *pp* at the beginning.
- Perc. 3:** One staff. Measures 17-22 are silent.

25

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

Fl. & Ob.

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

B♭ Cl. Bs. Cl. & B♭ Tpt.

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

Alto Sax
Bari. Sax

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

Horns

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

Bsn. & Low Brass

1 *f* etc...

2 *f*

3 *mf*

4 *mf*

Timp.

Perc. 1 (Mallets) GLOCK.

Perc. 2 SMALL TOM (muffled) *mf*

Perc. 3