

## National Youth Arranging Competition Guidelines 2024

This document outlines general guidelines for the abovementioned arranging competition for 2024. These include:

1. Ensemble details – Details of the ensemble for this year’s competition
2. Brass band and Orchestral Brass Ensemble instruments and ranges
3. Arrangement Marking Guidelines – What are the competition judges looking for?

Refer to the MAGA Website <https://www.magainc.org.au/competition> for other details such as closing date and lead sheets.

If you have any specific questions, please contact “The Secretary” via [admin@magainc.org.au](mailto:admin@magainc.org.au).

### 1. Song Choice

You must arrange only **one** of the following three songs for **either** of the ensembles below:  
(No mashups will be accepted)

1. Quando m’ en vo” (Musetta’s Waltz) – Puccini - [YouTube](#)
2. Thunder – Imagine Dragons - [YouTube](#)
3. Unbreakable - Jess Hitchcock - [YouTube](#)

### 2. Ensemble Details

The ensemble choices for the 2024 National Youth Arranging Competition are:

- Brass Band (British) **OR** Orchestral Brass Ensemble (Min 15 players inc. percussion)

*Notes:*

1. *You can elect to write for either of the ensembles.*
2. *You can transpose to a key suitable for your chosen ensemble.*
3. *Based upon the ensemble you choose, please read the guidelines below for instrumentation.*
4. *The instrumentation for Brass Band is set out as per traditional British Brass Band.*
5. *The instrumentation for Orchestral Brass Ensemble is more flexible to allow for the addition of other Brass instruments not in traditional Brass Bands such as French Horns and various Trumpets.*

## Brass Band

### **Instrumentation**

The traditional British brass band comprises the following instruments:

- 1 x Soprano Cornet in Eb
- 4 x Solo Cornets in Bb
- 1 x Repiano Cornet in Bb
- 2 x 2<sup>nd</sup> Cornets in Bb
- 2 x 3<sup>rd</sup> Cornets in Bb
- 1 x Flugelhorn in Bb
- Solo, 1<sup>st</sup> and 2<sup>nd</sup> Tenor Horns in Eb
- 2 x Baritones in Bb
- 1<sup>st</sup> and 2<sup>nd</sup> Trombones in Bb
- Bass Trombone
- 2 x Euphoniums in Bb
- 2 x Eb Tubas
- 2 x Bb Tubas
- Percussion – can include: Drum kit, Timpani, mallet percussion (Glockenspiel, Xylophone, etc), Cymbals, Tambourine, etc.

For the purposes of this competition, percussion should be included and the number of percussion instruments is not limited, but should be able to be played by a maximum 3 players.

### **Score/ Parts Preparation**

1. All instruments except for Bass Trombone and percussion are written transposed in treble clef on both parts and in the conductor's score.
2. See the next page for the recommended instruments and layout.
3. Note: the type and number of percussion instruments are there as an example only.
4. Each player should have individual parts printed out.

## Brass Band Transpositions

With the exception of the Bass Trombone and the percussion section, all the instruments in a brass band play off transposing parts and are in treble clef. A written middle C sounds as  $E^b$  on an  $E^b$  instrument, and as  $B^b$  on a  $B^b$  instrument:

The image displays two rows of musical notation illustrating transpositions for various brass instruments. Each instrument part shows a written note and its corresponding sounding note.

**Row 1:**

- Soprano Cornet:** written: middle C (C4), sounding:  $E^b$  (E4).
- Cornet/Flugelhorn:** written: middle C (C4), sounding:  $B^b$  (B3).
- Tenor Horn:** written: middle C (C4), sounding:  $E^b$  (E3).

**Row 2:**

- Baritone/Tenor Trombone/Euphonium:** written: middle C (C4), sounding:  $B^b$  (B3).
- $E^b$  Bass (Tuba):** written: middle C (C4), sounding:  $E^b$  (E3).
- $B^b$  Bass (tuba):** written: middle C (C4), sounding:  $B^b$  (B3).

- Soprano cornet is pitched in  $E^b$ , sounding a minor third above the written note.
- Cornets and Flugel Horn is pitched in  $B^b$ , sounding a major second below the written note
- The Tenor Horn is pitched in  $E^b$ , an octave below the Soprano Cornet; that is, it sounds a major sixth below the written note.
- The Baritone is pitched in  $B^b$ , an octave below the Cornet; that is, a major ninth below the written note.
- The Trombone is pitched in  $B^b$ , the same pitch as the baritone.
- The Bass Trombone part is always written in concert pitch in bass clef.
- The Euphonium is pitched in  $B^b$ , the same pitch as the baritone and tenor trombone.
- The  $E^b$  bass is pitched one octave below the Tenor Horn.
- The  $B^b$  bass is pitched one octave below the Euphonium.

Reference: <https://www.bandsman.co.uk/writing.htm>

The next page contains an example of a Brass Band score where the music is in  $B^b$  concert but the score is showing the transposed parts.

# Example Brass Band Score and Parts

Example Score in song in Bb with transposed parts

[COMPOSER]  
Arranged by [Arranger]

The image shows a musical score for a brass band. It consists of 20 staves, each representing a different instrument. The instruments listed are: E♭ Soprano Cornet, Solo B♭ Cornet, Repiano B♭ Cornet, 2nd B♭ Cornet, 3rd B♭ Cornet, B♭ Flugelhorn, Solo E♭ Horn, 1st E♭ Horn, 2nd E♭ Horn, 1st B♭ Baritone, 2nd B♭ Baritone, 1st B♭ Trombone, 2nd B♭ Trombone, Bass Trombone, B♭ Euphoniums, E♭ Bass, B♭ Bass, Drum Set, Timpani, Percussion 1, and Percussion 2. The score is in 4/4 time and has a key signature of one sharp (F#). Each staff contains a series of rests, indicating that the instruments are silent for the duration of the piece shown.

Music Arrangers Guild Of Australia

## Orchestral Brass Ensemble Instrumentation

### **Instrumentation**

The Brass ensemble arrangement should comprise a minimum of 15 instruments (including percussion) and include **at least 1 instrument** from each of the following categories below:

1. Trumpets in Bb, C or D or Piccolo Trumpet
2. French Horn
3. Trombone, Bass Trombone
4. Tuba, Euphonium
5. Percussion

Note: Your arrangement cannot be for 15 of one instrument.

### **Score/ Parts Preparation**

1. You may choose to have instruments such as Trombone, Euphonium, etc in bass clef, as per concert band, or transposed. But you must ensure this is clear to the performer and conductor.

## 3. Copyright/ Composer Information

The arrangement must include the appropriate copyright information as per the lead sheets as well as the correct composer(s) attribution.

## 4. Arrangement Marking Guidelines

This list is a guide for arrangers entering the Arranging Competition held annually by the Music Arrangers Guild of Australia. The aim of the Guild is to ensure that all arrangements by Guild members are held to the highest possible standard of orchestration, presentation and playability. All works entered into the competition are compared to the same high standards and are rated accordingly. To be competitive in this competition, and indeed, as a member of MAGA, it is highly recommended that these guidelines be followed.

Note: These are general guidelines for orchestra, wind band, vocal, choral, big band, brass band and others, however, not all items in this list may pertain to the specific ensemble chosen each year. Contact MAGA for advice.

### 1. Presentation

- a. Score layout
  - i. Title of the work and the name of the composer in appropriate text font and size on cover page.
  - ii. Basic information about the work (if supplied), approximate duration, full list of instrumentation on next page/s. Include:
    1. any optional instruments,
    2. doublings,
    3. all percussion instruments and an indication of number of players,
    4. special staging requirements, etc.
  - iii. First page of music to contain title, composer, arranger, performance notes and any other additional information and in appropriate font and size.
  - iv. Pages to be formatted to enable score to be printed either A3, B4 or A4 (portrait).
  - v. Minimum score staff size is 4mm. Note heads should be large enough for the conductor to read with ease at the podium.
  - vi. Bar lines should be continuous within each family of instruments.
  - vii. Correct use of rehearsal marks, see below
  - viii. Scores to be formatted double-sided, with music on both sides of the page.
    1. Right-hand pages must be odd-numbered in the upper right-hand corner.
    2. Left-hand pages even-numbered in the upper left-hand corner.
- b. Parts layout
  - i. The front page of each part must include the title, composer, arranger and instrument name (and instrument key where applicable).
  - ii. Pages to be formatted to enable parts to be printed either B4 or A4 (portrait).
  - iii. Recommended part staff size is 6.5mm or 7mm.
  - iv. The page layout must allow page turns. It is preferable for a multi-measure rest to be at the end of a page. If this is not possible, then a

page turn should occur in a period of rest or during an unexposed part of the music.

- v. Do NOT create parts with multiple instruments on a single staff. (Note: Exception is Solo Cornets for Brass Band where 4 instruments are on one part). For example, Bb Cornet 2 and 3 should be separate parts.
- c. Do not rely on default settings in notation programs. These are usually designed to cover a variety of styles and often contain poor choices in some situations. Refer to industry standard references such as *Behind Bars* by Elaine Gould or search for house styles and other notation guidelines (*SCORING EXPRESS* at NYC Music Services is a good place to start).
- d. Meet the deadline (with some time to spare in case of the unexpected).

## 2. Technical

- a. Correct order of instruments in score
- b. Correct transpositions of instruments
- c. Appropriate registers of instruments
- d. Appropriate voicing within instrumental groups
- e. Correct use of chord symbols and nomenclature
- f. Correct use and placement of double bars (to mark a new section)
- g. Correct use of rehearsal marks and/or section labels, strategically placed at:
  - i. likely starting points during rehearsal
  - ii. the beginning of a new section
  - iii. a change of tempo, character, or texture
  - iv. an important solo entry or a passage with new technical demands
- h. Correct placement of bar numbers (depending on house style)
  - i. score – every bar, at the bottom, centred or at the start of each system, above the clef of the top stave, in italics
  - ii. part – at the start of each system, above the clef, in italics
- i. Correct and creative use of voice leading

## 3. Creativity

- a. Write idiomatically, that is, what each instrument does best, either individually or in their families.
- b. Choose accompaniment and textures to suit the style
- c. Ensure the treatment of melody suits the style
- d. Consider blending and balance and ensure that background lines or textures do not get in the way
- e. Reharmonize according to the applicable theory(ies) and chosen style. This will be backed up by analysis
- f. Use a variety of instrumental colours and combinations
- g. Don't overscore, i.e. textures too thick and bland, too many instruments playing the same line.

#### **4. Exceeding the brief**

- a. This is where the best arrangers shine. Consider how you might go above and beyond while still remaining within the resources and spirit of the task.
- b. Can you add an introduction, outro, shout, vamp or another section not in the form of the set work?
- c. Key changes? Treated correctly, i.e. prepared, modulated, confirmed
- d. Time changes, additive metre, extended techniques, alternative instruments, etc.

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