

R. Schumann
(1810-1856)

Soldiers' March

From Album für die Jugend op. 68

Orchestral arrangement by Gabriele Rubino
for inclusive music group of lower secondary schools
with musical instrument department (SMIM)

AUTHOR'S NOTES

This score was developed to illustrate the inclusive, compositional and instructional strategies included in the chapter "The Classroom is Enchanting Music" in the book "Teaching a musical instrument to pupils with special educational needs: Inclusion in the Italian school model" by Amalia Lavinia Rizzo (Ed.).

In order to better exemplify various orchestration possibilities, an instrument list was arbitrarily chosen to include many of the instruments found in the courses of the Secondary Schools with a Music Course (SMIM).

Referring back to the chapter for a more in-depth discussion of the procedures for reprocessing and using the material, it is worth mentioning that the formal structure and several instrumental parts are designed to be accessible even to people with physical, cognitive, relational difficulties.

The Violin II and Cello II parts, for example, involve the use of open strings and a basic gestural inventory, but the whole piece is constructed in such a way as to make these gestures substantial elements in polyphonic playing (pedals, dialogue etchings, etc.). In the keyboard percussion parts, precise notes are indicated that will be played by the more experienced pupil (cf. Marimba); a learner who does not know or master the position of the notes on the keyboard, e.g., because of a psychomotor difficulty, will still be able to participate effectively by playing the easier voices (cf. lower voice Marimba and Glockenspiel, bb. 17-23), or, depending on his or her possibilities, with less precise gestures that might therefore produce different notes than those indicated. To emphasize the random possibility in the choice of notes, some parts have been indicated with the head of the notes in the shape of an "x": it is possible to read the recommended pitch, but it is not extremely binding for the success of the performance. In fact, orchestration uses the potential of polytonality (bb. 33-36) or, conversely, tonality (bb. 37-40) to accommodate passages of notes that are extraneous to harmony, but perceptually not disturbing, as long as they are appropriate to the sonority of each section of the piece. It will be the task of the teacher, conductor or side-by-side teacher, to guide the musicians first of all in taking care of the interpretation (intensity, agogic, timbre), paying attention to the *pertinence* of the gesture with respect to the color of the "sound scene" and the interplay of polyphonic relationships in which each intervention is inserted. At a later stage, it will be possible to attend to melodic precision.

The Woodwind parts use the average range attainable even in the first year of the course (see Clarinet II or Trumpet II parts). In some sections of the guitar parts, chordal abbreviations have also been written to provide an alternative to conventional reading. The Piano part can be divided among several performers sharing the same instrument, also to be able to perform chords in the octave range if the students' hands are still too small. The Rehearsal Piano part has been prepared. It contains a guide the main voices of the piece (and a reduction of the other); a teacher could perform it to guide the students during the first few rehearsals, and then fade out and let the orchestra play by itself.

Although this score is already usable for performance, it can also be considered as a *work in progress* scenario, with an approach of structured improvisation (see the chapter in the book). Individual parts can be modified according to the emerging potential in individual performers; some suggestions for making the interventions more articulate are indicated with smaller notes (see arcs on b. 31-32).

The recommendation is to consider the score not as a set of instructions for outfitting a rigid product, but as a flexible *medium* to allow each student to participate fully in the creation of a musical event in which he or she can feel like a protagonist, fostering personal times and ways for the acquisition of musical and relational skills: interpreting, maturing polyphonic awareness, and refining one's intervention rhythmically and melodically. See also the contributions of Mariateresa Lietti and Francesca Vergani for further insights and operational cues.

The following is a summary caption of the alternative notation given in the score.

Have good music!

Gabriele Rubino

CAPTION OF ALTERNATIVE NOTATION



Notes with "x" heads: aleatory pitch. It is possible to play different notes than those written, trying to maintain the indicated rhythm. taking care of intensity and timbre.



Small notes: technically more complex optional part.



"Strusciato": glissato on metallophones, achieved by swiping the head of the stick across the bars from any low note to a high note.

4 *molto rit.* Marcia dei soldati

Fl. 1-2 *cresc.* *f* //

Ob. *cresc.* *f* //

B♭ Cl. 1-2 //

A. Sx. 1-2 *cresc.* *f* //

B♭ Tpt. 1-2 *f* //

Tbn. *f* //

Timp. *ff* //

Glk. 1 *p* //

Glk. 2 *p* //

Mrb. *mf* *cresc.* *p* //

Perc. *G.C. cresc.* *p* //

Acc. *p* Triangolo //

Gtr. *p* //

E.B. *cresc.* *f* //

Pno. *cresc.* *f* //

Vln. I *cresc.* *f* //

Vln. II *cresc.* *f* //

Vc. I *cresc.* *f* //

Vc. II *cresc.* *f* //

Pno. (acc.) *cresc.* *f* *p* //

Marcia dei soldati

5

B

Fl. 1-2 *mf* *f* simile

Ob. *mf* *f* simile

B♭ Cl. 1-2 *f* simile

A. Sx. 1-2 *mf* *f* simile

B♭ Tpt. 1-2 *f* simile

Tbn. *f* simile

Timp. *f*

Glk. 1

Glk. 2

Mrb. *f*

Perc. *p* *f* *Piatto crash*

Acc.

Gtr. *f* SOL SOL REsus REsus RE

E.B. *f*

Pno. *f* *f*

Vln. I *f* *f* arco

Vln. II *f*

Vc. I *f*

Vc. II *f*

Pno. (acc.) *mf* *f* arco

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7

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Marcia dei soldati

E *a tempo* *rit.* *a tempo o rubato ad lib.*

Fl. 1-2

Ob.

B♭ Cl. 1-2

A. Sx. 1-2

B♭ Tpt. 1-2

Tbn.

Timp.

Glk. 1

Glk. 2

Mrb.

Perc.

Acc.

Triangolo

p *p*

Gtr.

E.B.

Pno.

Vln. I

Vln. II

Vc. I

Vc. II

Pno. (acc.)

mp *cresc.* *mf* *mf* *mp*

8va *8va*

G.C.

RE

The musical score is for a piece titled 'Marcia dei soldati'. It is written for a large ensemble. The score begins at measure 51. The instruments listed on the left are: Fl. 1-2, Ob., B♭ Cl. 1-2, A. Sx. 1-2, B♭ Tpt. 1-2, Tbn., Timp., Glk. 1, Glk. 2, Mrb., Perc., Acc., Gtr., E.B., Pno., Vln. I, Vln. II, Vc. I, Vc. II, and Pno. (acc.). The key signature has one sharp (F#). The tempo markings are 'a tempo', 'rit.', and 'a tempo o rubato ad lib.'. The score includes various musical notations such as rests, notes, and dynamic markings like *mp* (mezzo-piano), *cresc.* (crescendo), and *mf* (mezzo-forte). There are also performance instructions like 'Triangolo' and '8va' (octave). The score ends with a final chord in the strings and a fermata over the last note.

Marcia dei soldati

[illegible]

Marcia dei soldati

[illegible]