

# The Cluster, Fluster, Bluster, March

David Holsinger

1 Full Score

6 Flute

1 Oboe

6 Clarinet 1

6 Clarinet 2

1 Bass Clarinet

3 Alto Saxophone 1

3 Alto Saxophone 2

2 Tenor Saxophone

2 Baritone Saxophone / Alto Clarinet

5 Trumpet / Cornet 1

5 Trumpet / Cornet 2

3 F Horn

2 Trombone 1

2 Trombone 2

2 Baritone B.C. / Bassoon

2 Baritone T.C.

4 Tuba

2 Xylophone, Bells

2 Snare Drum

3 Hi-Hat (Choked Cymbals), Bass  
Drum, Suspended Cymbal

3 Ratchet, Triangle, Cowbell, Guiro,  
Cabasa

Extra Part - P3010471

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3010472



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# David R. Holsinger

playing “wrong notes.” This musical adventure in tone clusters (the only musical idiom where 2, 3, 4, or 5 “wrong” make a “right”) also includes another special effect especially for trombones, that being, glissandos from alternate positions. The percussion section features a few new instruments for the young percussionist to master—the ratchet, the cabasa, and the guiro. Although this may seem a “heavy-handed” piece for the second year band, stylistically the audience should perceive the composition as whimsical and perhaps a little bit slapstick! Therein, of course, lies the difficulty. How do you make a hard piece sound easy? Segue, old joke: How do you get to Carnegie Hall? Practice, man, practice! - D.R.H.

## LEARNING OBJECTIVES:

### Tonality and Atonality

Music which is written in a key is called *tonal* music. The name of the key is the pitch which is called the key center. The word tonality refers to the organization of tones in music, and is synonymous with the word key. A change of key means a change of tonal center.

Early in the 20th century some composers attempted to break tradition and create music which did not have a tonal center—or which was not in a specific key. In this new music a sense of traditional tonality was impossible or at least difficult to perceive. Some of the composers who were most famous for this were: Arnold Schoenberg, Alban Berg, and Anton Webern. Such music is called *atonal*.

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Since this piece is not written in a key in the traditional sense, we will utilize this opportunity to introduce and work on the chromatic scale. The piece does introduce chromaticism, or a moving from one note to the other chromatically instead of diatonically (as in a scale).

**NOTE TO THE DIRECTOR:** Each part includes the following chromatic scale:

**Chromatic Scale**

The image shows a musical staff with two lines of notation. The first line represents the ascending chromatic scale from B-flat to B-natural. It starts with a B-flat note, followed by B-natural, C, C-sharp, D, D-sharp, E, F, F-sharp, G, G-sharp, A, and ends with a B-natural note. The second line represents the descending chromatic scale from B-natural to B-flat. It starts with a B-natural note, followed by B-flat, A, A-flat, G, G-flat, F, F-flat, E, E-flat, D, D-flat, and ends with a B-flat note. The key signature is one flat (B-flat), and the time signature is common time (C).

**Style:**

Learn “March Style”. March style is a separated style. It is also a rhythmic style. In “cut time” , there is a strong pulsation on the first beat. The second beat is also strong, but not as strong as “1”. The notes which are between the beats are less loud; therefore, afterbeats (the notes after 1 and 2) are not as loud as the notes on those beats.

### Articulation:

In march style, all notes which are not slurred are to be separated. Observe accents. Accented notes are also separated.

**Accent (>)** - a slight stress on a note or chord.

Marcato ( ^ ) - in a marked and emphatic style. This is a shorter form of accent than a regular accent.


### Dynamics:

Mezzo Piano (mp) - medium soft, but not as soft as Piano (p).

**Mezzo Forte (mf)** - medium loud, but not as loud as Forte (f).

Forte (f) - loud.

**Sforzando (sfz)** - a strong accent on one note or chord.

**Crescendo** () - gradually getting louder.

### Time Signature:

- Cut time or alla breve. Two beats to a measure, a half note receives one beat.

# THE CLUSTER, FLUSTER, BLUSTER MARCH

Duration: 1½ min.  
Grade: 2

**David R. Holsinger**  
(ASCAP)

Flute  
Oboe  
Xylophone

Clarinet

Alto  
Saxophones

Tenor Sax

Trumpet/Cornet

F Horn

Trombones  
Baritone  
Low Reeds

Tuba

Snare Drum

Hi-hat  
(Choked Cymbals)  
Bass Drum

Ratchet, Triangle  
Cowbell, Guiro  
Cabasa

Flute  
Oboe  
Xylophone

Clarinet

Alto  
Saxophones

Tenor Sax

Trumpet/Cornet

F Horn

Trombones  
Baritone  
Low Reeds

Tuba

Snare Drum

Hi-hat  
(Choked Cymbals)  
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Ratchet, Triangle  
Cowbell, Guiro  
Cabasa

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Flute  
Oboe  
Xylophone

Clarinets

Alto  
Saxophones

Tenor Sax

Trumpet/Cornet

F Horn

Trombones  
Baritone  
Low Reeds

Tuba

Snare Drum

Hi-hat  
(Choked Cymbals)  
Bass Drum

Ratchet, Triangle  
Cowbell, Guiro  
Cabasa

*sfz* *sfz* *sfz* *sfz*

on rim

on rim

Ratchet

*f* *f* *f* *f*

33

Flute  
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*mf* *mf* *mf* *mf*

*mp* *mp* *mp* *mp*

*sfz* *sfz* *sfz* *sfz*

*mf* *mf* *mf* *mf*



53 57

Flute  
Oboe  
Xylophone

Clarinet

Alto  
Saxophones

Tenor Sax

Trumpet/Cornet

F Horn

+Trb.  
Trombones  
Baritone  
Low Reeds

Tuba

Snare Drum

Hi-hat  
(Choked Cymbals)  
Bass Drum

Rachet, Triangle  
Cowbell, Guiro  
Cabasa

Flute  
Oboe  
Xylophone

Clarinet

Alto  
Saxophones

Tenor Sax

Trumpet/Cornet

F Horn

B. Cl., Bar. Sax. All B. Cl., Bar. Sax. Trbs. gliss. 45 gliss.

Trombones  
Baritone  
Low Reeds

Tuba

Snare Drum

Hi-hat  
(Choked Cymbals)  
Bass Drum

Rachet, Triangle  
Cowbell, Guiro  
Cabasa

Trgl. Rachet Cowbell