

# Greased Pig Quick Step

**Anonymous tune from the Woburn Fife Book circa 1810**

**The source was scouted by Whelden Merritt at the website of Middle Tennessee State University**

**Arranged by Klaus Smedegaard Bjerre (2017)**

**for several quartet constellations reading various clefs and various transpositions**

When Whelden Merritt presented this little tune in manuscript on his FaceBook wall, I immediately, in my head, made a setting for 4 contrabass tubas having a Texan Panhandle tubist friend and his section mates in mind. The notation process entered a few funny scale bits.

This tune has an odd form as the first section has 4 bars, whereas the second section has 5 bars. The 7<sup>th</sup> bar might be omitted from a formalist point of view, but the melodic line would suffer badly. Here bars # 7 & 8 form a 6-4 to 5-3 dominant cadenza. Far into the process this arranger was disturbed by and attracted to the odd form of this tune. An experiment was carried out by adding 4 more verses to this present arrangement. Except for the last verse bar #9 was omitted and minor adjustments were done, so that said dominant cadenza lead directly to the beginning of the next verse. The resulting effect felt rushed compared to the first 4 verses and hence the original form was not amended to.

This arrangement treats the phrase openings and endings in a quite traditional way in respects of harmony and tonality. Whereas the inner lines and the bass line are taking less traditional routes between some of the said corner points. All these routes still are tonal, though. It may help your execution of these lines, if you take a look at the given scale types (8-note, whole step, chromatic) and see how they lead to a position in a traditional major triad (It may be noted that in keys/transpositions with sharps a couple of the funny bits have been enharmonically respelled to improve readability, which in turn leads to a plain major triad being spelled 1-b4-5 as being read vertically in the score). Even a slightly bluesy effect comes by only that its real purpose is about providing a better pair of leading notes to the next chord. Please stand by the intended harmonic clashes for percussive effects.

The low octave versions really are quite tightly voiced for that low range, but they still will benefit very much from being played well in tune as demonstration of the players having understood the musical functions of their respective lines. The 3<sup>rd</sup> and 4<sup>th</sup> parts of the Sub octave-versions in F Major only are for instruments reading the octave-down bass clef or reading transposing treble clef. Standard bass clef would call for so many ledger lines that the score would become a mess.

There already have been added 100+ versions in the sub, low, mid, upper, and super octave ranges also. And more might be added. There are many potential permutations of keys and instruments for this arrangement. If you don't find what your quartet needs, please contact the arranger to hear whether your wish may be realised. It is all about the set of ranges of your 4 instruments.

All versions in the same key and in the same octave are in the same respective folder and they are fully compatible, so that mixed instrumentation performances are possible as long as good balance is maintained. Mixed octave performances are not recommended.

It might be noted that the low octave versions differ from the higher versions insofar that the last chord in each presentation of the theme rapidly changes to an open octave, which is more easily played in tune.

A couple of pedagogic aspects:

This arranger promotes score reading as a tool for training better hearing across the ensemble. Hence no single parts are offered.

He also promotes playing difficult passages in other keys than called for by the actual performance. This often reveals inconsistencies in intonation or in rhythm. This edition will offer most players alternative key options. Playing the same musical lines in several keys also promotes sight-reading abilities.

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