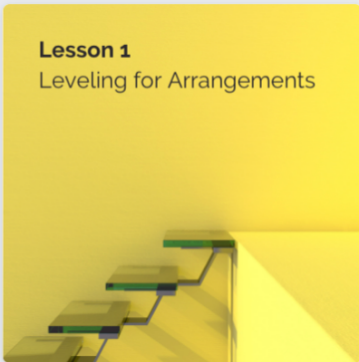


FOR
Teachers
WHO WANT TO ARRANGE



Lesson 1
Leveling for Arrangements



Lesson 2
Distributing Elements



Lesson 3
Adaptation



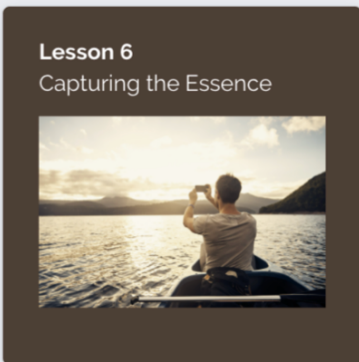
Lesson 4
Texture



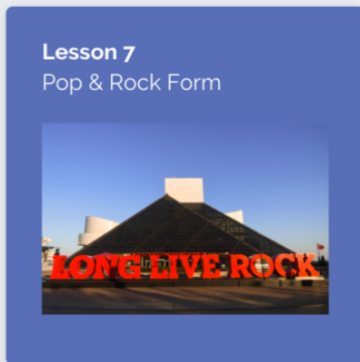
Lesson 5
Chord Voicings



Lesson 6
Capturing the Essence



Lesson 7
Pop & Rock Form



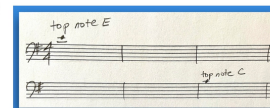
Writing Exercises



Writing Teacher Duets

REVIEW:

1. Write the student part first. Be sure to put "Student plays one octave higher," etc.
2. Sketch-out blank measures on staff paper to match the student part.
3. Identify the **LOWEST NOTES** in the STUDENT LH and indicate your possible RH TOP NOTES on the blank measures:



4. Proofread for overlaps or hand "bumps" between teacher RH and student LH.

The following pages have an **Elementary**-level student part written on the staff. **Arrange a teacher duet** for this music.

- Write both hands on a single **bass staff**
- RH notes are upstem, LH notes are downstem.
- You may use a **key signature** for the duet part, even if the student part uses accidentals.

Follow the cues in the score for the "**possible top notes**" for the teacher's RH.

Writing Chord Symbols

1. Write chord symbols for each example below. Answers are upside-down at the bottom of the page. (The exercises continue on the next page!)



Row 1: Csus2, Fmaj7, F (add2), Cm7, B9, G6, Row 2: Gsus4, F+, Bbsus2, Am7, Dsus4
 Row 3: Csus2, Fmaj7, Gm6, D (add2), Em7, Row 4: Gsus4, F6, Bbmaj7, F6, C7sus4

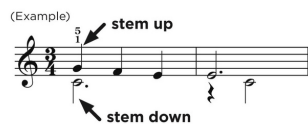
Two Voices in One Hand

When filling-in the harmony of your arrangement, you will often need to write two **voices** (separate parts) in one hand.

When writing two voices in one hand on the same staff:

- ✓ the **UPPER VOICE** notes have stems going up
- ✓ the **LOWER VOICE** notes have stems going down

(Example)



Each voice has a full set of beats in each measure.

1. Add **upper voice** notes to the music below. You may choose any notes and rhythms you like, as long as you can play both voices with only your RH.

(Example)



2. Add **lower voice** notes to the music below. You may choose any notes and rhythms you like, as long as you can play both voices with only your LH.



(Example)

Arranging Exercises & Assignments



Arrange an Elementary Piece with Teacher Duet

Arrange an Early-Elementary or Elementary piece with a **teacher duet part**.

This is a "5-Finger" arrangement, meaning the **melody is divided between the hands**. Choose your piece by making sure it fits the following:

- **avoid 8th notes** for now (notation can be tricky between hands).
- musical concepts are **level-appropriate** (see leveling charts)
- a melody that approximately fits the **span of an octave** (or less)
- a melody that fits under the student's hands easily (adjust the key signature accordingly—no thumbs on black keys, etc.) **Keys of F and G work well with students' thumbs on/near "Middle C" 5-finger pattern.**
- Try to limit to 32 measures.

Blank measures are given for you on the following pages. Use as many measures as you need; you may use separate staff paper.

Be sure that the student and teacher have the same number of measures on each page!

AFTER arranging the student part, write a teacher duet !

Remember to go through the student part and mark the possible "top notes" for the duet's RH, to avoid overlaps and hand bumps.

You may use a key sig. for the teacher duet, but write accidentals for the student.

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Add the Harmony

Finish arranging the **Early Intermediate** piece on the following pages ("The First Noel"). The melody and chord symbols are given.

First, sketch a LH part—then, fill in the harmony between your LH part and the melody. You may decide to change some things in the LH as you add the harmony.

Basic chord symbols are in bold. However, see the **non-bold harmony cues** I've added to the chord symbols—mostly bass-note movement by using **slash chords**. This makes a more interesting arrangement than if the basic chords were used.

When adding harmony, you will need to flip some **stems** in RH; just scribble over the written melody. Later, you can create a clean copy by hand or on a software program.

Remember to write with a **thin texture**:

- delete the 5th of the chord
- delete unnecessary doubled notes
- pare down to the essential notes: melody, 3rd, and 7th

Add **fingering**, **tempo markings**, and **dynamics**. Adding pedal and lyrics is optional.

Be sure there's **balance** between movement and non-movement as it relates to the melody and accompaniment.

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Lesson 5, page 2

The First Noel

D **A/C#**
mp
3 **G/B** **D/A** **G** **A/G** **G**
6 **D/F#** **G** **A** **Bm** **A7/C#** **D**
9 **D** **A/C#** **G/B**

Additional Downloads



3 Ways to Thin Texture

1. Delete the 5th of the chord.



(D7 = D F# A C) (Em7 = E G B D) (Fm7 = F Ab C Eb)
 1 3 5 b7 1 3 5 b7 1 3 5 b7

2. Delete unnecessary doubled notes.



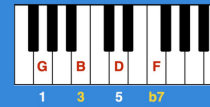
(C7 = C E G Bb)
 1 3 5 b7

3. Pare down to the essential notes: melody, 3rd, and 7th.

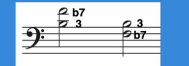


Tritone = 3 whole steps = augmented 4th (#4)

G7



The "tritone" of a G7 chord is B to F or F to B.



Lesson 1, page 2

Leveling for Arrangements

Early Elementary ("5-Finger")

- Uses notes on staff from Bass C to G above Mid C
- Avoids 8th notes
- Sharps and flats are written as accidentals (no key signature used)
- No or minimal hands-together



Teacher duets highly recommended at this level for arrangements.

Elementary

- Notes on staff from Bass G to Treble G
- Sharps and flats mostly written as accidentals (can use Keys of G and F)
- Emphasizes legato and staccato touches
- Root-position triads and intervals up to 5th
- Simple 8th-note rhythms
- More hands-together
- Use of 1st/2nd endings
- Pick-up measure (upbeat)



“For Teachers Who Want to Arrange”—Course Concepts by Lesson

Lesson 1 **Leveling for Arrangements**

Educational Leveling Review
Writing Teacher Duets
Pop Leveling
Copyright and Licensing Information
Public Domain Explained

Lesson 2 **Distributing Elements**

Melodic Distribution Between Hands
The Arranging Process: Working in Layers
Six Arranging Steps
Balance
Common LH Pop Patterns and Bass Lines
Fill Harmony Using Two Voices in One Hand

Lesson 3 **Adaptation**

Rhythmic Adaptation
Shorten the Roadmap
Approximate the Groove and Feel
Considerations for Adding Pedagogical Elements

Lesson 4 **Texture**

Writing with a Thin Texture
Three Ways to Thin-Out Texture

Lesson 5 **Chord Voicings**

Common Chord Voicings
Two Important Arranging Rules

- Flat-9 Intervals
- Low-Interval-Limits

Lesson 6 **Capturing the Essence**

Essential Riffs
Instrumental Parts
Bass Lines
Capture Pop and Rock Features
Simulating Guitar Picking and Strumming
Sus Chords, Add Chords, 5 Chords
Writing Accurate Chord Symbols
Slash Chords

Lesson 7 **Pop & Rock Form**

The Arranging Process: Mapping Out the Form
Rules for Writing Lyrics in the Score