ARRANGEMENT TASK GUIDE

IMPORTANT INFORMATION

You CANNOT pass Component 2: Composing if you do not complete your arrangement. You will receive ZERO if do not meet the following requirements:

- Total time for both your composition and arrangement must be a MINIMUM OF 6 MINUTES
- Your composition must be AT LEAST 4 MINUTES(worth 40 marks)
- Your arrangement must be AT LEAST 1 MINUTE(worth 20 marks)
- You have a maximum of 6hrs to complete the arrangement task

NB: 1 minute of music is not enough to meet the brief and show development of the stimulus. Aim for 2 MINUTES even if your composition is 5 minutes.

PLANNING FOR YOUR ARRANGEMENT

There are a few tasks and decisions you can make before the assessment(
Remember it is an exam you not allowed to bring planning documents into the room):

- INSTRUMENT CHOICE-there might be a few restrictions in terms of ensemble, however, you can decide to write for specific instruments e.g. strings, woodwind, brass etc. By now, you know which instruments you are comfortable writing for. Start researching ranges and analysing scores to be fully prepared. You can adapt your ensemble to the brief.
- STYLE-Decide on your style e.g. western-classical, jazz, rock…
- STRUCTURE-Choose a suitable structure for your style/genre e.g. verse, chorus for Pop, 32 bar song for Jazz, Theme and Variation, Rondo…

You can adapt your plan when you start your arrangement but it is important that you make decisions before the start of the task to ensure you make maximum use of the time.

ENSEMBLE PLANNING

Instrument	Range	Techniques	
Example: Violin	Tuning G D A E strings Range	Pizzicato Bartok(Snap) Pizz Arco Down Bow Up bow ∨ Col Legno	Sul Tasto Sul Ponticello Multistopping(double, triple, quadruple) Sul G, D, A or E Tremolo Harmonics

STYLE AND STRUCTURE

Section: Key: Tempo: Bars: Time: Mood: Description:	Section: Key: Tempo: Bars: Time: Mood: . Description:	Section: Key: Tempo: Bars: Time: Mood: Description:	Section: Key: Tempo: Bars: Time: Mood: Description:
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ARRANGEMENT ADMIN

The first 1.5hr session should be dedicated to some administrative tasks. Make sure you complete these tasks first and then move onto the creative stuff.

- Create a Sibelius project with your chosen ensemble and a title page
- Enter the details required for your title page
- Ensure you have a piano to harmonise the melody. You can always delete the piano once you completed the harmonisation task.
- Enter the melody using the key and time signature of the stimulus
- LISTEN TO THE MELODY(Is it major/minor/modal?)
- Write out the chords of the key on a scrap piece of paper.
- HARMONISE THE MELODY USING BASIC TRIADS
- Map out the structure of your piece. Check the time on your transport bar to ensure you in the region of 2 minutes at the end(this will change once you add tempo changes, so keep checking throughout)

HARMONISING THE MELODY

A fundamental skill you have to have to complete this task successfully is harmonising a melody.

1. Identify the key of the passage(see circle of 5ths on the next page to refresh your memory on keys)
2. Write out the scale, followed by the triads on each degree of the scale(ensure you know which ones are major, minor, augmented or diminished)
3. Start with CADENCES first and then fill in the gaps(more than likely the first chord will be the tonic or if it's an anacrusis it will be V-I)
4. Listen to the melody and your chord progression(substitute chords from the scale if the progression does not work)
5. Remember melodies are based on a harmonic progression. However, there will be non-harmony notes e.g. passing notes, accented passing notes, anticipations, suspensions, echappee etc. Use a slow harmonic rhythm at first i.e. one chord per bar and don't try to harmonise each note.

Cadences Recap

- Melody consists of phrases and these are the breathing points of the melody
- All phrases end on a cadence and this ensures your melody has shape and direction.

Plagal
IV   I

Perfect
C: V   I

Interrupted
V   VI

Imperfect
I   V

WHAT IS DEVELOPMENT?

Your approach to composition will differ depending on the style and/or stimulus. You might want to develop the melody over an imaginative and creative chord progression or you might start with the melody and harmonise it once you have nailed a killer tune. Either way, you can only gain credit if you have developed the melody creatively and with imagination whilst demonstrating technical and expressive control(i.e. it can't just be random notes).

You must use the stimulus in a creative and imaginative way. If you leave it unaltered, you will not gain any credit. Equally, if you just use new material you not responding to brief. The craft is balancing the given material with new material(the assessment grid calls it *unity and contrast*)

DEVELOPING THE MELODY

Judging from previous tasks, the melody will be a familiar tune with a regular structure i.e. 2x 4bar phrases. All melodies has a structure that we can divide into sections. If you want to be technical about it, melodies usually have an antecedent and consequent (question and answer). The stimulus more than likely will be the question and you have to provide the answer. Both will make up your main theme and you must use devices and techniques to develop the theme.

A melody consists of:

1. A series of INTERVALS. Large intervals are leaps and is called DISJUNCT movement. Stepwise or scalic movement is CONJUCT movement. The relationship between the notes and the interval gives the melody its shape. Hence, changing the intervals in your melody will be one method of developing your melody.
2. RHYTHM-you create interest in your melody by using a variety of rhythmic figures. A melody with just crotchets will be "stompy" and boring, equally just semiquavers will seem frantic and out of control. We therefore use a variety and this adds not only interest but direction.
3. PHRASES –this is the structure and the natural pauses or breathing space in our melody. Without cadential points, a melody will not only lack shape and direction, it will be incoherent.

Using INTERVALS as a melodic development tool.

- A simple way of developing your melody is INVERTED it. INVERSION is the process of changing the interval by using the same start note and interval but going in the opposite direction(up or down).
- Tonal inversion uses just the interval e.g 4th or 2nd
- Strict inversion uses the actual interval e.g Perfect 4th or Min 2nd
- A simple way of developing your melody is TRANSPOSING it. This is not the same as modulating to another key. It is just moving the entire melody up or down. TRANSPOSE your melody by an interval of your choice. For example you can start a Major 3rd above your starting note and keep the same relationship between all the notes
- Transpose a short section of the melody by step and repeat the process. This is called a SEQUENCE and is a widely used techniques especially when modulating
- Taking a section of your melody and repeating it will create a MOTIF. Splitting you original melody into motivic material is a good tool to add unity and contrast

Original Melody

Inversion

Violin

real sequence: the intervals in the second segment are the same as those in the first

tonal sequence: the intervals are modified in the second segment
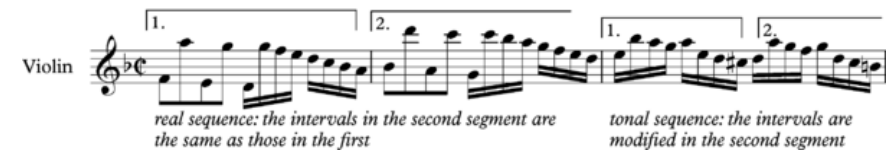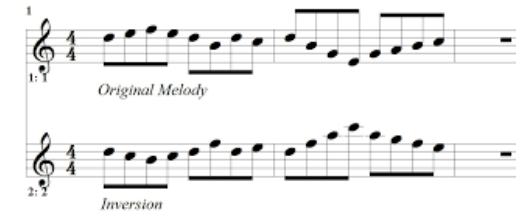
Finally...more intervals

- Adding more intervals in between existing ones, will add more impetus and movement to your melody.
- This could be in the form of melodic embellishment by adding non-harmony notes e.g accented and non-accented passing notes, auxiliary notes, appoggiaturas, echappee etc.
- Melodic decoration adds a bit of sophistication to your melodic line. Mordents, trills, grace notes, turns etc.

Using RHYTHM as a melodic development tool.

- Simply doubling the time or lengthening the note values can be the basis of a contrasting development section. This is called AUGMENTATION not to be confused with an augmented interval.
- Simply halving or shortening the note values can be the basis of a contrasting development section.This is called DIMINUTION not to be confused with a diminished interval
- Take a section and repeat the rhythm. This could be used as simple IMITATION, useful when you writing a canonic passage
- Changing meter can add much needed contrast. SIMPLE TO COMPOUND TIME or visa versa. Try irregular time signatures.

Finally...rampant rhythms

• Use of tuplets-triplets, duplets, quadruplets, quintuplets....
• Create rhythmic ambiguity with hemiolas and cross rhythms

SIBELIUS TIPS:
Sibelius can help with developing your melody if you struggling with ideas.
In the NOTES INPUT section,

go to the TRANSFORMATIONS section on the ribbon. Highlight the passage you want to change(develop) and select an appropriate transformation. Options are RETROGRADE, AUGMENTATION(Double),
DIMINUTION(halve) and INVERSION. Click the MORE section to get some more fun transformations.
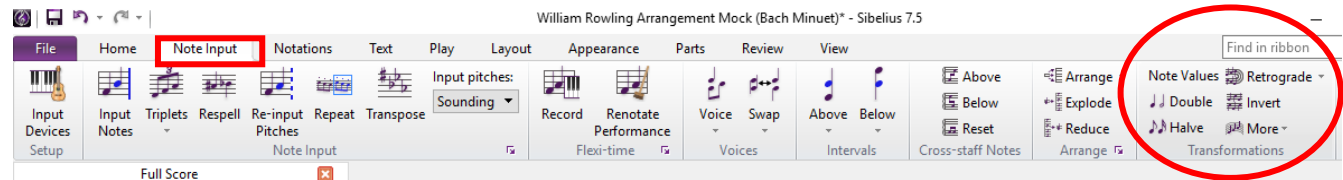
MORE MELODY ESSENTIALS-SCALES

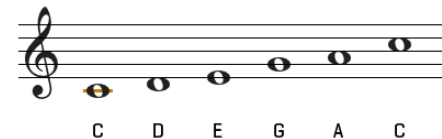MODES are essentially scales. The most common scales are Major and Minor.
Different intervals or spacing between notes will create a different scale e.g. C Major CDEFGAB(TTSTTTS) and the Relative Natural Minor(descending melodic minor) ABCDEFG(TSTTTST)-obviously certain notes are modified to give us the melodic and harmonic forms.

STRUCTURE

Dorian	TSTTTST
Phrygian	STTTSTT
Lydian	TTTSTTS
Mixolydian	TTSTTST
Aeolian downward melodic minor reversed	TSTTSTT
Locrian	STTSTTT
Ionian our major scale	TTSTTTS

The minor start on the 6th note of the scale but you can start on different degrees of the scale-modes

MODE	INTERVALS	DESCRIPTION
Ionian(Major)	1 2 3 4 5 6 7	Major mode containing the Major Pentatonic scale. The Major scale based around chord I. Happy and innocent sound.
Dorian	1 2♭3 4 5 6 ♭7	Minor mode containing the Minor Pentatonic scale. Based on ii and works well with ii7 has a cool brightness.
Phrygian	1 ♭2♭3 4 5♭6 ♭7	Minor mode containing the Minor Pentatonic scale. The only minor mode with a ♭2 has a dark and ominous quality used in movie soundtracks, rock and metal.
Lydian	1 2 3 ♯4 5 6 7	Major mode containing the Major Pentatonic scale. Sweet and uplifting sound. Used extensively in movie soundtracks to create a magical playful mood.
Mixolydian	1 2 3 4 5 6 ♭7	Major mode containing the Major Pentatonic scale. Same characteristics as the Ionian except is has a ♭7th . Good for playing over V7. Light and bright but does have a hint of minor which makes it a popular mode for blues, funk and soul.
Aeolian	1 2 ♭3 4 5 ♭6 ♭7	Minor mode containing the Minor Pentatonic scale. Natural minor which has a sad sound.
Locrian	1 ♭2♭3 4 ♭5 ♭6 ♭7	Half diminished mode based on the min7♭5 chord. A tense and ominous sound but

C minor pentatonic scale

C E♭ F G B♭ C

C major pentatonic scale

C D E G A C

C blues scale

C E♭ F G♭ G B♭ C

Refining your melody:
- Does the melody of a low point/high point?
- Is there enough repetition? Is it memorable
- Have you explored the full range and potential of the instrument?
- Add articulation, dynamics and tempo markings to your melody-your music means **nothing** without these.

DEVELOPING THE HARMONY

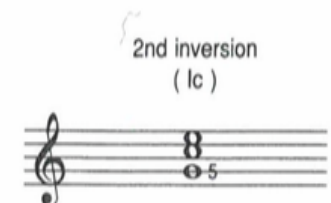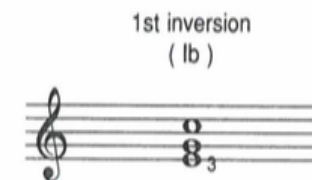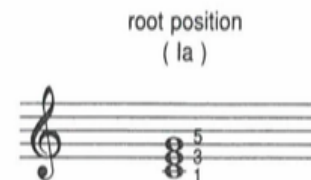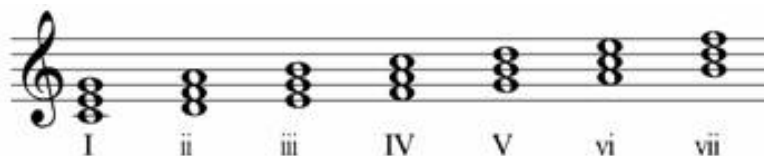There are a few fundamental ways of developing harmony

1. CHORD INVERSIONS-this is necessary for smooth voice-leading and it comes from the bassline have a melodic role as well as harmonic role
2. HARMONIC RHYTHM-the rate of chord changes e.g. 1 chord per bar is a slow harmonic rhythm. 1 chord per note is fast.
3. EXTENDED CHORDS-use of 7ths, 9ths, 11ths and 13ths
4. CHROMATIC CHORDS-use of Neapolitan 6ths, Aug 6ths(Italian and German)
5. MODULATION-moving to a new key e.g relative major/minor, dominant major/minor, tonic major minor

DOUBLING NOTES:
- Root position chords, the root is usually doubled
- First inversion, there's more variety but avoid the doubling the leading note
- Second Inversion chord, the 5th is usually doubled.

OMITTING NOTES: if you leaving out a note in a chord it is usually the 5th

- A BASIC CHORD is made up of a triad, which consists of the ROOT, 3RD AND 5TH. Chords are usually made up of four notes(tetrads), one of the notes are DOUBLED.
- MAJOR TRIADS are made up of intervals of a MAJOR 3RD AND PERFECT 5TH
- MINOR TRIADS are made up of intervals of a MINOR 3RD AND PERFECT 5TH
- DIMINISHED TRIADS are made up of intervals of a MINOR 3RD AND DIMINISHED 5TH
- AUGMENTED TRIADS are made up of intervals of a MAJOR 3RD AND AUGMENTED 5TH

7TH CHORDS

i⁷ ⟶ i^7 $ii^{ø7}$ III^7 iv^7 V^7 VI^7 vii^{o7}

- By adding another 3rd to your triad you will have a 7th chord(7th away from your bottom note)
- The most common 7th chords are ii^7 and V^7.
- V^7 is known as the dominant 7th and is found in both the major and minor forms. The supertonic 7th, however, is a minor 7th in a major key and a half-diminished 7th in a minor key.
- The diminished 7th chord is found on the leading note of a minor key. The leading note chord in a major key is a half diminished 7th
- A diminished 7th consists of a minor 3rd, diminished 5th and diminished 7th
- A half diminished consists of a minor 3rd, diminished 5th and minor 7th

A Major

ii⁷ (Bm⁷)	V⁷ (E7)	vii⁷(G#m⁷♭⁵)
B	E	G#
D	G#	B
F#	B	D
A	D	F#

A Minor

ii⁷ (Bm⁷♭⁵)	V⁷ (E7)	vii°⁷(G#dim⁷)
B	E	G#
D	G#	B
F	B	D
A	D	F

9TH CHORDS

- By adding another 3rd to your 7th chord makes a 9th(compound major 2nd from the root note).
- Note that the it's always a major 9th
- All the notes are not essential and usually a 9th chord omits the 5th
- The 3rd and 7th are essential
- If you don't have the 7th, the chord becomes an added 9th

Chord					
MAJOR 9TH	1	3	(5)	7	9
e.g. Dmaj⁹	D	F#		C#	E
MINOR 9TH	1	♭3	(5)	♭7	9
e.g. Dmin⁹	D	F		C	E
DOMINANT 9TH	1	3	(5)	♭7	9
e.g. D⁹	D	F#		C	E
MAJOR ADDED 9	1	3	5		9
e.g. D add⁹	D	F#	A		E
MINOR ADDED 9	1	♭3	5		9
e.g. Dm add⁹	D	F	A		E

Cmaj⁹   Cm⁹   C⁹   Cadd⁹   Cm add⁹

The dominant family and their function

V^7 vii^o vii^ob vii^{o7} vii^{d7} $♭VII$

- Apart from adding colour and contrast, the function of a dominant 7th forms part of the perfect cadence which establishes the key. By adding the 7th, the semitone(half step) movement from the tension 7th down to the resolution makes for a stronger cadence. It therefore the chord most often used in modulation to confirm the change of key. Example progressions $V7$-I ii-$V7$-I

- Part of the dominant family and often used as an alternative chord to the V is the leading note chord(vii). Chord vii is made up of the upper 3 notes of V^7. Usually it is in first inversion and you double the 3rd as you want to avoid the doubling the leading. Often $viib$ is used as a passing chord between Ib and I or visa versa e.g. Ib vii^ob I. It can also be used in a progression of first inversion chords ib $♭VIIb$ $♭VIb$ vb ivb V

DIMINISHED 7THS

- CHORD vii^{d7} is used as a substitute for $V7$ when a "darker" tone is required vii^{d7} - i
- It has an emotional and dramatic quality to it
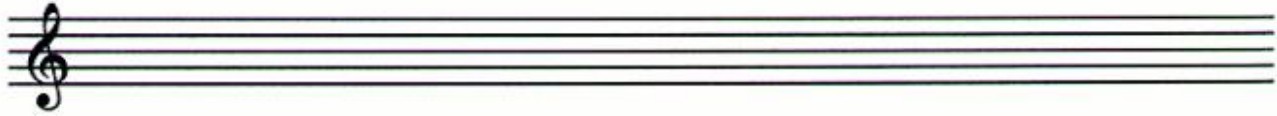- It sometimes known as a rootless minor 9th

- In a minor key chord iv is often altered to form a diminished 7th ($♯iv7$)
- It is therefore vii^{d7} of the dominant and resolves on that chord(V).

$♯iv^7$ - V

PLAN YOUR CHORD PROGRESSION. WRITE OUT THE CHORDS IN A CHOSEN KEY AND CREATE A CHORD BANK. MAKE SURE YOU PLAY THE PROGRESSION.
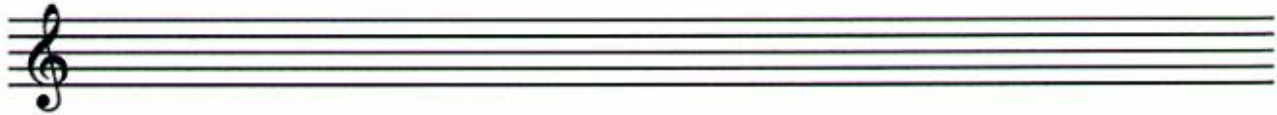
A(root Position)							
B(1st Inversion)							
C(2nd Inversion)							

A(root Position)							
B(1st Inversion)							
C(2nd Inversion)							

STRUCTURE BASICS

Binary and Ternary Form

- Two of the most common forms
- Binary was most popular in the Baroque period with 2 distinct sections A and B. B usually being in the dominant key or the relative key. Often some of the A'S material is restated in B
- **Ternary** is organised in the binary AB structure, however, it restates the A section(ABA). The B section would contrast the A section and be in a related key. Aspects of the A material would be developed. Often the restated A section is modified in some way and not repeated exactly. The A and B sections are usually the same lengths to create balance. The mini-ternaries can be part of a larger ternary form ABA-C-ABA , hence large scale ABA.

Da Capo
In the Baroque period opera arias would return to the A section after the B section and became know as da capo arias. This will be marked as *da capo*(go the beginning) and *Fine* at the end of section A

String Quartet context:
Ternary form is often used for the dance-style movement e.g. Minuet and Trio

Rondo

- Rondo(meaning round) is characterised by a main theme(A) which returns after each contrasting section(B, C etc called episodes in related keys). Making a structure of ABACADA
- Similar to rondo form was the Baroque ritornello(meaning little return). The difference is that rondo returns to the tonic key whereas ritornello can return in related keys.

Listening:
Bizet Carmen Prelude

String Quartet context:
Last movement of a 4 movement quartet is often in rondo form.

Theme and Variation

- A self-contained theme is varied in different ways while retaining its basic characteristics such as length and structure(binary or ternary form)
- A theme is stated followed by a number of variations. Ground bass is a type of theme and variation.

Listening:
Haydn's Emperor Quartet Mov III
Purcell The Fairy Queen

String Quartet context:
Theme and Variation was often used in the slow inner movement of a work.

Sonata Form

- Developed from binary but can be seen more like ternary form.
- Exposition-1st and 2nd subject, the latter being in a related key
- Development of material(various related keys
- Recapitualition-1st and 2nd subject in the tonic, often followed by a Coda

String Quartet context:
First movement of a string quartet is often in sonata form.

DEVELOPING STRUCTURE

It is important that you make some tweaks to the basic structure of your arrangement. A simple way of doing this is by including an INTRODUCTION at the start, INTERLUDES between sections and CODA at the end. Make sure you add double bar lines/rehearsal mark etc. to ensure there is clarity in your structure.

INTRODUCTION is a pre-section which sets up a sense of anticipation. It should set up the home key but doesn't have to be the home key. Classical music and the string quartet uses a feature called a *Call to Attention*

INTERLUDE an in-between which can add sophistication and drama to the composition.

CADENZA a short virtuosic solo section in free time(rubato, ad lib.)

CODA A rounding off section which can the overall structure seem less *blocky*.

Examples of how to extend(develop) a basic structure:

TERNARY form ABA can be expanded to AABA-BA-CCDC-DC-ABA

BINARY can be transformed into rounded binary AABB becomes A-B-A* where you explore different melodic decorations in A*

THEME AND VARIATION can explore different styles and keys in each variation e.g. march, tango, salsa, sarabande

TEXTURE

You must use a variety of textures. A few easy ways to exploit texture:

- Distribute the melody to all parts in your ensemble.
- A cadenza(Monophonic
- 2-part contrapuntal section(Polyphonic)

HOMOPHONIC-consists of a melody part and other accompanying parts moving together

POLYPHONIC-two or more simultaneous and independent melodic lines. Often used as a synonym for counterpoint.

HETEROPHONIC-two or more parts play the same melodic lines simultaneously, but they have individual variations

MONOPHONIC-a single melodic line(one note at a time

FUGUE-A contrapuntal texture for two or more parts based in a theme which is imitated at different pitches

IMITATION-two or more parts share the same melodic idea. Each new part enters separately.

BORODIN'S USE OF TEXTURE

Allegro moderato Movement 1

3 part texture(homophonic)-melody in the cello. Moves seamlessly to 4 part with the melody in Violin 1. The thematic material moves between Vln 1 and Cello. Vln2 and Viola fill in the inner harmony parts , with largely a similar off beat accompanying figure throughout.

Short variations in texture. Monophonic line in Vln 1 followed by 2 part 8ve unison- *"Lovely"*

CLARITY

You MUST communicate your intentions for each section by adding the relevant tempo, technique, articulation and expression markings-YOUR MUSIC MEANS NOTHING WITHOUT THESE.

TEMPO MARKINGS

Larghissimo — very, very slow (20 bpm and below)

Grave — slow and solemn (20–40 bpm)

Lento — slowly (40–60 bpm)

Largo — broadly (40–60 bpm)
Larghetto — rather broadly (60–66 bpm)

Adagio — slow and stately (literally, "at ease") (66–76 bpm)
Adagietto — rather slow (70–80 bpm)
Andante moderato — a bit slower than andante

Andante — at a walking pace (76–108 bpm)
Andantino – slightly faster than andante

Moderato — moderately (108–120 bpm)
Allegretto — moderately fast (but less so than allegro)
Allegro moderato — moderately quick (112–124 bpm)

Allegro — fast, quickly and bright (120–168 bpm)

Vivace — lively and fast (≈140 bpm) (quicker than allegro)
Vivacissimo — very fast and lively
Allegrissimo — very fast

Presto — very fast (168–200 bpm)
Prestissimo — extremely fast (more than 200bpm)

Ritardando

Accelerando
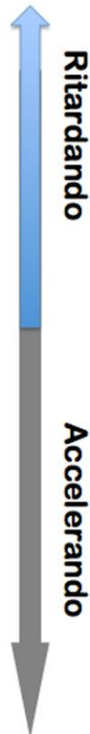
Try adding a more descriptive tempo marking like Allegro con Moto. In addition to this, a metronome marking is not enough to describe your intentions for the section.

A few examples of expression markings from a Borodin piece

Perendosi- dying away. Gradually diminish in volume, rhythm and tone.
Cantabile ed expressivo-in a singing style with expression
Risoluto-bold, resolute
Appassionato-with passion
Dolce-sweetly

ARTICULATION

Word	Common Abbreviations	English Definition and Description	Symbol
Accent		Marked. Note to be played more forcefully than those before or after it	
Fermata		To stop/ pause. The note should be longer than its originally intended value.	
Forza	fz	With force. Strongly accented	
Glissando	Gliss.	Glide. A rapid glide or slide up or down between two notes, playing all of the notes in between.	
Legato		Tied together. Notes are played with no breaks in between, grouped by a slur marking	
Marcato	Marc.	Marked. Note or passage to be played more forcefully than those before or after it	
Portato/ Mezzo-staccato		To carry. Notes are played only slightly detached. A gentle pulse-like touch on each note	
Rinforzando	rfz	Reinforcing. A more gradual emphasis than sforzando.	
Sforzando	Sfz.	Using sudden force.	
Staccatissimo		Very detached. Notes are played as an exaggerated staccato.	
Staccato	Stacc.	Detached. Notes are played short and separated from one another	
Tenuto		Sustained. Hold the note for its full length	

ORNAMENTS

Trill

Mordents

Appoggiatura

Acciaccaturas

Turns