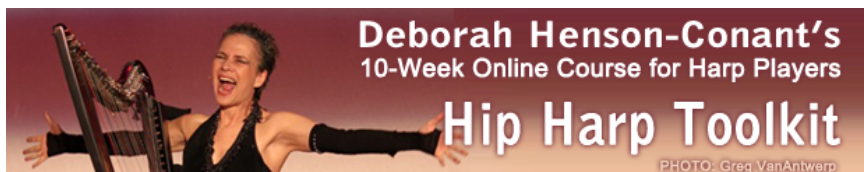


DHC'S SUPER Arrange-o-matic!

Your Secret Weapon for Creating
Spontaneous Arrangements



BASIC 5-PART ARRANGEMENT STRUCTURE

1. INTRO OPTIONS:

- Gliss (with dominant note in bass, or no note in bass)
- Arpeggio (probably on dominant chord, similar to how you build it in the cadenza)
- Vamp (a few statements of the vamp, with or without improvising)
- Snippet of Melody

2. MELODY:

- Focus on clarity of the melody above everything else
- For LH accompaniment use any version of accompaniment built up from a single bassnote – or just use the bass note itself
- For melodic support, you can add 6ths or 3rds below the melody note

3. EXPLORATION OPTIONS (Use one or more of these)

Variations of the Melody

- Keep basic melody but change the quality by adding 6ths, 3rds, changing octave, adding harmonics or other 'coloristic' elements (PDLT, for example)
- Improvise melodically over simple LH maintaining the length of the theme

Vamp

- Create a simple vamp you can use to explore this theme/melody – preferably a vamp that somehow *comes out of* the melody or it's LH accompaniment – often the first two chords of the melody

Cadenza

- Build a dominant chord (or dominant 7 chord) starting with the 7th degree of the scale (Mozart's Mother's note)
- Create a simple sequence that leads back to the melody, maybe adding a single note in the bass: the dominant note (i.e. in the key of C, you'd play a G in the bass; in the key of Eb you'd play a Bb in the bass)

4. MELODY

Return to the original melody!

5. CODA/ENDING OPTIONS (Use one or more of these)

- Turnaround
- Vamp
- Ritard
- Gliss or arpeggio

And now it's time for YOU to spontaneously arrange yourself!!

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Vertical Support (or "Role")

In the first section is the name of the "Role" and below it, where you generally create it on the instrument and it's general character. The space on the right is for you to fill in the ways you learn to create those roles.

Note that some 'bass patterns' (like the 1-5-10) include accompaniment notes and are basically bass-note-and-accompaniment rolled into one

<p>MELODIC-LINE</p> <p>Location: Generally above middle C and played with RH</p> <p>Character: Clarity, ring, linear, singing</p>	
<p>ACCOMPANIMENT</p> <p>Location: Generally within 4-5 notes of middle C in either direction</p> <p>Character: Even, supportive, defines harmony</p>	
<p>BASS</p> <p>Location: Generally at least a 6th below middle C</p> <p>Character: Sparse, strong, indicating bass movement – often the root of the chord</p>	