Project 1 Guidelines and Thoughts on Arranging a Pre-Existing Melody

While an arrangement is not an original work, the same principles of composition apply, most essentially the need for musical logic and coherence. These include: musical continuity, responsibility to the given material, economy of means, and unity balanced with variety.

Before beginning an arrangement, carefully consider:

1. Medium (i.e., instumentation)—what can and can't it do? What does it do really well?
2. Difficulty level—What age/skill level are you targeting?
3. Audience—Are you targeting the general public? regular church folk? erudite scholars?
4. Musical space—Where will this be performed? How long should it be?
5. Musical baggage—What associations come with that tune, e.g., historical context, cultural significance, common harmonizations, etc.
6. Theme—Is the tune ever altered? easily followed? even recognizable?
7. Copyright—Will you get into trouble if you use this tune?

The midterm project will consist of the following:

> Brief Intro
> Statement 1
> Brief interlude/modulation
> Statement 2 (variation from St. 1 in new tonality)
> Brief retransition back to tonic
> Statement 3 (further variation in home tonality)
> Codetta

Whatever takes place in the "cracks" between statements should be unified in some musical manner—it should coalesce into a whole work.

Your harmonic style and vocabulary should be relatively consistent from statement to statement. The work should *not* change styles from section to section.

Textures and accompaniments should vary, naturally. It's okay to write thinner textures or even moments of unison. Alternate and mix textures—homophony can be seasoned with polyphony; monophony can benefit from antiphony.

The tune need not always be in the highest sounding voice. It can move around from section to section, or even with a section.

The stuff in the "cracks" can often be derived from the tune itself; the *incipit* is often a source. Catchy rhythmic patterns and/or chord progressions could also come from the tune. But you may desire to make original material that, at least on the surface, is not related to the tune; be careful if you do—remember the goal is to have a coherent flow from section to section.

Keep it accessible for the listener!
Keep it performable for the players!