Year 9 Music Majors

**Introduction to Arranging**



**Listen** to a recording of each of the songs provided:

[Lorde – Tennis Court (verse section)](http://chordify.net/chords/lorde-tennis-courts-hd-criss-fawkes)

[London Grammar - Strong](https://www.youtube.com/watch?v=6drfp_3823I)

[Surfer Blood – Demon Dance](http://chordify.net/chords/surfer-blood-demon-dance-official-audio-surferblood)

In small groups of up to 3 students, you are to create an accompanying part to either a verse or chorus section of one of the songs.

Once you have decided on your part, each student or group will be required to record their parts over the original song in the Recording Studio. The finished recording will then be included in your e-portfolio for Music.

Some tips for composing accompanying parts to a song.

* In general, there are two types of parts you could create, one which responds to the melodic content of the song with new melodic ideas (in essence a musical “answer” to the original melodic “question”), or one which accompanies an existing melody.
  + Usually this latter type will be performed under the melody and would generally be made up of sustained notes or chords based on the underlying harmonic (chord) progression, perhaps with some simple rhythmic variation to make it a little more interesting. The key with these types of parts is to stay “out of the way” of the main melody.
  + When adding melodic answers, you need to find space in the arrangement to fit in these additional musical ideas. This will usually be in between lines of a verse or chorus, or perhaps in an interlude or bridging section between verses and choruses.

(Whilst not to be seen as strict rules, these above approaches will help you create effective additional parts to a song without cluttering up the arrangement.)

* Additional parts should be simple
* Melodies should move primarily by step
* Any additional parts must take into account the original chord progression. Chord progressions for the initial songs have been included for your reference.

**Tennis Court - Lorde**

Verse:

G Am F

Don't you think that it's boring how people talk

G Am F

Making smart with their words again, well I'm bored

G

Because I'm doing this for the thrill of it, killin' it

Am F

Never not chasing a million things I want

G

And I am only as young as the minute is full of it

Am F

Getting pumped up from the little bright things I bought

But I know they'll never own me

(Yeah)

Chorus:

G

Baby be the class clown

C Am

I'll be the beauty queen in tears

G

It's a new art form showing people how little we care (yeah)

F C G

We're so happy, even when we're smilin' out of fear

Am

Let's go down to the tennis court, and talk it up like yeah (yeah)

(The rest just repeats and the bridge/end just repeat the 2nd half of the Chorus)

Verse 2:

Pretty soon I'll be getting on my first plane

I'll see the veins of my city like they do in space

But my head's filling up with the wicked games, up in flames

How can I fuck with the fun again, when I'm known

And my boys trip me up with their heads again, loving them

Everything's cool when we're all in line, for the throne

But I know it's not forever

(Yeah)

Chorus 2:

Baby be the class clown

I'll be the beauty queen in tears

It's a new art form showing people how little we care (yeah)

We're so happy, even when we're smilin' out of fear

Let's go down to the tennis court, and talk it up like yeah (yeah)

Bridge:

It looked alright in the pictures (yeah)

Getting caught soft with the triple is it

I fall apart, with all my heart

And you can watch from your window

[laughs]

And you can watch from your window

Chorus 3:

Baby be the class clown

I'll be the beauty queen in tears

It's a new art form showing people how little we care (yeah)

We're so happy, even when we're smilin' out of fear

Let's go down to the tennis court, and talk it up like yeah (yeah)

And talk it up like yeah (yeah)

And talk it up like yeah (yeah)

Let's go down to the tennis court, and talk it up like yeah (yeah)

And talk it up like yeah (yeah)

And talk it up like yeah (yeah)

Let's go down to the tennis court, and talk it up like yeah

(Yeah)

Year 9 – Like a Version: Intro to arranging task

# Criterion B – Developing skills

**Strand i – demonstrate the acquisition and development of the skills and techniques of the art form studied**

**Strand ii – demonstrate the application of skills and techniques to create, perform and/or present art**

|  |  |  |  |
| --- | --- | --- | --- |
| **Level** | **Level Descriptor** | **Task Specific Clarifications (What it looks like…)** | |
| **Strand i**  **Compose and notate counter melody (question/answer) or new rhythmic/melodic material.** | **Strand ii**  **Performance** |
| 0 | The work does not reach a standard described by any of the descriptors below | The work does not reach a standard described by any of the descriptors below | The work does not reach a standard described by any of the descriptors below |
| 1 - 2 | The student demonstrates **limited** acquisition of skills and techniques | You occasionally use appropriate musical ideas to add to the original melody. Notation is basic and inaccurate. | You demonstrated limited performance and ensemble skills. Most of the notes and rhythms in your performance are inaccurate. Your intonation, articulation and phrasing need substantial improvement. |
| 3 - 4 | The student demonstrates **adequate** acquisition of skills and techniques | You generally use appropriate musical ideas to add a counter melody which sometimes fits with the original melody. Notation is somewhat accurate. | You demonstrated adequate performance and ensemble skills. Most of the notes and rhythms in your performance are accurate. Your intonation, articulation and phrasing need some improvement. |
| 5 - 6 | The student demonstrates **substantial** acquisition of skills and techniques | You usually use appropriate musical ideas to enhance the original melody and have added rhythmic or harmonic interest. Notation is mostly accurate. | You demonstrated substantial performance and ensemble skills. Your performance has very good accuracy of notes and rhythm, intonation (own instrument and / or with backing), mostly appropriate articulation and phrasing. |
| 7 - 8 | The student demonstrates **excellent** acquisition of skills and techniques | You use several sophisticated ideas to enhance the original melody. Your notation is very accurate. | You demonstrated excellent performance and ensemble skills. Your performance has excellent accuracy of notes and rhythm, intonation (own instrument and with backing), appropriate articulation and phrasing. |

**STRONG – London Grammar**

INTRO Eb Bb Eb Bb F  
  
Cm7  
Excuse me for a while,  
Bb F  
While I’m wide eyed and so damn caught in the middle  
Cm7  
I excused you for a while,  
Bb F  
While I’m wide eyed and so damn caught in the middle  
  
Cm7 Bb F  
And a lion, a lion, roars would you not listen?  
Cm7 Bb F  
If a child, a child cries would you not forgive them  
  
[CHORUS]  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
  
Cm7  
Excuse me for a while,  
Bb F  
Turn a blind eye with a stare caught right in the middle  
Cm7  
Have you wondered for a while  
Bb F  
I have a feeling deep down you’re caught in the middle  
  
Cm7 Bb F  
And a lion, a lion, roars would you not listen?  
Cm7 Bb F  
If a child, a child cries would you not forgive them  
  
[CHORUS]  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
  
Cm7  
Excuse me for a while,  
Bb F  
Turn a blind eye with a stare caught right in the middle  
Cm7  
Have you wondered for a while  
Bb F  
I have a feeling deep down you’re caught in the middle  
  
[CHORUS]  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
Eb  
Yeah I might seem so strong  
Bb  
Yeah I might speak so long  
F  
I’ve never been so wrong  
EbBb Eb Bb F