

Principles of Arranging

I. Choosing the Appropriate Work for a Particular Level

- A. Major vs. Minor
- B. Chromatic vs. Diatonic
- C. Rhythmic Factors
- D. Individual Ensemble Problems
- E. Types of Music to Use - Piano, Choral, Vocal

II. Use of Instruments - Basics

- A. Strings come first!! Pedagogically, there is just no other way. Strings are the most homogenous group historically and practically. Put in all bowings all the time. Don't be too sophisticated and don't be afraid to use lots of detached bowing.
- B. Balancing the use of winds and brass. Characterizations of the individual instruments, Doublings (unison, octave, and other) of strings with winds and brass. Characteristics of instruments.
- C. Group and blend orchestration. How to use an increasing sophistication.
- D. Know your ranges and limitations of players as well as the transpositions.

III. Making Adjustments and Alterations to Music

- A. Analyze the music first.
- B. Simplification.
- C. Adding voices/lines. Recomposition with accompaniment patterns. Types of accompaniments.
- D. Making a medley (use of half cadence, vamp accompaniments, sequential motions to new keys).
- E. Adjustment of existing arrangements.

IV. Use of Special Devices

- A. When and how to use pizzicato.
- B. String terms. What they mean and when and how to use them. Know which ones to avoid generally and which ones to use.
- C. Mutes in strings and brass.
- D. Use of *avant garde* procedures.
- E. The possible and the not possible.

V. Checklist for Arrangements

- A. Tempo and style indications. Place above the staff.
- B. Dynamics including expression markings. Place below the staff, or if the part on the staff divides, separate markings above and below for each part.
- C. Bowing indications in the strings. It is best to have the same articulation throughout the strings.
- D. Special effect indications as well as when to return to ordinary playing.
- E. Slurring and phrasing in the winds and brass.
- F. Part indications for the number of players needed. In the strings use "div.", "tutti". "1 desk", etc; In the winds and brass use "a2", 1., or 2.
- G. When appropriate, include the pitch indication in which the instruments are pitched. For instance, not simply "clarinet" but more specifically "Bb clarinet" or "A clarinet."
- H. Rehearsal numbers or letters or measure numbers.
- I. Title, composer, arranger, instrument list page.