

Arranging Talk - 60 mins (more specifically from pop to jazz)

PLAY THEM **YELLOW (COLDPLAY)** as they're walking in

PLAY MY VERSION

INTRO & PERSONAL HISTORY

- started piano at 4, focus on classical music
- injured arm in my teen years, got introduced to jazz
- didn't immediately connect; players like Keith Jarrett, Chick Corea & Renee Rosnes won me over because of the classical sound in their playing
- went to Humber College; still couldn't do serious playing because of my injured arm; discovered composition; fell in love with the music of Kenny Wheeler, Maria Schneider & Jim McNeely (classical/jazz bridge)
- also loved "mainstream" (pop/rock) music

**pivotal moment – going to the Montreal Bistro and hearing Geoff Keezer play solo piano for a rapt audience, including songs by Radiohead and Bjork. Describe experience.

PLAY "**VENUS AS A BOY**" - Björk version then Geoff Keezer
(*print Venus As a Boy and hand out???)

PLAY DIRTY LOOPS "**BABY**" (JUSTIN BIEBER) & "**ROLLING IN THE DEEP**" (ADELE)

HOW DID I LEARN?

LISTENING & TRANSCRIPTION

- other people's arrangements that you love
- what did they preserve from the original song?
- what elements did they latch onto and make distinctive?
- have they changed the feel/style?
- have they considered the lyrics?

HOW HAVE OTHERS LEARNED?

METHOD BOOKS

THEORETICAL PRINCIPLES

WHAT ARE THE BUILDING BLOCKS OF MUSIC THAT WE CAN UTILIZE TO CREATE A UNIQUE ARRANGEMENT?

MELODY

- this is usually the one thing I don't drastically change. It feels foundational and also helps people to recognize the song, especially if it's being done instrumentally
- that said, you can move the melody around (it doesn't have to be a perfectly linear carbon copy, create counter melodies, etc)
- generally speaking, the more other elements of the original song are being changed, the more I'll keep the melody clear/strong

PLAY JACO PASTORIUS' **HAPPY BIRTHDAY**

TELL THEM ABOUT THE BEST IS YET TO COME (goes through different keys, but arc of the melody from verse to verse is always the original)

HARMONY

- Jazz is especially good at taking more straight forward songs and adding richer harmony
- there are lots of theoretical/harmonic principles that can be a tool for expanding one's harmonic palette (like function substitution, etc), but I just use my ears to guide me. I sit at the piano and experiment, considering the mood/flavour each alternate chord creates

PLAY THEM EXAMPLES OF **SILENT NIGHT (TAKE 6) REHARMONIZATIONS and **O CANADA (my reharmonization)****

LYRICS/STORYTELLING (word painting)

PLAY THEM **AUTUMN LEAVES (original and arrangement)**

FEEL/STYLE

YELLOW (my version, repeated note becomes my version of the rhythmic hook from the original – 8th-note driving feel in bass of original)

RHYTHMIC HOOKS

PLAY **FASCINATING RHYTHM - ELLA & DIANNE REEVES**
PLAY THEM **LET'S DANCE (DAVID BOWIE) + my arrangement**

INSTRUMENTAL HOOKS

PLAY **ICE CREAM (PIANO HOOK FROM ORIGINAL)**

BASS MOVEMENT

PLAY THEM **ONE NOTE SAMBA**