



FEATURE

ARRANGING 101: MEDLEYS, MASH-UPS & MORE

Meets National Core Arts Anchor Standards 5, 7, 9 and 10

OBJECTIVES

- Develop and refine artistic work for presentation (*Pr5*)
- Perceive and analyze artistic work (*Re7*)
- Apply criteria to evaluate artistic work (*Re9*)
- Synthesize and relate knowledge and personal experiences to make art (*Co10*)

MATERIALS

Music Alive! magazines (March 2019)

Computer or mobile device with Internet access

START

Ask your students to read “Arranging 101: Medleys, Mash-Ups & More” on pages 6-9 before reviewing the words below. [This reinforces comprehension and vocabulary.]

MASH-UP—a recording created by digitally combining and synchronizing instrumental tracks with vocal tracks for two or more different songs

MEDLEY—a collection of songs or other musical items performed as a continuous piece

FORM—arrangement and style in musical composition

HOOK—a chorus or repeated instrumental passage in a piece of popular music that gives it immediate appeal and makes it easy to remember

VINTAGE—denoting something of high quality, especially something from the past or characteristic of the best period of a person's work

INCEPTION—the establishment or starting point of an institution or activity

MOTOWN—a genre of music reminiscent of the US record label Tamla Motown

STYLISTIC—of or concerning a distinctive sound

NUANCE—a subtle difference in expression or sound

DISTINGUISHABLE—clear enough to be recognized or identified as different

STAPLE—a mean or important element of something

A CAPPELLA—without instrumental accompaniment

SYNCHRONIZE—occur at the same time or rate

SIMULTANEOUSLY—at the same time

DEVELOP

1. As a class, discuss the concept of multi-song arrangements.

What is the difference between a mash-up and a medley?

What elements must you take into consideration if you were going to arrange your own mash-up?

What elements must you take into consideration if you were going to arrange your own medley?

Which type of arrangement do you think is easier to create? Why?

2. Play “Bad Romance (Vintage 1920's Gatsby Style)” by Postmodern Jukebox

How is the Postmodern Jukebox arrangement different from the original song?

What did the performers include to give such a contemporary-sounding song an old fashioned feeling?

Which one do you like better? Why?

3. Play “Frozen Medley” by Pentatonix

How well did each song flow into the next?

What made the transitions successful from one song to another?

Can you think of any ways the group could've made their transitions better or developed the piece overall?

4. Play “Sorry x Apologize” by Andy Wu

Which components of each song did the arranger use in this piece? (e.g. melody from this song, accompaniment from that song, etc.)

Do you think it could've worked if the components were switched? Why is tempo an important element when “mashing” two songs together?

Why is chord progression important when combining multiple songs?

REVIEW

Think back to everything you've learned through parts one, two and three of this series. What does arranging mean?

How many different ways are there to arrange music?

How have some successful artists made their arrangements stand out among the rest?

ASSESS

Did the students read the article?

Did they participate in the discussion?