

## Video 2 - RH Harmonization w/ Shells

### 1. Solo Piano Series - Part 2 (RH Melody Harmonization with shells)

#### a. Adding Shells beneath the melody.

- i. The first step to arranging a selection for solo piano is to add shells below the melody. Thus far we've played solo piano by playing just the melody in our RH and harmonies or bass notes in the LH. When we move some of the chord tones to our RH, you will hear a significant change in the sound of your tune. We do this by adding the shells beneath the melody. While we learn this concept, our LH will only be used to play bass notes. Here's how to incorporate the LH concepts you learned in the last lesson with this RH shell strategy:

1. **Harmonize shell voicings below the melody with chords** – When the melody lines up with chords we will use these shells.

- a. **One Chord Change** - If there is one chord change for that measure, and the melody starts on beat 1, you will harmonize that melody note with the shells of that chord change. (see figure 18.8)

Figure 18.8



- b. **Two Chord Changes** – If there are two chords for the measure, you will harmonize the melody note beneath the first chord change, and harmonize the other melody note beneath the second chord change. (see figure 18.9)

*Figure 18.9*



2. **Shells without melody** – Sometimes you will see chords on beats that do not have any melody notes, so what do we do here? We will just play the shells alone in our RH without the melody. For example, if the melody note stays the same but the harmonies change, you'll voice-lead your shells to the next chord. (see figure 18.10)

*Figure 18.10*



3. **Melody note that is a shell note** – Sometimes the melody will be the 3<sup>rd</sup> or 7<sup>th</sup> of the chord. When this happens we have two options. (see figure 18.11)

Figure 18.11

- a. **Add the second shell below the melody**



Figure 18.12

- b. **Add both shells and double the melody note.**

The image shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Above the top staff, the chord 'FMAJ7' is written above the first beat and 'D7' above the third beat. The melody in the top staff consists of four notes: a quarter note F4 (first beat), a quarter note A4 (second beat), a quarter note B4 (third beat), and a quarter note D5 (fourth beat). Below the melody, two shells are placed: one on the first beat (F3 and A3) and one on the third beat (B3 and D4). In the bottom staff, the first beat has a whole rest, and the second and third beats have a quarter note F3 and a quarter note D4 respectively, effectively doubling the melody notes.

On the first beat of this example, doubling works great. On the 3<sup>rd</sup> beat though, the melody is too low to double so you'll play the other shell below the melody.