

ARE YOU AN ASPIRING ARRANGER? Self Evaluation

Circle those answers that apply.

- 1) **I have an ear for harmony.**
Only one ear. Two ears. It hurts when it's wrong. What's harmony?
- 2) **I've got rhythm.**
I'm a footpatter. I should've been a drummer. I have two left feet. I think I've heard that song...
- 3) **I listen to barbershop tapes/CD's.**
Occasionally. Often. I'm an addict.
- 4) **I can hardly wait for the next quartet/chorus rehearsal.**
The music goes thru my head, over and over..... I think about it occasionally between rehearsals. OH..... it's tonight?
- 5) **I like crossword puzzles.**
I enjoy the challenge of problem-solving. Once in a while. I'm too impatient for games.
- 6) **I read music.**
Sort of One clef Two clefs Pretty good Excellent What's a clef?
- 7) **I have keyboard skills.**
One finger One hand Two hands No hands
- 8) **I have studied music theory.**
Extensive Some A little None I was vaccinated but it didn't take.
- 9) **I have determination.**
I WILL. I might if it's not too hard. I dunno - I'm not very talented.
- 10) **I can handle criticism.**
No problem. Please be more tactful about my work. But I LIKE it that way.....
- 11) **I'd like to learn to arrange because:**
There are songs my qtte/chorus would like to sing.

I would enjoy learning more about our music.

I think I may be able to do it.

I want to be rich. I want to be famous.

QUALIFICATIONS

1. NATURAL MUSICAL ABILITY (ear and rhythm).

This is not an absolute necessity, as there are those who arrange solely by theory and logic. But it is much more difficult to achieve without these natural gifts.

2. MUSICAL BACKGROUND.

A background in music study, such as piano or other instrument, is a shortcut in learning to arrange. But this is ACQUIRED KNOWLEDGE.... and can be acquired now, if you are willing.

3. MUSIC THEORY.

Some music theory is a MUST. But this can be acquired through self-study and regional classes. Classes are also available in all communities of any size. A self-study course in arranging barbershop harmony is available for purchase from Sweet Adelines International.

4. ENTHUSIASM AND DETERMINATION.

These must come from YOU. Confucious say: "He who sit on piano bench longest becomes finest arranger."

5. PATIENCE.

You don't learn to arrange overnight. It is a gradual process of learning. The more time you devote, the faster it will happen. You should take advantage of all learning opportunities that come your way. Seek a mentor to help you over the humps. Take it one step at a time and rejoice at your small successes...they will ADD UP to BIG SUCCESS when you hear your creation performed by a quartet or chorus!

Why 4-Part Harmony, Barbershop Style??

We sing one of the most demanding kinds of vocal music in existence -- BARBERSHOP HARMONY.

WHAT IS IT?



- 4 notes, 1) Properly STACKED
 2) TUNED
 3) BLENDED
 4) BALANCED

= **RINGING CHORD!!!!**

(LOCKED CHORD)

A ringing chord is producing **OVERTONES!!!!**

TRADITIONAL
VOCAL
TECHNIQUES
proper use of the
vocal apparatus,
fully resonated &
projected

+

20th
CENTURY
POP SOUND
low melody
range,
frontal focus
& resonance

+

BARBERSHOP STYLE
HARMONIES
& TECHNIQUES
stacked
tuned
blended
balanced

= **TODAY'S BARBERSHOP MUSIC**

For women, it is an appealing
vocal sound which has
never before existed!!

We must recognize our accomplishment & take pride in it.

OVERTONE PATTERN

cps = cycles per second

C# 1100 cps 9th Harmonic C#
B 990 cps 8th Harmonic B
A 880 cps 7th Harmonic A
G 770 cps 6th Harmonic G

E 660 cps 5th Harmonic E

C# 550 cps 4th Harmonic C#

A 440 cps 3rd Harmonic A

E 330 cps 2nd Harmonic E

A 220 cps 1st Harmonic A

A 110 cps

FUNDAMENTAL A

THE ELEVEN CHORDS

MAJOR FAMILY

MAJOR TRIAD *

1, 3, 5 of the scale. A 3-note chord. Almost always doubles the root. Double the 5th when required for range or voice-leading; never on sustained chord. NEVER double the 3rd.

BARBERSHOP SEVENTH *

1, 3, 5, 7b - a 4-note chord. Never double anything.

MAJOR SIXTH

1, 3, 5, 6 - a 4-note chord. Never double anything.

MAJOR SEVENTH

1, 3, 5, 7 - a 4-note chord. Never double anything. AVOID when possible.

MAJOR NINTH

1, 3, 5, 9 - a 4-note chord. Never double anything.

NINTH CHORD

1, 3, 5, 7b, 9 - a 5-note chord. Eliminate the root (1). Occasionally used with the 5th omitted, but has an "unbarbershop" sound.

MINOR FAMILY

MINOR TRIAD

1, 3b, 5 - a 3-note chord. Double anything! (doubled 5th is weaker)

MINOR SIXTH

1, 3b, 5, 6 - a 4-note chord. Never double anything.

MINOR SEVENTH

1, 3b, 5, 7b - a 4-note chord. Never double anything.

SYMMETRICAL

DIMINISHED SEVENTH

1, 3b, 5b, 7bb - a 4-note chord. Never double anything.

AUGMENTED TRIAD

1, 3, 5# - a 3-note chord. Double one - preferably the root.

* MEAT & POTATOES OF BARBERSHOP

THE ELEVEN BARBERSHOP CHORDS

and their strongest voicings

Major triad



Barbershop (dominant) seventh



Barbershop (dominant) ninth



(Omit the root or the fifth.)

*Major sixth



*Major seventh

Musical notation for the Major seventh chord and its scale. The chord is shown in a single staff with notes G4, B4, and D5. The scale is shown in two staves (treble and bass clef) with notes G4, A4, B4, C5, D5, E5, F5, G5.

*Major ninth

(ALWAYS omit the seventh)

Musical notation for the Major ninth chord in a single staff, showing notes G4, B4, and D5. The seventh (F5) is omitted.

Musical notation for the Major ninth scale in two staves (treble and bass clef) with notes G4, A4, B4, C5, D5, E5, F5, G5.

*Use sparingly in barbershop arrangements.

Minor triad

Musical notation for the Minor triad chord and its scale. The chord is shown in a single staff with notes G4, Bb4, and D5. The scale is shown in two staves (treble and bass clef) with notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.

Minor sixth

Musical notation for the Minor sixth chord and its scale. The chord is shown in a single staff with notes G4, Bb4, and D5. The scale is shown in two staves (treble and bass clef) with notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.

Minor seventh

Musical notation for the Minor seventh chord and its scale. The chord is shown in a single staff with notes G4, Bb4, and D5. The scale is shown in two staves (treble and bass clef) with notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.

Augmented triad

Musical notation for the Augmented triad chord and its scale. The chord is shown in a single staff with notes G4, B4, and D#5. The scale is shown in two staves (treble and bass clef) with notes G4, Ab4, B4, C5, D5, Eb5, F5, G5.

Diminished seventh

Musical notation for the Diminished seventh chord and its scale. The chord is shown in a single staff with notes G4, Bb4, and D5. The scale is shown in two staves (treble and bass clef) with notes G4, Ab4, Bb4, C5, D5, Eb5, F5, G5.

SWEET ADELINES VOICE RANGE

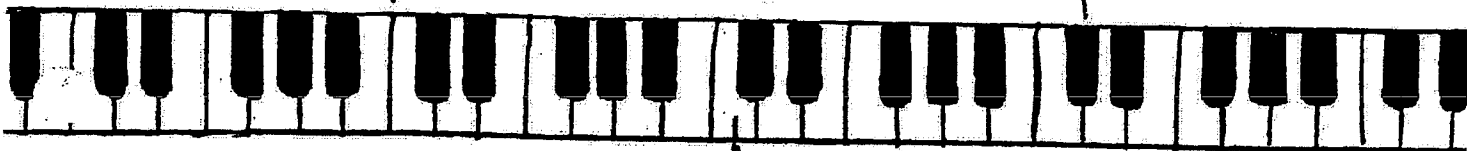
	RANGE	COMFORT ZONE	HIGH	LOW
Lead				
Bass				
Tenor				
Bari				

E=EDGE C=COMFORT H=HIGH L=LOW

Labels for notes: CE, CE, H, H, H, C, CE, L, C, L (top line); H, H, H, H, H, C, C, C, H, C (middle line); C, CE, H, C, C, C, C, CE, C, L (bottom line); C, H, H, C, C, C, C, C, C, L (bottom-most line).

GOOD SOUND AREA

MEN AND WOMEN



↑ ↑
Additional notes

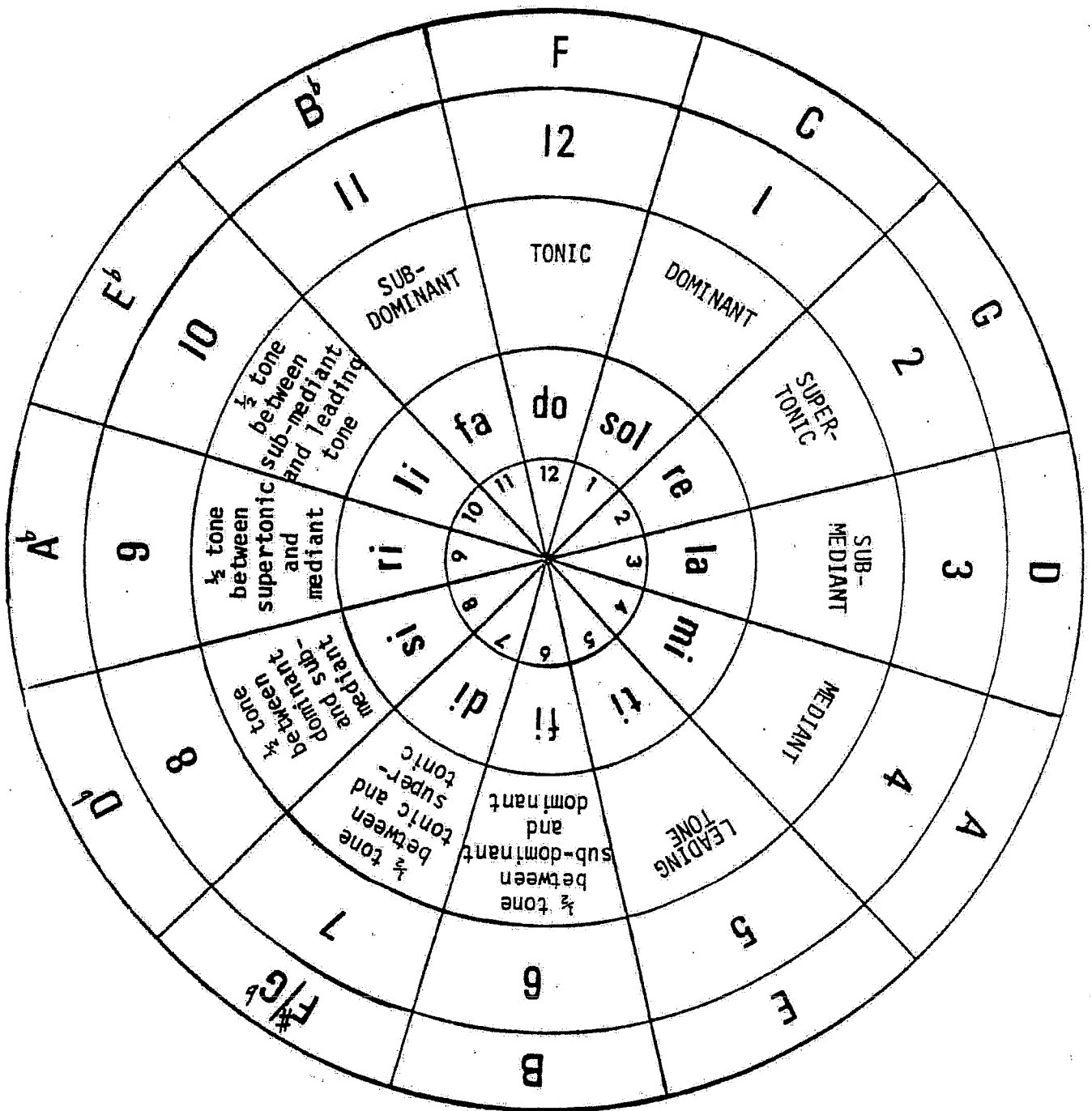
Middle C

↑ ↑
Additional notes

CIRCLE OF FIFTHS

(alias, The Clock)

There is much information about our music in this diagram. The first thing you should know is that YOU DON'T HAVE TO KNOW THIS IN ORDER TO ARRANGE!!!! Let this information seep into your awareness gradually, as you progress in your work. Its first use should be to give you an awareness of the relationship of chords, and a language in which to describe chords and their relationship.



MAKE YOUR MANUSCRIPT MEANINGFUL!!

1. Use manuscript paper designed for our kind of music. Packages are available from Sweet Adelines sales for a reasonable price. We write the LEAD and TENOR on the treble clef. BARITONE and BASS are written on the bass clef ONE OCTAVE LOWER THAN SONG. (This keeps them out of the space where the words go!)

Barbershop arrangement for male voices are written with the LEAD and TENOR on the treble clef one octave HIGHER than sung; BARI and BASS are written on the bass clef exactly as sung.

2. For the final copy of your arrangement, use a good black pen for easy reading and clear reproduction. You will want to learn to write computer manuscripts eventually, but this is not a necessity ... especially in the beginning. That is another complete learning experience.

3. The KEY signature appears at the beginning of each line. The TIME signature follows the key signature on the FIRST line only.

4. Keep your parts vertically aligned – straight up and down in the same chord. Lyrics should appear under the appropriate notes.

5. Write the same number of beats in each measure. All measures have the **same** number of beats UNLESS the time signature indicates a change.

6. Clearly mark parts of the arrangement, such as INTRO, VERSE, CHORUS, TAG, etc.

7. Include the TITLE and PAGE NUMBER on each page. Copyright information goes on the first page only, at the bottom. Name of composer(s) and arranger should appear below the TITLE of the song as a part of the heading.

8. Make every effort to use correct chord spelling, on a CHORD by CHORD basis. For instance, there isn't an A-flat in an E-major triad (E-G#-B).

9. When melody temporarily leaves the LEAD part, use a dotted line to follow it to the new melody part. Be sure to indicate the melody return in the same way.

10. When one voice holds a note and the other voices are singing lyrics, be sure to write the words beside each part that is to sing them.

11. A slur is used in vocal music when the same word or syllable is sung for two or more notes. Think of it as a "tie", since we do not "slur" – hopefully!

12. Clearly mark key and time signature changes with a double bar. If you choose to use a repeat, be sure it is correctly indicated in all the necessary places.

13. Include as much interpretive information as is practical in order to assist the singer.

KEEPING THE COMPOSER HAPPY!

A good arranger works with the composer to enhance the existing melody, lyrics and implied harmony.

There are times when it is permissible, necessary and desirable, for any number of reasons, to make slight adjustments. Learning WHEN TO and WHEN NOT TO is very important.....and HOW TO requires even more care.

RHYTHM & TEMPO CHANGES

The performer/arranger frequently changes the tempo or the rhythm of a song. THIS DOES NOT ALTER THE COMPOSER'S WORK....it is still totally recognizable. We've sung ballads with a beat - and converted uptunes to ballads with great success. This is OKAY, if done in good musical taste. Professional musicians do it all the time.

LYRIC CHANGES

An occasional lyric change is acceptable. You might consider it for one of these reasons:

- 1) The meaning is obscure.
- 2) Word usage has changed.
- 3) Lyric is awkward or weak.

Take care not to indiscriminately change familiar lyrics.

MELODY CHANGES

Here we tread on sacred ground. Yet, there are reasons why you would consider a slight melody alteration:

- 1) To improve the melodic flow (especially in a fast passage).
- 2) To bring the melody line into range for the singer.
- 3) To improvise on a repeat chorus (often the first chorus acknowledges the composer's original melody, as in UP A LAZY RIVER. Some rangy melodies have been improvised so much that we - and the composer - accept variations for the song. SUNNY SIDE OF THE STREET is an example.

Again, caution and care should be your guide. A good rule of thumb: "CHANGE ONLY IF YOU THINK THE COMPOSER WOULD WISH HE/SHE HAD THOUGHT OF IT FIRST".

KEEPING THE COMPOSER HAPPY

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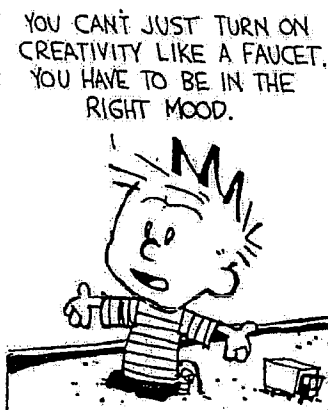
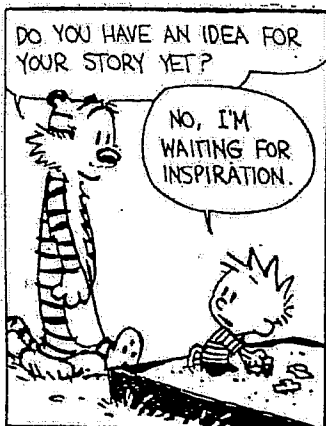
IMPLIED HARMONY

Please get the sheet music/lead sheet/fake book/recording BEFORE you begin. You may THINK you remember the correct implied harmony and melody but -- this is news -- you are not infallible! Find the resources in your community for old sheet music. Your library is often a good source. The SPEBSQSA Old Songs Library is second only to the Library of Congress - and they cooperate!

Now you have the sheet music. Remember, it was written by another arranger! Sometimes that arranger "simplified" the music so much that the harmony progression is over-abbreviated. Sometimes that arranger was attempting to translate the music into a progressive jazz style and has over-complicated it. Nothing tells you like your EAR.

A good piece of sheet music will indicate chord structure at key rhythmic points in the music. In between those key points, it will generally allow the melody to create dissonances on passing notes. In barbershop arranging, this is a NO-NO! We want and insist upon a complete chord for every melody note--and then a few more to substitute for accompaniment at the ends of phrases -- RIGHT? The mark of a good arranger is the ability to work within the framework of the intended harmony provided by the composer.

If the intended harmony is "iffy", then as new arrangers, pick another song. The worst thing you can do to yourself is select complicated music and defeat yourself before you begin. Keep it SIMPLE until you've mastered the basics. C-R-A-W-L before you RUN! Remember...as a beginning arranger, your musical taste is far more developed than your arranging skills. Choose some very simple songs for your first efforts..... and enjoy the thrill of completing your FIRST ARRANGEMENTS!!



HOW TO BEGIN TO COMMENCE..

....by Nancy Bergman

- 1) **Select a song.** For your first arrangement, don't handicap yourself by selecting one that is too difficult. Your taste is more advanced than your skills...learn to crawl before you walk!
- 2) **Find the music.** If you can't locate it, be SURE you know the correct melody, lyrics and chord structure. If you aren't POSITIVE, select a different song.
- 3) **Determine key the song will be arranged in.** Then write out the lead line and words on your manuscript paper. Leave room for embellishments (to be added later). This will usually require TRANSPOSING.....EASY!
- 4) **Pencil in the chord names from the sheet music.** If you transposed, you'll need to transpose the chord names also. EASY!
- 5) The sheet music usually tells the names of the primary chord or chords in each measure; you will need to determine the rest. **Figure out the chords called for in the first line or two of your song (as many as you can), and pencil the chord names above the melody notes.**

UP TO THIS POINT YOU MIGHT BE ARRANGING FOR A SYMPHONY ORCHESTRA, A WESTERN BAND, OR THE MORMON TABERNACLE CHOIR. NOW COMES YOUR SPECIALIZED KNOWLEDGE OF BARBERSHOP HARMONY ARRANGING!

- 6) **Taking one melody note at a time, write a barbershop *voicing* of the chord you believe should be used.** Keep the root in the bass as much as possible. If *necessary* put it on the 5th of the chord. The bass will be on the 3rd or 7th of the chord only on rare occasions for a special reason. **REFER TO THE DETAILED INFORMATION ON CHORD VOICING IN "THE ELEVEN CHORDS".**
- 7) **Proceed with each melody note, being aware that the horizontal line you are creating for each part should be logical, reasonable and simple, if it is to be sung effectively. REFER TO "SWEET ADELIN VOICE RANGE" INFORMATION ON THE ENCLOSED HANDOUT.**
- 8) **Finish it off with an INTRO and a TAG....and you're in the ARRANGING BUSINESS!**