

TAILORING EXISTING ARRANGEMENTS

Caveat: There are a few arrangers, both male and female, who will not agree to any adjustment, however minor, to their arrangements. Unfortunately, these arrangers place more value on the paper and ink than on the performer who wants to bring the creation to life, and who seeks to make minor adjustments that will enhance that performer's ability to perform the work successfully. If you are dealing with one of these arrangers, you will probably see restrictive language on the music itself. It may be in your best interests as a performer to work with an arranger who will permit you to make minor changes, or who will work with you to tailor the arrangement to your capabilities.

I. Arrangements for male voices

A. Key selection - generally needs to be 4 to 5 keys higher.

1. Find best range for the melody line, and transpose accordingly.
2. Identify any bass notes that are out of range in that key.
 - a. Revoice up, if possible
 - b. Give melody to bass for a short passage
 - c. Give melody to tenor for a short passage

B. Chord revoicing

1. In most cases, tenor takes baritone note, bari takes tenor note an octave lower.
2. Reassign melody as above.

C. Check for incomplete chords or inappropriate doubles. Arrangements by men frequently have:

1. Double thirds in a major triad - not permitted in Sweet Adelines
2. Diminished triad in lieu of diminished seventh (we do not use the diminished triad).

D. Risky elements frequently used in male arrangements:

1. Patter
2. Scat/nonsense syllables
3. Unbalanced form
4. Long solo passages
5. Instrumental effects

II. Arrangements for Women

A. Older published music

1. Some awkward voice leading due to chord choices
2. Some awkward voice leading due to more limited vocal ranges in the past (for reference, middle C is C⁴).

<u>Voice Part</u>	<u>Previous</u>	<u>Current</u>
Tenor	F ⁴ - F ⁵	F ⁴ - Ab ⁵
Lead	Ab ³ - Bb ⁴	G ³ - D ⁵
Baritone	Ab ³ - A ⁴	G ³ - C ⁵
Bass	Eb ³ - Eb ⁴	C ³ - G ⁴

3. Smooth out part lines based on desired interpretive plan
4. Revoice chords to enhance desired dynamics
5. Add/delete embellishments or words to achieve
 - a. Phrase flow and vocal line
 - b. Breathing guide
 - c. Personalization, e.g. Showtime quartet

III. What NOT to do

- A. **Don't make major changes, i.e. anything but revoicing existing chords, without consulting the arranger.**
- B. **Don't make minor changes, then put *your* name on the music as arranger, or even as co-arranger!** The proper thing to do is Note the arranger's name, then add "minor revisions for _____ (Name of group) _____ by _____ (Name of individual who made revisions) _____."