

Arranging By Singing

1. Goals of this class
 - 1.1. Help make the arranging process feel more natural for arrangers of all skill levels through constant vocalizing.
 - 1.2. Make arrangements that are fun to learn, fun to sing and fun to listen to.
 - 1.3. While still being able to keep an arrangement varied, interesting and taylor made for your group.
 - 1.3.1. Disclaimers:
 - 1.3.1.1. This is not the only way to arrange, and these ideas are just ideas to get your mind going.
 - 1.3.1.2. Feel free to experiment in your arrangements.
 - 1.3.1.3. Collegiate groups are always learning and have to take risks to understand what works.
 - 1.3.1.4. We are learning how to sing every moment when we are in rehearsal! Let's try to set up everyone for success.
 - 1.3.1.5. I am not necessarily trying to "simplify" your arrangements; these ideas are to set up your group for success, harness their strengths and make it easier to learn for SINGERS of all skills..
 - 1.3.1.6. This class is just as much of a "practical" class as it is a "theory" class.
2. Why Arrange And Learn Through Singing?
 - 2.1. Singers enjoy singing, so the learning process is more fun and engaging.
 - 2.2. SING EVERYTHING YOU ARRANGE.
 - 2.3. If people arrange through singing, you get to demonstrate what you want directly.
 - 2.4. Not everyone can read sheet music. This is totally ok! Not everyone is trained the same way, or at all!
 - 2.5. Notation is a pain, arranging while notating can be very confusing.
 - 2.6. Group morale!
3. How do you make the simplest parts fun?
 - 3.1. Easiest example; harmonizing with the solo. But a lot of lyrics.
 - 3.2. If you're doing individual parts, spread out the fun stuff!
 - 3.3. I love singing whole notes! Phrasing them is great.
 - 3.4. "Where do I breathe"?
 - 3.5. So easy to go out of tune when you're not singing a "line".



- 3.6. However, pumping out notes over and over again is tough. Using whole notes the whole arrangement makes it difficult and not fun to sing. HOWEVER whole notes can ABSOLUTELY be cool when used tastefully.
 - 3.7. Example: a baritone in Originals had to sing the same 4 notes 12 times in like 3 minutes.
 - 3.8. Repeating sections is fine.
 - 3.9. ARRANGE FOR YOUR GROUP. Sometimes arrangers write beautiful lines but no one in the group can sing it.
 - 3.9.1. EXAMPLE: How can we use different parts to naturally grow louder and softer?
 - 3.9.2. Do you know you have to get louder, but realize you have trouble staying on pitch? Do you feel like you're forcing it? Is it in a tough range for you?
 - 3.9.2.1. In specific ranges, it will be very difficult for different parts to have dramatic dynamics since it just doesn't sit in a good range in their voice
 - 3.9.2.2. Lost? Try copy pasting another section and change the vowels.
 - 3.9.2.2.1. Easy to learn, and it feels good to learn multiple parts of the arrangement at the same time.
 - 3.9.2.2.2. General rules: Oo for soft, Oh for loud. Ah for loud and bright.
 - 3.9.2.3. Singers don't need to sing the whole time! What if half the group sings? What if it's just solo, bass and beatbox. Spread around the parts as well.
 - 3.9.2.3.1. When the whole group is singing, you have a minimum dynamic level. It is literally uncomfortable for singers to sing even softer at a certain point.
 - 3.9.2.3.2. Removes a lot of strain.
 - 3.9.2.3.3. Some parts you don't have to memorize! Can focus on the rest of the arrangement.
 - 3.9.2.3.4. Get to show off the beatbox/solo/bass.
 - 3.9.2.4. Use those sections with the same notes to harmonize to the melody.
 - 3.9.2.4.1. Careful! Having a lot of lyrics in the parts is hard to memorize!
 - 3.9.2.4.2. Little bursts of lyrics are sick tho.
 - 3.9.2.4.3. NOW YOU ALREADY KNOW THE NOTES.
 - 3.10. Do similar chords but move around the lines. Careful: can make it difficult to memorize several sections which are similar but have certain note differences.
4. EXAMPLE: WHEN YOU WERE YOUNG by THE KILLERS
- 4.1. Let's listen to the song and sing along!
 - 4.2. First 4 measures (rehearsal mark "A")
 - 4.2.1. Let's make some "Oo"s!
 - 4.2.2. Note, down, up.
 - 4.3. Measures 5-8 (rehearsal mark "B")



- 4.3.1. Another “Oo”, BUT now the notes only go up!
- 4.3.2. Creates contrast with section A without and has natural dynamics.
- 4.4. Measures 9-12 (rehearsal mark “C”)
 - 4.4.1. Same exact notes, but add the words!
 - 4.4.2. Gives a COMPLETELY different character from dummy vowels.
- 4.5. Measures 13-16 (rehearsal mark “D”)
 - 4.5.1. Let’s build into the loud section!
 - 4.5.2. People can hear the notes in the chord, so let’s shift them up one note in the chord.
 - 4.5.3. Use an “Ah” to significantly increase volume on it’s own.
 - 4.5.4. Use a higher range (without being TOO high) to make these dynamics count.
 - 4.5.5. Held out bass part for volume and consistency.
 - 4.5.6. Note how I did the guitar melody with “ohs” and “woah”
- 5. Other examples:
 - 5.1. Singing cascades/arpeggios
 - 5.1.1. Not quite as simple as they are on piano and guitar. Need to approach differently.
 - 5.1.2. Make sure the parts are more natural in terms of rhythms and notes.
 - 5.1.3. Crazy rhythms/huge gaps between pitches make them unnecessarily difficult.
 - 5.1.4. These will probably sound better
 - 5.2. Constant rhythms or repetitive parts.
 - 5.2.1. There is nothing inherently wrong with repetition. But let’s think about it from the perspective of a singer.
 - 5.2.2. Rhythmic parts can be pretty exhausting to sing.
 - 5.2.3. Note that in this example, I tried to add times for the singers to stagger breathe.
 - 5.2.4. Clean notation: group the main beat (quarter or dotted quarter)
 - 5.3. Other concerns:
 - 5.3.1. Close spacing/open spacing.
 - 5.3.2. Little vibrato at the end (not through the whole thing)
 - 5.3.3. Clean notation: group the main beat (quarter or dotted quarter)

