

Concept for this course- after years of striving in choral music as well as barbershop, the light went on. Poets, Composers and Arrangers are smart people. They have sweat blood over every word and note. If I can figure out what they were thinking, the work is done. I don't have to try to create something out of my limited intellect. Just use the musical score to guide my artistic musical decisions.

1) Choose Significant Repertoire!

- a. P
- b. M
- c. A

2) Know Your Chorus or Quartet

- a. V
- b. R
- c. H
- d. M
- e. P
- f. P
- g. T
- h. See Step 1

3) Know Your Anticipated Audience and Venue

- a. C            or S
- b. F            or B
- c. I            or O
- d. See Step 1

4) The Back Story

- a. B
- b. O
- c. L            or M            First?
- d. C
- e. BB

5) Musical Theme of the Song

- a. L
- b. R
- c. H
- d. M
- e. C
- f. ALWAYS

6) Added Musical Material

- a. I
- b. T

## 7) SHAPE EVERYTHING!

- a. 10/15 year plan – Annual Plan - A Particular Season of the Year
  - i. Set goals and determine how much t\_\_\_\_\_ and i\_\_\_\_\_ to exert in areas to achieve success. Failing to plan is planning to fail.
- b. Musical Package- Contest or Show
  - i. Take your audience on an e\_\_\_\_\_ j\_\_\_\_\_
  - ii. V\_\_\_\_\_ tempo, feel, intensity, visual components, key centers
- c. The Whole Song
  - i. Identify the c\_\_\_\_\_ and build a musical structure to support your audience through the climax.
  - ii. Consider r\_\_\_\_\_, t\_\_\_\_\_ and emotional content of the lyric.
  - iii. Well constructed songs will lead you to n\_\_\_\_\_ e\_\_\_\_\_ conclusions.
  - iv. See step 1.
- d. Each Section of the Song
  - i. Determine how the intro., verse, chorus I & II and tag serve the o\_\_\_\_\_ s\_\_\_\_\_.
  - ii. Consider d\_\_\_\_\_ f\_\_\_\_\_ and, in a ballad, pace
- e. Each Phrase Within the Section
  - i. Closely analyze the rise and fall of the m\_\_\_\_\_ line
  - ii. Identify most important w\_\_\_\_\_
  - iii. S\_\_\_\_\_ the phrase around melody and lyric
- f. Each Individual Word
  - i. Determine the relative importance of each w\_\_\_\_\_
  - ii. If multi-syllable, determine the s\_\_\_\_\_ s\_\_\_\_\_
  - iii. Consider all of the s\_\_\_\_\_ in each word. Sing word sounds, not words.
  - iv. Choose “\_\_\_\_\_” style, spoken language diction as opposed to “classical”
  - v. Use onomatopoeia when possible

## 8) The Arrangement

- a. S
- b. V
- c. KC
- d. Most arrangers are \_\_\_\_\_ with you “tweaking” things a bit for your specific group, but be smart about it and get a few informed opinions

## 9) To Breathe or Not to Breathe

- a. Think natural, believable, expressive *and* p\_\_\_\_\_.
- b. Very few hard and fast rules, but plan every breath with a musical purpose
- c. Breaths must be in c\_\_\_\_\_ and not interrupt the story and emotion

## 10) Be A Musical Artist

- a. As musical performers we are called to create aural (and visual) art. To tell stories and paint emotional pictures. Make every effort to be true to the composer, lyricist and arranger, then apply your own artistic sense. Live the story to the audience through the performance. After significant analysis, let go of the technical and let the music live through you.