

VOCAL ARRANGING FOR EFFECTIVE LEADERSHIP IN CONTEMPORARY WORSHIP

- Bob Kauflin -

I. The Musicians

- A. Altered 4-part
 - 1. Melody
 - 2. Soprano
 - 3. Alto
 - 4. Tenor
- B. The more parts the less “contemporary”
- C. The less skilled, the more vocalists

II. Vocal Sound

- A. Clear tone
- B. Vibrato under control
- C. Informal rather than formal diction
- D. Use of slides/inflections
- E. Microphone technique
- F. Multiple styles
- G. Blending

III. Harmony

- A. Use for musical interest and to draw attention to the lyrics.
 - 1. Too much minimizes the effect.
 - 2. Emphasize sections, phrases, or dynamics
- B. Don't encourage “freeform” harmonization. Work out and practice parts beforehand.

C. Basic rules for three part harmonies.

1. As a rule, allow passing notes in the harmonies when they occur in the melody
2. 6th of a chord usually sounds stronger than the 7th.
3. Good harmony parts are good melodies in themselves

D. In general, harmonize choruses.

1. Can be effective to use unison at times - adds strength or intimacy.
2. Hymns – harmonize later verses or second half of verse (In Christ Alone)
3. When introducing new songs, sing unison through the first two passes (Vs-Ch, or Vs-Vs)

E. Two part harmony (alto or tenor) can be stronger than three at times

1. Soprano-Alto (3rd or 4th below)
2. Soprano-Alto on tenor part
3. Soprano-Tenor
4. Alto-Tenor

IV. Other Considerations

A. Fills

1. Only experienced vocalists
2. Expand the thought of the lyric (unless an echo line)
3. Don't over use

B. Presentation

1. Engaged
2. Expressive
3. Natural