

# 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 (3<sup>rd</sup> or 4<sup>th</sup> 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