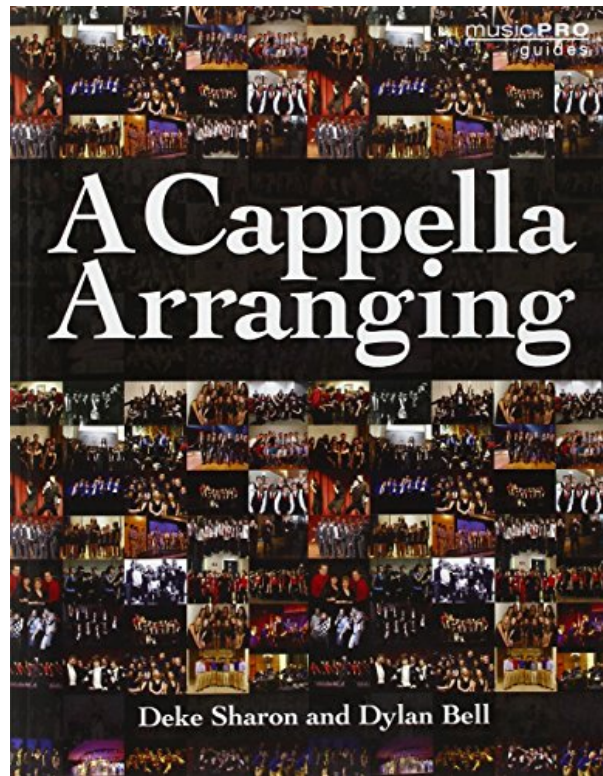
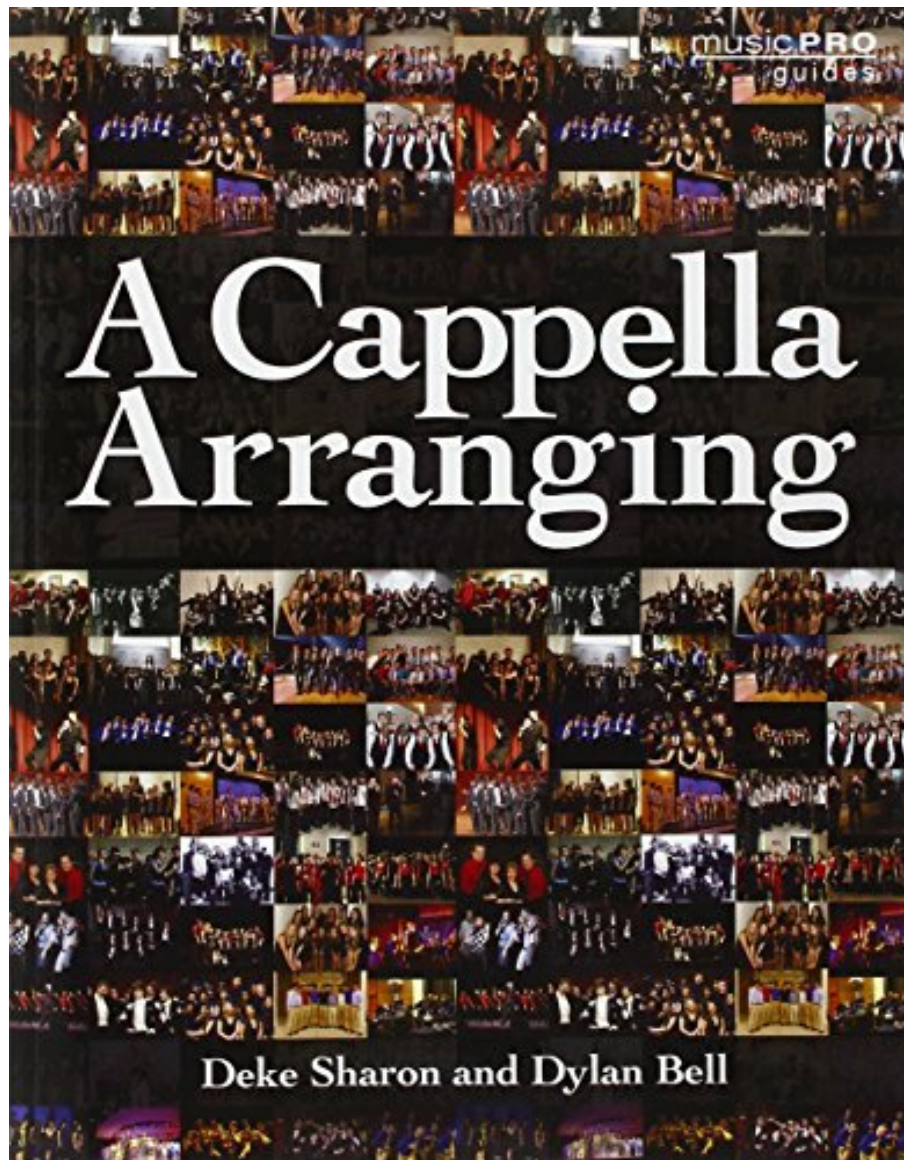


A CAPPELLA ARRANGING (MUSIC PRO GUIDES) BY DYLAN BELL, DEKE SHARON



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(Music Pro Guide Books & DVDs). The world loves to sing. From barbershop groups to madrigal choirs to vocal rock bands, there are tens of thousands of vocal groups in America. The success of mainstream television programs such as Glee and The Sing-Off not only demonstrates the rising popularity of vocal music; it reflects how current trends inspire others to join in. In addition, through various online and on-the-ground vocal music societies, the "a cappella market" is well defined and well connected. Like singing itself, a cappella is a global phenomenon. At the heart of every vocal group is the music it performs. This often means writing its own arrangements of popular or traditional songs. This book is the long-awaited definitive work on the subject, wide ranging both in its scope and in its target audience which spans beginners, music students, and community groups to professional and semi-professional performers, vocal/instrumental songwriters, composers, and producers providing genre-specific insight on a cappella writing. The tone of the book is instructive and informative, yet conversational: it is intended to stand alongside any academic publication while remaining interesting and fun. A Cappella Arranging is a good textbook and a "good read" for every vocal arranger, whether amateur or professional; every vocal music classroom, and any professional recording studio.

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Most helpful customer reviews

10 of 10 people found the following review helpful.

The Ultimate A Cappella Guide

By Tim Rosko

What can be said. This book is the book I had been looking for throughout my entire time in college a cappella! I highly recommend it to anyone who is interested in arranging for a cappella groups or even for people who are just participating in an a cappella group--the knowledge provided in this book is useful for either. Deke Sharon and Dylan Bell did a great job explaining the (sometimes) overwhelming process of arranging and giving their own personal insights into the creative process. Whether you are a beginning arranger or a seasoned composer looking to learn more about a new genre, this book is extremely helpful!

The book starts with the 10 basic steps of arranging. This alone blew my mind a few times. Oftentimes, my peers and I would have an idea of a great song that we would want to arrange, but more often than not, we had no idea of where to begin. This led to many frustrated potential arrangers and some pretty basic transcriptions of songs. The 10 basic steps provide another way of approaching arranging and working through the process, which is truly invaluable to the beginner arranger.

They go on to explain the very basics of what arranging is and the different types of arrangements. They provide exercises to give the beginner arranger a way to start developing the skills needed such as simple voice leading, developing an inner ear, and outlining the basic ranges of the different voice types. Now these are not exhaustive lists and examples that one might find in a collegiate music textbook, but they are enough for someone who is just starting out. They are also a well-said, succinct overview for those who may have more musical training under their belt.

Deke and Dylan then go on to expand upon the 10 Basic Steps by going into further detail for each step. All of which is broken up into easy-to-understand sections. In each chapter, they give exercises to help develop and implement these steps into the reader's own work. They also provide their own personal processes by explaining their use of the 10 steps in their own arrangements. These arrangements are given in their entirety in the appendices of the book. This is truly an invaluable resource to have--being able to get into the mind of the composer/arranger is insanely helpful in understanding the process outlined in these chapters. I found myself flipping back and forth between the appendices and the chapters frequently!

The book goes on to discuss various "Advanced Topics" such as arranging for other voice formats (TTBB, SSAA, etc.), Vocal Percussion, writing medleys, and even a "How-To" History of A Cappella, which goes through various styles and is, again, insanely helpful. These chapters can totally be used as a reference for the experienced composer or arranger who wants to get their hands dirty in A Cappella arranging.

Though I am no longer in my collegiate a cappella group anymore, this book has informed my current work and I highly recommend it for anyone interested in the subject. I will definitely be buying this for the music directors of my former group as an Enchiridion of sorts to be passed down from music director to music director.

Thank you Deke and Dylan for this wonderful resource!

10 of 10 people found the following review helpful.

Well Written and Insightful!

By Jerry Tesch

The book is set up to allow people of all skill levels to benefit and gain knowledge. It was also designed for people to navigate thru in a way that suits them. You can read front to back, or pick out certain sections that

address your needs. As a Music Teacher, I have had all my music theory classes, and I'm still able to take away great content. As a student, I was always most disappointed in my Educators that forgot what it was like before they got to where they are now. And as I read thru the book, I appreciated the wonderful analogies and examples that I know are universal enough for even the most novice of arrangers to understand.

Do you need arranging ideas, tips, help? Do you like when people talk to you as a person, and not down to you? Do you love A Cappella? Get the book :)

3 of 3 people found the following review helpful.

For beginners, professionals, and everyone in between

By Marisa Debowsky

If you have ever tried your hand at arranging vocal music--in any genre, for any number of singers, and with any level of technical proficiency--then you're familiar with "too many ideas," "scary blank page is scary," plus some more foes that are custom-built to annoy the arranger: you suddenly find that you can't cover the third of the chord without your tenors making an awkward jump; you found a mistake, fixed it, and then found that the `fix' threw something else out of whack; your charts made perfect sense when you were typing, but now the parts seem confounding in rehearsal. Oh, what we wouldn't give in those moments for some practical, hands-on advice.

This book *is* the hands-on advice you wanted. It is a hybrid of a textbook, a desk reference, and a peek behind the curtain at the creative process of two of the a cappella industry's most celebrated and sought-after professionals.

For the beginning arranger, there's a 10-step method. Completely solves the problem of "I don't know where to start," and has both a quick-summary version and a very detailed expansion.

For the expert, there's a section entitled "In-Depth Arrangement Analyses," which is just that: detailed, methodical explanations of choices that these master arrangers made and ways they solved tricky problems in four very different songs. In this section, and throughout the book, the arrangements they pull apart were written for (and sung by) real-life groups. Some of the book's illustrative examples come from the professional groups of which the authors are members (The House Jacks and Cadence); others are from arrangements commissioned for other professional, scholastic and community groups. Only in the last chapter ("Specific A Cappella Styles: A "How-To" History of A Cappella") do they contrive artificial examples, serving up the hymn "Amazing Grace" in eleven different ways, from plainchant through SPEBQSA to big band. If you have ever thought "This pop song could really use a few measures with a gospel feel" but not known how to write it down, this will be your starting place.

I wish this book had been around when I started arranging, but I'm thrilled that it's here now! I'm about to read it cover to cover again.

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