

I wish to draw the panel's attention to the following document that I have written in clarification of the extensive creative role of the professional arranger in comparison with that of the original composer.

All about the project: "Anything Goes: The music of Cole Porter" 2011 - additional material devised and arranged by Wayne Senior

The creative role of the arranger.

The creative role of the arranger is often misunderstood by academics or those of the 'classical music' mindset as being somewhat lesser than the work of a composer of (so called) 'serious music'.

The creative arranger is a highly skilled artisan who utilises all the best attributes of both composer and orchestrator to create a completely new setting to suit the artist(s) and/or musicians singing or performing an existing piece of music.

In fact, the arranger's role is not dissimilar to that of the composer who takes an existing tune (a folk song, for instance) and reworks it to become a theme for a symphonic work. In essence the final arranged work will often contain *more new and original work composed by the arranger* than that of the writer.

The arranging process may involve any or all of the following:

*A new routine for the song through the judicious editing of existing material to appropriately shorten or lengthen the piece.

*A tempo or rhythmic approach different from that of the tune as originally conceived.

*A new key dependent on the artist(s) to sing the work, or to suit the available instrumentation and the players technical abilities.

*Modifications to either the harmonic material (i.e. a new chord sequence) or the melodic line.

NB a chord sequence in itself cannot be copyrighted. There are several popular songs which use the "Autumn leaves" (Kosma, Prevert/Mercer) progression or modifications of it (e.g. "All The Things You Are" (Kern), "I Will Survive" (Perren and Fekari)) which has its roots in Vivaldi's Four Seasons/Winter of the renaissance period.

*The composing of new material for introduction and ending, interludes, modulations, accompanying and background counter melodies etc.

When devising a medley of tunes an appropriate order must be conceived. The original individual pieces may need to be edited and other material may be added/inserted (e.g. sections of other relevant tunes to support the story line) and often the thematic material from other tunes is utilised to construct counter melodies to maintain consistency.

The professional arranger must be familiar with a wide range of instrument families and how each family will sound in any numbered combination or configuration. S/he needs to be competent at voicing three, four or five instrument sections and combining these with other sections in ensemble.

In addition, the commercial arranger (who must often also fill the role of musical director) requires excellent accountancy and time management skills in order to successfully bring a performance in within increasingly limited budgets and rehearsal schedules.

Herewith comments from noted authorities in the industry:

William Lovelock, in *The Elements Of Orchestral Arrangement* stresses the importance of developing “Mental hearing; to imagine the tonal colours and qualities of individual instruments and to ‘hear’ what one sees on paper” (Lovelock, 1968: 1)

Samuel Adler, Professor Emeritus, Eastman School of Music of the University of Rochester Composition Faculty, Juilliard School of Music writes:

“Transcription” is a lateral transference of a previously composed work from one musical medium to another. **Arranging** involves more of the compositional process, since the previously existing material may be as little as a melody – or even a partial melody – for which the arranger will supply the harmony, counterpoint, and sometimes a unique rhythmic setting before even thinking about the orchestration” (Adler: 667).

Pearse and Freeman, authors of *The Berklee College of Music’s Arranging Workbook 2* offer the following:

Arranging Defined. It should be understood that the term “arranging” literally refers to the manipulation or adaptation of a thing or a group of things ... instructions (for) a song to be played once through in a certain key, repeated in a different key and then ended ... actually constitute an arrangement. *However ... in the music business in general*, arranging is understood to include orchestration as well as routining. *An arranger is expected to create introductions, countermelodies, interludes and endings and to score them expertly for the appropriate instruments and/or voices* (Pearse, Forman: 1; routine/routining are referred to in this text as format/formatting).

John Cacavas, a prolific writer of television soundtrack music, writes:

These terms [*orchestration and arranging*] are bandied about interchangeably, but there is a difference between them. Loosely defined, the craft of orchestration involves transcribing music from a full sketch to a full score. ... An orchestrator does not introduce new patterns, countermelodies or the like. It is simply a literal transcription of the original intent ... *Arranging is a far more complex business and requires the additional skill of a composer. In its simplest context, it requires the arranger to work from a lead sheet and chord symbols only. It is up to the arranger to “cast” the work ... (to decide) who will play what, when and for how long. The arranger must devise modulations, backgrounds, counterpoint and harmonic substitution ... and be gifted enough to make it all sound right. Taking a song by Irving Berlin and arranging it for chamber orchestra is not orchestration but arranging, pure and simple* (Cacavas: xv).

Bibliography

Adler, S. (2002) *The Study of Orchestration*. New York: W. W. Norton & Company, Inc.

Cacavas, J. (1993). *The Art Of Writing Music*. Van Nuys, California: Alfred Publishing Co, Inc.

Lovelock, W. (1968). *The Elements Of Orchestral Arrangement*. London: G. Bell and Sons Ltd.

Pearse, T. and Freeman, B (1989) *Arranging Workbook 2*. Boston: Berklee College of Music.

The development process of "Anything Goes: An Evening With Cole Porter" 2011 (additional material)

In December 2008 I was approached by the Orpheus Choir who planned presenting an evening with Cole Porter as their end-of-year concert on 28 November 2009 - Anything Goes which required preparation of a variety of choral arrangements, solos and duets by vocalists, orchestra alone, and massed items in a program lasting about 75 or so minutes. Choir parts with piano reduction would be needed by late August to commence choir rehearsal (and in order to fit in with other performance commitments) and orchestral parts completed in early November.

In September 2010 I was approached again by the Orpheus Choir who had put in a proposal to Wellington Festival during Rugby World Cup to mount a revised version of the 2009 Cole Porter concert "An Evening with Cole Porter" on 7 Oct 2011 (for more information please refer to bottom of page – further to: research output "Anything goes: From the songbook of Cole Porter 2009")

The new concert required additional material to extend the 2009 concert and I consulted with Orpheus Choir Musical Director Michael Fulcher on the initial selection of new repertoire.

After the decision to create two new medleys of songs (16 – 18 minutes) Fulcher left the selection and development of material to me. Following on from the thematic approach used for the existing medleys (Porter Latin Medley, Paris Medley, Anything Goes etc) I settled on "Too Darn Hot Medley" with emphasis on repertoire appropriate for the female members, and "You're Sensational Medley" which contained love songs based around titles containing You and/or I.

The chosen songs in the medleys were positioned in a way that provided a sense of storyline. For example the "Too Darn Hot Medley" commences with the choir snapping their fingers over a descending bass line and ending the 8 bar phrase with a hiss to suggest sizzling hot weather (a la "Steam Heat" from The Pyjama Game). The chorus of "Too Darn Hot" incorporated interjections of lines from other songs, "We're Having A Heat wave" and "Summertime" before leading to a 'steamy' Monroe-esque "My Heart Belongs To Daddy". This is followed by a 'tongue in cheek' madrigal-influenced setting of "Tom, Dick or Harry" from Kiss Me Kate ("I'm a maid who would marry and would take double quick...") which in turn leads to the finale "It's All Right With Me" (it's the wrong time and the wrong place ... but it's all right with me)

As before I scored for a small band of piano, guitar, bass and drum kit, a percussionist (mallet and rhythm percussion) 2 saxophones doubling flute and clarinet, 2 trumpets and 2 trombones which would provide adequate cover all the jazz aspects of the music and provide a variety of instrumental colours.

Further to: research output "Anything goes: From the songbook of Cole Porter 2009"

... I consulted with Orpheus Choir Musical Director Michael Fulcher on the initial selection of repertoire and we considered several titles we both knew well. I explained that I had devised and arranged many similar concert programs so he left it to me to research the Cole Porter 'song book' and report back with my thoughts on a selection of songs. As Porter's book is close on 1,000 tunes I suggested that we could present far more material if several could be collected in themed medleys.

As the choir had a limited budget that would certainly not cover arranging of a complete 75 minute program, I suggested they seek out titles that could be hired. Also that the soloists could perform their songs in a more informal setting accompanied by Fulcher at piano as if in a rehearsal room situation. Other material was sourced from my personal library of jazz choir arrangements.

By May 5 2009 we had a provisional selection of single pieces and medleys for the choir, some of which incorporated the soloists, soloists songs and an instrumental piece. Part of my roles was to assist the 2 soloists with their choices.

In light of budget restraints a string component to the orchestra was ruled out. I proposed a band of piano, guitar, bass and drum kit, a percussionist (mallet and rhythm percussion) 2 saxophones doubling flute and clarinet, 2 trumpets and 2 trombones which would provide adequate cover all the jazz aspects of the music and provide a variety of instrumental colours.

June 22. The song list had firmed up at 4 or 5 medleys, 2 a capella tunes for the choir and the soloists songs. This list included 3 non-Porter tunes which were from the same period. Each of the 4 medleys were themed: Cole Porter Latin Medley, Now You has Jazz/Blow Gabriel Blow Medley, Paris Medley and Anything Goes Medley the songs for which were selected to follow a narrative flow to maintain the interest of the audience.

Arranging work commenced early July while the program was further refined through to draft 6 on July 27 - the program as performed in November. This contained 4 medleys ranging from 5 to 12 minutes duration. By this time I had completed the a capella "Every Time We Say Goodbye" and the draft version of The "Cole Porter Latin Medley". All scores were fully completed by September and parts prepared for players.