

# My First Tag



## HOW TO WRITE A BBS TAG IN 6 PARTS *from BBS Clef Notes*

### *Part 6* *What About Embellishments?*

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## Presented by Janice Wheeler



- Member of **Pride of Portland Chorus**.
- Faculty Member of **Region 13 & Harmony College Northwest**.
- Coordinator of annual **Region 13 Arrangers WorkShop at HCNW**.
- Coordinator of annual **Tag Writing Contest** cosponsored by **HCNW & North by Northwest Region 13**.
- Recipient of **Tall Timbre Award** from **The Evergreen District of BHS** for "**outstanding contributions to HCNW**".

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## My First Tag *in* 6 Parts

- Part 1 - Where Do I Begin?  
*CHOOSE A MELODY & WORDS ✓*
- Part 2 - What's Next?  
*FIND A KEY SIGNATURE & A TIME SIGNATURE ✓*
- Part 3 - What Else do I Need to Know?  
*FIND THE CHORDS FOR THE KEY SIGNATURE ✓*
- Part 4 - Which Chords to use for My Melody?  
*CHOOSE ONE OF THOSE CHORDS FOR EACH MELODY NOTE ✓*
- Part 5 - Which Chord Note to use for Which Part?  
*ASSIGN CHORD PARTS TO VOICE PARTS ✓*
- Part 6 - **What About Embellishments?**  
*ADD BARBERSHOP FLOURISH & STYLE*

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## *for . . .* My First Tag *. . . we have*

- Chosen a Melody & Words (*Part 1*)
- Found the Key Signature & Time Signature (*Part 2*)

### Where Are You Tonight?

*Arranging Worksheet for Auditioning Chord Voicings*

Chords: G (GBD), Em (EGB), D7 (DFAC), D7 (DFAC), D9 (DFACE), G (GBD)

Lyrics: Lit - tle boy/girl where are you to - night?

Bass line parts: I, vi, V7, V9, I

- Found the Chords for the Key Signature (*Part 3*)
- Chosen a Chord for Each Melody Note (*Part 4*)
- Assigned Chord Parts to Voice Parts (*Part 5*)



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# My First Tag – Part 6

## WHAT ABOUT EMBELLISHMENTS? *ADD BBS FLOURISH & STYLE*

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## Embellishments

- In BBS vocal ***embellishments*** are used to fill in passages in a musical composition created by sustained melody notes that are ordinarily filled by accompanying piano or other instruments.
- ***Embellishments*** are creative musical devices that can ornament the melody and lyric as well as provide a path of forward motion.
- ***Embellishments*** include (but are not limited to):
  - ✦ ***Echoes*** of lyric/melody reminiscent of traditional “call & response”
  - ✦ ***Swipes*** of a series of passing tones to move smoothly from one chord to the next with one or more of the parts holding sustained note/s – with or without added lyrics.
  - ✦ ***Slides*** similar to a swipes, but involving only 2 notes in each part – often two different voicings of the same chord.

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## Embellishments

In My First Tag, the Melody is sustained on the last chord, providing an ideal place for a vocal embellishment to add some BBS flourish – sometimes called a “tiddlie”:

**Where Are You Tonight?**  
*Arranging Worksheet for Auditioning Chord Voicings*

I vi V7 V9 I

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## Embellishment for My First Tag

- For My First Tag, I chose a “*tiddlie*” utilizing only chords of the Primary Harmony for the G Major Scale.
- Primary Harmony within the BBS Chord Vocabulary includes:
  - ✦ **Harmonized chords** that are “*natural*” to the Key Scale (for the Key of G – the triads & 7ths we found to harmonize the G Major Scale).
  - ✦ **Chromatically Altered Chords**
    - Diminished 7<sup>th</sup> Chords
    - Augmented Chords
- The 2 chords I chose for the “*tiddlie*” of My First Tag are:
  - ✦ **Em** – the chord built on the 6<sup>th</sup> scale degree of the G Major scale (and therefore “*natural*” to the Key Scale)
  - ✦ **G+** – the Tonic Chord of the G Major Scale augmented by raising the 5<sup>th</sup> of the chord by a half step (from D $\flat$  to D $\sharp$  – creating a chromatically altered chord) . . .

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# My First Tag

## Where Are You Tonight?

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↑ ↑

<b>Vocal Embellishment notes</b>	<b>E</b>	<b>D#</b>
<b>From Chords (chord symbols)</b>	<b>Em</b>	<b>G+</b>

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## Finding Other Chords *that are Compatible* for Arranging in the Key of G

- For Scale Degrees 2, 3, 4, 5 & 6 of a Major Scale, there are **Secondary Dominant 7<sup>th</sup> Chords** that can be derived.
- And for each of those Secondary Dominant 7<sup>th</sup> Chords, there are **Tritone Substitutes** that can be found.

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## Finding Other Chords *that are Compatible* for Arranging in the Key of G

- **Secondary Dominant 7<sup>th</sup> Chords** – *liberal use of Secondary Dominants is a defining characteristic of Barbershop.*
  - ✦ Secondary Dominants can be derived for Scale Degrees 2-6 of Major Scales such as G Major:
  - ✦ G Major Scale Degrees 2 - 6 are – Pitches – A, B, C, D, and E
- **Tritone Substitute Chords** – *liberal use of Tritone Substitute Chords is also a defining characteristic of Barbershop.*
  - ✦ Tritone Substitute Chords come in pairs.
  - ✦ For each Secondary Dominant 7<sup>th</sup> Chord, there exists another Dominant 7<sup>th</sup> Chord which shares the same Tritone Interval

♫: Compatible = Capable of existing together in harmony

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## Secondary Dominant 7ths for the G Major Scale

Scale of Key of G:	G	A	B	C	D	E	F#
Scale Degrees:	1	2	3	4	5	6	7
Roman Numerals:	I	ii	iii	IV	V	vi	vii

Scale of G

G A B C D E F# G

## Harmonized Triads & Derived Secondary Dominants G Major Scale

Harmonized Scale of G -- Triads	Secondary Dominant 7ths/9ths -- Key of G
G A <sup>m</sup> B <sup>m</sup> C D E <sup>m</sup> F <sup>#dim</sup>	E7 F#7 G7 A7 B7
ii iii IV V vi	V7/ii V7/iii V7/IV V7/V V7/vi

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## Deriving Secondary Dominants for the Key of G

### Harmonized Triads & Derived Secondary Dominants G Major Scale

**Secondary Dominant 7ths (9ths) of the G Major Scale**

Secondary Dominant 7ths (9ths) of the G Major Scale

Chords shown: E 7, F# 7, G 7, A 7, B 7

Triads shown: GBD (I), ACE (ii), BDF# (iii), CEG (IV), DF#A (V), EGB (vi), BDE (vii°)

Labels for Secondary Dominant 7ths (9ths):

- (V7/I) already part of Primary Harmony
- V7/ii
- V7/iii
- V7/IV
- V7/V
- V7/vi
- (V7/vii°) generally not used in Secondary Harmony

**Harmonized Triads of the G Major Scale**

♫: 2° Dominant 7ths become 2° Dominant 9ths by adding their respective 9th tones to the top of each chord stack (in parentheses above)

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## Where Are You Tonight

with Secondary Dominant 7ths Added

**Where Are You Tonight?**  
with Secondary Dominant 7ths added

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Chords: G Em D7 D7 D7 D9 G night G9 E7 E7

Tenor Lead: 1 2 3

Bari Bass: I vi V7 V9 I V9/IV V7/ii

5 6 7 8

Chords: A7 A9 A7 D7 Bm D7 G

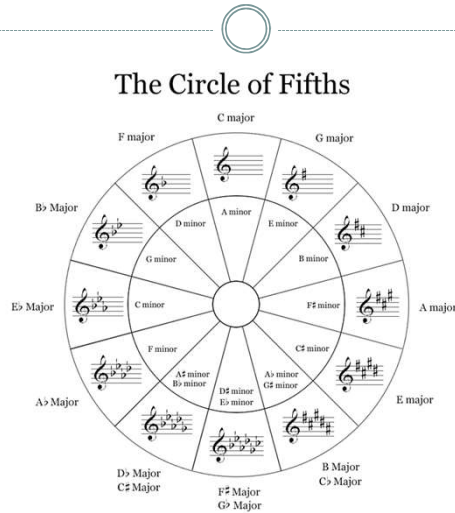
V7/V V9/V V7/V V7 iii V7 I

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## Resolving Secondary Dominants Around the Circle of Fifths



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## ADDING MORE BARBERSHOP with Tritone Substitutes for Secondary Dominants

### Finding Tritone Substitutes for Secondary Dominants

**Secondary Dominant 7ths of the G Major Scale**

E 7	F# 7	G 7	A 7	B 7
EG#BD	F#A#C#E	GBDF	AC#EG	BD#F#A
(D7 = V7/I) already part of Primary Harmony	V7/ii	V7/iii	V7/IV	V7/V
				(V7/vii°) generally not used in Secondary Harmony

**Tritone Substitutes for Secondary Dominants Key of G**

A#7	B#7	C 7	D#7	E#7	F 7
A#CE#G#	B#DF#A#	CEGBb	D#FA#C#	E#GB#D#	F ACEb
TS/V7/I	TS/V7/ii	TS/V7/iii	TS/V&IV	TS/V7/V	TS/V7?vi

**Share:** C ↔ G#F#   D ↔ A#G#   E ↔ B#A#   F ↔ C#B   G ↔ D#C#   A ↔ E#D#

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## Another View of Tritone Substitute Pairs



## Tritone Substitute Dominant 7th Chord Pairs

<u>C7</u>	<u>F#7</u>	<u>D#7</u>	<u>G7</u>	<u>D7</u>	<u>A#7</u>	<u>E#7</u>	<u>A7</u>	<u>E7</u>	<u>B#7</u>	<u>F7</u>	<u>B7</u>
B $\flat$	E	C $\flat$	F	C	G $\flat$	D $\flat$	G	D	A $\flat$	E $\flat$	A
G	C#	A $\flat$	D	A	E $\flat$	B $\flat$	E	B	F	C	F#
E	A#	F	B	F#	C	G	C#	G#	D	A	D#
C	F#	D $\flat$	G	D	A $\flat$	E $\flat$	A	E	B $\flat$	F	B

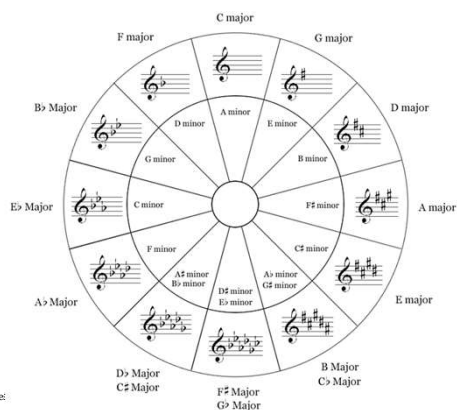
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## Finding Tritone Substitutes

*on the Circle of Fifths using Opposite Cells*



## The Circle of Fifths



Circle of Fifths  
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## Where Are You Tonight?

*with a Tritone Substitute for a Secondary Dominant*



## Where Are You Tonight?

*with Tritone Substitute (E $\flat$ 7) for Secondary Dominant 7th (A7)*

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Arranged by Janice Wheeler

G Em D7 D7 D7 D7 D9 G Am7 E $\flat$ 7 G  
lit - tle boy/girl.

Tenor Lead

1 2 3 4

Litt - tle boy/girl where are you to - night, lit - tle boy/girl.

Bari Bass

I vi V7 V9 I ii7 TS/V7/V I

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## What Would it Sound Like

*with the A7 Secondary Dominant instead of its Tritone Substitute (E $\flat$ 7)*



## Where Are You Tonight?

*with Secondary Dominant 7th (A7)*

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Arranged by Janice Wheeler

G Em D7 D7 D7 D7 D9 G Am7 A7 G  
lit - tle boy/girl.

Tenor Lead

1 2 3 4

Litt - tle boy/girl where are you to - night, lit - tle boy/girl.

Bari Bass

I vi V7 V9 I ii7 V7/V I

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## Where Are You Tonight?

*with a Tritone Substitute for a Secondary Dominant*



## Where Are You Tonight?

*with Tritone Substitute (E<sup>b</sup>7) for Secondary Dominant 7th (A7)*

Words and Music by Janice Wheeler

Arranged by Janice Wheeler

G Em D7 D7 D7 D9 G Am7 E<sup>b</sup>7 G

lit - tle boy/girl.

Tenor Lead

1 2 3 4

Litt - tle boy/girl where are you to - night, lit - tle boy/girl.

Bari Bass

I vi V7 V9 I ii7 TS/V7/V I

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## What Would it Sound Like

*with an Edim7 (using all Primary Harmony) instead of the E<sup>b</sup>7 Tritone Substitute for A7*



## Where Are You Tonight?

*with Diminished 7th (Primary Harmony only)*

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Arranged by Janice Wheeler

G Em D7 D7 D7 D9 G Am7 Edim7 G

lit - tle boy/girl.

Tenor Lead

1 2 3 4

Litt - tle boy/girl where are you to - night, lit - tle boy/girl.

Bari Bass

I vi V7 V9 I ii7 vi<sup>o</sup>7 I

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## Where Are You Tonight?

with a Tritone Substitute for a Secondary Dominant

## Where Are You Tonight?

with Tritone Substitute (E<sup>b</sup>7) for Secondary Dominant 7<sup>th</sup> (A<sup>7</sup>)

Words and Music by Janice Wheeler

Arranged by Janice Wheeler

G E<sup>m</sup> D<sup>7</sup> D<sup>7</sup> D<sup>7</sup> D<sup>9</sup> G A<sup>m</sup>7 E<sup>b</sup>7 G

lit - tle boy/girl. lit - tle boy/girl.

Litt - tle boy/girl where are you to - night, lit - tle boy/girl.

lit - tle boy/girl.

I vi V<sup>7</sup> V<sup>9</sup> I ii<sup>7</sup> TS/V<sup>7</sup>/V I

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## Comparison – A<sup>7</sup>, E<sup>dim</sup>7, E<sup>b</sup>7

3 Chord Choices for the Penultimate Chord

## Where Are You Tonight?

Comparison of Three Chord Choices for Penultimate Chord

A<sup>7</sup> E<sup>dim</sup>7 E<sup>b</sup>7 G A<sup>m</sup>7 E<sup>b</sup>7 G

lit - tle boy/girl. lit - tle boy/girl.

Shared Tritone G ↔ C<sup>#</sup>/D<sup>b</sup>\*

night, lit - tle boy/girl.

lit - tle boy/girl.

Tritone Interval  
E ↔ B<sup>b</sup>/A<sup>#</sup>\*

V<sup>7</sup>/V vi<sup>o</sup>7 TS/V<sup>7</sup>/V I ii<sup>7</sup> TS/V<sup>7</sup>/V I

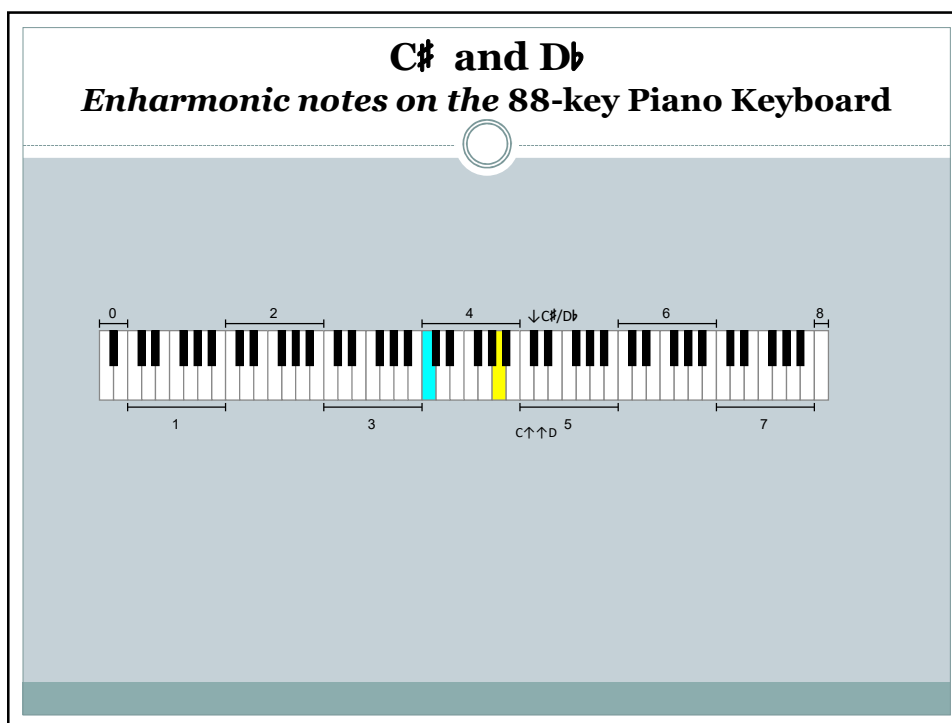
\*C<sup>#</sup>/D<sup>b</sup> and B<sup>b</sup>/A<sup>#</sup> are said to be **Enharmonic** -- notes which share the same key on a piano keyboard but have different names

♪ : Penultimate = "next to last"

♪ : Diminished 7<sup>th</sup> chords have 2 Tritone Intervals in their structure.



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**My First Tag *in* 6 Parts**

- Part 1 - Where Do I Begin?  
*CHOOSE A MELODY & WORDS ✓*
- Part 2 - What's Next?  
*FIND A KEY SIGNATURE & A TIME SIGNATURE ✓*
- Part 3 - What Else do I Need to Know?  
*FIND THE CHORDS FOR THE KEY SIGNATURE ✓*
- Part 4 - Which Chords to use for My Melody?  
*CHOOSE ONE OF THOSE CHORDS FOR EACH MELODY NOTE ✓*
- Part 5 - Which Chord Note to use for Which Part?  
*ASSIGN CHORD PARTS TO VOICE PARTS ✓*
- Part 6 - What About Embellishments?  
*ADD BARBERSHOP FLOURISH & STYLE ✓*

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## for . . . My First Tag . . . We now have

- Chosen a Melody & Words (*Part 1*)
- Found the Key Signature & Time Signature (*Part 2*)

### Where Are You Tonight?

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- Found the Chords for the Key Signature (*Part 3*)
- Chosen a Chord for Each Melody Note (*Part 4*)
- Assigned Chord Parts to Voice Parts (*Part 5*)
- Added Barbershop Flourish & Style (*Part 6*)



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## My First Tag – Alternate Ending 1

with Secondary Dominant 7ths Added

### Where Are You Tonight?

with Secondary Dominant 7ths added

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# My First Tag – Alternate Ending 2

using a Tritone Substitute for a Secondary Dominant

## Where Are You Tonight?

with Tritone Substitute (E<sup>b</sup>7) for Secondary Dominant 7th (A7)

Words and Music by Janice Wheeler

Arranged by Janice Wheeler

G E<sup>m</sup> D7 D7 D7 D9 G A<sup>m</sup>7 E<sup>b</sup>7 G

lit - tle boy/girl. lit - tle boy/girl.

lit - tle boy/girl. lit - tle boy/girl.

I vi V7 V9 I ii7 TS/V7/V I

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## Suggested Vocal Ranges for BBS

Suggested Vocal Ranges and Staff Notation

**Women's Voices in Barbershop**

FULL RANGE COMFORT HIGH LOW

Vocal Ranges for Voice Parts in Women's Barbershop (SAA<sup>1</sup>)

**Men's Voices in Barbershop**

FULL RANGE COMFORT HIGH LOW

Vocal Ranges for Voice Parts in Men's Barbershop (TTBB<sup>2</sup>)

**Mixed Voices in Barbershop**

FULL RANGE COMFORT HIGH LOW

Vocal Ranges for Voice Parts in Mixed Barbershop (SATB<sup>3</sup>)

<sup>1</sup>From Personal Communication with Anne Bartlett, cited in "Arranging a 14-Bar Melody" by Jan Ziegler, 2014.

<sup>2</sup>From Personal communication with Mike Menden, 2014 and "A Guide to Selecting Your Voice Part to Sing in a Barbershop Chorus" by Paul Tordella, Kingston Tennessee, 2006.

<sup>3</sup>From Personal communication and consultation with Harry Brown, 2020.

Chart Prepared by Janice Wheeler  
2020

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### How to Transpose

*(By hand)*

Write down the scale of the original key. For example, the key of C:

Scale of Original Key: C D E F G A B C

Then write down the scale of the new key. For example, the key of G:

Scale of New Key: G A B C D E **F#** G

Align the scales of the 2 keys in a grid format:

				*				
C	D	E	F	G	A	B	C	
G	A	B	C	D	E	<b>F#</b>	G	
				**				

To transpose -- if the first note of the melody in the key of C sheet music is a G:

- (1) Find the \*G cell of the C scale and...
- (2) Look directly below that cell to reveal what the first note of the sheet music will be in the new key of G -- transposed note is \*\*D.
- (3) Continue through the rest of the notes until transposition is complete.

Prepared by Janice Wheeler  
February 2016

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## .... TAG WRITING CONTEST ....

### 2020 - 2021

- Enter your tag in the Tag Writing Contest this year!!
- The Contest is co-sponsored by:
  - ✦ North by Northwest Region 13
  - ✦ Harmony College Northwest
- You can enter up to 3 tags. Prizes TBD
- All Contest Information and Updates will be posted at:
  - ✦ [www.sairegion13.org](http://www.sairegion13.org)
  - ✦ [www.harmonycollege.org](http://www.harmonycollege.org)
- Entry Deadline is – ***January 31, 2021.***

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**Thank You!!**

*for Viewing the Presentations of **My First Tag***



All 6 Parts of My First Tag will be available at . . .

**[www.harmonycollege.org](http://www.harmonycollege.org)**

If you have questions, my email address is . . .

**[janicejfw@aol.com](mailto:janicejfw@aol.com)**

The next **Region 13 Arrangers WorkShop at HCNW** is scheduled for . . .

**June 17-18, 2021**

Hope to see you there!