Use the rests for breaths!

NB = No Breath

The 2014,

9 = Breath

RECT D

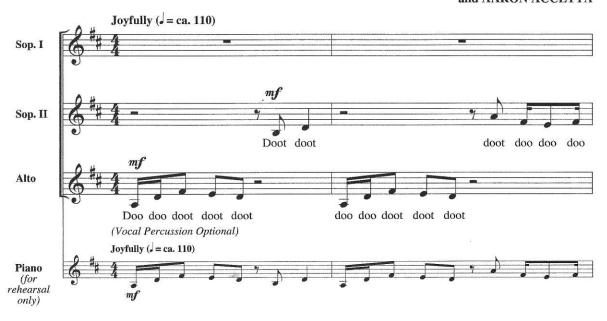
The 2014 Pop Hit by AMERICAN AUTHORS

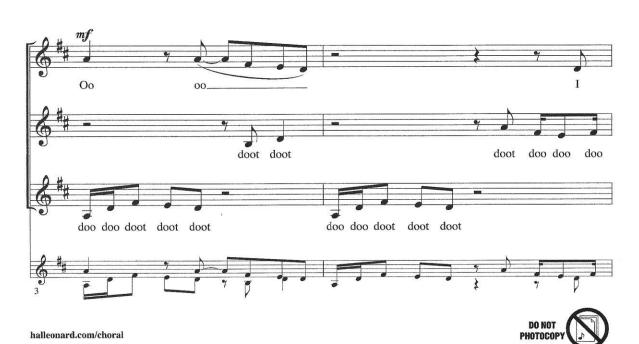
BEST DAY OF MY LIFE

For SSA a cappella Duration: ca. 2:15

Arranged by **DEKE SHARON**

Words and Music by ZACHARY BARNETT, JAMES ADAM SHELLEY, MATTHEW SANCHEZ, DAVID RUBLIN, SHEP GOODMAN and AARON ACCETTA





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BEST DAY OF MY LIFE - SSA







BEST DAY OF MY LIFE - SSA



PERFORMANCE NOTES

This song is called "Best Day of My Life," so it's essential that your singers are engaged, interacting and joyful. Dull faces, rolled eyes and stiff bodies will undermine the performance, even if every note and rhythm is correct.

To that end, make sure that your group's *forte* is truly full-voiced, well-supported singing (physically AND emotively well-supported). They should sound as if they're singing along at a party or when the song comes on the radio, with an air of reckless abandon, rather than a studied precision (and fear of making a mistake or sticking out).

The opening "doo doot" section is intentionally a bit silly. Embrace it with whimsy.

The melody at the top of the verse should be sung with confidence. It's impossible to precisely notate a free-flowing melody without making it illegible, so what you see on the page has been stiffened and squared off. Using the original recording as your general guide, have a member or two of the section sing each line as a solo and have your singers follow that person's inflections, portamentos, etc. This will loosen up the melody, making it sound more pop-like.

Be careful that dotted rhythms, anticipations and sixteenth notes don't rush (as is often the case with young singers). Choose a tempo at which these moments don't feel too slow (it's OK if it's a bit faster than the indicated tempo of 110), but then hold to that tempo, practicing with a metronome if needed.

Vocal percussion is an aural tradition, so nothing has been notated here. Have your beat boxer(s) listen to the original recording and create a pattern that approximates the groove, without making the common mistake of insisting on a pattern that's impossibly complex. A steady beat always trumps an impressive yet lurching pattern. If not using vocal percussion, consider snaps on 2 & 4, or add some light percussion if desired.

As is always the case in my arrangements, please feel free to alter any pitch, rhythm, harmony or syllable to make the arrangement work better for you and your singers. The notes on the page are only a road map to help you communicate with your audience, and if you see a better path, take it!

- Deke Sharon