

PERFORMANCE NOTES

Dynamite, recorded by the English artist Taio Cruz, climbed to the number two spot on the U.S. Billboard Hot 100 List, in addition to topping the charts in the United Kingdom, Canada, Belgium, Ireland, Australia, and New Zealand. Since its release, over 6 million recordings have been sold worldwide.

This a cappella arrangement uses traditional theory, voice leading, and vocal production without losing the strength and attraction of its hip-hop, digital feel. The instrumental sounds incorporated offer a chance for directors and performers to have fun finding a placement, syllable, or vowel formation that sounds as authentic as possible.

With that in mind, consider the first syllables used in the song. “Tha” should sound like the word “that” pronounced softly, and is followed by the percussive “dm.” These and all the syllables are suggestive of instruments. In this case, the desired sound is that of a synthesized bass line. Consider getting close to the sound heard from an upright bass and then add a touch more resonance in the tone for the synthesized effect.

For the drumset, try to isolate each part of the drums. Experiment with different syllable sounds such as “buh” for the bass drum, “kah” for the snare, and “ts-ts” for the high-hat cymbal. Keep in mind that the vocal percussion sounds should be as unvoiced as possible. If the part becomes too difficult, the ensemble can stomp on beats 1 and 3 and clap on beats 2 and 4 during the verses.

Your syllabic approach as an ensemble may change depending on whether or not amplification is incorporated. In a non-amplified setting, syllables need to be closer to open vowels, so that your audience can hear clearly. The instrument sounds may become more authentic if you are using amplification. If microphones and a mixing board are available, you may be able to find several desired sounds otherwise impossible with the voice alone.

When in doubt, always reference the sound produced by the actual instrument: synthesizer, electric piano, and hip-hop drumset. In all cases, the key to reaching the most authentic sound is experimentation. If it doesn’t sound anywhere near the original instrument, feel free to try a different syllable or approach. Use your choral and vocal instincts with the instruments as well as the solo. While the solo is written for a tenor, a powerful alto could easily sing all or part of it as well.

The contemporary a cappella movement is not just for the audience. Directors and performers should have fun experimenting with this arrangement and enjoy both the rehearsal process and final performance.

Alex Phan

DYNAMITE

for S.A.T.B. divisi voices, a cappella

Arranged by
ALEX PHAN

Words and Music by BONNIE MCKEE,
TAIO CRUZ, LUKASZ GOTTWALD,
MAX MARTIN, and BENJAMIN LEVIN

Energetically (♩ = ca. 120-126)

mf

SOLOIST
I came to dance, dance, dance, dance. I hit the floor_ 'cause that's my

SOPRANO

ALTO
mf
Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

TENOR

BASS
mf
Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

VOCAL PERCUSSION

BD SD HH CR

VOCAL PERCUSSION NOTATION

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plans, plans, plans, plans. I'm wear - in' all my fav - 'rite

Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

brands, brands, brands, brands. So give me space for both my

mp Nah *sfz* nah *mf* nah nah

mp Nah *sfz* nah *mf* nah nah

mp Nah *sfz* nah *mf* nah nah

Tha dm thm dat dat dat Tha dm thm tha dm thm thm thm

7

hands, hands, hands, hands. Yeah, yeah! And it goes

mp Nah nah nah nah *sfz* nah nah

mp Nah nah nah nah *sfz* nah nah

mp Nah nah nah nah *sfz* nah

Tha dm thm dat dat dat Tha dm thm tha dhi thm thm thm

9

on and on and on! And it goes on and on and on!

mf on and on and on! *f* And it goes on and on and on!

mf on and on and on! *f* And it goes on and on and on!

mf on and on and on! *f* And it goes on and on and on!

on and on and on! Yeah, it goes on and on and on!

12 13

Yeah! — I throw my hands up in the air some - times, say - in',

Yeah, — hey! Hey, yah, — hey, yah,

Yeah, — hey! Jen jen — dat dat dat jen jen — dat dat dat do

Yeah, — hey! Hey, yah, — hey, yah,

Jen jen — dat dat dat jen jen — dat dat dat do

15

"ay oh, got - ta let go!" I wan-na cel - e-brate and

"ay oh, got - ta let go!" I wan-na cel - e-brate and

Jen jen — dat dat dat let it — go! Dat dat do I wan-na cel - e-brate and

"ay oh, — let go!" — I wan-na cel - e-brate and

Jen jen — dat dat dat let it — go! Dat dat do I wan-na cel - e-brate and

18

live my life, say-in, "ay oh, ba-by, let's go!" 'Cause we gon'
 live my life, say-in, "ay oh, ba-by, let's go!"
 live my life, say-in, jen jen - dat dat dat let it go! 'Cause we gon'
 live my life, say-in, "ay oh, ba-by, let's go!"
 live my life, say-in, jen jen - dat dat dat let it go! 'Cause we gon'

21

rock this club. We gon' go all night. We gon'
 rock this club. Go all night.
 rock this club. Go all night.
 Yeah, yeah! Hey, yeah!
 rock this club. We gon' go all night. Yeah, we gon'

(opt: continue open HH sixteenth until m. 30)

light it___ up like it's dy - na - mite. 'Cause I told you___ once, now I

Light it___ up. Dy - na - mite. Told you___ to get it, yeah!

Light it___ up. Dy - na - mite. Told you___ to get it, yeah!

Yeah, yeah! Hey, yeah! Told you___ to get it, yeah!

light it___ up like it's dy - na - mite. Yeah, 'cause I told you___ once, now I

2nd time to CODA (p. 11, m. 37)

told you___ twice. We gon' light it___ up, like it's dy - na - mite. I came to

Come on!___ Light it___ up, get it, yeah! Come on!___

Come on!___ Light it___ up, get it, yeah! Come on!___

Hey, hey, yeah!___ Light it___ up, get it, yeah! Hey, hey, yeah!___

told you___ twice. Yeah, we gon' light it___ up, like it's dy - na - mite. Dat dat do

2nd time to CODA (p. 11, m. 37)

29

move, move, move, move. Get out the way — of me and my

Empty vocal line

mf
Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

Empty vocal line

Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

Guitar accompaniment

31
crew, crew, crew, crew. I'm in the club — so I'm gon - na

Empty vocal line

Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

Empty vocal line

Tha dm thm tha dm thm thm thm Tha dm thm tha dm thm thm thm

Guitar accompaniment

do, do, do, do, just what the heck I came here to

mp sfz mf

Nah nah nah nah

mp sfz mf

Nah nah nah nah

mp sfz mf

Nah nah nah nah

Tha dm thm dat dat dat Tha dm thm tha dm thm thm thm

D.S. al CODA
(p. 5, m. 9)

do, do, do, do, Yeah, yeah! And it goes

mp sfz

Nah nah nah nah nah nah

mp sfz

Nah nah nah nah nah nah

mp sfz

Nah nah nah nah nah nah

Tha dm thm dat dat dat Tha dm thm tha dm thm thm thm

D.S. al CODA
(p. 5, m. 9)

37 CODA

38 *mf*

dy - na - mite. — I'm gon-na take it all, —

Come on! — Nah — hey —

Come on! — Nah hey

Hey, hey, — yeah! — Nah — hey —

dy - na - mite. — Nah hey

CODA

dy - na - mite. — Nah hey

40

gon-na be the last — one stand - in'. I'm a-lone and all, —

nah — hey hey — nah — hey —

nah hey hey — nah hey

nah — hey — nah — hey —

nah hey nah hey

nah hey nah hey

gon - na be the last — one stand - in', cause I, I, — I

mf
nah — hey hey — Det det det det det

mf
nah hey hey — Det det det det det

mf
nah — hey — Det det det det det

mf
nah hey Jen jen — jen

be - lieve it. And I, I, — I, — I just want it all.

det det det det det det det det det det det

det det det det det det det det det det det

det det det det det det det det det det det

jen jen — jen jen jen — jen jen jen — jen

50

I just want it all. I'm gon-na put my hands in the air, ___

det det det det det det det det det det det

det det det det det det det det det det det

det det det det det det det det det det det

jen jen — jen jen jen — jen jen jen — jen

53

f hands in the air, put your hands in the air!

f Yeah!

f Yeah! **mf** Jen jen — jen dat dat jen jen — jen dat dat do

f Yeah! **mf** Jen jen — jen dat dat jen jen — jen dat dat do

f Yeah! **mf** Jen jen — jen dat dat jen jen — jen dat dat do

55

opt. DUET

f

I throw my hands up in the

mf

Det det det det det det det det

Jen jen — jen dat dat jen jen — jen dat dat do Jen jen — jen dat dat

mf

Det det det det det det det det

Jen jen — jen dat dat jen jen — jen dat dat do Jen jen — jen dat dat

(end duet)

air some - times, say - in', "ay oh, got - ta let go!"

det det det yeah — det det det Det det det det det det det det det det det yeah — det det det

jen jen — jen dat dat do Jen jen — jen dat dat jen jen — jen dat dat do

det det det yeah — det Det det det det det det det det det det yeah — det

jen jen — jen dat dat do Jen jen — jen dat dat jen jen — jen dat dat do

63

I wan-na cel - e - brate and live my__ life, say - in', "ay oh, ba - by

Det det det det det det det det det det yeah __ det det det "ay oh,

I wan-na cel - e - brate and live my__ life, say - in', "ay oh,

Det det det det det det det det det det det "ay oh,

I wan-na cel - e - brate and live my__ life, say - in', "ay oh,

66

let's go!__ Yeah, we gon' rock this__ club. We gon' go all__ night. We gon'

let's go!__ Rock this__ club.__ Go all__ night._

let it__ go!__ Yeah, we gon' rock this__ club.__ Go all__ night._

let's go!__ Yeah, yeah! Hey,__ yeah!__

let it__ go!__ Yeah, we gon' rock this__ club. We gon' go all__ night. Yeah, we gon'

(opt: continue open HH sixteenths until end)

light it___ up like it's dy - na - mite. 'Cause I told you___ once, now I

Light it___ up. Dy - na - mite. Told you___ to get it, yeah!

Light it___ up. Dy - na - mite. Told you___ to get it, yeah!

Yeah, yeah! Hey,___ yeah! Told you___ to get it, yeah!

light it___ up like it's dy - na - mite. Yeah, cause I told you___ once, now I

told you___ twice. We gon' light it___ up like it's dy - na - mite!

Come on! Light it___ up, get it, yeah! Dy - na - mi - i - i - i - te!

Come on! Light it___ up, get it, yeah! Dy - na - mi - i - i - i - te!

Hey, hey,___ yeah! Light it___ up, get it, yeah! Dy - na - mi - i - i - i - te!

told you___ twice. Yeah, we gon' light it___ up like it's dy - na - mi - i - i - i - te!