



Vickie Dennis
Region 31

Ignite!
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IGNITING YOUR WAY TO COMPLETE ACCURACY
Handout #2 - A look at each voice part and their specific elements

Sweet Adelines International
Are Those Your Notes?
Darlene Rogers

International Education Symposium
Handout 1

ARE THOSE YOUR NOTES?

	LEAD	BASS	BARITONE	TENOR
RANGE	"C" below middle "C" to "D" second octave above middle "C"	"C" below middle "C" to "F" above middle "C"	Same as lead. "F" below middle "C" to "B" above middle "C"	"E" above middle "C" to "G" in the second octave above middle "C"
TUNING	<p>All parts tune chords...melody line is more concerned with maintaining tonal center.</p> <p>Register breaks have an impact on tuning.</p> <p>Melody should be executed with precision and flair.</p> <p>Be consistent!</p> <p>Sing the melody against a continual "DO".</p>	<p>All parts share tuning responsibility.</p> <p>Maintains "DO"</p> <p>Sings weightless descending intervals.</p> <p>Understands the tuning issues between her part and the other three. For example: Octaves with tenor, relationship to lead, interaction with baritone.</p> <p>Sets up overtone series.</p> <p>Special attention should be paid to unisons, major 2nds, tritones.</p> <p>Sing clean intervals, larger ascending, sing scale tones 2, 3, 6 and 7 higher, northbound accidentals sung higher.</p> <p>Lift repeated notes.</p>	<p>All parts share tuning responsibility.</p> <p>Understands the tuning issues between her part and the other three. Example: higher and lighter when she is the top part of the octave with bass; Center of pitch when she is a 5th above bass.</p> <p>Tunes according to her place in the chord. Unisons, major 2nds, tritones.</p> <p>Sing clean intervals, larger ascending.</p> <p>Sing scale tones 2, 3, 6 and 7 higher.</p> <p>Northbound accidentals higher.</p> <p>Lift repeated notes.</p> <p>Be aware of unusual intervals, large ascending intervals.</p> <p>Cross relationship: When bari and lead swap notes, chord should stay true.</p>	<p>All parts share tuning responsibility.</p> <p>Aware of her job in the overtone stack.</p> <p>Aware of octaves and who is on the other end. She stay high and light.</p> <p>Understands her relationship to each of the other parts and her place in the chord.</p> <p>Unisons, major 2nds, tritones, octaves.</p> <p>Sings clean intervals, larger ascending.</p> <p>Sings scale tones 2, 3, 6 and 7 higher.</p> <p>Northbound accidentals higher.</p> <p>Lift repeated notes.</p> <p>Sings scale tones 2, 3, 6 and 7 higher.</p>
BALANCE	<p>More depth of tone and volume on lows.</p> <p>More lyrical tone quality with less volume on highs.</p> <p>Alter balance appropriately when melody moves to another part.</p> <p>Sings in the "cone", lower notes more present, no matter the overall dynamic.</p> <p>Shares the middle of every chord with the bari, both must sing equally solid and complete vocal lines.</p>	<p>Sing in the "cone" - lower notes have to be more present</p> <p>Positions her part in every chord to accommodate the other three parts in her overtone series.</p> <p>Most common balance problem is the inability to balance low tones properly.</p>	<p>Sings mostly in lower part of her range.</p> <p>When below lead, sing with depth of tone to fill between lead and bass.</p> <p>When above lead quality more like tenor.</p> <p>Bari and Lead are entire middle of chord.</p> <p>This requires they sing equally solid and complete vocal lines.</p> <p>Bari know lead so well she can anticipate coring.</p> <p>Major 2nds with tenor add excitement.</p> <p>Major 2nds with lead add warmth and width to the sound.</p> <p>Bari usually sing with more strength mid-range</p> <p>Balance is contingent on her proximity to the lead and whether above or below.</p>	<p>Keeps quality light so as not to lend too much weight to the top of the chord.</p> <p>When she goes below lead she must fill.</p> <p>Lower notes have to be more present.</p> <p>Lower notes have to be more present.</p> <p>Tenor and bass form the frame around the other parts</p> <p>Knows lead line so she can anticipate her relationship to the lead within cone.</p> <p>Must sing down into the sound below while maintaining her lift and ring.</p>



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Page 2 of:

	LEAD	BASS	BARITONE	TENOR
RESONANCE	<p>Works for clarity, brilliance, maturity and depth.</p> <p>Must execute smooth transition high to low with consistent quality.</p> <p>Produce a "Blendable" tone.</p> <p>Resonates her high notes as well as her low notes.</p> <p>Stays in three dimensional sound.</p> <p>Must be confident and consistent while maintaining a sound that supports the ring (overtone quality) of the group sound.</p>	<p>Has mellow, melodic quality.</p> <p>Compliments the lead sound.</p> <p>Resonates highs as well as lows.</p> <p>Loves headtone because it enables her to produce overtones.</p> <p>3-dimensional at all times.</p> <p>Maintains palate lift for flexibility and artistry in lower third of range.</p> <p>Sings with space for other parts.</p> <p>Powerful bass is energy at all volumes, resonance and the ability to produce overtones.</p>	<p>Baritone has a consistency of quality between upper and lower registers.</p> <p>Tries to lose herself in the sound of lead.</p> <p>Resonates highs as well as lows.</p> <p>Realizes importance of strong head and chest mix</p> <p>Keeps sound 3-dimensional.</p> <p>Uses register break to good advantage.</p> <p>Shares same singing space as lead.</p> <p>Sounds like herself.</p>	<p>Tenors have a bell like clarity produced by a lighter vocal adjustment.</p> <p>Resonates highs as well as lows.</p> <p>Realizes importance of head and chest tones.</p> <p>Keeps sound 3-dimensional.</p> <p>Sings with energy and spin.</p> <p>Soars.</p>
VOLUME	<p>Sings with musical authority</p> <p>Must have a wide range of expressive dynamics</p> <p>More volume on low notes.</p> <p>Doesn't have to be loud to have vocal energy.</p> <p>Knows the plan.</p>	<p>Sings with melodic authority.</p> <p>Loudest in each chord.</p> <p>Sings with sufficient weight to add the bass timbre to overall sound.</p> <p>Loudness and artistry not synonymous but must sing with more depth as she descends.</p> <p>Knows the plan.</p>	<p>Sings with melodic confidence.</p> <p>Doesn't need to sing loud to sing with energy.</p> <p>Knows the plan.</p>	<p>Sings with melodic confidence.</p> <p>Realizes the need for constant vocal energy and flexibility.</p> <p>Doesn't need to sing loud to sing with energy</p>
WORDS	<p>All must know the plan.</p> <p>Mainly responsible for emotional content of the words.</p> <p>Give "face" to the story.</p> <p>Lead phrasing, entrances and exits.</p> <p>Lead vowels are the starting place.</p> <p>Target vowel definition, diphthongs and singable consonants.</p> <p>Step into the picture the lyrics create.</p>	<p>All must know the plan.</p> <p>Second only to lead in need for enunciation skills.</p> <p>Lead most embellishments and moving parts.</p> <p>Target vowel definition, diphthongs and singable consonants.</p> <p>Step into the picture the lyrics create.</p>	<p>All must know the plan.</p> <p>Maintain vowel integrity, energize singable consonants.</p> <p>Target vowel definition, diphthongs and singable consonants</p> <p>Step into the picture the lyrics create.</p>	<p>All must know the plan.</p> <p>Correctly produced vowels modify toward a neutral vowel at highest pitches.</p> <p>Those modified vowels must still blend.</p> <p>Target vowel definition, diphthongs and singable consonants.</p> <p>Step into the picture the lyrics create.</p>