

Region #19

January, 2004

TENOR: From the Top of the Mountain...

The tenor part occupies the top of the barbershop chord...with the infrequent exception of singing below the lead for a few chords. This puts the tenor singer in a similar situation with the basses, forming the "frame" around the two parts weaving between them.

A good tenor...

- ...is aware of her responsibility within the overtone series to create a sound conducive to perpetuating and enhancing the overtone "stack"
- ...is aware of the location of octaves (and which part is on the other end of that octave) in every song
- ...resonates her high notes as well and completely as her low notes
- ...sings her part with melodic confidence
- ...knows the lead line almost as well as she knows her own, enabling her to anticipate her relationship to the lead within the cone as she sings
- ...keeps her sound three dimensional at all times
- ...is knows that she must sing "down into" the sound below her while all the while maintaining her lift and ring
- ...realizes the importance of equally strong head tone and chest tone, ultimately being able to mix registers to provide the vocal strength necessary to balance the chord when she is below the lead
- ...is skilled at the full range of BBS embellishments...from finesse to power
- ...understands the tuning issues and relationship between tenor and each of the other three parts
- ...realizes the need for constant vocal energy
- ...realizes the importance of vocal flexibility
- ...doesn't need to sing loud to sing with energy
- ...maintains the dimension of her sound:
 - ...moving through the register break, ascending and descending
 - ...moving through dynamic changes, especially decrescendo
 - ...moving through difficult intervals, ascending and descending
 - ...at any tempo and using any rhythm
- ...thinks her part IS the melody.

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