



NEW MEMBER TRAINING COURSE



COMPILED BY GORDON ALLCROFT (EDUCATION AND DEVELOPMENT MANAGER)
AND MIKE LOFTHOUSE, (CHAIRMAN).



HARPENDEN BARBERSHOP
HARMONY CLUB

NEW MEMBER TRAINING COURSE

2001

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**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER RECEPTION PROCEDURE

	RESPONSIBILITY
<p>This procedure which extends from the initial reception of potential new members to their being " Fully Riser Qualified " should be characterised throughout as friendly , supportive , and enjoyable.</p>	CHORUS
<p>1) FAMILIARISATION PERIOD (three visits) On his first visit : The prospective member should be introduced to the Membership Secretary , the Chairman , the Musical Director and the Education Development Manager.</p>	
<p>The membership secretary should ensure that the prospective member :</p>	
<p>1.1 is given an appropriate INFORMATION SHEET / LETTER</p>	MEMBERSHIP SECRETARY
<p>1.2 is given a VISITOR'S FOLDER with the current repertoire inside</p>	
<p>1.3 is INTRODUCED to the Chorus at the first break</p>	
<p>1.4 is RECEIVED in the Barbershop tradition with "You're as welcome as the flowers in May "</p>	
<p>By the end of his third visit:</p>	
<p>The membership secretary will have given the prospective member a clear indication of the COMMITMENT REQUIRED to become a full member and received a verbal statement as to whether he intends to join the chorus or not.</p>	MEMBERSHIP SECRETARY
<p>The Music Director , in consultation with the Section leaders , as appropriate will have auditioned the prospective member and , if his voice is suitable , assigned him to one of the voice sections. he now becomes a PROBATIONARY MEMBER.</p>	MUSIC DIRECTOR
<p>2) PROBATIONARY PERIOD On entering the probationary period , the member should :</p>	
<p>2.1 commence paying club subscriptions</p>	TREASURER
<p>2.2 pass from the supervision of the membership secretary to that of the appropriate section leader.</p>	SECTION LEADER
<p>2.3 be provided with his own personal music folder and list of repertoire songs</p>	LIBRARIAN
<p>2.4 be given the current repertoire teach - tape.</p>	LIBRARIAN
<p>2.5 be provided with the club 'walk-out' uniform</p>	WARDROBE

NEW MEMBER RECEPTION PROCEDURE (CONTINUED)

RESPONSIBILITY

3) 19:00 CLUB / NEW MEMBERS TRAINING COURSE

The 19:00 club is for new members with no previous experience of barbershop singing and meets in advance of the normal club night so that the new members can concentrate on barbershop basics. The course lasts 12 weeks and takes place between 19:00 and 20:00 each Thursday night. The E. D. M. will notify the appropriate section leader when new members are ready for the second audition

**EDUCATION AND
DEVT MANAGER**

During the training period , the section leader will ensure that the probationary member learns the current core repertoire , with attention given to words , notes , matching sounds , moods , and movement. In addition, the section leader will assign a ‘buddy’ to each new member. the probationary member should be encouraged to attend a number of "sing-outs " as an observer.

**SECTION
LEADERS**

When the section leader is satisfied that the probationary member has reached the required standard , (the required standard means knowing the current core repertoire and visual presentation of the chorus) he will inform the Music Director and the Education and Development Manager and. will ask the Music Team to give formal approval.

**MUSIC
DIRECTOR**

At this stage the member will be “ riser qualified”.

**MUSIC
TEAM**

At the next opportunity the qualified member will be given his " Riser Qualification Certificate” in front of the chorus and be warmly congratulated on having reached that standard.

CHAIRMAN

4) FULL MEMBERSHIP

When a probationary member becomes a full member he should be :

4.1 measured for the Chorus ‘performance’ uniform (see form)

WARDROBE

4.2 registered with B. A. B. S.

**MEMBERSHIP
SECRETARY**

4.3 On receipt of his B. A. B. S. membership certificate , it will be announced to the whole chorus by the Chairman and he will be presented with the certificate and receive hearty congratulations for the commitment and effort made. We will endeavour to present certificates at the annual open evening.

CHAIRMAN

**HARPENDEN BARBERSHOP
HARMONY CLUB
THE 1900 CLUB**

12 WEEK TRAINING COURSE

The 12 week training course is based on an original programme provided by the Thames Valley Chorus.

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1.0 WELCOME TO THE CLUB

- 1.1. Introduction to Chairman, Music Director, Membership Secretary. Information on roles and responsibilities in the club. Get to know each other.**
- 1.2. Current membership and aims/vision of the club.**
- 1.3. Training schedule details, timing and expectations.**
- 1.4. Issue of the training package to all new recruits.**
- 1.5. Audition to become riser qualified will be done at some stage in the future in a quartet or octet.**
- 1.6. Introduction to Music Librarian. Issue starter pack of music**
- 1.7. The training programme will commence at 19.00 on the usual rehearsal evening. The main aim is to learn basic Barbershop craft. It will also involve new members learning the the audition songs and some of the repertoire or polecat songs.**
- 1.8. Teacher tapes for all songs (repertoire and pole cat) are available from the Teach Tape Librarian.**
- 1.9. Introduce Teach Tape Librarian who will issue tapes. Note that tapes are the property of the club and must be returned when no longer needed or if the member leaves.**
- 1.10. Be introduced to the Membership Secretary and the Treasurer who will give you some details on membership, on when you will need to pay, and other details for the necessary records of the club.**
- 1.11. We welcome any questions, remember the only daft question is the one you didn't ask !!**

2.0 VOICE RANGING

- 2.1. Barbershop is sung in 4 voice parts, TENOR; LEAD; BARITONE AND BASS.**
- 2.3 This session is taken by the M. D. to determine which part each new recruit is most suited to sing.
Each person to sing a scale as follows :
TENOR : Up the scale from mid A to tenor top C
LEAD : Up the scale from mid F to top G
BARITONE : Up the scale from mid D to top E
BASS : Down the scale from mid C to bottom F
This will be followed by you singing a few lines from a well known song.**
- 2.4. You will be advised of the most appropriate part for you, however , as you develop your technique it may be that you could change from one to another.**
- 2.5. A demonstration of which notes are sung by which part will be given using the music pack.**

- 2.6. You will be assigned a buddy from the section your voice fits in and he will help you to meet others in the section and with questions etc. It is useful to sing alongside your buddy whenever you are on the risers.

3.0 CURRENT REPERTOIRE

- 3.1. The current repertoire will be described and the latest list issued.
- 3.2. We would expect to renew the repertoire every 18 months or so , so all chorus members are expected to learn a new song about once every 6 weeks.
- 3.3. The songs on the current list are unlikely to be dropped in the next 18 months.
- 3.4. The chorus may participate in the annual B. A. B. S. competition (usually in May at the Convention) and the preliminary stage of that is normally held in November / December. The two songs we expect to sing then will be discussed.
- 3.5. Introduction to section leaders who will describe what they do and the help they can give.

4.0 BASIC VOCAL CRAFT (1)

- 4.1. The main things to remember are :
- 4.1.1. **CORRECT STANCE** , feet slightly (shoulder width) apart, hands loose and elbows slightly bent, chin in comfortable position not restricting throat, lean forward (slightly) The knees should be slightly bent and your weight should be on the balls of your feet.
 - 4.1.2. **RIB CAGE** raised but with shoulders relaxed.
- 4.2. The most important thing to do is to breathe properly. This involves use of the diaphragm and will take months of practise to become automatic. The best techniques will be demonstrated repeatedly during the coming months. Good breathing is not only important for singing, it helps with chest conditions and singers tend to live longer than non-singers !!
- 4.3. Put these basic crafts into practice now and when you practise at home. They will help with your performance of the audition song.

5.0 ABOUT THE CLUB

- 5.1. If you have not already done so you will meet the club chairman.
- 5.2. The chairman will cover the aims , vision, and ambitions of the club and will explain what your commitments are expected to be , namely :
- a) regular attendance at rehearsal
 - b) the need to work on your singing at home as well as during rehearsals.
 - c) to attend competitions and shows almost without exception when there might be a pressing need to be elsewhere.
 - d) Attend as many sing-outs as possible given your other commitments outside barbershop.
- 5.3. The chairman will explain the club structure, the committees and who sit on them and how members can stand for election

- 5.4. **Remember that this is a club and all the work is done by the members. We do not have any paid employees so if you see something that needs doing or is being done by someone and you can help - then do so, it will help all concerned and make the club sessions more enjoyable for all.**

6.0 BASIC VOCAL CRAFT (2)

- 6.1. **Re-look at the basic craft that was covered in 5.0 and make sure you have the correct stance and posture.**
- 6.2. **Delivering a supported sound through a relaxed throat is an important technique that will be covered in this session.**
- 6.3. **Diagrams will be shown to explain the structure of the mouth, the correct position of the tongue, the soft palate, the yawn technique and using the 'inner smile'.**
- 6.4. **The above points will be used when singing the audition song and other songs.**
- 6.5. **Review and discuss the basic craft points from sessions 4 and 6.**

7.0 MORE ABOUT THE CLUB

- 7.1. **You will meet members of the club who can tell you some of the history - recent and ancient and explain who does what and what you might be able to contribute (in addition to your singing of course).**

8.0 AUDITION PREPARATION

- 8.0 **When you think you are ready to undertake the audition song, notify the Education and Development Manager who will liaise with the appropriate section leader to set up a quartet or octet.**
- 8.1. **This is the time to check that you know the song. The three other parts for the quartet (experienced club members) are provided by your section leader.**
- 8.2. **As soon as you have passed your audition, you should see the wardrobe manager to fit you for your walking out and sing out uniforms.**
- 8.3. **Make sure you get and fill in any forms that are needed after your successful audition.**

9.0 BASIC VOCAL CRAFT (3)

- 9.1. Review progress to date on breathing and posture.**
- 9.2. Review other vocal skills learned in session 6 and apply to this sessions singing.**
- 9.3. Tonight you will learn the meaning of SOUND COLOUR. The main resonance chambers in the body will be described as will their use to produce different sound colours.**
- 9.4. The smile is important in barbershop and you will already have heard the Music Director ask the chorus to smile more ! This session will explain the importance of the smile to sound colour.**
- 9.5. You will be issued with a copy of a photo with a singer showing the correct shape of the mouth for all the vowels used in barbershop singing. It is important to practice getting the mouth shapes correct with your buddy or other chorus member or at home in front of the mirror (or a relative - but definitely not the dog or cat !!). However , no need to overdo it !!**
- 9.6. It is very important that all members of a chorus octet or quartet 'match' the vowel sounds they make. This cannot be over-emphasised.**
- 9.7. Review all craft points and remember to apply them all the time you are singing whether at home in the bath, or on the risers. Only by constant repetition can you hope to do it properly when it really counts - in a sing-out performance!**

10 INTERPRETATION

- 10.1. So far you have covered the basic elements of barbershop singing - producing the correct notes and colour and improving the skills of doing that. There are other factors in performing Barbershop that will be covered and become very important for competition. Various judging categories will be discussed.**
- 10.2. During this session you will discuss what aspects of interpretation you would find important and how they might be judged in competition.**
- 10.3. You will be encouraged to read the lyrics of a song and suggest the mood that the song needs to portray.**
- 10.4. Good and bad interpretation of a pole cat song will be demonstrated by singing just the words then repeating the song but this time living the lyrics.**
- 10.5. In ballads in particular, a barbershop singer needs to give the music directors interpretation to the written notes and not necessarily the interpretation given in the sheet music.**
- 10.6. The music director will work with various club members to choose new songs and select the right interpretation and visual presentation. Through the barbershop 'network' we can always get advice from experts in B. A. B. S. and other clubs to help us.**

- 10.7. **The judging categories used in competition all carry the same 'weight'. However any song which does not comply to a strict definition of barbershop will usually be disqualified in competition. Note that we do still sing songs that are not strictly speaking barbershop (for example "Yessir that's my baby") because they are good songs for sing-outs.**
- 10.8. **The constituents of a true barbershop style song will be discussed at a later stage.**

11 PRESENTATION

- 11.1. **You will see a video of a 'good' and a 'not so good' chorus performance.**
- 11.2. **Stage presence is one aspect of a chorus that is important to audiences and hence important to judges in competition. Until very recently barbershop was one of the very few chorus styles that did not have sheet music in evidence during a performance. With barbershop now being performed in competitions like the Sainsbury choir of the year many more groups are doing the same thing. Within the group, discuss the main reasons why it is best NOT to use sheet music when singing.**
- 11.3. **With a partner demonstrate sadness, joy, anger, both facially and with your body. What else happens when you change moods facially and bodily ?**
- 11.4. **Rank the choruses you have seen on the video. Why was one better than the other ?**
- 11.5. **In the chorus we have a visual presentation team that works with the chorus on rehearsal nights and plans the visual presentation to be appropriate to the new songs. You may be asked depending on time to suggest some visual presentation moves for some of the pole-cat songs.**
- 11.6. **We have visiting educators who help us to develop visual presentation. As with all the elements of barbershop singing it is essential that the chorus member feels fully responsible for understanding the skills needed and for him to practice and use the skills whenever singing either in rehearsal or at sing-outs.**

12 EVEN MORE ABOUT THE CLUB !

- 13.1. You will be introduced to the Sing Out Manager.**
- 13.2. The Sing Out Manager will explain what he does and how you can best support his activities and the importance that sing-outs have for the club.**
- 13.3. Signing up for sing-outs and committing to the dates are important as that can influence whether we accept a booking or not.**
- 13.4. Sing-outs often require organisation such as transporting risers etc. Check with the SOD in case you are available to help with this.**

13 BRITISH ASSOCIATION OF BARBERSHOP SINGERS (B. A. B. S.)

- 12.1. Harpenden B. H. C. is one of 50 + clubs in the UK with around 2000 men singing in the style. B. A. B. S. was formed to help organise and co-ordinate the activities of the clubs, provide education and training through such things as Harmony College and various workshops. It also promotes barbershop at national and International levels.**
- 12.2. B. A. B. S. is associated to the SOCIETY for the PRESERVATION and ENCOURAGEMENT of BARBER SHOP QUARTET SINGING in AMERICA (S. P. E. B. S. Q. S. A.) and other organisations in Europe.**
- 12.3. Various aspects of the organisations will be discussed e.g. scholarships etc.**
- 12.4. Harpenden B. H. C. supports the Harmony College weekend held usually in September in the Midlands and you are encouraged to attend that in the coming years. H. B. H. C. also puts on a one day Harmony workshop in January each year which has excellent attendance. Look out for details on the notice board.**
- 12.5. H. B. H. C. has members involved in B. A. B. S. and these will be introduced to you**

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**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER TRAINING COURSE

BASIC BARBERSHOP CRAFT

TOWARDS BEAUTIFUL SINGING --- I

Source - Roger Chantrelle . Harpenden B.H.C.

An in depth knowledge of all aspects of singing and singing techniques includes :

breath support ; super breathing ; quick breaths ;starting the sound ; quality tone production ; know your cavities and how to move the sounds around ; experience of focus and resonance ; projecting the sound ; matching vowels ; correct mouth shapes ; singing words and using vowels and diphthongs ; staying in tune ; good intonation ; keeping in pitch ; tuning chords for both sound and volume ; starting and finishing together !!!!

BREATHING is at the heart of good sound production and control. Posture - high chest , head erect but not in tension, legs slightly bent at the knees, feet about shoulder width apart will give you a good start. Breathing is controlled by the diaphragm in between the chest and the stomach. Breathe 'down to your boots' and let the stomach swell - that is the best way to get enough air to produce the sound. Keep the posture correct while doing it though. All of these aspects will be covered regularly during warm up , craft sessions and rehearsal . This is because they are so fundamental to good and beautiful singing.

HUMMING is a good technique to lubricate your vocal chords and is used a lot in warm-up. It is a sound produced in the nasal cavity but can also be influenced by the position of the tongue. Try not to over-hum producing high volume. When hum is translated to OO as in gOOd and bOOk , sound transfers to top of head (head voice) .

HEAD CAVITIES The tongue takes up a significant amount of space. The vocal folds produce sound by vibrating, they are adjacent to the larynx and are also part of a normal 7 inch tunnel to the point of exit. Lips must be kept OFF the teeth to ensure sound is projected and not 'baffled'.

**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER TRAINING COURSE

BASIC BARBERSHOP CRAFT

TOWARDS BEAUTIFUL SINGING --- II

Source - Roger Chantrelle . Harpenden B.H.C.

VOWEL SOUNDS / FORMAT

EE vowel has a higher pitch than the AH vowel

AH vowel has a higher pitch than the OO vowel

Therefore vowels have PITCH

- **EE vowel , a light sound**
- **OO vowel a dark sound**

N.B. Two air spaces

- 1) **Upper , bright bell - FOCUSSED resonance - TINKLE quality**
- 2) **Lower dark ball - WARM resonance**

FOCUSSED resonance voice MUST have PITCH and FOCUS

EXERCISE

BING -----> OO -----> AH .Think as though you are singing through your eyes. However , don't sing nasal through your nose. Aim for clarity of sound and pitch.

WARM resonance voice

- **Lift soft palate to create space. Avoid tension in body stance , particularly in the throat.**
- **Need to PROJECT and FOCUS to achieve clarity.**
- **Need to put DURATION and SOUND on the vowels.**

Staying in pitch

- **It is ALL in the MIND !! Believe in what you do " I WILL stay sharp "**
- **Endeavour to ADD pitch , failure to do so will sound flat.**

CARE OF THE VOICE

Production of vocal sound should be easy with the minimum of effort. You need to keep the vocal chords hydrated - drink plenty of water (not tea/coffee/beer !!). Avoid stress , it reflects in the voice. Don't sing on coaches or other noisy areas where you have to bellow to be heard. Avoid the use of 'over the counter' throat preparations.

VOCAL FOLDS : Water protects the bodies natural mucous membranes . Water provides a good thin lubricant to the vocal folds. Before singing , drink at least 1 litre of water. Ideally aim for consumption of at least 2 litres of water a day.

Note :

- *Tea and coffee are both stimulants and can cause dehydration. remember the 'catch phrase ' 'pee white sing bright ' !!**
- *Avoid sugar as that stimulates saliva generation.**

AIM

- *Sing with full throated flow of air over the vocal folds : this is achieved by dropping the lower jaw and relaxing the throat . Starting with a YAWN helps to generate this.**

- *Go for good tone.**
 - Volume needs good sustained air flow.**
 - Quiet needs an open throat and floating of the top notes.**
 - Harmonious singing will come from fattening and extending your sound.**

BREATHING EXERCISES - preferably daily

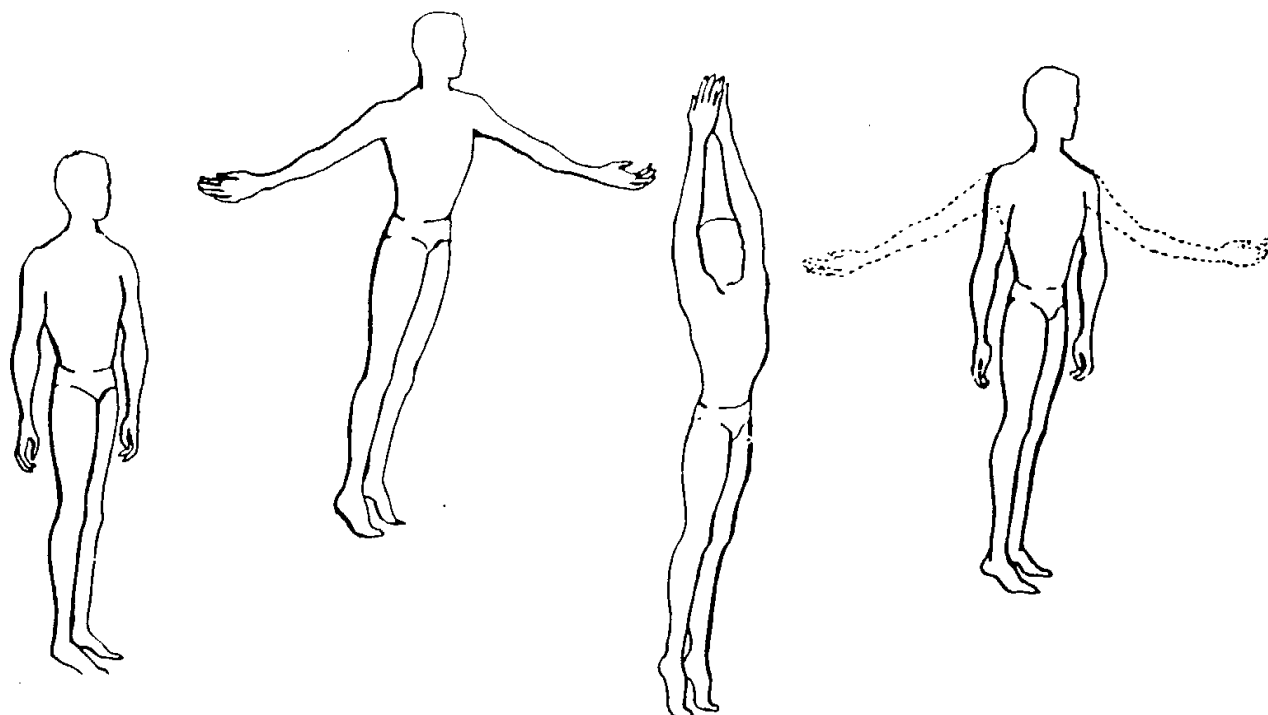
**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER TRAINING COURSE

BASIC BARBERSHOP CRAFT

THE COMPLETE BREATH

**This exercise can also be done sitting or lying without executing the arm movements .
Perform 3 to 10 times**



1. STAND EASILY AND ERECTLY WITH ARMS AT SIDES . EXHALE THROUGH NOSE; EMPTY LUNGS COMPLETELY.

2. SLOWLY INHALE THROUGH NOSE IN A COUNT OF 9; AS YOU INHALE THE ABDOMEN WILL 'PUSH' OUT AND THEN THE ENTIRE CHEST.

3. WHILE INHALING ALSO SLOWLY BRING ARMS OVERHEAD AND RISE ON TOES COUNT 9 TO COMPLETE THESE MOVEMENTS TOUCH PALMS OVERHEAD AT COUNT OF 9. HOLD FOR A MOMENT

4. SLOWLY EXHALE THROUGH NOSE IN A COUNT OF 9 AS YOU EXHALE ' LOWER ARMS SLOWLY AND RETURN FEET TO FLOOR . REPEAT WITHOUT PAUSE

**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER TRAINING COURSE

BASIC BARBERSHOP CRAFT

VOCAL PRODUCTION - SESSION 1

Source - Roger Chantrelle . Harpenden B.H.C.

**BREATHING, BREATH SUPPORT AND BREATH MANAGEMENT
THE FOUNDATION OF GOOD SINGING**

there are 3 components :

GOOD POSTURE	Being PREPARED to sing ; LOOKING like a singer !
BREATH INTAKE	Taking in LARGE (sufficient) quantities of air Taking air in QUICKLY Using the FULL capacity of the lungs.
CONTROLLED ESCAPE	CONSERVING air CONTROLLING the escape of air SUPPORTING the column of air past the vocal folds
POSTURE	Be comfortable, relaxed and balanced Be confident, alert and alive ! Be ready to sing .

FEET shoulder width apart , with one foot slightly forward. 60 to 70 % of your weight should be on the **BALLS** of your feet. Keep **KNEES** relaxed (slightly bent) don't lock them. Provides solid foundation, helps balance and movement. **STAND UPRIGHT**, don't slouch. Tuck **BOTTOM** in and straighten the **SPINE**.

SHOULDERS - hold them down and comfortably 'one notch rolled back' (imagine you have an elastic band pulling back on your shoulders). Feel an imaginary pull downwards on the **ARMS** - but don't tense up.

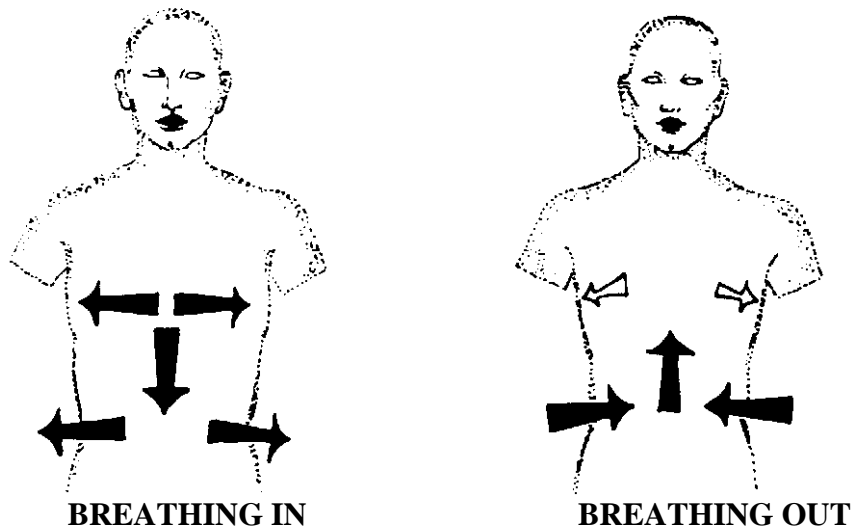
Raise **CHEST** and expand **RIBS** all round - hold this position while you sing (but don't look like a chicken !!).

HEAD - level and balanced, imagine it is suspended from your crown. Slightly 'stretch' back of **NECK**. **LOWER JAW** should be relaxed. Move forward into biting position (front teeth can touch) then relax open. This elongates the **VOCAL TRACT** and opens up the **THROAT**.

The muscles of the neck support the head. The mouth muscles, tongue and throat are designed for swallowing - we use them for singing. **TENSION IN THE NECK, SHOULDERS AND THROAT IS A MAJOR CAUSE OF POOR VOCAL QUALITY.**

Always be relaxed around the neck and throat area - head should be able to move from side - to - side and rock backwards and forwards during singing.

Use warm-up exercises for shoulders, neck, jaw, face and abdominal muscles.



BREATH INTAKE

Provides oxygen for living and breath for singing. Creates potential energy.

Increase space inside body - raise chest and hold comfortably high, open throat ;

Imagine 3 levels in lungs - fill all three - **STARTING AT THE BOTTOM .**

Push diaphragm down - expand abdomen all round . **DONT RAISE THE SHOULDERS !**

CONTROLLED ESCAPE

Use the 'potential' energy - but be **ECONOMICAL.**

Manage the breath - learn to conserve it. Don't let it go all at once ! Be in control. Keep chest comfortably raised. Control airflow by use of **DIAPHRAGM - NOT the ribs.**

Breathe out from the **BOTTOM** of the lungs. Pull in abdominal muscles all around to help the diaphragm maintain air pressure below the vocal folds - this provides the energy for the sound and helps to keep the pitch up. Imagine a balloon of air with your hands pushing in as the air goes out.

Now you can start singing. But remember to **ADD the SOUND to the BREATH.**

Always **SING 'ON THE BREATH'**. Start with breath **NOT** with sound. Don't force the vocal folds open. Caress the sound - don't attack it.

That's all there is to it ! A solid foundation for your sound. PRACTISE MAKES PERFECT.

**HARPENDEN BARBERSHOP
HARMONY CLUB**

NEW MEMBER TRAINING COURSE

BASIC BARBERSHOP CRAFT

VOCAL PRODUCTION - SESSION 2

QUALITY TONE PRODUCTION : FOCUS AND RESONANCE

The target for all singers is QUALITY - to produce sound that is "BEAUTIFUL, NATURALLY RICH AND RESONANT.

Your voice is the only one you are going to get. You cant change it. You CAN improve it. You CAN achieve the very best QUALITY possible from your voice but it needs WORK !!

Good QUALITY sound is :

- * Well supported.**
- * Freely produced**
- * Resonant**

WELL SUPPORTED TONE comes from :

**Proper breath management
Good use of the diaphragm
Adding sound to the breath**

FREELY PRODUCED TONE comes from :

**Good posture
No tightness in shoulders, neck, throat,
jaw, or face.
Proper alignment of the vocal mechanism.**

RESONANT TONE is produced by :

**Amplifying and reinforcing the harmonics
produced by air from the lungs passing over
the vocal folds . i.e., the sounds produced when
you speak or sing.**

This may seem a bit technical - but basically :

**When breath is properly managed, and
When tightness is eliminated , and
When the voice is resonant**

THE VOCAL TONE WILL 'RING' AND THE SOUND WILL 'EXPAND'.

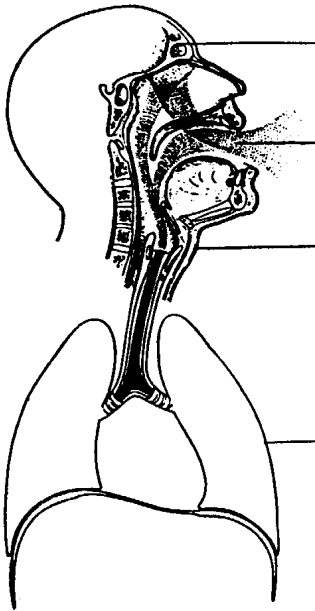
RESONANCE

**Lets look at the vocal mechanism to see how
resonance works (but don't get hung up on
technicalities - just try to be aware of what all
the various 'bits' do and how to use them).**

DIAGRAMS

VOCAL PRODUCTION - SESSION 2 (CONTINUED)

VOICE PRODUCTION HAS FOUR PRINCIPAL COMPONENTS

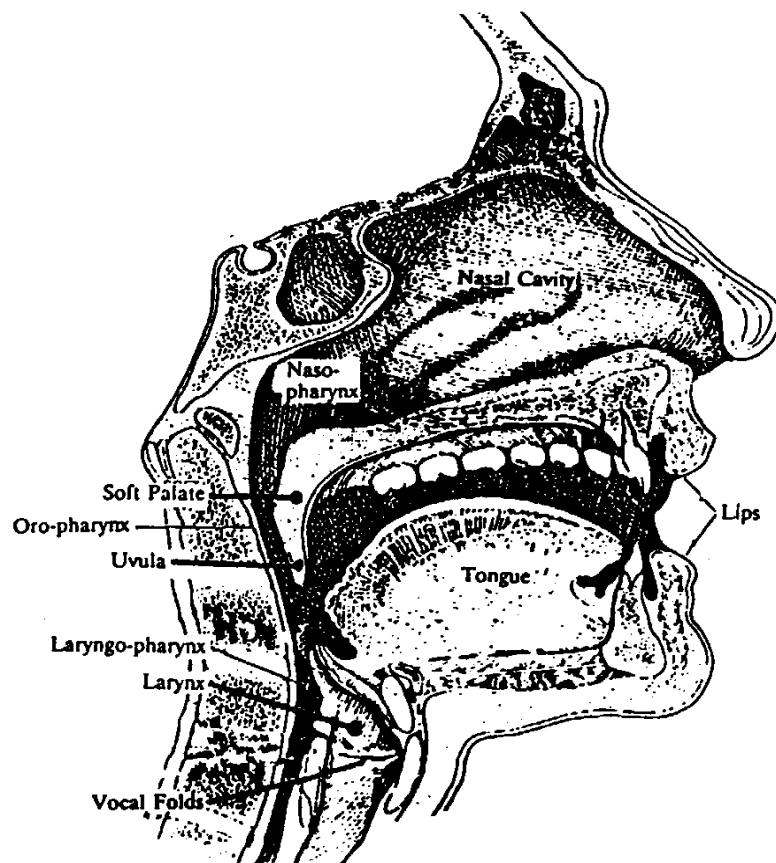
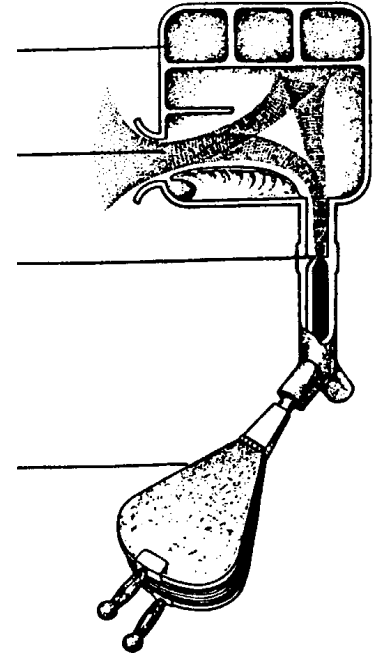


4) Bony structures of the head resonate the finished sound

3) Ascending tone is modified into articulation by the lips tongue and cheeks

2) Vibratory effect of the vocal chords breaks the air column into sound waves

1) Bellows action of the chest and diaphragm on the lungs sends a column of air up into the trachea



The VOICE , like any other musical instrument , has an energy source (air from the lungs) ; a device to produce vibrations (the vocal folds) ; and resonators to amplify the sound (the spaces in the throat , mouth and behind the nose).

The model describes the physiological details.

Air passing over the vocal folds produces a quiet buzzing sound. The sound travels up through the adjustable (approx. 7 " long) tunnel of the throat and mouth and sets up sympathetic vibrations in the resonating spaces - and therefore gets louder.

THE RESONATORS Think of resonators in terms of two bells . The throat and mouth spaces are the 'Big Ben' bell , the sonorous bell . They produce warm , rich , 'dark' resonance . The spaces behind the nose are the 'tenor' bell , they produce focused 'bright' resonance . The secret is to activate the resonance in the spaces and use it *when and how* you want to.

THE SOFT PALATE The soft palate (see where it is on the diagram) plays a part in activating the resonators. the dangly bit hanging down in your throat is the UVULA . Above this is the soft palate. If you look in a mirror you can see the parts moving.

Dropping the soft palate opens the spaces behind the nose and increases the resonance of the air in the spaces . Raising the soft palate opens up the space in the throat and mouth and increases the resonance there - it also shuts-off some of the resonance in the spaces behind the nose (air in these spaces will always vibrate , unless perhaps you have a very bad cold with blocked sinuses.

BRIGHT RESONANCE The bright , focused resonance , the 'ring' in the voice can be achieved quite easily by singing " BING - AH" .feel the sensation behind the nose on the 'ng' of 'Bing' . Keep this feeling as you move onto the 'Ah' . Feel the 'forward placement ' of the sound . But DONT GET NASAL . Activating the resonance in the space behind the nose does not mean singing *through* the nose.

As in earlier comments , HUMMING also activates bright resonance . Try " Hm-Ah" . Try other vowels , vary the pitch , sing up and down a scale with bright resonance.

DONT let much air come down your nose , don't snarl - this will be unpleasant ! Work on clean bright , 'forward placed ' tone , sung easily without forcing. And remember , *'air first - sound second* . Try " BING - OO " etc.

VOCAL PRODUCTION - SESSION 2(CONTINUED)

DARK RESONANCE The warm , rich , mellow , fruity , dark resonance needs a lot of space in the throat and the mouth - a 'Cathedral in the mouth ' . About three quarters of the sound you make is produced here . The sensation of space should be like :

swallowing a tennis ball
yawning
getting ready to bite an apple
having a hot potato in your mouth

Keep the head level ; keep the lower jaw relaxed and slightly forward to open up the throat space ; keep the tip of the tongue behind the lower gum ridge . Open up the space in your mouth (raising the eyebrows will help !). Sing Ah and feel the sound resonate !

Now add some focus and ring by activating 'bright' resonance , get your lips off your teeth . Keep the tunnel; open . Wow - what a sound.

You will find that not all vowel sounds can be sung with an big mouth space . OO and EE for example need a smaller mouth space . Just keep thinking about resonance as you sing.

You will need to be able to combine dark and bright resonance to suit the mood of the song and to control the quality of various notes . When you sing low , introduce a bit more brightness into the tone - this will help 'carry' the tone and stop it getting 'muddy' .

When you sing higher notes , take some brightness out of them - keep your chin level and avoid nasality. Remember to reduce the volume when you reach higher notes to avoid oversinging. Open up, the space inside your mouth and sing a darker tone - this is called ' covering' . The ability to produce a covered tone on high notes will help avoid poor quality . Leads , in particular tend to finish on the 3rd of the chord at the end of a rising phrase - and nearly always sing it with poor quality ! (Example : Melancholy baby ; ... "Tell ,me of the CARES ") Sing lightly on high notes - out of the top of your head.

Sing with quality throughout your range . Use the throat and mouth to produce full , rich , dark resonance - WIDTH in the voice - and add brightness to focus and carry the tone.

Be in control . Don't oversing . 'never sing louder than beautiful ' .

LET THE RESONANCE DO THE WORK

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BASIC BARBERSHOP CRAFT

EMOTIONAL INTERPRETATION

Source Steve Hall , F.S.O. B. A. B. S.

Musical sounds usually have a particular emotional significance for example:

HAPPINESS	SADNESS	NOSTALGIA	WISTFUL
LONELINESS	TENDERNESS	ROMANTIC	ANGUISH
WARMTH	LOVE	ANGER	FEAR

Consider one of the barbershop classic polecats " Heart of my Heart "

- | | |
|--|--------------------------------|
| 1) <i>HEART OF MY HEART I LOVE YOU</i> | ♥ <i>TENDER</i> |
| 2) <i>LIFE WOULD BE NAUGHT WITHOUT YOU</i> | ♥ <i>FEAR</i> |
| 3) <i>LIGHT OF MY LIFE MY DARLING</i> | ♥ <i>HAPPY /TENDER</i> |
| 4) <i>I LOVE YOU , I LOVE YOU</i> | ♥ <i>LOVE/WARMTH/SINCERITY</i> |
| 5) <i>I CAN FORGET YOU NEVER</i> | ♥ <i>NOSTALGIA/WISTFUL</i> |
| 6) <i>FROM YOU I NEER CAN SEVER</i> | ♥ <i>ANGUISH</i> |
| 7) <i>SAY YOU'LL BE MINE FOR EVER</i> | ♥ <i>ROMANTIC</i> |
| 8) <i>I LOVE YOU</i> | ♥ <i>WARMTH/TENDERNESS</i> |

The audience needs to be convinced of what the quartet or chorus is trying to achieve.

Performance needs **ARTISTRY** using emotional terms since technical competence in itself is not sufficient.

While each voice part is individual , emotional interpretations (e.g. line 1) *TENDER*) , enables the achievement of unit (i.e. all parts singing as one voice) sound.

Try and relate the mood to something particular to you, the individual ,i.e. physical involvement with the emotional interpretation.

The Music Director will try and paint a picture of the emotional content of the song for the chorus to follow. The individual then has the responsibility to try and simulate those emotions in the singing and flow from one into the other smoothly - that is what artistry is all about.

EMOTIONAL INTERPRETATION CONTINUED

ONE TO ONE COACHING

EMOTIONAL PHRASING

Song - Heart of my heart :

**At handshake distance apart
Achieve eye contact**

**talk the emotional content through
physical commitment, avoid being wooden DONT be
inhibited.**

Need to portray emotions with body language as well as with the voice, peaks and troughs of emotions sometimes called light and shade.

Don't attempt the technique without artistry.

You MUST be committed for the whole of the song.

- ♥ **The above sequence provides for an emotional enhancement process, e.g. *warm and fuzzy* instead of *hard and prickly*. Remember to have an emotional picture in your mind while singing to achieve the creation of an audience response.**
- ♥ **Visual presentation is intended to enhance the message of the song. It should NOT distract the audience from the song nor detract from the artistry of the music.**

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CREATIVE INTERPRETATION

A song is an art form and a vehicle of emotion. The composer and arranger are dependant on the singer to creatively interpret the arrangement.

There is a need to create a 'mood' - the passing on of a message or story to the audience. An audience can 'feel' the presence or absence of emotions and therefore there is a need to avoid singing in a formal artificial way - it will sound wooden and lack-lustre.

To generate a good creative interpretation one needs to think about the song. As an example we will look at the ballad " Wonderful World ".

PROCEDURE Examine the song - decide line by line or section by section what emotion is applicable

EMOTIONS List potential emotions and select those applicable.

**HAPPINESS
LONELINESS
WARMTH**

**SADNESS
TENDERNESS
LOVE**

**NOSTALGIA
ROMANTIC
ANGER**

**WISTFUL
ANGUISH
FEAR**

MOOD Contentment with life ; Reminiscent

SCENE American family gathering of three generations celebrating

'Thanksgiving'. Granddad is the guest of honour and has been reminiscing about the 'good old days' and his contentment with the American way of life and his faith in the future.

CREATIVE INTERPRETATION CONTINUED

INTERPRETATION

STATEMENT 1

Intro. - setting the scene

Happy to be alive

I see trees of green, red roses too

**I see them bloom for me and you and I think to myself --
what a wonderful world, wonderful world**

STATEMENT 2

Reminiscent

**I see skies of blue and clouds of white, the bright blessed day
the dark sacred night**

Contentment with life

and I think to myself, what a wonderful world

STATEMENT 3

Wondrous

**The colours of the rainbow so pretty in the sky.
(softly/flowing)**

Are also on the faces of people going by

Climax

**Assertive - all is well
with the world**

I see friends shaking hands saying " How do you do "

They're really saying " I love you "

STATEMENT 4

Reflective

I hear babies cry, I watch them grow (snatch a breath here)

They'll know much more than I'll ever know

(softly in strict rhythm)

Restatement

**And I think to myself "What a wonderful world,
wonderful (echo) world**

Finale

**Yes I think to myself "what a wonderful world
wonderful,(echo and pause for tenor.) wonderful world.**

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VOCAL PRODUCTION - SESSION 3

TIPS FOR BETTER SINGING
Source -Jim Catt , Potton B.H.C.

Sing SMOOTHLY - not staccato unless that is part of the arrangement.
Try to use ALL the air you breathe in BEFORE you take in a fresh breath.
However do not continue to make sound at the ends of phrases unless the music tells you to do so.

INHALE on a YAWN
Air flows IN over the tongue.
Air flows OUT in singing across the roof of the mouth.

Stand feet shoulder width apart, knees slightly bent, outside foot SLIGHTLY in front .
Stand on front edge of the risers - feel PART OF THE RISERS.
Keep chest raised to allow air to get down to 'stomach'
Force diaphragm DOWNWARDS when breathing in.
Head upright, neck slightly extended (stretched)
Keep lips OFF teeth to get vowels properly formed.
PRONOUNCE words properly e.g. tight not tigh.

Words are made up of CONSONANTS , VOWELS, DIPHTHONGS, AND CONSONANTS.

THE CORRECT BALANCE SHOULD BE APPROXIMATELY :

CONSONANTS	VOWELS	DIPHTHONGS	CONSONANTS.
5 %	85 %	5 %	5 %

Always sing to the END of the phrase word. Your MD will indicate where to put the consonant e.g. T as in tight and the length of it.

Put some LIFE and ENERGY into the song. Sing the words as if you are reciting a poem - make it interesting - exciting -romantic etc. etc.

Try speaking the words of a song BEFORE singing it.

HAVE STAGE PRESENCE

GLEAM ! GLEAM ! GLEAM !

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VOCAL PRODUCTION - SESSION 4

TIPS FOR BETTER SINGING

Source -Roy Dawson , B.H.C.

VOCAL TECHNIQUES

There are 4 principal components in voice production :

- | | |
|----------------------------|---|
| 1) BREATH | - the bellows action of the chest and diaphragm |
| 2) VIBRATING SOURCE | - vocal chords break air column into sound waves |
| 3) ARTICULATION | - lips , throat , tongue , soft palate |
| 4) RESONANTION | - head and chest cavities |

BREATHING

Gives support to a constant stream of air going through the vocal chords. Lack of breath interferes with quality and pitch. Aim should be for the body to be 'pear shaped' i.e. allow stomach to swell on taking in a breath.

RESONANCE

More air is needed when singing and the air should be controlled by the diaphragm. Exercise can be used such as holding breath for increasing length of time , 5-10-15-20-25-30-35 seconds. Lock the stomach around the diaphragm to give support and control of breathing. Experiment to gain feeling of rolling the stomach muscles to improve control.

VOWEL SOUNDS

Essential need to match sounds . Aim is for a mid-Atlantic dialect since local dialects can affect the sound. 'E' sound is the brightest vowel , as in Everything , 'A' as in pAl and gAlore.

OVERTONES

Forward placement sounds / vowels

VOCAL PRODUCTION - SESSION 4 (CONTINUED)

Source -Roy Dawson , B.H.C.

BALANCE

Note the effect of balance on individual positions in the chorus. may need some CLARION voices on back row of chorus - offers a compromise between requirements for singing and visual presentation.

VOCAL TECHNIQUES

For good singing (sound quality) , 3 areas are essential :

- 1) Well supported - correct - breathing technique
- 2) Freely produced / relaxed throat
- 3) Resonance

For breathing to be well supported , it is essential to carry out correct exercises (controlled deep breathing) as in the following examples :

- a) 16 seconds HISS . Use candle to gauge control of air flow
- b) Blow end of a paper strip into the horizontal and maintain for 8 seconds.
- c) Silent singing / Humming / large mouth cavity
- d) Breathing function - to sustain sound.
- e) Practice in front of a mirror.

Remember at all times to keep tongue against lower back of front teeth - avoid tension and try and produce the sound freely.

RESONANCE

Relax - lift soft palate to produce bright projected sound , i.e. good tone. Endeavour to achieve 'inside smile' , raise eyebrows , gleam !!

CLARITY

Need to make use of the resonant cavities in the head . Control air intake by use of the soft palate.

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VOCAL PRODUCTION - SESSION 5

Source Patrick Tucker-Kelly S. P. E. B. S. Q. S. A. visiting Harpenden B.H.C. Sept. 8 1994

- 1) Remember and practice the barbershop reference singing position
- 2) Understand and check each voice against the types (1 - 2 - 3). The target sound should be voice 2
- 3) The aim should be to achieve the unit sound.
- 4) Take some time to match voices - start with all the 2's then add 3's and 1's
- 5) The voice is a wind instrument , flare lips to improve sound volume and quality.
- 6) Stacking - leads in centre surrounded by bases. tenor in middle of leads. baris either side
- 7) when singing high notes low notes : voices should be changed (slightly)
basses should sing type 3 type 1
tenors should sing type 3 type 1
baris above leads should sing with a light head voice
baris below leads should sing with a chest voice
leads should be singing voice type 2 all the time
- 8) Use the silent movies drill to get energy and focus into singing
- 9) Decide where to focus the singing - not always at the director and use the focus every time we sing anything to get the habit
- 10) Better word pronunciation needed especially on the r's in lover's and Mayfair
- 11) Dynamic range should be 1 - 4.5 not 3.5 - 4.5 !!
- 12) When singing at one level e.g. 1 at the end of a phrase, start the next phrase at the same level i.e. 1 !!
- 13) Sing smoothly and keep using 'bing-oh' to get better sound quality

Source Patrick Tucker-Kelly S. P. E. B. S. Q. S. A. visiting Harpenden B.H.C. Sept. 8 1994

SPECIAL WARMUP

Sing softly and sweetly!

Starting in A - 5 note descending scale - YUM-YUM-YUM-YUM-YUM with emphasis on the MM part. repeat going up in half tones to C then Descend to A. Note difficulty in keeping in tonic on descending.

Starting in C -- whole chorus sings OO. leads and tenors stay on C while bases and baris sing 8 note descending scale and keep that note. Now leads and tenors descend to the same note.

Starting in B -- sing 5 note scale up and down - VAH-VAH-VAH-VAH- VAHVAH VAHVAH-VAH , then up in half tones to top F and back down again.

Starting in B -- sing arpeggio EE-AY-AY -AH-AH-AH (1,2,3,4,3,2) going up in half tones to F#. Note at top register avoid closing down the throat. Keep your throat or 'pipe' in alignment. Maybe use the warm breath on the back of the hand method. After doing the arpeggio in B a couple of times, add the VAH-VAH-VAH-VAH-VAHVAH-VAHVAH-VAH.

Starting in B -- sing *on the note*, ME-AH-ME-AH-ME in a 7 note descending register and then go into the arpeggio followed by vah-vah-vah etc.
It should then be :

8 ME-AH-ME-AH-ME

7 ME-AH-ME-AH-ME

6 ME-AH-ME-AH-ME

5 ME-AH-ME-AH-ME

4 ME-AH-ME-AH-ME

3 ME-AH-ME-AH-ME

2 ME-AH-ME-AH-ME

1 2 3 4 3 2

EE-AY-AY -AH-AH-AH

1 2 3 4 5 4 3 2 1

VAH-VAH-VAH-VAH-VAH-VAH-VAH-VAH-VAH.

Then up in semitones until you see anyone struggling.

Divide chorus in 3. First group starts, second group starts on the third repeat, third group starts on the fifth repeat of the first group.

Try to sing smoothly. imagine having to push a large 50 tonne block with one hand. sing all of one phrase going one way and the next phrase coming backwards either with the back of the same hand or with the other hand.

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SING YOUR PART SMART

Source - Welwyn Harmony

TENORS SCALE MID A TO TOP C

Vocal Skills

1. Good free, upper range to high C.
2. Ability to keep soft palate open on all vowels and forced consonants.
3. Freedom from tension in throat , jaw , tongue area.
4. Good tone of abdominal "lifting muscles".
5. Good use of "inside smile".
6. Good breathing skills including breath management.

Singing Techniques

1. Listen to lead and "tune" to his note.
2. Be aware of octaves sung with any part particularly bass.
3. Let vowels naturally migrate toward a more neutral sound as tones go high.
4. Allow more "chest tone " sound into tones between middle C and the octave C and when lead note is above tenor.
5. Feel strength in the bridge of the nose and use plenty of air as you sing. "Spend" your air don't "save" it.
6. Match vowels with lead and sing exactly with him, not early or late. Minimise consonants and sing a smooth uninterrupted tone flow.
7. Be aware of notes that end to be sung sharp or flat for total accuracy and adjust to them accordingly

LEADS SCALE MID F TO TOP G

Vocal Skills

1. Develop a good mix of head and chest tone on octave above middle C.
2. Maintain plenty of "back space" (open throat) and "arch" in roof of mouth. Use an "inside smile" at back.
3. Find your "hum spot" and maintain it's feeling as you utilise the techniques in 2) above.
4. Find the correct balance between pharyngeal and upper resonance.
5. Maintain freedom of jaw, throat and tongue area
6. Maintain high, wide chest and utilise abdominal lift.
7. Develop bigger capacity for air as you inhale and better breath management skills.

Singing Techniques

1. Utilise plenty of air in tone - "spend" don't "conserve".
2. Sing with energy, vitality and authority.
3. While maintaining a smooth vocal line, sing deliberately. Don't throw away any words or syllables. Help the other three harmony parts stay with you.

4. Maintain open, full resonators, "inside smile", cathedral arch of roof of mouth and plenty of abdominal lift.
5. Keep tone "up and back " as you sing higher. As the tone reaches Bb above middle C, think of a strong hum and strength in bridge of nose.
6. Utilise as much resonance "above the roof of the mouth" as possible.
7. Sing vowel - to - vowel and use pure vowel sounds with a clear, but not overdone, diphthong.

BARITONE SCALE MID D TO TOP E

Vocal skills

1. While keeping resonators open, work for joining of chest and head tones.
2. Develop a strong "hum spot" and maintain the feeling as you sing.
3. Use "inside smile" and high arch of the roof of the mouth.
4. Maintain plenty of "back space" and keep tongue away from back of throat.
5. Use abdominal lift.
6. Use plenty of air in tone -- "spend" don't "conserve".
7. Develop bigger capacity for air-- manage exhalation with expanded ribs.

Singing Techniques

1. Sing vowel to vowel exactly with the lead. Match vowels , minimise consonants.
2. Sing with more pharyngeal resonance, energy and focus below the lead, and use more head resonance above the lead.
3. Be aware of any octaves sung by any part. Tune to them.
4. Be aware of notes that end to be sung sharp or flat for total accuracy and adjust to them accordingly.
5. Maintain your place in the cone on every chord. This will require a constant adjustment of quality and intensity.

BASS SCALE MID C TO BOTTOM F

Vocal skills

1. Vocalise as high as possible as well as low
2. Learn to keep soft palate open for singing higher notes and for extra resonance on low ones.
3. Keep larynx low and relaxed. Let it drop as you inhale.
4. Keep chin level with floor. Don't "reach down" for low notes or "reach up" for higher ones.
5. Keep throat, jaw, tongue relaxed and maintain feeling of a large throat.
6. Keep "inside smile" to aid in accuracy
7. Develop a range to at least C below middle C and try to vocalise an octave above middle C.
8. Develop good breathing and breath management skills. Utilise a high, wide rib cage.

Singing Techniques

1. Sing vowels like the lead and at the same time.
2. Minimise consonants, maintain a smooth legato tone line.
3. To help with 2), sing the whole phrase as if all the notes were one tone.
4. Keep the feeling of " humming" as you sing. This will help keep the soft palate open and add more resonance.
5. Sing with plenty of air, energy, vitality and focus.

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THE 12 BASIC VOWEL TARGETS

TIP OF TONGUE ALWAYS GENTLY TOUCHING LOWER GUM RIDGE.

ee	PEEP	Back of tongue firmly against upper back teeth . Lips squared - ("urge")
ih	PIP	Back of tongue slightly lower . Lips squared
aye	PAY	Slight lateral lip spreading . Don't let tongue get too lax (a LITTLE firmness needed) .
eh	PEP	Tough vowel - don't let lips and tongue get too lax . Lips slightly protrude . Tongue LIGHTLY in contact with upper teeth .. Jaw SLIGHTLY lower than in PAY.
ae	PAP	Only vowel where lips are spread horizontally more than they are spread vertically . Tongue barely out of contact with the upper teeth . Don't let tongue get low enough for PARP .
ah	PARP	Back of tongue in lowest position of any vowel . Makes a megaphone out of the mouth . Lips are relaxed but don't let the corners tuck in . Jaw lowest position of any vowel - keep mouth relaxed .
aw	PAW	Exactly the same as in PARP but with mouth corners tucked in .Tongue slightly backed up from PARP .
oh	POPE	Lips firmly rounded and SLIGHTLY protruded . As open as possible and still perfectly rounded . Tongue is flattened and backed up.
oo	PUT	Lips tensely protruded - squared . Tongue low and backed up .
oo	POOP	Smallest lip opening of all vowels - rounded . Lips protruded outward . Tongue low and backed up .
ur	PURR	Lips as in POOP but more open vertically . Tongue higher than for POOP and rounded . Tongue tip firmly on lower gum ridge .
uh	PUP	Lip shape same as in PARP . Tongue flattened and backed up .

*** Strictly these are diphthongs**

From PEEP to PARP there is progressive lowering of the back of the tongue , always keeping the lip touching the lower gum ridge .

From PARP to POOP , the lips are increasingly rounded.

THE 12 BASIC VOWEL TARGETS (CONTINUED)

VOWEL TARGET MOUTH SHAPES

Source - Bill Myers , SPEBSQA



EE
STREET, NEAT



IH
SING, SIT



AYE
PAY, LATE



EF
BET, SET



AE
CAT, BLACK



UR
WORLD, LEARN



UH
LOVE, SUN



AH
BAR, HEART



OO
MOON, TUNE



OO
BOOK, GOOD



OII
ROSE, BOAT



AW
BORN, DAWN

**HARPENDEN BARBERSHOP
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VOWEL CONNECTIONS

Paul Garrett Harpenden B. H. C.

TARGET VOWELS

To get expanded sound (“ringing” chords) we need :

PRECISE TUNING

RESONANT VOICE TONE

MATCHED VOWEL SOUNDS

To assist us in matching vowel sounds we choose just 13 target vowels which are sufficient for all the songs we sing. We describe in detail how they are formed with lips and tongue, practise them in isolation and finally use them in every song we sing.

DIAGRAM

The following diagram is based on a formant frequency diagram. The highest vowels are the ‘brightest’ (e.g. ‘EE’) and those to the right have most ‘resonance e.g. AH. OO has the least carrying power for both reasons. All 13 are listed with conventional abbreviations and example words. The most important (most often used) are indicated with double walled boxes.

There are several progressions of sounds seen in this diagram - ‘EE’ to ‘AH’, ‘OO’ to ‘AH’ and ‘UR’ to ‘AH’. Other annotations for tongue and lip activity are described below.

TONGUE

For all vowels at all times, the tip of the tongue rests behind the lower teeth, just touching the gum ridge. Also, keep the back of the tongue high with the edges touching the upper teeth. This prevents the tongue from obstructing the throat (like when the doctor gets you to say ‘AH’). What’s left to describe is the shape of the middle of the tongue :-

- For ‘EE’ it is arched so that it nearly contacts the upper teeth.
- As you progress round the diagram to ‘AH’ it becomes gradually less arched until at ‘AH’ it is as near flat as it is going to get.
- For the other target vowels, the tongue should be relaxed and low, except for ‘UR’ where it is similar to ‘EH’.

LIPS

The vowels in round boxes have ‘round’ lip shapes. The remainder have ‘square’ shapes. From ‘OO’ to ‘AW’, the lip shape begins just large enough to go round a finger and widens steadily. This is the principal difference between these vowels. ‘AH’ is formed with the largest comfortable opening possible. Allow the jaw to drop. Aim for a rectangle taller than it is wide. While progressing to ‘EE’ the lips close gradually but remain square. Avoid a ‘slit-like’ mouth shape for ‘EE’ in particular. For ‘AE’ and ‘UH’ you can let the sides of your mouth get a bit wider.

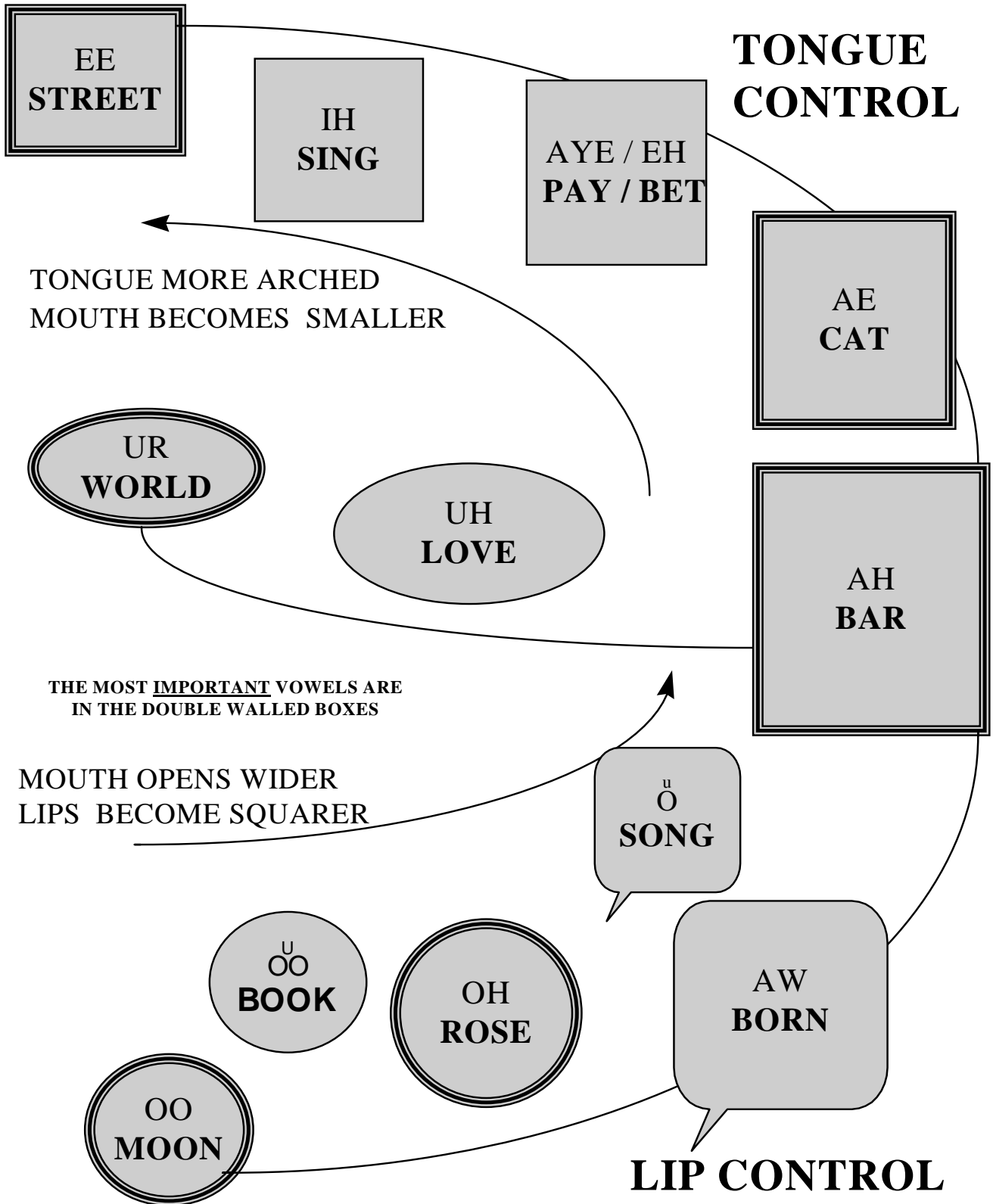
Always try and get your lips ‘off your teeth’ i.e. make a ‘trumpet’ shape to the extent that the mouth shape allows.

EXERCISES

- Sing each vowel in isolation, checking against the notes for lip and tongue.
- Sing EE-AYE-AH, noting tongue and lip changes at each step. (keep the sides of the mouth close together). Repeat with the whole progression ‘EE’ to ‘AH’.
- Sing OO-OH-AW noting lip shape and size. Repeat with the progression ‘OO’ to ‘AH’ .
- Sing UR-UH-AH. Keep the example word sounds in mind.
- Work back and forth among EE-IH-AYE-EH. These are close sounds and need careful distinction.
- Repeat with AW-O-AH-UH.
- “Who would know aught of art must learn and then take his ease” - find each vowel on the diagram and repeat with vowels only.
- Sing a tune with a single continuous vowel. Watch out for sound variations when high or low in your range
- Repeat the above with a ‘L’ between each note. It’s not necessary to move the lips to sing ‘L’ ! Does the tongue tip keep returning to ‘base’ ?
- Repeat with other consonants, e.g. ‘M’, ‘N’, ‘T’, ‘P’. Come back to the target vowel formation as soon as possible.

VOWEL CONNECTIONS (CONTINUED)

Paul Garrett Harpenden B. H. C.



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BREATH MANAGEMENT AND CONTROL

Gordon Allcroft Harpenden B. H. C.

As with reed instrument, whenever a **SINGING** sound is made there are three elements to consider :

ACTUATOR

Column of air properly supported by ribs and abdomen

VIBRATOR

The vocal folds

RESONATOR

The head and chest cavities and all areas where sound can resonate

Producing a **SINGING SOUND** is a multi-dimensional involvement of muscle tissue, air and other functions plus mental and emotional attitudes and because of its complexity, it is very difficult to divide it into a step by step progression or “ how to do it “because everything happens at once when you sing and is interrelated . Despite this the following thoughts may help you to improve the way in which all the elements of good singing come together.

SINGING SOUND

In a singing sound, where the air is expelled, the column of air crosses the vocal folds causing them to vibrate. Expiration of air is controlled by a combination of the lower abdominal area which lifts and supports the diaphragm and ribcage and the intercostal muscles which are trying to maintain an expanded rib area. You can help your diaphragm to maintain thus upward thrust by pulling in your abdominal muscles. It is this combination of muscle use that allows us to sing with freedom. The jaw and pharynx area should remain relaxed and without tension and the mouth should be in a natural posture with no muscle tension in lips or tongue. Shaping the mouth and having the lips off the teeth can improve sound quality but it must be done without forcing and causing tension in muscles.

When a breath is taken into the erect body, the lungs fill and the intercostal muscles assist the short ribs to separate and expand. The diaphragm which is an involuntary muscle drops to accommodate more air into the lungs. In order to allow the diaphragm to drop further, we push (or drop) the abdominal bulk. out of the way. Barbershop singing requires very energised, very focused and a ‘musculated’ delivery in order to achieve this and the following basic skills need to be practised.

BREATHING TECHNIQUE

The first step is to stand in the correct posture (the so-called Barbershop reference position) :

AN ERECT POSTURE WITH ELEVATED RIBS

Normal posture is not erect enough for good singing because the ribs are allowed to sit on the mid section..

The following exercises aim to assist and develop the correct breathing process.

EXERCISE 1 - CORRECT POSTURE

1. Stand easily and erect with arms at sides.
2. Raise your arms horizontally (like and aeroplane).
3. Make sure your ribs are out of mid section. where they tend to rest in day to day life.
4. Turn palms over to face ceiling - feel the intercostal muscles expand a tiny bit.
5. Lower arms leaving chest lifted / erect.

Gordon Allcroft Harpenden B. H. C.

NOTE :

- Muscles hold the rib cage erect. It is not all breath.
- Keep shoulders up and slightly back. Don't hunch or lift when taking a breath.
- Ribs must be in an optimum position to work
- Standing with ribs over the feet is an alternative method of getting ribs out of mid-section - try it.

EXERCISE 2 - The complete breath (see page 14 for a diagram)

- | | | | |
|--|---|---|--|
| 1. Stand easily and erectly with arms at sides . exhale through nose; empty lungs completely. | 2. slowly inhale through nose in a count of 9; as you inhale push out first abdomen and then entire chest. | 3. while inhaling also slowly bring arms overhead and rise on toes count 9 to complete these movements touch palms overhead at count of 9. hold for a moment | 4. slowly exhale through nose in a count of 9 as you exhale ' lower arms slowly and return feet to floor . repeat without pause |
|--|---|---|--|

NB,

- When you rise on your toes, you strengthen the legs, ankles, feet and toes.
- Rising on your toes, helps you gain grace, balance and poise.

EXERCISE 3 - The Snatch breath

1. Repeat EXERCISE 1
2. Place hands on lower ribs.
3. Take a big gasp of air - as if you had trodden on a sharp nail - and your ribs will expand even further.
4. Repeat taking a further big quick breath.

NB

The reason why your ribs can expand so rapidly and easily is because they are in the right position to do so. You can prove this by bending forward from the waist which forces the ribs inwards. Place your hands on the ribs and take a deep breath. The ribs will not lift and the chest will expand sideways

EXERCISE 4 - Breath control.

1. Inhale a deep breath, expand ribs out of mid section.
2. Exhale on a count of 10, the ribs will come in slightly. That's OK but avoid collapse.
3. Repeat to ensure a steady hiss, make sure your ribs expand and then as you hiss out to 10, keep your ribs expanded. REPEAT to a count of 20 (its easier than you think).

NB

- Count silently during the hiss.
- If your ribs are in the right position they will expand without conscious thought.
- Raising arms and turning palms upwards sets muscles in motion.
- Inhale and keep ribs out. Hiss and dont try and conserve air.
- The abdomen 'rolls' up to maintain and support the air flow.

The breathing exercises give us experience of :

1. Achieving the correct posture
2. Elevated and expanded ribs and rib-cage.
3. Achieving co-ordination between the intercostal and abdominal muscles.

**HARPENDEN BARBERSHOP
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BASIC BARBERSHOP CRAFT

THE IMPORTANCE OF CRITICAL LISTENING

Source - Welwyn Harmony

Everything involved in the development of the singing voice may be classified under two headings :

- 1. DEVELOPING A MUSICAL MENTALITY**
- 2. DEVELOPING THE RIGHT CONTROL OF THE VOCAL INSTRUMENT**

If the singer does not produce a beautiful tone , the reason will be found in one or both of these propositions . Either the singer's concept of pure tone is not yet formed , or there is something wrong with his vocal instrument. In the beginning it is usually both !!

If the educator has these two principle clearly in mind it will greatly simplify the subject and prevent him being thrown off his guard and misled by individual vocal peculiarities. In fact , these two principles are so fundamental that without a clear understanding of them , one has but a slight chance of being either a successful voice educator OR singer.

In voice training , the tone is the thing , and it must exist first as an idea , a concept , a mental picture . Then follows its expression through the voice . Every idea of vowel and tone quality has definite form , and a definite form of the mechanism is necessary to its expression . Forming the mechanism is accomplished either by direct or indirect control.

There is little use for direct control in voice training and it should be avoided wherever possible. Direct control is too often substituted for the right tone concept , and hopes by showing the singer how to hold the lips , tongue , larynx , etc. that he will produce the perfect tone whether or not he has it in mind . This method of procedure is unsound and almost invariably leads to disaster .

The vocal mechanism is plastic and when free from tension , rigidity and contraction , it responds automatically and assumes the form necessary to produce the vowel and quality the student has in mind. This is indirect control and is the only safe method of procedure . In good singing all things are responding without conscious direction .

The approach then to the subject of singing is through the ear . Listen . All must learn how to listen, how to hear . We hear only to the limit of our experience . Further the singer must learn to hear creatively . That is , he must learn to hear the tone mentally before he sings it . Then if the vocal mechanism is free and the breath under control he will be on his way to good tone production.

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BE AN EFFECTIVE CHORUS MEMBER

I. VOICE

Improve your own vocal skills.

A. ENERGY/VOCAL STRENGTH

Learn to sing with energy, without tension, and with as much accuracy as possible. Be present for physical warm-ups as well as vocalises. Make it your goal to seek out someone or some way to improve your vocal skills. Talk to good singers, ask questions, watch breathing habits of others. Consider taking a private lesson or two from a qualified teacher who understands pop-style" singing.

B. FLEXIBILITY

Improve your ability to sing to the top of your range as well as to the bottom, smoothly, quickly, and with good accuracy. A full, open, well-resonated hum sung with lots of breath support up and down your range will help build the strength in your voice while minimising the tension. Learn to sing from vowel to vowel and sing the initial vowel of each word as soon as possible.

C. RESONANCE

As you work on A. and B. above, your resonance will start to grow. Remember that ALL resonators must stay open on voiced consonants and vowels to make a fuller, more ringing sound. Most singers find that singing with a fully resonated sound is usually very different from the sound they are used to hearing inside their head. Many singers do not like the new sound because it does sound so different and have to get used to how the sound "feels". The new sound may be perceived as too soft, too breathy, not projected, or too weak. Use a tape recorder to get the real sound.

II. AWARENESS AND RESPONSIVENESS TO CONDUCTING METHODS OF DIRECTOR

A-. Preparatory beat (upswing of breath beat)

Most directors use this hand motion. It tells you to get ready to sing and to take a breath. Watch for it. Become aware of the timing of this beat. That will tell you the tempo of the song.

B Ictus (downbeat, stress of the musical beat)

Every director uses some type of downbeat. Some are easier to detect than others. Become aware of the timing and exactly where the bottom of the downswing is. Where the beat stops and then goes in another direction is the ictus. Vowels must be sung on this beat. Watch the director's hands and sing with them. That is how an ensemble stays together.

C. Signals for dynamics

Become aware of the dynamic levels your director is trying to convey to you. Some use the left hand for interpretation. Some directors direct with a smaller motion or with the palm of the hand toward you. Look for signals. If you are not sure, ask questions.

D. Special signals

1. Vowel sounds - Directors sometimes have special signals to remind you to sing specific open vowel sounds. Look for them.

2. Turning diphthongs - Watch for specific motions of the hands or fingers to know when to turn diphthongs or finish the ends of phrases. Turn them with your director's hands.

3. Energise - When a director continues to use tension in the hands and arms, or continues to move them slowly at the end of a phrase or on a chord that is held, it is to remind you to keep the tone spinning, energise, keep the air flow coming Keep supporting and expanding the sound until the director gives a definite cut-off.

III. EXTRA CLASSES

Every chorus has many talented people who could teach classes on various subjects that will improve your chorus. Suggest to your musical and administrative leaders that they look for someone within the chorus to teach a class or series of classes. Some suggestions might be: vocal production, breathing, music theory, make-up, self awareness, leadership, stage design, costume design, ways and means, visual presentation, or other classes of benefit to the chorus.

IV. MAINTAINING INTEREST

Every chorus has a problem maintaining a high pitch of interest and membership involvement throughout the entire year. Make it your own personal responsibility to support the chorus with excellent attendance and attention as constantly as possible. No matter how boring or dull you may think rehearsals are sometimes, make it your goal to learn all you can anyway. Practice good singing skills on old repertory songs. Tape your voice and evaluate it at home. Fix as much as you can before the next rehearsal. Be constructive and supportive with any criticism. Help your leaders do their job even better. Be willing to help with solutions to problems--don't just stop with criticism.

V. SHOWMANSHIP RESPONSIBILITY

A. Learn to use both your body and your face during rehearsals and performances.
Showmanship responsibilities have changed and grown in the last few years. Singers are expected to move, act, portray emotion in their bodies and faces. Natural movement of the body and dramatic use of the face is not only encouraged, but demanded. Let your presentation team know that you want to become better visually. Ask for help and constructive criticism. Suggest that video tapes be used as a learning tool for singers.

B. Visual Presentation (VP)

Make it your business to attend the rehearsal where VP is taught. Being there at the start will make it easier for you. Help to encourage a spirit of co-operation and silence while the chorus is learning. Don't make remarks to your neighbour or ask questions unless questions are called for by the teacher. Just listen and do it. Chances are, your question will be answered without your adding to the confusion. Try to stay in your right brain and absorb the overall picture and context of the VP the first night. Details will be taught later. If you have a criticism or super good suggestion, save it for AFTER the session and tell the VP leader privately. Encourage small group, wedge, or row rehearsals in addition to regular rehearsals. Tape the songs at rehearsals and practice the presentation at home using the tape while you watch yourself in a mirror. Be the first one in your row to know all the moves. Be alert to weight shifts, body angles, pre-moves, size of moves, and always use the muscles in your hands, arms and legs, as well as your knees when you execute a move. This adds energy, weight, and strength to the moves. Think of moving through heavy water or thickened jam.

C. EXPRESSIVE FACES

Even a singer who is not well co-ordinated in VP can shine in this area. Your face should never feel just NORMAL while you are performing. There should be a great deal of animation shown in the face even during ballads. Practice showing joy, anger, excitement, regret, flirting, courage, etc. with your face. Write one-word descriptive phrases over your lyrics to remind you.

**HARPENDEN BARBERSHOP
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NEW MEMBER TRAINING COURSE

LEARN YOUR MUSIC FAST. ~ FASTEST!
--

Learning tapes are a fast, efficient way to learn your music. The music staff can *help* you in many ways, but they CAN'T put words and notes into your brain! ! They depend on you to help them do their job by quickly learning at least NOTES and WORDS! So use these tips to help you make the best use of your learning tapes.

First of all, pick a time when you can be alone (or least in a room by yourself). with the door closed. Assemble your "tools"----tape player, tape, sheet music and a pencil. Do at least five minutes of vocal warm-ups to get vocally ready for this task--then get down to business.

STEP #1: Play the tape -- just listen the first time while following the notes with your pencil. This will establish a visual pattern in your brain (or reaffirm the pattern established at the last rehearsal). Even if you don't READ music, you will see if the notes go up or down--and how much. Play the tape again and sing along softly, (so you don't drown out the tape), still following the notes with your pencil. This makes you an ACTIVE PARTICIPANT and you will learn faster than if you just listen while you are busy doing other things. Repeat this step several times.

STEP #2: By now the notes are getting easier, and you can move on to the words. REPLAY the tape and sing along, following the WORDS this time, with your pencil. Repeat this several times. Again, this strengthens the visual image in your memory bank, and really helps make it STICK!

STEP #3: Stand up (if you aren't already doing so), look at the music and replay the tape. Using good posture and breath support sing along with the tape. This establishes a physical pattern or FEEL, and integrates it with what you see on the music and what you hear on the tape.. an involvement of the majority of your five senses. If you could smell it and taste it, so much the better. Repeat this until you can sing the song accurately (words and notes, as well as proper breathing places) all the way through -- while still looking at the music. When this happens, you're ready to try it without the music---DON'T RUSH IT'.

Obviously, we still have to polish the song. But after these steps, we re primed for learning the "subtleties" of interpretation, from your director. An hour or more of your time at home (not necessarily all at once), spent as described, will save HOURS of rehearsal time going over something again and again. Try it--you'll be amazed at how fast you can learn a song at home! It's as easy as 1 - 2 - 3!

HARPENDEN BARBERSHOP
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NEW MEMBER TRAINING COURSE

THE USE OF TONE AND COLOUR TO SUPPORT VOCAL INTERPRETATION

Graham Lawrence Reading B. H. C.

May 1996

Introduction

Control of sound quality is essential for any singing group which wishes to achieve emotional appeal. Tone and voice *coloration* are accepted terms which describe how the various sound qualities of the human voice can be used to musical effect although, in themselves, these terms appear somewhat abstract compared with more obvious parameters such as volume, loudness etc.:

Before a group can benefit from the musical enhancement which control of tone and colour brings, it is essential to have mastery of pitch, tuning, target *vowels*, breath support, attacks & releases (synchronization), chord balancing and volume levels. If any of these are faulty, the benefits of voice tone & colour control are largely negated. However, concentrating on producing good tone can, in a roundabout way, assist with the accurate rendition of these other parameters. For *a capella* groups such as barbershoppers, who tend to comprise songsters rather than trained singers, these priorities need to be well understood.

So, let's assume that a group is singing well, in that all the enabling parameters cited above for producing a good resonant sound are in place. What we will have, providing that the work is interpreted in a musical way (i.e., it has form, rhythm and artistic phrasing), is very good music. For most singing groups this would be sufficient, because they can rely upon instrumental accompaniment to add the extra dimension that makes their music wholesome. However, the opportunity is there for us to do a little more.

Practical guidance

Let's use the old chestnut 'My Wild Irish Rose' as a vehicle for demonstrating how vocal quality alone, rather than dynamics (i.e., volume changes) can help the generation of emotion, and use extremes of vocal quality to demonstrate the point :

- (i) the *soft voice*,
- (ii) the NEUTRAL VOICE and
- (iii) the harsh voice.

All of these are to be sung with maximum resonance and support.

Begin by singing an "AH" as richly as possible by striking a dark, frill sound pitched around A, and gradually change this to a bright, nasally focused sound by increasing the head resonance and hardening the soft palate. The aim is to keep the sound at a constant volume, otherwise colour will be confused with loudness.

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NEW MEMBER TRAINING COURSE

THE USE OF TONE AND COLOUR TO SUPPORT VOCAL INTERPRETATION (CTD.)

Graham Lawrence Reading B. H. C.
May 1996

Now apply this technique to the following song, which is coded as above in *italics*, capitals and underlined. Notice that we always approach a soft or harsh sound from the neutral voice, and do not make an abrupt jump between them.

To be sung at constant volume (which physicists know as Charles' Law ho, ho.)

MY WILD IRISH ROSE

My Wild Irish Rose, *the sweetest flower that grows*

You may search everywhere, but none can compare

with my Wild Irish rose.

My Wild Irish Rose, *the dearest flower ' that grows, And some day for my sake, she may let me take*

the bloom from my Wild Irish Rose, my Rose, The bloom from my Wild Irish Rose.

Notice that preconceptions about an "agreed" interpretative plan for this have been avoided. Each phrase should convey a characteristic emotion through vocal quality alone. If everyone in the group can appreciate this, and compare the distinction between this and a rendition sung only with a "neutral" voice, the effects of tone and colour become self-evident.

**HARPENDEN BARBERSHOP
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BASIC BARBERSHOP CRAFT

THEATRE TRADITIONS

Although we do not make our living performing in sing-outs or barbershop shows, when we step on to a stage, whether we realise it or not, we become a part of a living tradition that dates back thousands of years. It seems appropriate that we as Barbershoppers should be aware of some of these traditions.

1. **Before or during a show, NEVER be seen in the foyer, halls or anywhere while in costume. People pay to see you 'on-stage'. The people who know you will read your name in the programme or see you after the show. When you are seen 'off-stage' in costume, you break the charm of the theatre; that is something which sets us apart for this hour or two.**
2. **Move quietly when back stage. Walk - don't run. Check the points of your entrances. Watch out for cables, stage screws in the floor and the heels of stage braces. These things can trip you up. Watch your every step - every time you move !**
3. **NEVER try to look at the audience from behind the curtain. It can ruin the professional touch and it's just plain corny. Even school kids don't do it !**
4. **DON'T TOUCH ANYTHING ! Curtains, lines, drapes, flats, props, braces or drops. Don't mess with light switches or move spots or floods. If something needs attention tell the stage manager - he is the boss when the show starts.**
5. **BE QUIET BACK STAGE. You can listen better that way. If the stage manager asks you to do something - please do it immediately. Stages are not the safest places in the world and the stage manager is responsible for safety.**
6. **Leave dressing rooms TIDY. No writing on mirrors and don't throw things on the floor. Leave the premises at least as neat as we found them.**
7. **When entering and leaving the stage (silently !!) please keep moving. Don't block entrances or exits. Don't hold up changes of scenery or entrance of the next act.**

THEATRE TRADITIONS CONTINUED

8. Performers **DO NOT** watch the other acts from the wings of the stage ! You are part of the show and that is the price you pay. The afterglow should compensate.
9. Never touch another performers props or costume.
10. Do not applaud other performers while you are on stage.
11. It's your show. The MD's will direct the music but they cannot sing it for you. The stage directors will guide but they wont act for you. Take the responsibility for your show and **DO IT WELL**.
12. Don't be late for cues. Breathe and be prepared to speak / sing as directed.
13. Don't be difficult. Such qualities do not indicate great talent or artistic ability.
14. No show was ever staged without some personality clashes. Accept this fact and be prepared to act calmly and sympathetically when unpleasant situations arise.
15. Never come to a performance unfit to do your job. Never hoist a few for Dutch Courage.
16. Every audience, large or small deserves the best show you can perform.
17. The show must go on. Don't let your audience or fellow Barbershoppers down.
18. Be on time or early to deal with last minute details.
19. Leave your personal problems at the door. Stanislavski put it this way : " Allow nothing to draw attention away from your art.
20. Rehearse the show as you mean to perform it, then perform it as you have rehearsed it. Save the last minute " brain storm " for next years show.
21. Strive for the " illusion of the first time". Your audience has never heard the show, although you have rehearsed it for months. Don't let the performance become stale.

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BASIC BARBERSHOP CRAFT - GLOSSARY OF MUSICAL TERMS

TERM	MEANING
Abdominal (drop lift)	Refers to inhalation whereby the lower abdomen bulges outward, due to an exaggerated depression of the diaphragm.
Accelerando	Gradually increasing the tempo
Ballad	A simple romantic song usually set in narrative verse
Chord	A group of notes sounded simultaneously. Chords in barbershop harmony are built on intervals of the third and have three or four tones.
“ Clock “ System	A term applied to the circle of fifths, defining proper chord resolution according to the hours on a clock.
Closed voicing	Assignment of chord tones to voice parts so that the notes being sung are adjacent to each other and all parts within an octave
Composition	The art of building up musical ideas into larger, continuous forms
Cone	The balance of sound in quartet or chorus that distinguishes it from a singing group with a different style, e.g. the Hi-Lo's or the Beatles.
Coning	The vocal adjustment necessary to maintain the proper balance of barbershop sound. It involves singing lighter in both volume and quality in the upper range and with more breadth, depth and volume in the lower range.
Diction	The term includes pronunciation, enunciation and articulation
Dominant	Pertaining to the fifth tone of the scale.
Dominant 7th	The seventh chord built on the fifth tone of the scale.
Double	Use of the same tone twice in a single chord whether used on the same actual note, or one or two octaves distant.
Epiglottis	A thin, leaf-like extension of yellow elastic cartilage that projects upward behind the tongue which folds back to protect the glottis during the act of swallowing.
Falsetto	An artificial method of singing used by males to obtain notes above the ordinary range of their voice. Often incorrectly used to refer to the head voice of female singers.
Finesse	Extreme delicacy or subtlety in action, performance, skill and discrimination.
Forward quality	A term of imagery which describes a tone that seems to resonate toward the front of the head, nose and mouth.
Glottis	The opening between the vocal bands.
Harmonisation	Chordal structure as distinguished from melody and rhythm; the structure, relations and practical combinations of chords.
Head voice	(Also upper register). The upper range of the voice that involves more head resonance.
Inflection	Variations of the voice in pitch; in barbershop, refers to use of consonants to add emotion to interpretation.
Inspiration	The act of inhaling.
Intensity	The strength of energy of a tone as measured scientifically, sometimes called loudness or volume.
Intercostal	Refers to “rib” breathing, a lateral outward expansion of the ribs.
Interval	The distance between two tones
Intonation	Singing in tune
Key	The letter name of a scale on which the song is constructed. “ Do “.
Larynx	Organ in neck containing the vocal chords.
Lead - in	One to three notes at start of phrase sung without harmony usually by the

leads.

GLOSSARY OF MUSICAL TERMS CONTINUED

TERM	MEANING
Measure	The division of time by which the movement of music is regulated.
Nasopharynx	The part of the pharynx behind and above the soft palate, directly connected with the nasal passage.
Octave	An interval of an 8th, both notes having the same letter name,
Open throat	Describes the feeling of a relaxed expand throat. Essential for correct vocal production.
Pharynx	The part of the throat forming a junction between the nasal passage, the mouth cavity, the larynx and windpipe and the oesophagus.
Patter	Rapidly moving segment of a song with many words. Refers also to when harmony parts sing different words at the same time (deliberately) !
Phonation	Generating a sound at its point of production in the glottis.
Pick-up	Stylistic device used to embellish either the beginning of a song or the rests between phrases.
Pitch Pipe	A pipe used to establish the pitch for singing or for tuning an instrument.
Progression	A sequence of chords
Register	Classification of parts of the vocal range according to method of production, e.g. Head or Chest register accomplished by adjustment of the vocal chords.
Resonance	The intensification and enrichment of a musical tone.
Resonant	A resonant voice is so called when it has a pleasing quality that is rich in low and high overtones.
Resonator	Any cavity in the body that reinforces the phonated tones of the voice.
Seventh Chords	A 4-tone chord outlined by a 7th and containing a root, 3rd, 5th and 7th.
Solfeggio (Solmization)	Musical language using the syllables of DO, RE, MI, SO ETC.
Sonance	Coupled with timbre, it gives the colour and quality to a voice. Fluctuations in intensity and pitch helps identify the owner of a voice.
Swipe	two or more chords used to embellish a melody note, sung on one word or syllable.
Tag	Usually an additional 4 to 8 measures added to the end of a song as a finishing touch.
Timbre	The quality of a tone that distinguishes it from tones of like intensity and pitch. Depends on partials and overtones present in the tone.
Tonality	Created by the peculiar quality of the diatonic scale which makes us feel the need to return to "DO" .
Unison	Two or more parts singing the same note.
Vocal Chords	Either of the two pairs of folds of mucous membrane projecting into the cavity of the larynx.
Vocal folds	The lower pair of vocal chords, the edges of which can be drawn tense and made to vibrate by the passage of air from the lungs thus producing sound. Also called the "true vocal chords".
Vocal Inflection	Used by lead singers as a stylistic characteristic of their interpretative technique. The inflection can be an occasional slide on pitch or the delivery of appropriate consonants to dramatise word meanings and trigger more feeling and beauty in the flow of the vocal tone.
Woodshedding	Trying to fit your part with three others who are doing the same using no written arrangement.

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