

BECOMING A GREATER BARITONE

I. Easy onset - mid range (move up and down randomly)

Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm

Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm

II. Glides -- breath to sound connection. Slide slowly.

Mm Mm Mm Mm Mm Mm Mm Mm Mm Mm
Oo Oo Oo Oo Oo Oo Oo Oo Oo Oo
Ec Ec Ec Ec Ec Ec Ec Ec Ec Ec

III. Glottals to strengthen the soft palate. Sing soft light staccato.

Koo Kah Koo Kah Koo Koo Koo Koo Koo Koo Koo

IV. Bubble and Gug for consistent sound high to low. Tongue trill the same pattern.

Gug Brr gug Brr gug Brr gug Brr gug Brr gug Brr
Brr Brr brr brr brr brr brr brr brr brr

V. Matching the space for a dark vowel and a bright vowel.
Allowing them to share space.

Ee Oh Eo Oh Eo - Eo Eo Eo Oh

VI. Opening back space.

Thib Thah ah ah ah ah

VII. Articulation and flexibility.

Mulligan Mulligan Mulligan Mulligan Mulligan Mulligan Mulligan Stew Mulligan Mulligan Mulligan Mulligan

Mulligan Mulligan Mulligan Stew

VIII. Relaxation and articulation.

Double Bubble Double Bubble Gum

IX. Fun--buzzing "M".

Ma ma made me mash my M & Ms

How to Be a Great YWIIH Baritone

Beginning Baritone

- Can sing all notes in the baritone range
- Can correctly learn the words and notes to a song
- Can control volume
- Can stand in quartet formation and carry her part

Developing Baritone

- Can do all of the above plus:
- Can tune scale steps relative to the lead and bass
- Can stay “in the cone” whether over or under the lead
- Can match the lead in the quartet
- Can exhibit more mastery of the vocal technique necessary to sing baritone
- Can visually express the song to her section of the audience

Advanced Baritone

- Can do all of the above plus:
- Can match any lead or bass voice
- Can duet effectively with any other voice part for tuning and technique
- Can exhibit consistent command of vocal production to do whatever is needed in the chord
- Can adjust vocal intensity and volume needed for chord “ring”
- Can sustain pitch and intensity on held notes, including the final sustained chord
- Can visually and vocally give strength and energy to the total unit presentation of the song

BARITONE: The Chameleon Harmony Part of Barbershop

The baritone part occupies a unique place in the barbershop sound. The baritone and lead, in combination, are the entire middle of every chord in the barbershop contest song. (The only exception to this being the infrequent voicing of the tenor below the lead.) This unique relationship with the lead requires that both baritone and lead sing equally solid and complete vocal lines.

A good baritone...

- ...resonates her high notes as well and completely as her low notes
- ...tries to "lose" herself in the sound of her quartet (chorus), especially her lead (section)
- ...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
- ...uses her register break to good advantage, positioning her vocal line and color to fill between lead/tenor (lighter) or lead/bass (fuller) with the appropriate sound
- ...realizes the importance of equally strong head tone and chest tone, ultimately being able to mix registers throughout her range
- ...is skilled at the full range of barbershop embellishments, from finesse to power
- ...understands the tuning issues and relationship between baritone 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 her 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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