

ARE THOSE YOUR NOTES?

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

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	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>

Classic Tags

for women's voices

Compiled by David Wright

Assisted by Jim Bagby, Kevin Keller, and David Krause

latest revision 2/28/01

1. I Love To Sing 'Em

I love to sing 'em, I love to ring 'em, love those bar-ber-shop,
I love to sing 'em, I love to ring 'em, I

bar-ber-shop chords. Give me those bar-ber-shop chords!
sing-in', ring-in' chords!
chords!

2 Flower From An Old Bouquet

There in our sweet-heart bow-er, you're just my flow-er, from an

old bouquet.

Nancy Bergman
Sung by the After Five Four, 1968

3. When I Leave The World Behind

when I leave the world be - hind.
Be - hind.

when I leave the world be - hind.

This musical score is for the song 'When I Leave The World Behind'. It is written in G major (one sharp) and 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: 'when I leave the world be - hind. Be - hind.' The melody features a long note for 'be - hind.' followed by a quarter rest.

4. Please Don't Give My Daddy No More Wine

Please don't give my dad - dy no more wine, no more
mine, all mine.
wine. He may be no good, but he's all mine.
mine, all mine.

This musical score is for the song 'Please Don't Give My Daddy No More Wine'. It is written in B-flat major (two flats) and 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: 'Please don't give my dad - dy no more wine, no more mine, all mine. wine. He may be no good, but he's all mine. mine, all mine.' The melody features a triplet of eighth notes in the final phrase.

5. Foolish Over You (Each Time I Fall In love)

you.
Fall-ing in love o - ver a - gain with you, fool-ish o - ver you.
with you you.

This musical score is for the song 'Foolish Over You (Each Time I Fall In love)'. It is written in B-flat major (two flats) and 4/4 time. The melody is on a treble clef staff, and the bass line is on a bass clef staff. The lyrics are: 'you. Fall-ing in love o - ver a - gain with you, fool-ish o - ver you. with you you.' The melody features several triplet markings over eighth notes.

S. K. Grundy
Sung by the Sundowners, 1968