

HOW TO BE A GREAT TENOR

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

A great tenor...

- is aware of her responsibility within the overtone series to create a sound conducive to perpetuating and enhancing the overtone "stack", and creates the overtone on every note
- is aware of the location of octaves (& which part is on other end of that octave) in every song
- resonates her high notes as well and completely as her low notes
- knows the difference between singing soprano and singing tenor
- sings with "ring"
- 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
- knows that she must sing "down into" the sound below her while maintaining her lift and ring
- knows how to balance (volume and quality match) when under the lead note (those annoying x's) and when singing in dissonant harmony
- realizes the importance of equally strong head tone and chest tone, ultimately being able to mix registers to provide the vocal strength necessary to balance the chord when she is below the lead
- is skilled at the full range of barbershop embellishments
- understands the tuning issues and relationship between tenor and each of the other three parts, especially major 3rds and flat 7ths
- understands her intervallic relationship with "doh" at all times, and maintains tonal centre
- realizes the need for constant vocal energy
- doesn't need to sing loud to sing with energy
- realizes the importance of vocal flexibility
- knows when to use vibrato and how much
- maintains the dimension of her sound:
 - moving through the register break, ascending and descending
 - moving through dynamic changes, especially decrescendo
 - moving through difficult intervals, ascending and descending
 - at any tempo and using any rhythm
- Uses her body properly to give her sound freedom
- Uses her internal focus (tongue, palate, teeth)
- Explores freedom from thinking while performing
- Sings from her soul
- Is open to change
- Explores new ways of thinking and doing
- Knows that she is always in the process of growing
- thinks her part IS the melody!