**Focal Points –** The location that a singer looks when delivering a message of the song.

(Some common used focal points or body positions are: 2 O’clock, 12 O’clock, and 10 O’clock.) Using the hands of the clock connected at the director body angles or head where each person looks to the time

**Sweet Spot** – Location for singers to look just behind where the director stands and just above their head. Usually is an “exit” sign in the back of the auditorium. Also known as the 12 O’clock spot when using the director as the center of the hands on a clock.

**Big “X”** – This is again a location for singers to look while performing. Each side of a chorus looks across the risers from where they stand through the director. This will require them to look past the director to the audience crossing the stage from where they stand. While standing in chorus position, each singer looks directly through and across the director.

**DTT** – “Down The Tiles” This is when the chorus member individually turns out of regular chorus position (RCP) and square their body up with the audience. Toes will be turned out to the audience so they both point at the back wall. This allows the singer to face directly flat out (not in riser curve). The term DTT comes from facing down the tiles on the floor or the ceiling where the group may practice. Usually rooms have tile floors. And the singer lines up with the tiles.

**Ballads -** The barbershop way is variance and drama, with ad lib. The musical delivery may be at different speeds within the song, but still stays in the time signature rhythm. The down beat remains apparent to keep the listener oriented.

**Breaths –** Breathe in specified breath spots (often rests in music), or take a sneak breath. To take a proper sneak breath, drop a syllable. Don’t be heard cutting off or coming in. Don’t finish a word early in order to take a breath (especially if it ends in a consonant sound). Do not breathe at held notes or in places specified as “no sneak breath zones” in the plan.

**Breathe Textures** – This is adding an emotional style to the breath that you take. Breaths can be taken many different ways. When adding a texture or an emotion the style in which the breath is taken will change, in speed, color, and expression.

**Chords –** The basis of the barbershop sound and ring. Technically, the simultaneous sounding of three or more notes.

**Root of the Chord** – The note or pitch upon which the chord is built or hierarchically centered. Root position is when the bass note is the lowest note. Example, a C major chord is, from the bottom up, C, E, and G.

**Third of Chord –** When a voice part is on this degree of the chord (third from “do”), the part must sing that note high and lightly.

**Tension Chord –** A harmonic sound that keeps the listener waiting, then resolves in the next chord. Example: measure 6 of “That’s How Rhythm Was Born,” chord on “its” before “bed.”

**Tonic Chord -** Built on the key; should be on "do" or “1” in key scale. Example: measure 39 in “Our Love is here to Stay.”

**Coning –** In barbershop harmony, the top voices sing with less weight and intensity than the lower voices, which differs from the cylindrical soprano/alto/tenor/bass harmony style. A visual and detailed description of the barbershop cone is available at http://www.sweetadelineintl.org/pdf/BARBERSHOP-BASICS-1.pdf.

**Consonants –** Not the target – not to be held; don’t let consonants close down the sound or lower the palate, especially “R” and “L.”

**Counter Melody (or countersubject) –** A sequence of notes, perceived as its own distinct melodic line, written to be played simultaneously with a more prominent lead melody. It performs a subordinate role, to be heard in a texture (melody plus accompaniment). When a part is singing a counter melody against the lead melody, the listener shouldn’t hear more of one part than the other. In barbershop, usually the harmony parts sing “backup” without the harmony part having its own independent musical line, but we have an exception in measure 5 of “Love is here to Stay,” where baritones have a counter melody.

**Dynamics –** Volumes you sing. (Louds and softs and everything in between)

**Crescendo –** gradual increase in volume, musically notated as **<**

**Diminuendo –** also decrescendo, gradual decrease in volume, musically notated as **>**

**Musical notation** - From extremely soft to extremely loud: ***ppp*** pianississimo (infrequent), ***pp*** pianissimo (usually the softest), ***p*** piano, ***mp*** mezzo piano (half as soft as piano), ***mf*** mezzo forte (half as loud as forte), ***f*** forte (loud), ***ff*** fortissimo (usually the loudest),***fff*** fortissimissimo (infrequent)

**Sforzando *sfz*** – forced, abrupt, fierce accent on a sound, chord or sequence.

**Interval –** The “distance” between two notes. In Western music, the smallest interval is a half-step (example: A to Ab is a half-step “down”). A whole step is the distance between two consecutive white or black keys on a keyboard (made of up two half steps). Intervals can be 2nds, 3rds, 4ths, 5ths, 6ths and 7ths. Further information on intervals and their names and characters is available at the following site (which also includes the Circle of Fifths): http://library.thinkquest.org/15413/theory/intervals.htm.

**Judging Categories (Woman’s) –** The aspects on which we are judged in competition

**Sound –** Vocal production, posture, breathing, articulation, phonation, resonance, notes, intervals, tuning, coning, unity, tempo, accuracy, barbershop balance, blend, tone production, dynamics, artistic sound, texture, ring in vowels (“ring buoyancy”). Jim Arns’ metaphor: The engine

**Music –** Arrangement and how it’s performed, suitable level to chorus, voicing, harmonization, dynamics, tempo, interpretive plan, musical energy, ad lib, artistic plan. Jim Arns’ metaphor: The race track

**Expression –** Lyrics, lyrical delivery, dynamics, vowels, consonants, diphthongs, tripthongs, matching, embellishments, sync, artistic lyrical interpretation, inflection, communication, energy, tempo, emotions, finesse. Jim Arns’ metaphor: The race track

**Showmanship –** All that enters the eye, posture, character, “physical buoyancy,” visual plan, drama. Jim Arns’ metaphor: The color and style of the race car

**Judging Categories (Men’s)** – The aspect in which we are judge in competition

 Music -

Presentation -

Singing -

**Major Scale –** “1 to 8” octave. Lift 2, 3, 6 and 7 for tuning

**Mask –** Front part of face and facial resonators preferred for use in producing barbershop sound (Jim Arns calls it “the bathroom,” as opposed to the “living room,” which is farther back in the mouth and produces a more covered, less ringing sound).

**Motion (musical) –** Progressive direction of a musical line

**Overtone –** The “ring” created by tuned, resonant notes and chords can vibrate and add a lower pitch or higher pitch to what is heard. Learn to sense the difference between “open” and “closed” sound, even if you can't hear overtone. A unified approach in sound production gets the ring (Jim Arns).

**Release –** How the singer “gets out of the word.” An unfinished phrase or word ending is the result of an inefficient release. Release often is involved with the turning of a diphthong.

**Technique –** Each voice part has a specific technique for singing.

 **Baritones –** Sing light when bari note is higher than the lead note.

**Timbre –** (pronounced “tambour”) The “quality” of the sound, used to describe those distinguishable characteristics of the sound, including things like harmonic content, vibrato and the attack-delay envelope. Also defined as the quality of tone distinctive of a particular singing voice or musical instrument. Example: On the same pitch and volume, a clarinet and an oboe each have a different timbre. Depending on the section of a song, the placement in the chord, etc., a voice part may change the timbre on purpose, or need to keep it the same.

**Triplet -** Atriplet of three notes occupies the same space that two notes of that value would normally occupy. It is indicated by a “3” placed over the notes, with a bracket (sometimes the bracket is omitted). The “3” indicates that the three notes are to be spread evenly across the beat so that the three notes are equal in length.

**Vibrato** – Naturally occurring or created, vibrato adds a fifth note to the chord; it changes pitches; barbershop does not allow for that extra note.

**Volume -** Loud vs. lift - we can't substitute loud for lift (to create fullness). Increased lift creates fullness. Volume can increase in any vocal quality, so it is not used to increase fullness.

**Vowels –** Where the resonance and ring are built.

**Diphthongs –** Two vowel sounds are connected in a continuous, gliding motion in a monosyllabic word, creating a change in the vowel sound in the same word. **“**Turn” the diphthong at the end, maintaining the ring. Example: "time" and "my" vowels have an "ah ee" vowel combination. The “ah” is the target vowel, and the “ee” is the diphthong turned at the end. Tripthong: Three vowel sounds (like “fire” ah-uh-eh, sometimes with an “in-sound,” target vowel, then “out-sound.” For some multi-vowels, example: "you" could be “e-yoo”; however, we tend not to sing all vowels in this case, dropping the first to get to target vowel “oo” immediately. In some rare cases, for effect, we may sing this sound, or “prethong” or “glide” (Jim Arns), such as in a purposeful “oowee” for the word “we.”

 **Placement –** Where the vowel should resonate as sung.

**Short vowels** – Placement is forward and up to maintain resonance. “uh” “ih” “a” (as in apple)

**“Oo” vowels** – Must go forward

**Ring Production –** For an “o” or “oo,” don’t cover the teeth with the upper lip, which produces a closed, internal sound. Show a little teeth (Jim Arns’ metaphor: road kill) to bring the sound up and forward for ring. For “oo” also think about having a pocket of air between the teeth and inside of the upper lip.

**Target vowel –** The vowel we get to immediately, and hold; get to the ring spot in every voice. Every voice part must stay on the target vowel until a moving part is finished moving.