

Baritone: Relating to the Other Parts

The baritone needs to be alert for opportunities to enhance the vocal relationship with each of the other parts. She should look for:

Major seconds: These should be sung with a vocal approach that varies with the part she is paired with, matching the vowel, volume, and singing space of that other part. When executed correctly the M2...

- with the tenor (generally in upper third of bari range) adds excitement to the sound of the ensemble;
- with the lead (generally in midrange for both voices) adds warmth and width to the sound of the ensemble, especially if there are a number of them in sequence;
- with the bass...well, this doesn't happen very often. When it does, it's usually one chord in passing, always interesting, frequently part of a challenging vocal line for one or both parts and is most often found in an embellishment at or close to the climax of the song. But be sure to watch carefully for them hidden in ordinary vocal lines.

Bari/Lead Tradeoffs: These are successive chords where the baritone and lead swap the same notes back and forth. Each of the chords (lead/bari) in this kind of vocal line should sound and tune exactly the same.

Creative Use of Register Break: Opportunities to use her register break (assuming she has one) to advantage, allowing the natural lightness of head register to assist in balance/coning issues when above the lead and at all times resisting the urge to take chest register inappropriately above her register break.

Octaves: One of the most basic intervals and a serious "tool" for tuning. Most often, the baritone will be the **top of the octave with the bass**. She must position her sound within the spin of the bass sound and become the bass overtone....making her a conduit to (and through) the spin and ring of the tenor sound. When the baritone is the **bottom of an octave with either the lead or the tenor**, she is required to (establish and) maintain the ring and spin of her sound, just like a bass would, to define the singing space for the singer the octave above.