

## **LEAD: It's Not a Part...It's an Attitude**

The lead part is so much more than the melody. Leads must approach the part with abandon as well as artistry. They need to be confident and consistent while maintaining a sound that supports the ring (overtone quality) of the group's sound.

A good lead...

- ...resonates her high notes as well and completely as her low notes
- ...is skilled in the use of appropriate vocal color...using it artistically to enhance the beauty of the lyric and melodic line while maintaining her proper place in the BBS sound and cone
- ...adds width and strength to her sound as she approaches and descends below middle C
- ...knows how to interact with the other parts to enhance the continuity of the melody line
- ...keeps her sound three dimensional at all times
- ...knows that she has a unique relationship with the baritone, sharing 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 bari requires that both lead and bari sing equally solid and complete vocal lines.
- ...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 BBS embellishments...from finesse to power
- ...understands the tuning issues and relationship between lead 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 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