

Barbershop Arranger Terminology

Region 21 – ADP Seminar – June 2014

Suzy Lobaugh, CMA

A tempo	Established tempo in an up-tune; return to original tempo
Accidental	A sharp, flat or natural symbol that alters a tone
Ad Lib	Meter loosely interpreted; take artistic liberties.
Augmented	A major triad with the 5
Anchor	Pivot note (note maintained through a modulation)
Backbeat	Rhythmic pattern pulsing on “off beats”
Barbershop 7	Dominant seventh chord. (1, 3, 5, 7b)
Bars – Barline	The vertical line on the staff at the end of each measure.
Beam (Beam Bar)	The bar that is attached to the top of 8
Bell Chord	Series of notes sung independently to form a chord
Bird’s Eye	Slang name for Fermata. (See Fermata)
Brace	A character connecting two or more staves – indicates the number of voice parts to be sung at the same time
Bridge	A section of music that connects verses and choruses.
Chart	Another name for musical manuscript.
Chinese 7	An open voiced BBS7th with the interval of a 2
Chord Spelling	Correct components of a chord based on its root.
Chord	A group of three or more tones intended to be heard as a unit, built on intervals of the third.
Chromatic	Progression of half steps.
Clock	Another name for the Circle of Fifths. (12 o’clock = tonic, 1 o’clock = dominant)
Closed Voicing (Octave voicing)	When all four voice parts are within an octave.
Comfort Zone (Tessitura)	Strongest, most comfortable range of a voice (comfort zone)
Composition	Overall plan design of a BBS arrangement (Intro, Verse, Chorus, Tag)
Contrary Motion (Pull apart)	Two or more parts moving in opposite directions.

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Courtesy Accidental	An accidental that appears in () usually after a bar line to aid singers
Cross Relationship	Two voice parts in adjacent chords with a chromatic tone relationship. (aka: False Relationship)
Diatonic Scale	Our most common scale. WWH W WWH (2 tetra chords)
Diminished	A four note chord: 1, 3b, 5b and 7bb. Never double anything.
Dominant	The fifth tone of a scale or chord built on the 5
Doubling	Using the same note twice (in unison or in an octave)
Driver (Song is a “Driver”)	A Relentless rhythmic pulse; “driving” onward
Duets (Double Duets)	Two parts moving harmonically. Two parts holding.
Echoes	Repeated passage - usually sung as an embellishment.
Embellishment	Harmonic movement used to “fill” or enhance timing
Enharmonic	Same tone, notated differently (A#-Bb)
Fermata (Bird’s Eye)	Symbol above/below a note indicating the note is to be held beyond its designated value.
Flip	A sequence of two inversions of the same chord where voice parts exchange (“flip”) notes
Fundamental Tone	Tone on which overtones are produced
Form	Construction of the chorus of a song (example: AABA)
Glissando	Type of slur - sung hitting all notes between the first and last on a single syllable.
Hanger / Post	Note(s) held by a voice part(s) while the other parts exit then return to move around it.
Harmony	A musical element based on the simultaneous combination of tones (chords); a vertical concept
Harmonization	Chords selected to harmonize a given melody.
Hidden Duet	Two voice parts in a series of chords moving as in a duet
Homophonic	Notes and words sung by all voices on the same beat. Barbershop art form.
Interlude	Connecting segment within the form of an arrangement

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Interval (Harmonic, Melodic)	The distance between two notes.
Interval of a 2	Two notes next to each other, a whole step apart (C-D) Also known as Phnert, Chinese, Car Horn, Chopstix
Intonation	A horizontal system of determining pitch in the chosen key. Based on Pythagory.
Intro	Short segment of arrangement that precedes a Verse or Chorus
Inversions	Repositioning of the notes in a chord.
Key Change	Moving from the initial key signature to another.
Leading Tone	Tone leading to “do” (tonic, “home” or I).
Major 7	7 th tone of a scale. Interval of 1 to 7 in a major scale.
Manuscript	Written arrangement. Also called “Chart”
Measure Numbers	Numbers placed at beginning of each measure.
Measures	Groups of beats.
Modulation	A progression of chords within a composition often resulting in a change of key.
Meter	Grouping/Measurement of time (3 beats/measure = $\frac{3}{4}$ time)
Notation	Written music on a staff indicating two properties of tone; Pitch and Duration
Oblique Motion	One voice remaining constant while the others are moving.
Octave	The interval of 1 to 8.
Octave Voicing (Closed Voicing)	Outer voices in a chord are an octave or less apart
Open Voicing	Outer voices in a chord are beyond an octave apart.
Overtone	An unsung tone produced by harmonics of fundamental tone.
Parallel Motion	Two or more parts moving in the same direction with the same interval pattern.
Patter	Sets of lyrics in different rhythmic patterns, sung concurrently.
Penultimate	Next to the last chord - often creating tension before resolving

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Phrase	A section of a song.
Polyphonic	Notes and words sung by multiple voices on multiple beats
Post / Hanger	Note(s) held by a voice part(s) while the other parts exit then return to move around it.
Progression (Chord Progression)	A scheme by which chords change. A sequence of chords
Pull Apart (Contrary Motion)	Two voice parts moving in opposite directions
Push Beats	Beats hit early (“Nervous Twos” ala Dale Syverson)
Pythagorean	Mathematical system of tuning.
Railroad Tracks	Two slanted lines, //, indicating greater break in tempo/ mood
Refrain	Phrase (theme) of song repeated at intervals throughout a song
Relative Minor	Minor triad built on the 6
Relative Major	Major triad built on the 3
Resolve (Chord Resolution)	Chord sequencing to ‘home’, or tonic
Rhythm	An element of time determined by accent and duration
Ring-ability	Opportunity for overtone.
Root	The tone on which a chord is built
Seconds (Chopstix-Phnert-Resistance)	A whole step interval which creates tension.
Slur - Slide	Two or more notes sung on a single word or syllable that result in forming additional chords.
Scissors	Two parts moving towards and away from each other (often with an octave in the middle)
Solfeggio	The system of musical language utilizing the syllables Do, Re, Mi, Fa, Sol, La, Ti, Do.
Spread to the 10th	A chord inversion with an interval of 10 notes from the highest to lowest note.
Staff	Groups of five lines and four spaces organized to notate music
Sweet Adeline Arranger’s Guide	Instruction Manual available from SAI.

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Sweet Adeline Home Study Course	Advanced Course for the study of BBS arranging. (@ SAI)
Swipe	Two or more chords used for embellishment of a single word or syllable.
System	Grand Staff across a page with complete notation
Tag/Tag Out	Final sequence of music to end the lyrical and musical essence of the arrangement.
Tempo	Italian word meaning “time”. (Allegro = fast)
Tessitura (Comfort Zone)	Strongest, most comfortable range of a voice
Tiddly	Tiny/Fancy swipe sung by one part to attract special attention.
Tight Voicing	Chord inversion having an interval of a 2 the outer voices are less than an octave apart.
Tonality	A musical property which creates a sense of gravitation toward a key center
Tonic	The first note of a diatonic scale. The term is also used to reference a chord built on the first tone of a diatonic scale.
Transfer	Two chords in succession with a common note. The repeated note is sung by either the same or a different voice part.
Triad	Basic components of a chord. Three harmonic tones played or sung concurrently, usually the root, third and fifth notes of a scale.
Trios	Three parts holding with one part moving or the reverse.
Turn Around	Harmonic chord progression which returns to a previous portion of a song (arrangement).
Verse	Sets up the chorus of a song musically and lyrically.
Voice Leading	The manner in which the individual part lines move horizontally from note to note.
Unison	Two or more parts singing the same note.
Walking Line	Notes sung in a scale pattern by a single part.