

## **THEORY OF BARBERSHOP HARMONY CLASS OUTLINE**

### **Important outcomes for the class:**

**WHAT** chords we use in the barbershop style  
The principles of **HOW** they are used.  
Learning how to **IDENTIFY** chord types when heard.

#### **1. Scales**

All chords are derived from their scale or tonal center  
All chords are identified by the root of the chord  
“Consonance” in barbershop harmony. Why does it sound “barbershop?”

- a. Review scales and how they are built.
- b. Explain various chord identifying systems
  - (1) Roman Numerals
  - (2) Tonic, dominant, etc.
  - (3) Solfege (Do, re, me, etc)
  - (4) Guitar or jazz symbols

#### **2. Stacking 3rds**

- a. Major- whole & half steps
- b. Minor- whole & half steps
- c. Triads & 7<sup>th</sup> chords- 9ths

#### **3. Perfect 5<sup>th</sup> chord movement**

#### **4. Circle of 5ths**

#### **5. Chords Used in harmonizing barbershop melodies**

- a. Major/minor triads
- b. Inversions
- c. Added 6ths

#### **6. 7<sup>th</sup> chords**

- a. Types
- b. Use

#### **7. Alteration of chords- Secondary Dominants**

#### **8. Identifying chords aurally**

