

# 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

- 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
- c. Consonance & Dissonance in barbershop harmony. Why does it sound “barbershop?”

#### 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