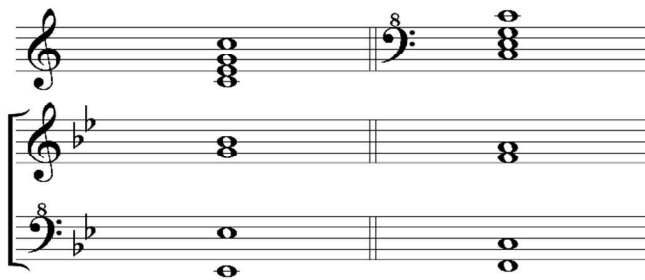


MAJOR TONALITIES (SIX CHORDS)

1. MAJOR TRIAD (M3 plus a m3: 1-3-5)

- Very important chord
- 3 different notes
- 1 note doubled (root, occasionally 5th)
- Bass on: 1) root 2) 5th (rarely)



2. BARBERSHOP (DOMINANT) 7TH

(Major triad plus a m3: 1-3-5-7^b)

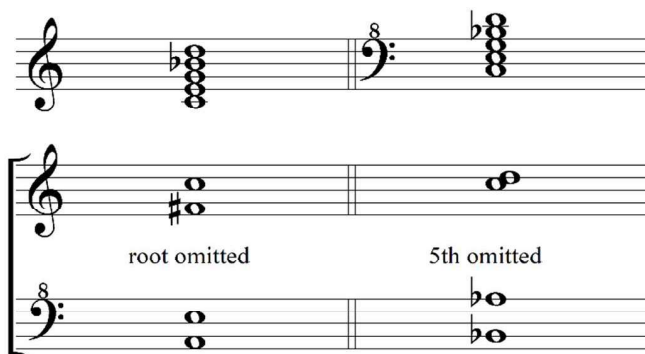
- Very important chord
- 4 different notes
- Bass on: 1) root/5th (equally strong)
2) 3rd, 7th (rarely/only in passing)



3. BARBERSHOP (DOMINANT) 9TH

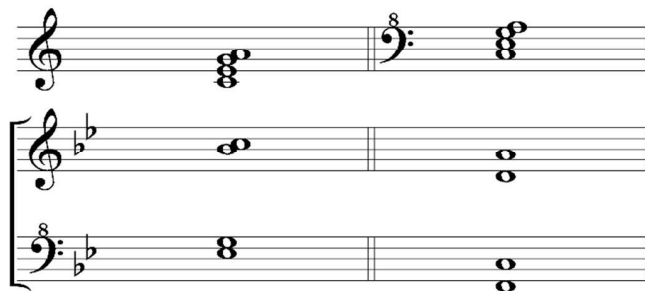
(Major triad [with one note omitted] plus a m3 and a M3: ~~X~~3-5-7^b-9 or 1-3-~~X~~7^b-9)

- Very important chord
- 5 different notes: omit either the root or the 5th
- Bass on: 1) omit root: bass on 5th
2) omit 5th: bass on root
3) omit root: bass on 3rd, 7th (only in passing or for special effect)



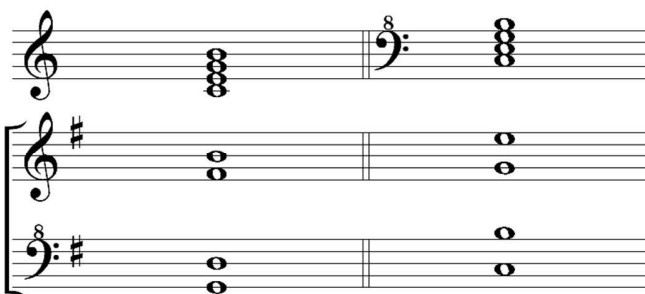
4. MAJOR 6TH (Major triad plus a M2: 1-3-5-6)

- Modern flavor; used when appropriate, most often when melody falls on the 6th
- 4 different notes
- Check bass note to identify
- Bass on: 1) root, 5th & 6th voiced together
2) 3rd, 5th, 6th (infrequently)



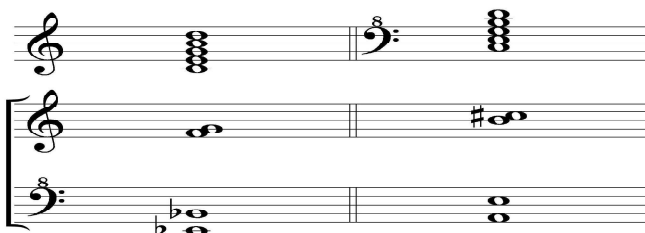
5. MAJOR 7TH (Major triad plus a M3: 1-3-5-7)

- Used sparingly because of dissonance between root and the top note
- 4 different notes
- Passing chord; usually with melody on the 7th (ti)
- Bass on: 1) root (root and M7 never voiced together)



6. MAJOR 9TH (Major triad plus a P5: 1-3-5-9)

- Used primarily when melody falls on the 9th
- 5 different notes: omit the 7th
- Bass on: 1) root



MINOR TONALITIES (THREE CHORDS)

7. MINOR TRIAD (m3 plus a M3: 1-3^b-5)

- Plays an important role; good choice for a substitution chord
- 3 different notes
- 1 note doubled (anything, equally strong)
- Bass on: 1) root/3rd (equally strong)
2) 5th (only in passing or to create a mood)

8. MINOR 6TH (Minor triad plus a M2: 1-3^b-5-6)

- Secondary chord, but becomes strong when used for its tension characteristics in barbershop tags and embellishments
- 4 different notes
- Bass on: 1) root 2) 3rd, 5th, 6th

9. MINOR 7TH (Minor triad plus a m3: 1-3^b-5-7^b)

- Secondary chord; used in passing or for special effects
- 4 different notes
- Bass on: 1) root/5th (equally strong)
3) 3rd or 7th (only in passing)

SYMMETRICAL CHORDS (TWO CHORDS)

10. AUGMENTED TRIAD

(Two Major 3^{rds}: 1-3-5[#])

- Used when melody is on the augmented 5th
- 3-note chord
- Double the root
- All Major 3^{rds}
- Bass on: 1) root

11. DIMINISHED 7TH (Three minor 3^{rds}: 1-3^b-5^b-7^{bb})

- Most often used as a connecting chord
- 4 different notes
- Occasionally spelled wrong
- All minor 3^{rds}
- Any note can be the root

Of the eleven chords, three provide the predominant flavor of barbershop harmony. They are the major triad, the barbershop seventh chord, and the barbershop ninth chord.