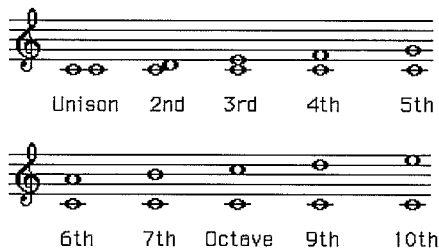
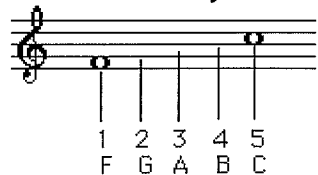


INTERVAL REVIEW

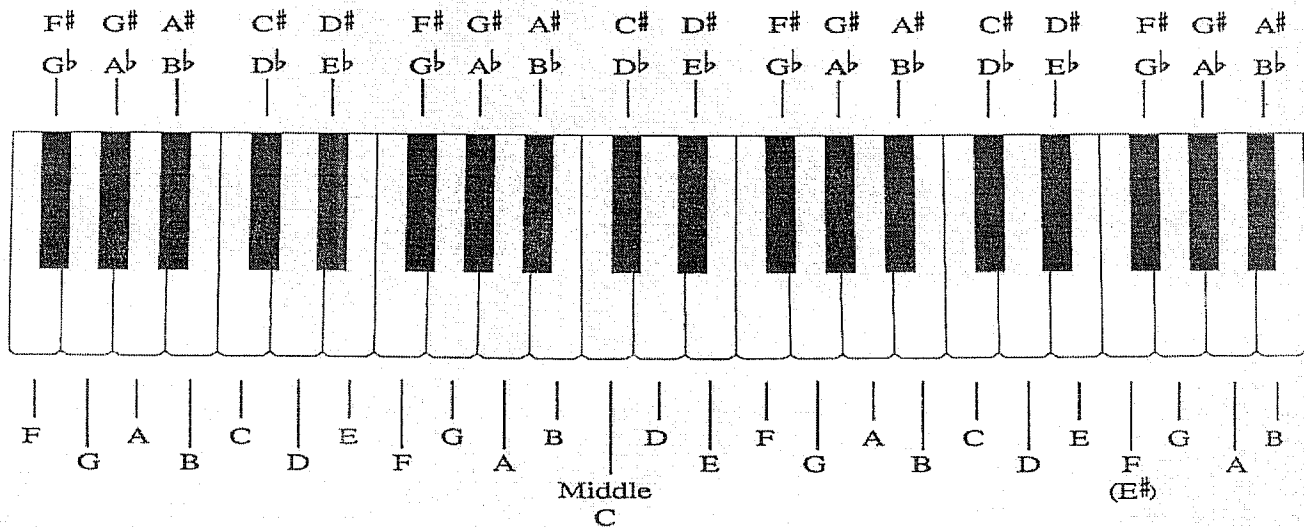
Naming Intervals - Handout 1

Intervals have two parts to their names, size and quality.

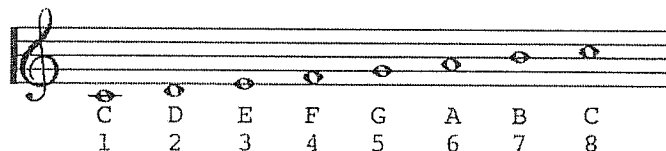
Size = how many letter names the interval encompasses



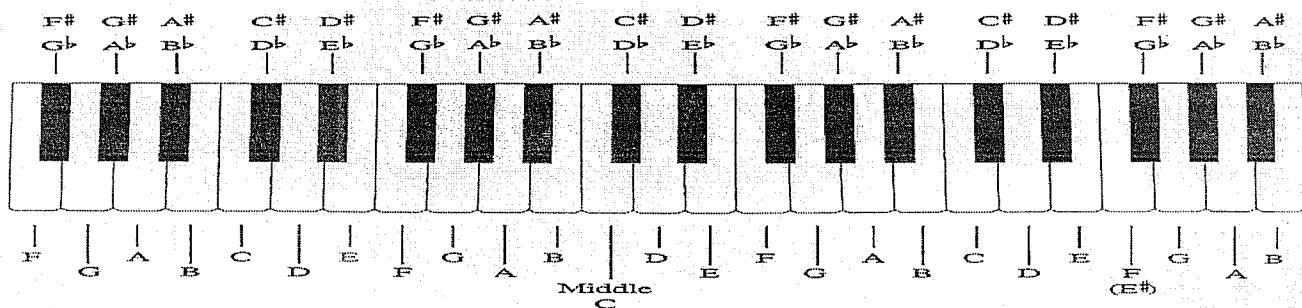
Quality = is determined by the number of half steps contained in the interval.



- a. Ascending **major and perfect intervals** may be calculated by considering the lower note of the interval as the tonic of a major scale.
- b. **Minor intervals** are on half step smaller than major intervals.
- c. **Diminished intervals** are one half step smaller than minor or perfect intervals.
- d. **Augmented intervals** are one half step larger than major or perfect intervals.



Interval Reference Tables- Handout 2



INTERVALS

<i>perfect prime (unison)</i>	<i>augmented prime</i>	<i>minor second</i>	<i>major second</i>	<i>augmented second</i>
-----------------------------------	----------------------------	-------------------------	-------------------------	-----------------------------

<i>minor third</i>	<i>major third</i>	<i>augmented third</i>	<i>diminished fourth</i>	<i>perfect fourth</i>
------------------------	------------------------	----------------------------	------------------------------	---------------------------

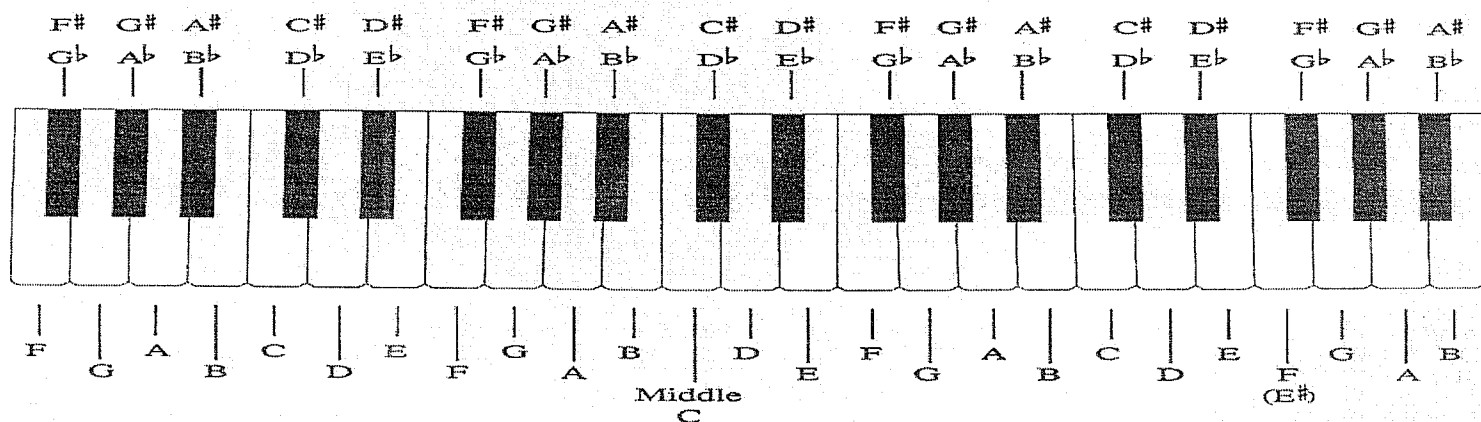
<i>augmented fourth</i>	<i>diminished fifth</i>	<i>perfect fifth</i>	<i>augmented fifth</i>	<i>minor sixth</i>
-----------------------------	-----------------------------	--------------------------	----------------------------	------------------------

<i>major sixth</i>	<i>augmented sixth</i>	<i>minor seventh</i>	<i>major seventh</i>	<i>diminished octave</i>	<i>perfect octave</i>
------------------------	----------------------------	--------------------------	--------------------------	------------------------------	---------------------------

Interval Reference Tables- Handout 3

Table of Interval Sizes

Half-Steps	Most Common Names
0	Perfect Unison (PU)
1	Minor Second (m2)
2	Major Second (M2)
3	Minor Third (m3)
4	Major Third (M3)
5	Perfect Fourth (P4)
6	Diminished Fifth (D5) Augmented Fourth (A4)
7	Perfect Fifth (P5)
8	Minor Sixth (m6) Augmented Fifth (A5)
9	Major Sixth (M6)
10	Minor Seventh (m7) Augmented Sixth (A6)
11	Major Seventh (M7)
12	Perfect Octave (P8)
13	Minor Ninth (m9)
14	Major Ninth (M9)
15	Minor Tenth (m10)
16	Major Tenth (M10)



Naming Intervals - Handout 4

Arrangers Guide p. 32

EXERCISES

Write the correct note to form the designated melodic interval above the following notes. (The first example has been completed for you.)

m3 P5 m6 aug 4 M7 m7 dim 5

Identify the following intervals.

F#	G#	A#	C#	D#	F#	G#	A#	C#	D#	F#	G#	A#	C#	D#	F#	G#	A#
Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb	Db	Eb	Gb	Ab	Bb

F G A B C D E F G A B C D E F G A B

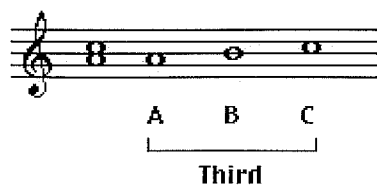
Middle
C

(E#)

PART I

Basic Barbershop Chords - Handout 5

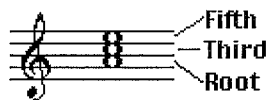
Triads and Larger Chords



Third The simplest type of chord is the triad, a three-note chord built on thirds.

Triads may be constructed above any letter name of the musical alphabet by simply selecting the third and fifth letter names above the letter of your choice.

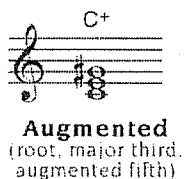
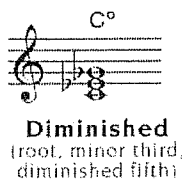
\underline{A} \underline{B} \underline{C} \underline{D} \underline{E} \underline{F} \underline{G} or \underline{A} \underline{B} \underline{C} \underline{D} \underline{E} \underline{F} \underline{G}
 1 3 5 1 3 5



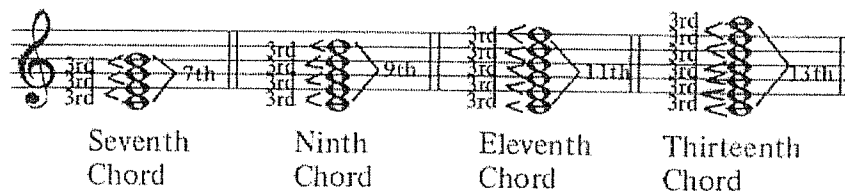
The lowest tone in a triad is known as the root, above which are the third and fifth.



There are four types of triads, each distinguished by the quality of the intervals contained in them.



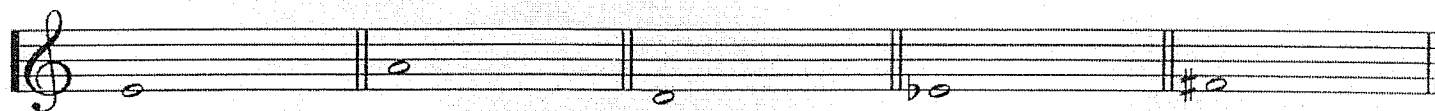
Chords larger than a triad are also built on thirds and are identified by the interval between the root and the final note in the series of thirds. (If you go above thirteen you will repeat the root C)



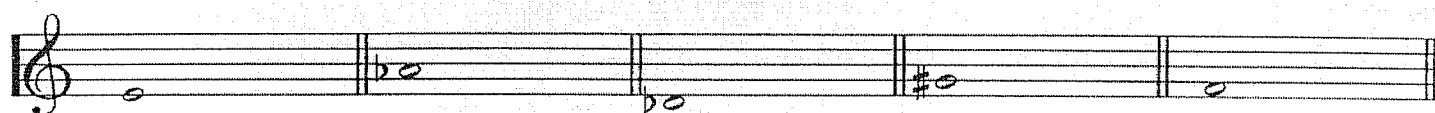
Build Basic Barbershop Chords-Arrangers Guide p. 42- Handout 6

Using Excel Charts- MAJOR, MINOR & SYMMETRICAL

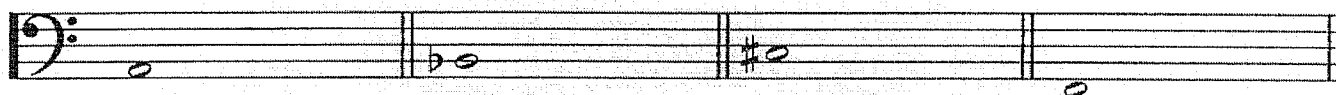
1. Build a major triad on the following roots:



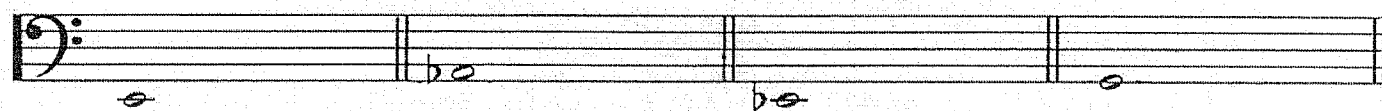
2. Build a barbershop seventh chord on the following roots:



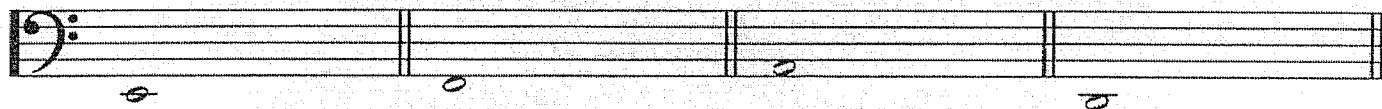
3. Write out all five notes of a barbershop ninth chord built on the following roots:



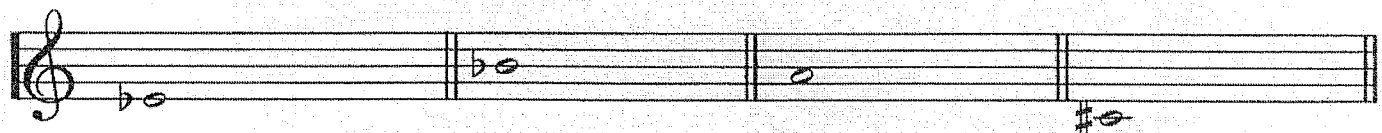
4. Build a barbershop ninth chord on the following roots, but omit the root:



5. Build a barbershop ninth chord on the following roots, but omit the fifth:



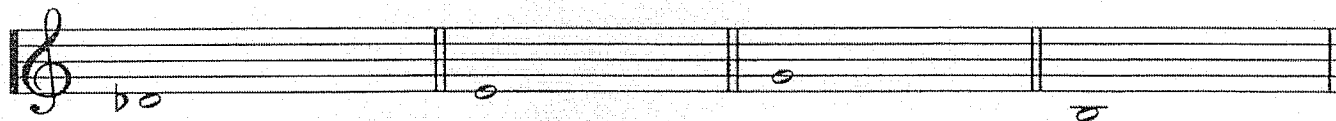
6. Build a major sixth chord on the following roots:



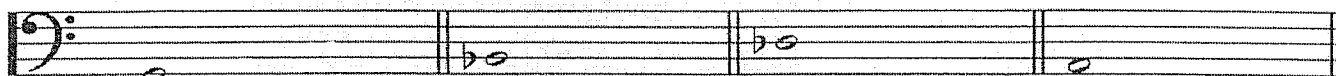
Building Basic Barbershop Chords-Arrangers Guide p.43- Handout 7

Using Excel Charts- MAJOR, MINOR & SYMMETRICAL

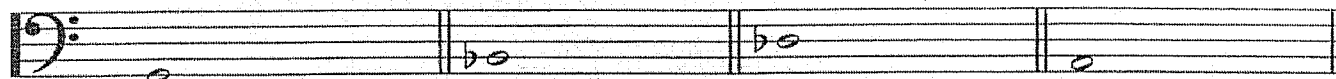
7. Build a major seventh chord on the following roots:



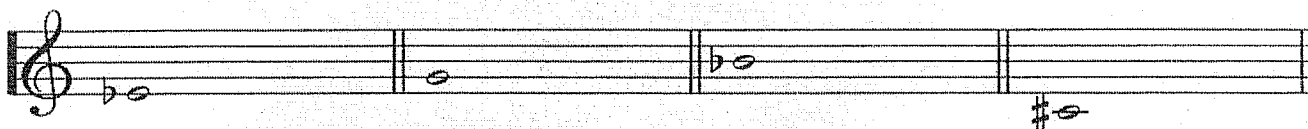
8. Build a major ninth chord on the following roots:



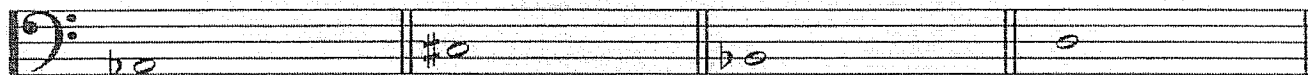
9. Build a major ninth chord on the following roots, with seventh omitted.
(Note: Seventh always omitted.):



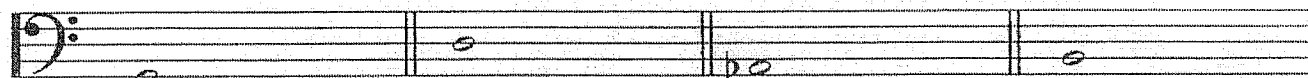
10. Build a minor triad on the following roots:



11. Build a minor sixth chord on the following roots:



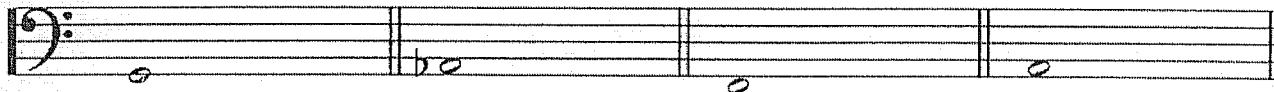
12. Build a minor seventh chord on the following roots:



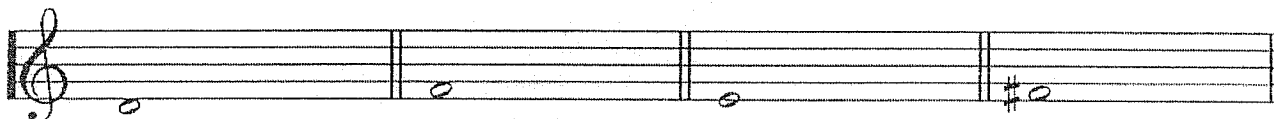
Building Basic Barbershop Chords-Arrangers Guide p.44- Handout 8

Using Excel Charts- MAJOR, MINOR & SYMMETRICAL

13. Build an augmented triad on the following notes:



14. Build a diminished seventh chord on the following notes:



PART II

Identifying Barbershop Chords-Arrangers Guide p.60

EXERCISES

1. Identify the chords and the bass voicing:

X

East - Side, West - side, All a - round the town —

The first exercise consists of two staves of music in 3/4 time, key of B-flat major. The treble staff contains a melody with a final note tied to the next line. The bass staff contains a bass line with a final note tied to the next line. An 'X' is placed above the first measure of the treble staff.

— The tots play Ring a - round Ro - sy, Lon - don

The second exercise consists of two staves of music in 3/4 time, key of B-flat major. The treble staff contains a melody with a final note tied to the next line. The bass staff contains a bass line with a final note tied to the next line.

Various Voicings -Arrangers Guide p.60 & p.61- Handout 9

Using G as the root

Major Triad

2. Complete the chords below using various voicings.

Musical notation for a Major Triad exercise with G as the root. The notation is in G major (one sharp) and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: G4, A4, B4, G4, F#4, E4, D4, C#4, B3, A3, G3. The bass staff contains a sequence of notes: G2, G3, G4, G5, G6, G7, G8, G9, G10, G11, G12. The notes are placed on the lines and spaces of the staves to form a major triad.

Using E flat as the root

Barbershop Seventh Chord

3. Complete the chords below using various voicings.

Musical notation for a Barbershop Seventh Chord exercise with E flat as the root. The notation is in E-flat major (three flats) and consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a sequence of notes: E-flat4, F4, G4, A4, B4, C5, D5, E-flat5, D5, C5, B4, A4, G4, F4, E-flat4. The bass staff contains a sequence of notes: E-flat2, E-flat3, E-flat4, E-flat5, E-flat6, E-flat7, E-flat8, E-flat9, E-flat10, E-flat11, E-flat12. The notes are placed on the lines and spaces of the staves to form a barbershop seventh chord.

Various Voicings -Arrangers Guide p.61- Handout 10

Using E flat as the root

Barbershop Ninth Chord

4. Complete the chords below using various voicings.

Various Voicings -Arrangers Guide p.62- Handout 11

Using E flat as the root

Major Seventh Chord

6. Complete the chords below using various voicings.

Musical notation for exercise 6: Major Seventh Chord. The exercise is in E-flat major (two flats) and consists of two staves. The top staff (treble clef) contains three measures of music. The first measure has a whole note chord with notes G4, Bb4, and Eb5. The second measure has a whole note chord with notes Bb4, Eb5, and G5. The third measure has a whole note chord with notes Eb5, G5, and Bb5. The bottom staff (bass clef) contains three measures. The first two measures are empty. The third measure has a whole note chord with notes Eb3 and G3.

Using E flat as the root & Using G as the root

Major Ninth Chord

7. Complete the chords below using various voicings.

Musical notation for exercise 7: Major Ninth Chord. The exercise is in E-flat major (two flats) and consists of two staves. The top staff (treble clef) contains two measures. The first measure has a whole note chord with notes G4, Bb4, Eb5, and G5. The second measure has a whole note chord with notes Bb4, Eb5, G5, and Bb5. The bottom staff (bass clef) contains two measures. The first measure has a whole note chord with notes Eb3 and G3. The second measure has a whole note chord with notes G3 and Bb3.

Various Voicings -Arrangers Guide p.63- Handout 12

Minor Triad

8. Using C as the root, complete the chords below using various voicings.

The exercise is in C minor (one flat). The bass line starts with a C4 octave and a B3 octave. The treble line is empty.

Minor Sixth Chord

9. Using D as the root, complete the chords below using various voicings.

The exercise is in D minor (two flats). The treble line starts with a D4 octave and a C5 octave. The bass line is empty.

Sources, Resources & Further Study

Sources:

Elementary Harmony, Third Edition, Robert W. Ottman, 1983 Prentice-Hall

Arrangers Guide, Sweet Adeline International, 1991

MiBAC Music Lessons- Music Software, Theory References,
http://www.mibac.com/Pages/Theory/Main_Theory.htm

Resources (Great Charts!):

Essential Dictionary of Music Theory, L.C. Harnsberger, Alfred Publishing Co., Inc.

Further Study:

Music Theory for Songwriters, <http://members.aol.com/chordmaps/>

Other Web Sites:

Jeff Mallet's Songwriter Sight, <http://www.lyricist.com/>

Other Links and Contact info for Charla Esser

www.myspace.com/musicAngeliX

Visit this site for a listen!!!!

AngeliX is the collaborative force of **Fab Soutus** and **Charla Esser** together creating **Original Music and Lyrics**. Featuring the **voice of Charla Esser** and the instrumental backgrounds of Fab Soutus.

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Rumors, 1999 SAI Quartet Champions

Charla Esser, Tenor

Judy Baxter, Lead

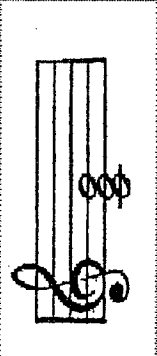
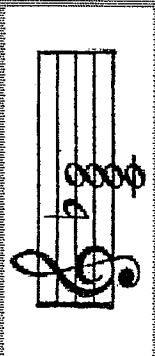
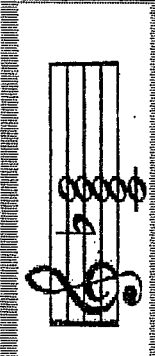
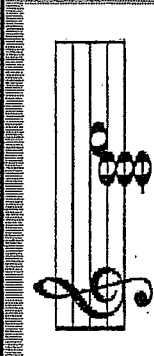
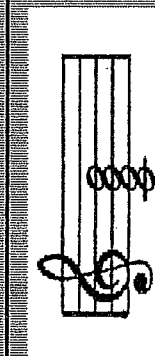

Dale Syverson, Baritone

Peggy Gram, Bass

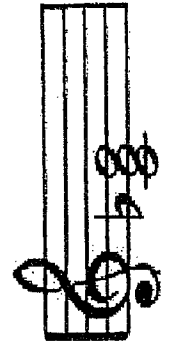
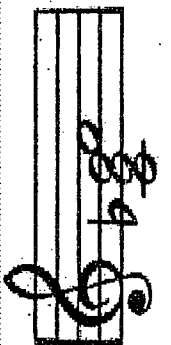
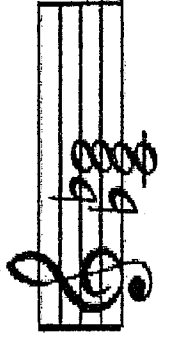
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The Five Barbershop Chords Built on a Major Triad		R O O T	3 R D	5 T H	7 T H	9 T H	Strongest Voicing	the Widest Voicing	Important Notes	Important Notes
Major Triad A major triad + minor third Must double one tone 	1	3	5				root in bass root doubled	doubled 5th is rare, passing only	Never double the 3rd root in the bass.	Voicing with the 5th in the bass should rarely be used, and never at the end of the song, at a stress point or at the end. Bass on third for special effects only.
Barbershop 7th or Dominant 7th A major triad + minor 7th 	1	3	5	7			root in bass	7 in Bass passing & effects	3 in Bass passing only	One of the three most important chords in BBS No tone doubled, no tone omitted
BBS 9th or Dominant 9th A major triad + minor 7th + major 9th Must omit one tone 	1	3	5	7	9		5th in bass root omitted	3rd and 7th in bass passing & effects	Never omit 3rd or 7th	While either the root or the fifth may be omitted, omission of the root is preferable. Omitting the 3rd and the 7th destroys the quality of the chord and makes an incomplete chord.
Major 6th A major triad + major 6th 	1	3	5	6			root in bass		3rd, 5th & 6th in bass are rare	A weak chord used primarily in passing, or when the lead note falls on this tone.
Major 7th A major triad + major 7th 	1	3	5	7			root in bass		Root & 7th together - not BBS	A weak chord due to the dissonance created by the half step between the root and the 7th tone.
Major 9th A major triad + major 9th Must omit one tone 	1	3	5	9			root in bass ONLY omitted 7th tone always	never 3rd never 5th	never 9th	Extremely weak chord in BBS harmony. Used only when the melody note falls on the 9th tone.

Another "Modern" chord. Songs with many Major 7th's do not create strong BBS harmony because this chord does not set up the "ring" that makes BBS unique.

Earbershop Chords Built on a Minor Triad		T R I A D	R O O T	3 R D	5 T H	7 T H	Stongest Voicing	to	the	Weakest Voicing	Important Notes	Important Notes
 <p>Minor Triad A minor triad + major 3rd Must double one tone</p>	1	b3	5				Any tone can be doubled doubling the root or 3rd		doubling the 5th is used for passing & effects		To enhance the minor flavor, the chord is strongest with the bass on the root and the root doubled.	When the minor triad serves as a substitute for its relative major, the strongest voicing is with the 3rd in the bass and the 3rd doubled.
 <p>Minor 6th (m6) Minor triad + major 6th</p>	1	b3	5	6			root in bass	3rd, 5th and 6th in bass for passing & effects			A very weak chord used sparingly but becomes strong when used for its tension characteristics in BBS tags and embellishments.	The tones in the minor 6th chord are the same as those of a dominant 9th chord with the root omitted. Although the tones are the same, the chord inversion, its use, and its relationship to the preceding and following chords determine which is which.
 <p>Minor 7th (m7) A minor triad + flattened or minor 7th</p>	1	b3	5	b7			root in bass	5th in bass	other voicing for passing, esp., embellishments & tags		Considered a weak chord used primarily for passing & effects	The tones in the minor 7th-chord also appear in a major 6th chord. The difference is usually the relationship of the 5th & 6th tones. If they are next to each other, we hear the "Modern" dissonant flavor that is common to the major 6th chord.

These are the
Eleven Main
Chords used in
the Barbershop
Style.

For more detailed
information about
these chords please
reference these
charts:

Major

Minor

& Symmetrical

Chord	Notes of the Major Scale						Used in BBS
Major	1	3	5				☑
Minor	1	b3	5				☑
Diminished	1	b3	b5				.
Augmented	1	3	#5				☑
Major 6th	1	3	5	6			☑
Minor 6th	1	b3	5	6			☑
Dominant 7th	1	3	5	b7			☑
Major 7th	1	3	5	7			☑
Minor 7th	1	b3	5	b7			☑
7th with b5	1	3	b5	b7			.
7th with #5	1	3	#5	b7			.
Diminished 7th	1	b3	b5	bb7			☑
Dominant 9th	1	3	5	b7	9		☑
7th with b9	1	3	5	b7	b9		.
7th with #9	1	3	5	b7	#9		.
major 7th with 9th	1	3	5	7	9		☑
9th with b5	1	3	b5	b7	9		.
11th	1	3	5	b7	9	11	.
Augmented 11th	1	3	5	b7	9	#11	.
13th	1	3	5	b7	9	13	.
13th with b9	1	3	5	b7	b9	13	.