

Harmonic Progression Worksheet

Chord Tones

- When speaking of chords, we will assume the use of triads (three notes, stacked in thirds).
- We will also assume a basic knowledge of triad qualities: major, minor, augmented and diminished.

Chords can be built on any scale degree. Though chord tones have an important relationship to scale-degrees when arranging music, the two have separate and distinct terminologies.

Root – the foundation or “one” of the chord (often called the “tonic” of the chord)
- this will also be the letter name of the chord

Third – the note a 3rd above the root
- can be major or minor and will determine the sound of chord

Fifth – the note a 5th above the root (see a pattern here?) ☺
- can be perfect, augmented, or diminished (no major or minor here)

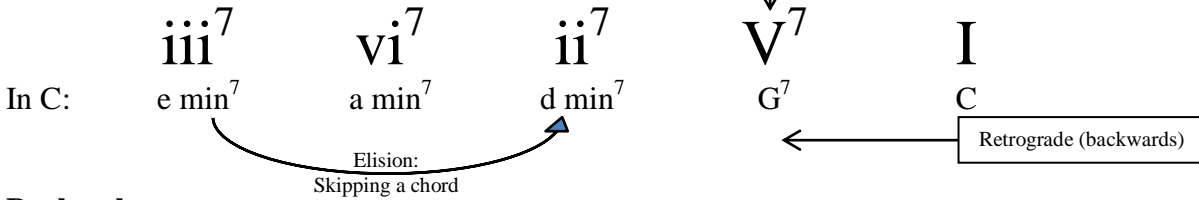
In Barbershop, as in jazz, we frequently use the seventh of a chord. Old timers would call a chord without a 7th “hollow.”

Seventh – the note a seventh above the root
- can be major, minor, or diminished

DISCUSSION

Note: The only chord in this progression to contain BOTH *tendency tones* (diatonically) is the V⁷.
 - It is a seventh chord built on the dominant scale degree, or a “*dominant seventh chord*.”
 - The tri-tone creates such a strong harmonic pull that this **type of chord** is called a “dominant seventh chord” regardless of which scale degree it is written upon.

Traditional (or Jazz) progression



Barbershop



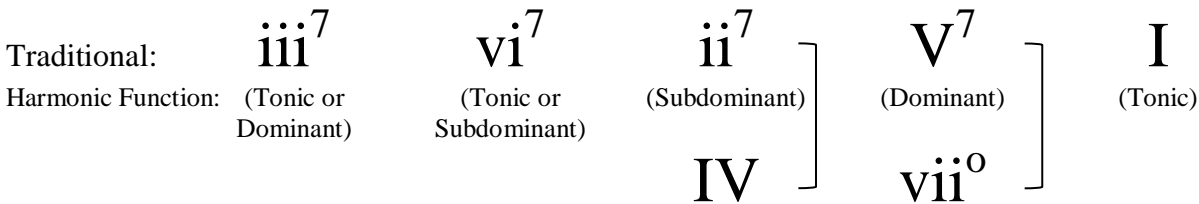
Dave Stevens lecture

<https://www.youtube.com/watch?v=sqta40448Ik>

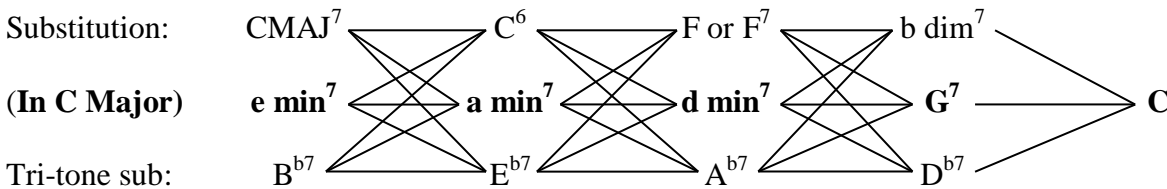
It's just this – backwards!



Similar functions



Substitutions



Tip: Do NOT overuse harmonic substitutions. Your music still has to “sound right” to the layman’s ears and overuse of substitutions will cause one’s ears to lose the traditional harmonic progression of western music. You may also lose the Barbershop sound.

Chord substitutions can serve quite well in making your arrangement interesting or even tantalizing.

They can also get you out of those voice leading jams or “ear-wonks” that we know all too well.

- Voice leading is important in a cappella singing, except for Barbershop Baritones. They are on their own!
- People hear the melody and the outer voices. Mind the “ear-wonks!”