

The Five Barbershop Chords Built on a Major Triad	Scale Tone	Strongest Voicing	to	the	Weakest Voicing	Important Notes	Important Notes
Major Triad A major 3rd + minor 3rd <i>Must double one tone</i>	1-3-5	root in bass root doubled		doubled 5 th is rare passing only	never doubles the 3rd	<u>One of the three most important chords in BBS</u> The strongest voicing has the root in the bass	Voicing with the 5 th 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 3rd for special effects only
Barbershop 7th or Dominant 7th A major triad + minor 7 th	1-3-5- ^b 7	root in bass	5 in bass	7 in bass passing & effects	3 in bass passing only	<u>One of the three most important chords in BBS</u> No tone doubled, no tone omitted	
BBS 9th or Dominant 9th A major triad + minor 7 th + major 9 th <i>Must omit one tone</i>	1-3-5- ^b 7-9	5th in bass root omitted	root in bass 5 th omitted	3 rd and 7 th in bass passing & effects	never omit 3 rd or 7th	<u>One of the three most important chords in BBS</u> The strength of this chord varies with the manner in which it is voiced, and which tone is omitted	While either the root or the 5th may be omitted, omission of the root is preferable. Omitting the 3 rd and the 7 th destroys the quality of the chord and makes an incomplete chord
Major 6th A major triad + major 6 th	1-3-5-6	root in bass			3 rd , 5 th & 6 th in bass are rare	A weak chord used primarily in passing, or when the lead notes falls on this tone	Considered a “ Modern ” chord because of the dissonance between the 5 th and 6 th tones
Major 7th A major triad + major 7th	1-3-5-7	root in bass			root & 7 th together – not BBS	A weak chord due to the dissonance created by the half step between the root and the 7 th tone	Another “ Modern ” chord. Songs with many Major 7ths do not create strong BBS harmony because this chord does not set up the “ring” that makes BBS unique
Major 9th A major triad + major 9 th <i>Must omit one tone</i>	1-3-5-9	root in bass ONLY omitted 7 th tone always	never 3rd	never 5th	never 9th	Extremely weak chord in BBS harmony. Used only when the melody note falls on the 9 th tone	

Barbershop Chords Built on a Minor Triad	Scale Tone	Strongest Voicing	to	the	Weakest Voicing	Important Notes	Important Notes
Minor Triad A minor 3rd + major 3rd <i>Must double one tone</i>	1- ^b 3-5	Any tone can be doubled doubling the root or 3rd		doubling the 5 th 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 3 rd in the bass and the 3 rd doubled
Minor 6th (m6) A minor triad + major 6th	1- ^b 3-5-6	root in bass	3 rd , 5 th 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 6 th chord are the same as those of a dominant 9 th 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
Minor 7th (m7) A minor triad + a flatted or minor 7th	1- ^b 3-5- ^b 7	root in bass	5 th in bass	other voicing for passing, esp. embellishments & tags		Considered a weak chord used primarily for passing & effects	The tones in the minor 7 th chord also appear in a major 6 th chord. The difference is usually the relationship of the 5 th and 6 th tones. If they are next to each other, we hear the " Modern " dissonant flavor that is common to the major 6 th chord

Symmetrical	Scale Tone	Strongest Voicing	to	the	Weakest Voicing	Important Notes	Important Notes
Diminished 7th (dim 7) Stacked minor thirds ** intentionally misspelled See note	$1-\flat 3-\flat 5-\flat\flat 7$	Any tone may be used as the root				A very weak chord no matter how it is voiced. Primarily used as a passing chord. Since there is an equal distance between the tones in this chord (minor 3 rd), any tone may be used as a root	** A Dim. 7 th chord will be occasionally misspelled to avoid the use of double accidentals and may be occasionally spelled with both sharps and flats
Augmented Triad Stacked major thirds <i>Must double one tone</i>	$1-\flat 3-5-6$	Double the root, root in bass	can double	any tone			