

My First Tag



HOW TO WRITE A BBS TAG IN 6 PARTS

from BBS Clef Notes

Part 5

Which Chord Notes to use for Which Part?

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Presented by Janice Wheeler



- Member of **Pride of Portland Chorus**.
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- Coordinator of annual **Region 13 Arrangers WorkShop at HCNW**.
- Coordinator of annual **Tag Writing Contest** cosponsored by **HCNW & North by Northwest Region 13**.
- Recipient of **Tall Timbre Award** from **The Evergreen District of BHS** for "**outstanding contributions to HCNW**".

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My First Tag *in* 6 Parts

- Part 1 - Where Do I Begin?
 - CHOOSE A MELODY & WORDS ✓
- Part 2 - What's Next?
 - FIND A KEY SIGNATURE & A TIME SIGNATURE ✓
- Part 3 - What Else do I Need to Know?
 - FIND THE CHORDS FOR THE KEY SIGNATURE ✓
- Part 4 - Which Chords to use for My Melody?
 - CHOOSE ONE OF THOSE CHORDS FOR EACH MELODY NOTE ✓
- Part 5 - **Which Chord Note to use for Which Part?**
 - ASSIGN CHORD PARTS TO VOICE PARTS
- Part 6 - What About Embellishments?
 - ADD BARBERSHOP FLOURISH & STYLE

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for... My First Tag *... we have*

- Chosen a Melody & Words (*Part 1*)
- Found the Key Signature & Time Signature (*Part 2*)

Where Are You Tonight?

Words and Music by Janice Wheeler

G Em D7 D7 D7 D9 G

1 2 3 4

Tenor Lead

Lit - tle boy/girl, where are you to - night? _____

Bari Bass

- Found the Chords for the Key Signature (*Part 3*)
- Chosen a Chord for Each Melody Note (*Part 4*)



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IMPLIED HARMONY



- Because the chords we chose for our Melody arise from the Scale of the Key in which the Melody is written – it is referred to as the ***Implied Harmony*** of the composition.
 - It is derived from the chords of the Key Note Scale – primarily triads and 7ths – for BBS
 - Chords from related scales may or may not be added for enhancement.
 - The Chord Symbols on modern sheet music define the Implied Harmony of a song.
 - In “Bass Predominant” BBS, the Bass part line outlines and reinforces the Implied Harmony.
- Strong chords of the Implied Harmony will often fall on the strong beats of measures – especially downbeats. Strong chords for the Barbershop Style include the 3 Predominant Chords of BBS Harmony:
 - **Major Triads**
 - **Dominant 7th Chords**
 - **Dominant 9th Chords**
- Chords usually change at a relatively slow pace, most often no more than twice a measure – these changes are referred to as the ***harmonic rhythm***.

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IMPLIED HARMONY



- Very often, the first note of a melody, the first downbeat of a melody, and/or the final chord may be the Tonic Chord of the Key (the 3-note chord built on the first degree of the Major Scale of the Key).

Chord Symbols: G Em D7 D7 D7 D7 D9 G



Litt - tle boy, where are you to - night? _____

Roman Numerals: I vi V7 V9 I

- The strongest type of chord movement (progression) through the Implied Harmony for BBS is that in which 2 adjacent chords change from “restless” to “at rest” due to their Dominant/Tonic relationship (V7(9)/I).
- BBS makes very frequent use of V7(9)/I relationships in arrangements to create the tension and release pattern characteristic of the BBS style.

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My First Tag – Part 5

WHICH CHORD NOTES TO USE FOR WHICH PART?

ASSIGN CHORD PARTS TO VOICE PARTS

aka

Voicing Chords

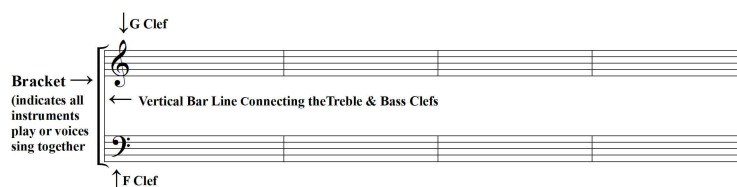
7

From last time . . .

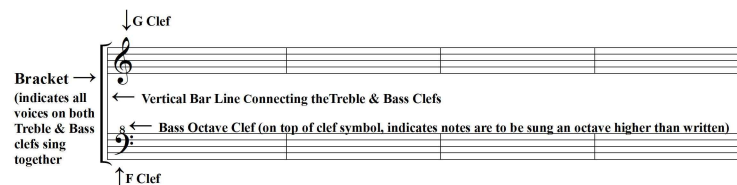
The Grand Staff ...

with both a G Clef & F Clef

- The Grand Staff:



- The Grand Staff – Women's BBS:



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My First Tag on the Grand Staff of BBS

Women's Voices

When we place the Melody of My First Tag on the Grand Staff of BBS so that all 4 Parts are in unison, it looks & sounds like this:

Where Are You Tonight?

Words and Music by Janice Wheeler

G Em D7 D7 D7 D7 D9 G

1 2 3 4

Tenor Lead

Bari Bass

Lit - tle boy/girl, where are you to - night?

But we don't usually sing in unison in BBS – each of the 4 Parts has a particular vocal line to contribute to create BBS harmony. We can use this Grand Staff of BBS as the “Lead Sheet” for Voicing the Chords of My First Tag . . .



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BBS Grand Staff Lead Sheet

Women's Voices

A BBS Grand Staff **Lead Sheet** *specifies the essential elements* of a musical composition & provides the format for assigning chord notes to voice parts – notation known as **Chord Voicing**:

- **Melody**
- **Lyric**
- **Key Signature**
- **Time Signature**
- **Chord Symbols for Each Melody Note** (*from last time*)
- **Treble Clef** (*Tenor & Lead*); **Bass Octave Clef** (*Bari & Bass*)

Where Are You Tonight?

Words and Music by Janice Wheeler

G Em D7 D7 D7 D7 D9 G

1 2 3 4

Tenor Lead

Bari Bass

Lit - tle boy/girl, where are you to - night?

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BBS Grand Staff Lead Sheet

Spelling Each Chord and Identifying any Non-Chord Tones in Melody

- Spell out Chord for each Implied Harmony Chord Symbol of the Melody:

Melody Notes: G E D D A A F# G

- Identify any Non-Chord Tones in the Melody:
 - ✦ A **Non-Chord Tone** is a Melody note not in the Implied Harmony indicated by the Chord Symbol for a measure or part of a measure.
 - ✦ There are no Non-Chord Tones in the Melody for My First Tag.

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BBS CHORD VOCABULARY

11 TYPES of CHORDS – not all 11 chord types are ready-made with 4 notes

<ul style="list-style-type: none"> • Predominant • Auxiliary • Chromatically Altered 	<ul style="list-style-type: none"> • Major Triad (<u>3-note chord</u>) • Dominant 7th • Dominant 9th (<u>5-note chord</u>) • minor triad (<u>3-note chord</u>) • minor 6th & Major 6th • minor 7th & Major 7th • Major 9th (<u>5-note chord</u>) • diminished 7th • Augmented (<u>3-note chord</u>)
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♫: 3-note diminished chord is not generally used in SAI Barbershop; BBS includes 3-note diminished chord, augmented dominant 7th and dominant 7th (b5) chords.

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CHORD VOICING CORRECT NOTE DOUBLING FOR TRIADS	
Triads (3-note chords)	Examples (Doubling one note to = 4 Voices)
<ul style="list-style-type: none"> • Major Triads <ul style="list-style-type: none"> ✧ Double root (usually) or 5th ✧ Double 3rd (for voice leading) • minor Triads <ul style="list-style-type: none"> ✧ Double root or 3rd (usually) ✧ Double 5th • Augmented Triads <ul style="list-style-type: none"> ✧ Double any note 	<ul style="list-style-type: none"> • G = G B D <ul style="list-style-type: none"> ✧ G B D <u>G</u> or G B D D ✧ G B D B • Em = E G B <ul style="list-style-type: none"> ✧ E G B <u>E</u> or E G B <i>E</i> ✧ E G B B • G+ = G B D# <ul style="list-style-type: none"> ✧ G B D# (G or B or D#)

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CHORD VOICING CORRECT NOTE DROPPING FOR 9th CHORDS	
9th Chords (5-note chords)	Examples (Dropping for 4 Voices)
<ul style="list-style-type: none"> • Dominant 9th Chord <ul style="list-style-type: none"> ✧ Drop Root ✧ Drop 5th • Major 9th Chord <ul style="list-style-type: none"> ✧ Drop 7th 	<ul style="list-style-type: none"> • D9 = D F# A C E <ul style="list-style-type: none"> ✧ (D)F# A C E [F#m7(b5)] ✧ D F# (A) C E • G Maj 9 = G B D F# A <ul style="list-style-type: none"> ✧ G B D (F#) A

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<h1>CHORD VOICING</h1> <h2>Voicing Guidelines for Assigning Notes to BBS Voice Parts</h2>	
BBS Voice Part	Voicing Guidelines
<ul style="list-style-type: none"> • Lead • Bass • Tenor • Bari 	<ul style="list-style-type: none"> • Almost always Melody • Occasionally above Tenor • Almost always lowest note • Usually: <ul style="list-style-type: none"> ✦ Root or 5th for Major chords ✦ Root or 3rd for minor chords • Almost always highest note • Occasionally below Lead • Above or below Lead • Completes chord

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Chord Voicings

Assigning Chord Parts to Voice Parts

- Begin by assigning the Melody to the Lead part . . .

Where Are You Tonight?
Arranging Worksheet for Auditioning Chord Voicings

Tenor
 Lead
 Bari
 Bass

- Refer to Worksheet for Auditioning Chord Voicings

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Chord Voicings

Assigning Chord Parts to Voice Parts

Where Are You Tonight?

Arranging Worksheet for Auditioning Chord Voicings

Tenor Lead

Bari Bass

G Em D7 D7 D7 D7 D9 G 4

1st - 2nd boy/girl, where are you to - night?

G Em D7 D7 D7 D9 G

*Suggested Keyboard Fingering for Kinesthetic Arranging

Using Chord Spellings on Grand Staff Above, Add Bass, Tenor & Bari Notes to Complete Chord Voicings

G Em D7 D7 D7 D9 G 4

1st - 2nd boy/girl, where are you to - night?

11 Types of Chords

Predominant

Major Triad

Dominant 7th

Dominant 9th

Auxiliary

minor triad

minor 6th

Major 6th

Major 7th

Major 9th

Chromatically Altered

diminished 7th

Augmented

Correct Doubling/Dropping

Major Triad

Double Root or 5th (usually)

Double 3rd (voice leading)

minor Triad

Double Root or 3rd (usually)

Double 5th (occasionally)

Augmented Triad

Double any note

Dominant 9th

Drop Root or 5th

Major 9th

Drop 7th

Usual Voicing Guidelines

Lead

(stems down on Treble Clef)

Almost always Melody

Occasionally above Tenor

Bass

(stems down on Octave Bass Clef)

Almost always Lowest note

Usually:

Root or 5th for Major chords

Root or 3rd for minor chords

Tenor

(stems up on Treble Clef)

Almost always Highest note

Occasionally below Lead

Bari

(stems up on Octave Bass Clef)

Above or below Lead

Completes chord

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Chord Voicings

Assigning Chord Parts to Voice Parts

Where Are You Tonight?

Arranging Worksheet for Auditioning Chord Voicings

Tenor Lead

Bari Bass

G Em D7 D7 D7 D7 D9 G 4

1st - 2nd boy/girl, where are you to - night?

11 Types of Chords	Correct Doubling/Dropping	Usual Voicing Guidelines
Predominant	Major Triad	Lead (stems down on Treble Clef)
Major Triad	Double Root or 5 th (usually)	Almost always Melody
Dominant 7 th	Double 3 rd (voice leading)	Occasionally above Tenor
Dominant 9 th	minor Triad	Bass (stems down on Octave Bass Clef)
Auxiliary	Double Root or 3 rd (usually)	Almost always Lowest note
minor triad	Double 5 th (occasionally)	Usually:
minor 6 th	Augmented Triad	Root or 5 th for Major Chords
Major 6 th	Double any note	Root or 3 rd for minor Chords
Minor 7 th	Dominant 9th	Tenor (stems up on Treble Clef)
Major 7 th	Drop Root or 5 th	Almost always Highest note
Major 9 th	Major 9th	Occasionally below Lead
Chromatically Altered	Drop 7 th	Bari (stems up on Octave Bass Clef)
diminished 7		Above or below Lead
Augmented		Completes chord

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Chord Voicings

Assigning Bass Notes

Using Chord Spellings Above Grand Staff, Add Bass, Tenor & Bari Notes to Complete Chord Voicings

Chord spellings above the staff: G (GBD), Em (EGB), D7 (DPAAC), D7 (DPAAC), D9 (DPAACE), B (GBD). The lyrics are: Lit - tle boy/girl where are you to - night?

11 Types of Chords	Correct Doubling/Dropping	Usual Voicing Guidelines
Predominant	Major Triad	Lead (stems down on Treble Clef) Almost always Melody Occasionally above Tenor
Major Triad	Double Root or 5 th (usually)	
Dominant 7 th	Double 3 rd (voice leading)	
Dominant 9 th		
Auxiliary	minor Triad	Bass (stems down on Octave Bass Clef) Almost always Lowest note Usually: Root or 5 th for Major Chords Root or 3 rd for minor Chords
minor triad	Double Root or 3 rd (usually)	
minor 6 th	Double 5 th (occasionally)	
Major 6 th		
Minor 7 th	Augmented Triad	Tenor (stems up on Treble Clef) Almost always Highest note Occasionally below Lead
Major 7 th	Double any note	
Major 9 th		
Chromatically Altered	Dominant 9th	Bari (stems up on Octave Bass Clef) Above or below Lead Completes chord
diminished 7	Drop Root or 5 th	
Augmented		
	Major 9th	
	Drop 7 th	

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Chord Voicings

Assigning Tenor Notes

Using Chord Spellings Above Grand Staff, Add Bass, Tenor & Bari Notes to Complete Chord Voicings

Chord spellings above the staff: G (GBD), Em (EGB), D7 (DPAAC), D7 (DPAAC), D9 (DPAACE), B (GBD). The lyrics are: Lit - tle boy/girl where are you to - night?

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minor 6 th	Double 5 th (occasionally)	
Major 6 th		
Minor 7 th	Augmented Triad	Tenor (stems up on Treble Clef) Almost always Highest note Occasionally below Lead
Major 7 th	Double any note	
Major 9 th		
Chromatically Altered	Dominant 9th	Bari (stems up on Octave Bass Clef) Above or below Lead Completes chord
diminished 7	Drop Root or 5 th	
Augmented		
	Major 9th	
	Drop 7 th	

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Chord Voicings

Assigning Bari Notes

Using Chord Spellings Above Grand Staff, Add Bass, Tenor & Bari Notes to Complete Chord Voicings

11 Types of Chords	Correct Doubling/Dropping	Usual Voicing Guidelines
Predominant	Major Triad	Lead (stems down on Treble Clef)
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Major 6 th	Double any note	Root or 3 rd for minor Chords
Minor 7 th	Dominant 9th	Tenor (stems up on Treble Clef)
Major 7 th	Drop Root or 5 th	Almost always Highest note
Major 9 th		Occasionally below Lead
Chromatically Altered	Major 9th	Bari (stems up on Octave Bass Clef)
diminished 7	Drop 7 th	Above or below Lead
Augmented		Completes chord

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Chord Voicings

All 4 Parts Assigned with Chord Symbols and Roman Numeral Analysis

Where Are You Tonight?

Arranging Worksheet for Auditioning Chord Voicings

I vi V7 V9 I

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Chord Voicings

Playing the 4 Voice Parts on Piano or Keyboard

Where Are You Tonight?

*Arranging Worksheet for Auditioning Chord Voicings
using Kinesthetic Arranging*

The musical score is for the song "Where Are You Tonight?" in 3/4 time. It features two staves: Tenor Lead (treble clef) and Bari Bass (bass clef). The lyrics are: "Lit - tle boy/girl, where are you to - night?". The score includes various chord voicings and fingerings for both parts.

Tenor Lead Chord Voicings:

- Measure 1: G (GBD), Em (EGB)
- Measure 2: D7 (DF#AC)
- Measure 3: D7 (DF#AC)
- Measure 4: D7 (DF#AC)
- Measure 5: D7 (DF#AC)
- Measure 6: D9 (DF#ACE)
- Measure 7: G (GBD)

Bari Bass Chord Voicings:

- Measure 1: GDGB (*L2 R135), GGEb (L2 R135), AF#DC (L2 R125)
- Measure 2: DF#AC (L2 R235)
- Measure 3: AEF#C (L2 R125)
- Measure 4: GDGB (L3 R135)
- Measure 5: DF#AC (L2 R235)
- Measure 6: D7
- Measure 7: D9

***Suggested Keyboard Fingering for Kinesthetic Arranging**

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Next Time . . . *Part 6*

Next time in **Part 6** – we will finish our tag when we ask and answer . . .

What About Embellishments?

ADD BARBERSHOP FLOURISH & STYLE

See you Next time!

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