

1. I Love To Sing 'Em

I love to sing 'em, I love to ring 'em, love those bar-ber-shop,
 I love to sing 'em, I love to ring 'em, I
 bar-ber-shop chords. Give me those bar-ber-shop chords!
 sing-in', ring-in' chords!
 Oh, give chords!

18. Darkness On The Delta

Oh, let me lin-ger in the shel-ter of the night.

Sung by the Bluegrass Student Union, 1978

19. Who'll Take My Place When I'm Gone?

Who'll take my place when I'm gone, gone, gone,
 gone, gone, gone,
 gone, gone, gone,
 gone, gone, gone.

Sung by the Dealer's Choice, 1973

20. Sunshine Is Bidding The Day Goodbye

Sun - shine is bid - ding the day good - bye.

This musical score is for the song 'Sunshine Is Bidding The Day Goodbye'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and sentimental, with a final cadence in the key of B-flat major.

21. We'll Just Be The Same Old Friends

We'll just be the same old friends, old friends.

This musical score is for the song 'We'll Just Be The Same Old Friends'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is gentle and nostalgic, with a final cadence in the key of D major.

Carl Dahlke, 1965
Sung by the Auto Towners

58. I Know We'll Meet Again

I know we'll meet a - gain meet a - gain some - day.

This musical score is for the song 'I Know We'll Meet Again'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is iconic and poignant, with a final cadence in the key of B-flat major.

108. Happy Trails To You

Hap - py trails - to you 'til we meet a - gain. 'til we meet a - gain, 'til we meet a - gain.

This musical score is for the song 'Happy Trails To You'. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is cheerful and optimistic, with a final cadence in the key of D major.

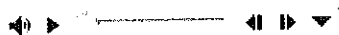
Bobby Gray, Jr., late 1970s



The Overtone Series

As we noted in the [section on pitch](#), an [octave](#) consists of two pitches whose [frequencies](#) are in the ratio of 1:2 (i.e. A0= 55hz and A1=110 hz). The upper pitch, being a perfect multiple of the lower, acoustically reinforces it, resulting in what we call a [consonance](#).

If we continue to add new pitches that are multiples of the fundamental, we call these multiples [overtone](#)s or harmonics. The original pitch on the bottom is called the **fundamental**. Each multiple is called an [overtone](#) (or harmonic). The following chart shows the first fourteen overtones above the pitch C1:



Note that some of the overtones are slightly out of tune with our Western tuning scales. These notes are shown in parentheses.

The overtone series forms the basis for tonal music of the [common practice period](#). It is important for musicians to be familiar with the overtone series in order to understand **why** music functions as it does.

What can we learn from the overtone series?

If we look at the interval of each note above the fundamental (reducing those greater than an octave) we discover that the perfect intervals of **P8** and **P5** are closest to the fundamental. These most strongly "fit" or reinforce the fundamental, forming what we call a [consonance](#). As we move from left to right (farther away from the fundamental) the frequencies are not as closely related, and so we consider those intervals more [dissonant](#). Notice that the interval P4 does not appear until far into the overtone series. This is why for many years (1000-1750 c.a.) musicians considered the seemingly

THE ELEVEN CHORDS

MAJOR FAMILY

MAJOR TRIAD *

1, 3, 5 of the scale. A 3-note chord. Almost always doubles the root. Double the 5th when required for range or voice-leading; never on sustained chord. NEVER double the 3rd.

BARBERSHOP SEVENTH *

1, 3, 5, 7b - a 4-note chord. Never double anything.

MAJOR SIXTH

1, 3, 5, 6 - a 4-note chord. Never double anything.

MAJOR SEVENTH

1, 3, 5, 7 - a 4-note chord. Never double anything. AVOID when possible.

MAJOR NINTH

1, 3, 5, 9 - a 4-note chord. Never double anything.

NINTH CHORD

1, 3, 5, 7b, 9 - a 5-note chord. Eliminate the root (1). Occasionally used with the 5th omitted, but has an "unbarbershop" sound.

MINOR FAMILY

MINOR TRIAD

1, 3b, 5 - a 3-note chord. Double anything! (doubled 5th is weaker)

MINOR SIXTH

1, 3b, 5, 6 - a 4-note chord. Never double anything.

MINOR SEVENTH

1, 3b, 5, 7b - a 4-note chord. Never double anything.

SYMMETRICAL

DIMINISHED SEVENTH

1, 3b, 5b, 7bb - a 4-note chord. Never double anything.

AUGMENTED TRIAD

1, 3, 5# - a 3-note chord. Double one - preferably the root.

* MEAT & POTATOES OF BARBERSHOP