

Further Elements of the Harmonic Vocabulary

I. **Added Note Chords** - The intervals of a 6th (13th), 2nd, (9th), or, less frequently, a 4th (11th) above the root of a triad may be added or substituted for another chord member. In the common practice period, the most common added note chord is the V with the substituted 6th. In this chord, the 6th takes the place of the 5th. Though this chord would appear to be a iii_6 , it clearly functions as a V with what some theorists may analyze as an appoggiatura.

- Use in the progression V-I.
- Use in root position.
- The substituted 6th should progress by skip to the tonic.

C : V I V^{sub. 6th} I

II. **V+ and V+7 (V \sharp_5)** - A dominant chord with a raised 5th. V+ and V+7 are usually preceded by V. In this case, the chromaticism may be analyzed as a chromatic passing tone. The V+ of the major mode is enharmonically equivalent to the V sub. 6th chord of the minor mode. The resolution of the chord will be the determining factor as to which chord you are hearing. The V+ and V+7 may also be used as secondary dominants (i.e. V+/V or V+7/IV, etc.).

- The V with the raised 5th is used only in major keys.
- The raised 5th resolves up by step to the 3rd of the tonic chord.

C : V I V \sharp_5 I

III. **Extended Tertian Chords** (9ths, 11ths, and 13ths) - A triad may be embellished by stacking thirds beyond the 7th. Therefore, in addition to the root, 3rd, 5th and 7th, a chord may be embellished by adding a 9th, 11th, and 13th. The 11th and 13th chords are rare in the common practice period but the 9th chord occurs throughout tonal music. Figured bass symbols in roman numeral analysis become too lengthy and impractical for inverted extended tertial chords so a shorthand may be used. For instance, $V_9(\frac{9}{5})$ may serve as the symbol for a first inversion 9th chord.

- V_9 and V_{b9} are the most common.
- The 9th resolves down by step.
- Inversions are rare so use root position.

Embellishing a C Major Chord

C C7 C9 C11 C13

Part Writing 9th chords in four part textures:

- Omit the 5th.
- The 9th is usually in the soprano and at least a 9th (not a 2nd) from the bass.
- The 9th resolves down by step.
- 9th chords may be built on any scale degree. Make sure you resolve any tendency tones properly.
- The V_7 chord may be further embellished by either a 9th (V_9) or a $b9$ (V_{b9}).

A musical score in C major showing three measures of 9th chords in four-part texture. The first measure contains ii_9 , V_{b9} , and I . The second measure contains ii , V_{b9} , and I . The third measure contains ii , V_{b9} , and I . The chords are written in a four-part setting with soprano, alto, tenor, and bass staves.

Part Writing 11th chords in four part textures:

- 3rd, 5th, or 9th (or any combination of two of these) may be omitted. The 7th is generally present.
- The M3rd above the bass is often omitted due to the dissonance it creates with the 11th. If the 3rd is present, the 11th is usually placed above the 3rd.
- The 11th chord is more effective in five or six voices so try dividing an upper voice to momentarily create a five or six voice texture. In a five voice texture omit the 3rd.
- The augmented 11th chord:
 - Pitch content: root, M3, P5, m7, M9, +11.
 - The 11th is raised ($V_{\sharp 11}$). 5th and 9th may be omitted.
 - Usually a dominant function.

A musical score in C major showing three measures of 11th chords in four-part texture. The first measure contains IV , ii^{11} , V_9 , and I_7 . The second measure contains IV , ii_7 , $V^{\sharp 11}$, and I_9 . The chords are written in a four-part setting with soprano, alto, tenor, and bass staves.

Part writing 13th chords in four part textures:

- Usually a dominant function.
- Pitch content: root, M3, m7, M9 or m9, M13 or m13 depending on mode.
- The 13th may resolve down by step or by skip of a major or minor 3rd.
- The 3rd, 5th, 7th, 9th, and 13th may all be altered.
- The major 3rd and minor 7th must be maintained for the chord to retain its dominant effect.

A musical score in C major showing three measures of 13th chords in four-part texture. The first measure contains ii_7 , V^{13} , and I_7 . The second measure contains ii_7 , V^{b13} , and I_7 . The chords are written in a four-part setting with soprano, alto, tenor, and bass staves.

IV. Common tone Diminished Seventh Chords - The diminished 7th chord may be used in the following ways:

- a) leading-tone seventh chord ($\text{vii}^{\circ}_7 - \text{I}$).
- b) may dissolve to V.
- c) secondary leading-tone seventh chord ($\text{vii}^{\circ}_7/\text{V} - \text{V}$).
- d) to create an enharmonic modulation.
- e) As an embellishing function. Progresses to a major triad or dominant 7th chord with which it has a common tone.

$\text{I}_6 \quad (\text{vii}^{\circ}_7/\text{iii}) \quad \text{I}_6$

Part-Writing Linear Embellishing Diminished 7th Chords:

- 1) The root remains stationary.
- 2) The 3rd moves to the raised lower neighbor.
- 3) The 5th moves to the upper neighbor and/or to the lower neighbor.

V. Simultaneities (Passing Chords) - Familiar chords that have an embellishing function rather than a tonal function. They usually connect two chords which do have strong functions such as I-ii, I-IV, or I-V. When analyzing, bracket each chord and write "p.c." (passing chord) above the "function".

VI. Coloristic Chord Successions (also passing chords) - Chromatic mediant (both chords same mode, major or minor, with roots a third apart) or doubly chromatic mediant (chords of opposite modes, with roots a third apart) relationships between chords.