

## chapter

# 32

## Other Chords: Altered, Common-Tone Chromatic, and Ninth Chords

Chords can be altered with chromatic or added dissonant tones.

Altered Chords

Augmented Triads

♭II in Root Position and in Major Keys

Augmented Sixth Chords with Bass Notes Other than  $\hat{6}$

Common-Tone Chromatic Chords

$V_7^9$

## ALTERED CHORDS

Chromatic alterations that do not lead to a change of key usually involve notes from the parallel major or minor key, creating modal mixture (see Chapter 29). It is also possible, however, for such chromatic alterations to involve notes that are *not* in the parallel key. As with modal mixture, these alterations change the quality of chords but not their function.

32.1



In C major, the A minor triad, vi, is diatonic (it uses no accidentals).

$\flat VI$  and iv use modal mixture ( $A\flat$  and  $E\flat$  are found in the parallel minor of C major).

$VI\sharp$  (submediant triad with a raised third) uses  $C\sharp$ , a chromatically altered note *not* found in the parallel key.

C: I vi IV V I I  $\flat VI$  iv V I I  $VI\sharp$  IV V I

vi,  $\flat VI$ , and  $VI\sharp$  all have the same function.

### 32.2 R. Schumann, Fantasy in C, op. 17, III ➡



C: I  $VI\sharp$  IV

$ii_5^6$   $V^7$  I

*rit.*

$C\sharp$  instead of  $C\sharp$ !

A particularly common chromatically altered chord is  $III\sharp$ , a major chord whose root is  $\hat{3}$  of a major scale and whose third is raised by a half step with an accidental.

### 32.3



E $\sharp$  instead of E $\flat$ !

A $\flat$ : I    $\text{iii}$    V   I   I    $\text{III}\sharp$    V   I

Diatonic  $\text{iii}$ : C-E $\flat$ -G

$\text{III}\sharp$ : mediant triad with raised third, C-E $\sharp$ -G (not C-E $\sharp$ -G)

### 32.4 Chopin, Polonaise in A $\flat$ , op. 53 →



A $\flat$ : I    $\text{III}\sharp$    V $^7$    I

$\text{III}\sharp$ : mediant triad with raised third, C-E $\sharp$ -G (not C-E $\sharp$ -G)

### 32.5 Schubert, “Mit dem grünen Lautenbände” (With the Green Lute-Ribbon) →



Schad' um das schö-ne grü - ne Band, dass es ver - bleicht hier an der Wand, ich

hab' das Grün so gern,

B $\flat$ : I   V $^6$    V   I $^6$    V $^4_3$     $\text{vi}$     $\text{iv}^6$     $\text{III}\sharp$    V $^2_4$    I $^6$

G min.: i    $\text{III}\sharp$    V

$\text{III}\sharp$  as pivot chord: V of Phrygian cadence (iv $^6$ -V) in tonicized key of G minor =  $\text{III}\sharp$  of B $\flat$ .

Translation: It's too bad that pretty green ribbon is fading there on the wall. I like the color green so much.

## AUGMENTED TRIADS

An augmented chord results when an accidental raises the fifth of a major triad (often I, IV, or V) or dominant seventh chord ( $V^7$ ). The raised fifth of an augmented chord tends to resolve up by step; as a tendency tone, it should not be doubled.

32.6



The raised tone of an augmented chord resolves up by step.

C: I IV<sup>+</sup> vii<sup>°6</sup> I<sup>6</sup> I ii V<sup>4/2</sup> I

When  $V^{7+5}$  (a  $V^7$  chord that includes an augmented triad as a result of its raised fifth) resolves to I, the third of I is doubled (since the fifth of  $V^7$  resolves up and the seventh of  $V^7$  resolves down).

### 32.7 R. Schumann, “Kleine Studie” (Little Etude) ➡



G: ii<sup>5/6</sup> V<sup>7</sup> V<sup>+</sup> I

Simplified harmonic model

(A# → B)

G: ii<sup>5/6</sup> V<sup>7</sup> V<sup>+</sup> I

## ♭II IN ROOT POSITION AND IN MAJOR KEYS

♭II usually appears in first inversion, as a ♭II<sup>6</sup> (see Chapter 30). However, it is possible (though far less common) for ♭II to appear in root position. Like ♭II<sup>6</sup>, ♭II has a Subdominant function.

### 32.8 Chopin, Prelude in C Minor, op. 28 ➡



C min.:

i

VI

♭II

V

i

Simplified harmonic model

C min.:

i

VI

♭II

V

i

The root of ♭II (D♭) is doubled.

Progressing from ♭II to V produces a dissonant augmented-fourth leap in the bass.

Although ♭II normally appears in minor keys, it may also appear as a borrowed chord within a major key, where it requires two accidentals.

### 32.9 Brahms, “Die Mainacht” (The May Night) ➡



hei - ßer die Wang her - ab.

*p*

*f*

*p*

E♭: bII      bII<sup>6</sup>      V<sup>7</sup>      I

bII and bII<sup>6</sup> are borrowed  
chords within major.

Since bII is a *major* triad, in a major key both  $\hat{2}$  (F♭) and  $\hat{6}$  (C♭)  
require accidentals.

Translation: [My tears flow] burning down my cheek.

## AUGMENTED SIXTH CHORDS WITH BASS NOTES OTHER THAN $\hat{6}$

Although typically the bass of an augmented sixth chord is the minor form of  $\hat{6}$  (see Chapter 31), it is also possible for another note to be in the bass. An augmented sixth chord with raised  $\hat{4}$  in the bass is sometimes referred to as a **diminished third chord**; otherwise, augmented sixth chords with other notes in the bass do not have standardized labels. No matter what note is in the bass of an augmented sixth chord, minor  $\hat{6}$  resolves down and raised  $\hat{4}$  resolves up.

32.10



G min.: i Ger<sup>+</sup>6  $V_{4-5}^6 - \frac{5}{3}$  i i Ger<sup>+</sup>6  $V_{4-5}^6 - \frac{5}{3}$  i  
with  $\sharp 4$  in bass

Ger<sup>+</sup>6 with raised  $\hat{4}$  in the bass is also sometimes called a “German diminished third chord.”

$\hat{6}$  ( $E\flat$ ) resolves down, and  $\hat{4}$  ( $C\sharp$ ) resolves up.

32.11 Chopin, Prelude in G Minor, op. 28 ➡



G min.: i Ger<sup>+</sup>6  $\sharp 4$  in bass  $V_{4-5}^8 - \frac{7}{\sharp}$  i



## COMMON-TONE CHROMATIC CHORDS

A harmony may be embellished by a chromatic harmony with which it shares a chord tone. The shared tone is usually sustained when the chromatically altered chord resolves to a diatonic harmony, while the other voices are treated as neighbor tones.

32.12 Tchaikovsky, *Souvenir de Hapsal*, op. 2, III ➡

### 32.13 Tchaikovsky, “The Witch” ➡



E min.:                      Ger<sup>+6</sup>                      i<sup>6</sup>

   3̂ in bass

E min.:                      i<sup>6</sup> —————                      i<sup>6</sup>

   (Ger<sup>+6</sup>                      i<sup>6</sup>)

   with 3̂ in bass

E and G are sustained as common tones while the notes of the Ger<sup>+6</sup> (with 3̂ in the bass) resolve to i<sup>6</sup>.

A particularly common instance of an embellishing common-tone chromatic chord is the **common-tone diminished seventh chord**, which results when the root of a triad is sustained while the third and fifth are decorated by chromatic neighbors. This embellishing sonority is labeled simply as a “common-tone <sup>o7</sup>” rather than with a Roman numeral.

## 32.14



D: I <sup>o7</sup> I  
(E#-G#-[B]-D)

Chromatic neighbor tones E# and G# form a common-tone diminished 7th chord (with the fifth of the chord omitted), that embellishes a D major triad.

### 32.15 Haydn, Symphony no. 104, III ➡



D: I neighbor IV<sup>6</sup><sub>4</sub> I common-tone <sup>o7</sup> I neighbor IV<sup>6</sup><sub>4</sub> I

Chromatic neighbor tones E# and G# form a common-tone diminished 7th chord (with the fifth of the chord omitted), that embellishes a D major triad.

### 32.16



C: I <sup>o7</sup> I I vii<sup>o7</sup> I  
(D#-F#-A-C)

A common-tone diminished 7th chord is usually built over a sustained bass, with neighbor motions in the other voices . . .

. . . unlike a vii<sup>o7</sup> chord, which involves neighbor motions in *all* voices.

### 32.17 Schubert, String Quintet in C, I ➡



C: I common-tone <sup>°7</sup>  
(notated with E $\flat$  instead of D $\sharp$ ) I

Neighbor motion E-D $\sharp$ -E is here  
respelled enharmonically as E-E $\flat$ -E $\sharp$ .

## V<sub>7</sub><sup>9</sup>

V<sub>7</sub><sup>9</sup> is a Dominant harmony that uses all the notes of V<sub>7</sub> plus either a major or minor ninth above the bass. V<sub>7</sub><sup>9</sup> (abbreviated V<sup>9</sup>) may appear in root position or (much more rarely) in inversion. The dissonant chordal ninth tends to resolve *down* by step—though in practice this resolution often is merely implied.

32.18



C: V<sub>7</sub> V<sub>7</sub><sup>9</sup> V<sub>b</sub><sup>9</sup>      C min.: V<sub>7</sub> V<sub>7</sub><sup>9</sup>

V<sub>7</sub><sup>9</sup> = V<sub>7</sub> + major or minor 9th

In major keys, V<sub>7</sub><sup>9</sup> may use either a major 9th or (with mixture) a minor 9th. In minor keys, V<sub>7</sub><sup>9</sup> uses a minor 9th.

32.19 Schubert, Dances, D. 365, no. 30 →



A: V<sub>9</sub> (in 1st inversion)      I

The chordal ninth (F<sup>#</sup>) of V<sub>9</sub> is a dissonance that resolves down by step.

32.20 Schubert, Dances, D. 365, no. 17 →



A: I      V<sub>9</sub>      I      A: I      V<sub>9</sub>      I

The resolution of the chordal ninth (F<sup>#</sup>–E) is implied (although E is in the next chord, it does not appear a step below the F<sup>#</sup>).

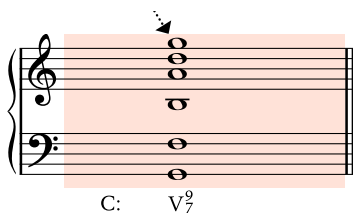
V<sub>7</sub><sup>9</sup> is most often found in thick textures of more than four voices. Regardless of the number of voices, the chordal ninth should not create a harmonic second or a seventh with the root of chord.

32.21

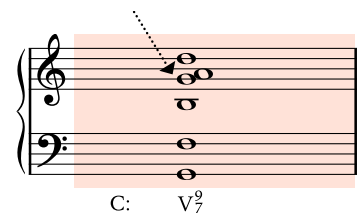




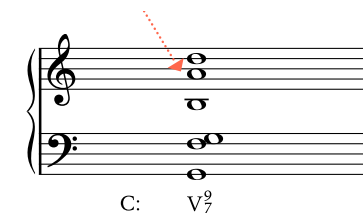
**Poor** The root (G) is a seventh above the chordal ninth (A).



**Poor** The root is a second below the chordal ninth.



**Good** The chordal ninth is more than an octave above the root.



# A Closer Look

## OTHER CHORDS: ALTERED, COMMON-TONE CHROMATIC, AND NINTH CHORDS

SHOW

## review and interact

### POINTS FOR REVIEW

- The third and fifth of any harmony may be raised or lowered with an accidental, changing the quality of the chord, although not its function.
- $\flat$ II may appear in root position, in either a major or minor key.
- Augmented sixth chords may appear with a note other than  $\hat{6}$  in the bass.
- A harmony may be decorated by a chromatic chord with which it shares one or more common tones.
- A common-tone diminished seventh chord results from a major triad whose third and fifth are decorated by chromatic lower neighbor tones while the root of the chord is sustained.
- $V_7^9$  (abbreviated as  $V^9$ ) is a dominant harmony consisting of a  $V^7$  with an added ninth.
- The ninth of the  $V_7^9$  is a chordal dissonance that leads down by step (though this resolution is often implied); the chordal ninth should not form a harmonic second or seventh with the root.

### TEST YOURSELF

1. What are the notes of the following chords (from the bass up)?
  - A major: III $\sharp$
  - B $\flat$  major: III $\sharp$
  - G $\flat$  major: III $\sharp$
  - F major: V $^+$
  - B major: IV $^+$
  - G major:  $\flat$ II

E major:  $\flat II$   
 D major:  $Fr^{+}6$  with raised  $\hat{4}$  in bass  
 B minor:  $Ger^{+}6$  with  $\hat{1}$  in bass  
 E $\flat$  major:  $V^9$

2. For each of the following, name the indicated major key and the chord.

a. b. c. d. e. f.

3. In each of the following, a diatonic chord is embellished by a chromatic harmony with which it shares a common tone. What are the missing notes?

a. b. c.

B $\flat$ : V ——— (V "bIII6" V)  
 G: I ——— (I common-tone  $^{\circ}7$  I)  
 E $\flat$ : V ——— (V common-tone  $^{\circ}7$  V)

4. Which of the following chords is an applied  $vii^{\circ}7$ ? Which is a common-tone diminished seventh chord?

D: V ? V I  $V_5^6$  ?  $V_5^6$  I

Show answers

Know It? Show It!



Focus by working through the tutorials on:

- Writing common-tone diminished seventh chords



Learn with inQuizitive.



Apply what you've learned to complete the assignments:

- Spelling Chords
- Realizing Roman Numerals
- Realizing Figured Bass
- Composition
- Analysis