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V⁹ and V¹³ CHORDS

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CHAPTER 23

DIATONIC 7TH CHORDS
 V⁹ and V¹³ CHORDS
 DIMINISHED 7TH CHORDS
 (ADVANCED)

Any diatonic triad within the major or harmonic minor scale may have a superimposed 7th, creating dissonance.

Ex. 23.1

C:	I ⁷	II ⁷	III ⁷	IV ⁷	V ⁷	VI ⁷	VII ⁷	I
Seventh:	major	minor	minor	major	minor	minor	minor	major
Triad:	major	minor	minor	major	major	minor	diminished (half diminished chord)	major

Ex. 23.2

c:	I ⁷	II ⁷	III ⁷	IV ⁷	V ⁷	VI ⁷	bVII ⁷ or \flat VII ^{o7}	I
Seventh:	minor	minor	major	minor	minor	major	minor	diminished
Triad:	minor	diminished (half diminished chord)	major	minor	major	major	major	diminished

NOTE:

- a. The raised leading note is used only in V⁷ and VII⁷.
- b. I⁷ and III⁷ from the minor key are extremely dissonant and will rarely be found in the common practice period.
- c. The melodic minor scale offers a variant of IV⁷ that has the sound of a V⁷, but does not function as a V⁷.

Ex. 23.3

c:	IV ⁷	melodic minor	equals	B \flat : V ⁷	or	b \flat : V ⁷
Seventh:	minor			minor		minor
Triad:	major			major		major

Beethoven: Sonata, Op. 81a, Abwesenheit

Andante espressivo
In gehender Bewegung, doch mit viel Ausdruck.

cxviii

Key: —

Mozart: Sonata in F, K.547a

Allegro

xxix

Key: —