

# Additional Seventh Chords

## SUPPLEMENTARY MATERIAL

### PRACTICE: Analyze Seventh Chords

Provide an analysis for each of the following progressions. There will be a variety of seventh chords.

The first progression is in the key of D major (two sharps). The treble clef contains four chords: D7, G7, C7, and F#7. The bass clef contains four notes: D, G, C, and F#.

The second progression is in the key of B-flat major (two flats). The treble clef contains four chords: Bb7, Eb7, Ab7, and Db7. The bass clef contains four notes: Bb, Eb, Ab, and Db.

The third progression is in the key of B-flat major (two flats). The treble clef contains four chords: Bb7, Eb7, Ab7, and Db7. The bass clef contains four notes: Bb, Eb, Ab, and Db.

## More About 9th and 13th Chords

Ninth, eleventh, and thirteenth chords are typically found in harmony beginning in the Romantic era, roughly around the beginning of the nineteenth century. One of the first composers to make extensive use of ninths chords is Ludwig van Beethoven. This practice, which involves adding additional thirds above the chordal seventh, is often referred to as *upper tertian harmony* or *extended tertian harmony* (or sometimes just extended harmony).

Analyze the following example, which contains a ninth chord. The ninth chord is used as a secondary dominant (see the Looking Ahead section on page 274).

Robert Schumann, *Papillons*, op. 2, no. 4, mm. 34–49

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 3/8. The first system contains measures 34 through 41. The second system contains measures 42 through 49. The right hand of the piano part features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A prominent ninth chord is visible in the right hand at the end of the passage (measure 49).