

## CHORD STRUCTURES

30 Jan 2019

Please turn in your homework and  
sign the attendance sheet!

# Chord Structures

- Extended Tertian Sonorities
  - Tertian = built on thirds, like a triad
  - To make “extended” add more thirds to 7<sup>th</sup> chord
    - 9<sup>th</sup> (2)
    - 11<sup>th</sup> (4)
    - 13<sup>th</sup> (6)

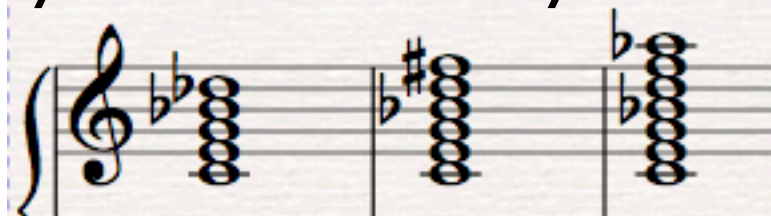
# Extended Tertian Harmonies

- Usually dom7 — use b7 if asked to build one






C9 C11 C13

- May be chromatically inflected



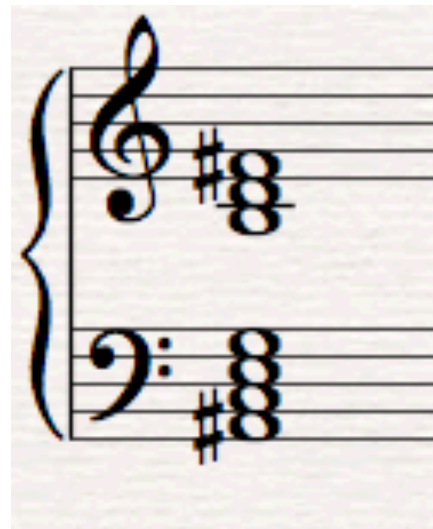
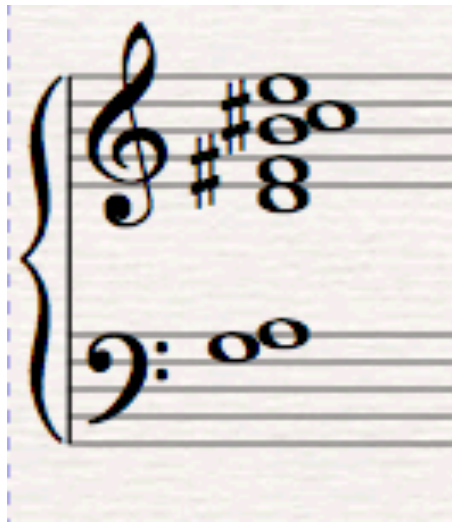
C<sup>b</sup>9 C<sup>#</sup>11 C<sup>b</sup>13

# Added-Note Chords

- Very similar to ETH's, except there is NO 7<sup>th</sup>
  - 9<sup>th</sup> then becomes ADD2 — C Add 2 
  - 11<sup>th</sup> becomes ADD4 — C Add 4 (rare) 
  - 13<sup>th</sup> becomes ADD6 — C6 (common in jazz, therefore simplified colloquially) 

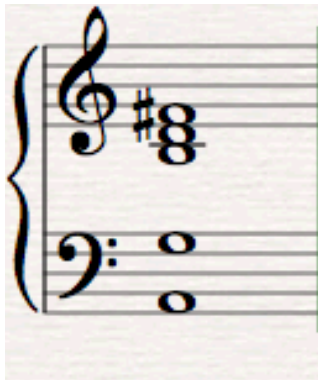
# Making sense of messy harmonies

- Try to stack in thirds to find most likely root



# Making sense of messy harmonies

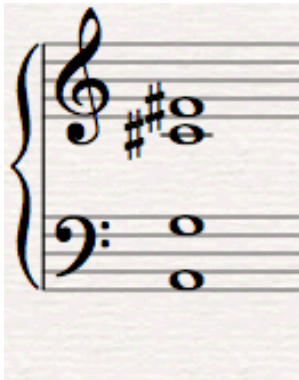
- Notes might be missing... see how it functions
- If I'm in the key of D and I see this...



- It's probably a VI3 that's missing 3 and 5

# Making sense of messy harmonies

- If I'm in the tonal center of D and I see this...



- It might be a V7sub6 or F# might be a non-chord tone (see how it behaves)
- Why is it not F#m6add2?  
It might be — see where it goes and if that makes sense in context (if going to D, it's def. a V chord)



# Polychords

- Two chords from different harmonic areas, sounded simultaneously.
  - Chordal units: each component of the polychord
    - e.g., C + F#
- Notate like a fraction with one chord above, a horizontal line, the other below
  - helps differentiate between bass notes in inverted lead-sheet chords

# Polychords

- Split-third chord
  - A polychord using major and minor versions with same root
    - e.g., C+Cm

# Polytonality

- If your music is happening in two keys at once, it is called BITONALITY
- Generally referred to as polytonality, because you could technically have more than 2 keys at once

# Scales define possible harmonies

ical in turn.

1. a major triad with added 6th and 9th
2. a stack of perfect 5ths
3. a 4th-rich sonority
4. an implied  $V^9$  with suspension
5. a diatonic tone cluster (chord built from 2nds)

Example 26-19

The image shows a musical score for five chords, labeled 1 through 5, arranged in a single system. The notation is in treble and bass clefs, with a brace on the left. Chord 1 is a major triad with added 6th and 9th. Chord 2 is a stack of perfect 5ths. Chord 3 is a 4th-rich sonority. Chord 4 is an implied  $V^9$  with suspension. Chord 5 is a diatonic tone cluster (chord built from 2nds).

Chord/scale connections also play a prominent role in jazz theory. *The Jazz Theory Book* by Mark Levine provides a comprehensive introduction to the subject.\*

# Non-Tertian Harmonies

- QUARTAL: Stacks of 4ths
- QUINTAL: Stacks of 5ths
- SECUNDAL: Stacks of 2nds
- TONE CLUSTER: 3+ adjacent pitches

# Tone Clusters

Example 26-23 Cowell, "The Tides of Manaunaun,"  
from *Tales of Our Countryside*

The musical score is divided into two systems, each with a treble and bass staff. The first system (measures 22-23) features a treble staff with melodic lines and triplets, and a bass staff with dense tone clusters. The second system (measures 24-25) features a treble staff with melodic lines and triplets, and a bass staff with arpeggiated tone clusters. Performance markings include *gva*, *loco*, *fff*, *cresc. e rit.*, and *dim. molto*.

22 *gva* *loco* *fff* *cresc. e rit.*

Top notes emphasized melodically

*gva* *loco* *fff* *dim. molto*

Slow arpeggios

Basso 8va *loco* Basso 8va *loco*

24 Basso 8va

# Nonfunctional harmony

- Chords don't resolve where they are "supposed to"

## Example 26-24

Lead-sheet symbols: F C/E B $\flat$ /D Am/C Gm/B $\flat$  F/A G<sup>Edim/</sup> F

Roman-numeral analysis: F: I V<sup>6</sup> IV<sup>6</sup> iii<sup>6</sup> ii<sup>6</sup> I<sup>6</sup> vii<sup>o6</sup> I

The image shows a musical score for a piano in the key of F major. The score consists of two staves, treble and bass clef. The lead-sheet symbols are written above the treble staff, and the Roman-numeral analysis is written below the bass staff. The chords are: F (I), C/E (V<sup>6</sup>), B $\flat$ /D (IV<sup>6</sup>), Am/C (iii<sup>6</sup>), Gm/B $\flat$  (ii<sup>6</sup>), F/A (I<sup>6</sup>), G<sup>Edim/</sup> (vii<sup>o6</sup>), and F (I). The G<sup>Edim/</sup> chord is a diminished triad (G, B $\flat$ , D $\flat$ ) which does not resolve to the final F chord as one might expect.

# Planing

- Planing is parallel movement of harmonies
- Often used to obscure sense of functional harmony or transition somewhere
- e.g., C7 B7 A7 G7 F7



# Types of Planing

- Diatonic planing
  - No chromatic inflections, stays in scale while planing
  - e.g., Cmaj7, Bø7, Am7, G7, Fmaj7
- Real planing
  - Exact quality/voicing of first chord is kept, using accidentals as needed
  - e.g., C7, B7, A7, G7, F7

# Pandiatonicism

- Using diatonic collection with nonfunctional harmony to obscure tonal center

Example 26-31 Barber, *Excursions*, op. 20, III

Allegretto  $\text{♩} = 60$

49

poco *f*

52

*f*

# Jan LaRue's Guidelines for Style Analysis

- SHMRG!
- Sound — timbre, register, range, instrument
- Harmony — keys, chords, progressions, etc.
- Melody — motives, counterpoint, scales
- Rhythm — motives, devices we will discuss later
- Growth — how do these all interact to push the piece forward re: overall form?