

## UNIT XV: DOMINANT NINTHS; NONDOMINANT NINTHS, ELEVENTHS, THIRTEENTHS

### Dominant Ninths

The dominant with major or minor ninth occurs in music from the high Baroque forward. One can avoid many pointless arguments in the analysis of such music by recognizing that the important question is not whether a given chord is a “real  $V^9$ ”, but rather how are ninths in general treated in the style under discussion. We can distinguish, very roughly, four degrees of freedom in the treatment of the ninth, corresponding to an evolution from nonharmonic tone to member of the chord:

1. Treatment as one of the orthodox dissonances SP, PT, NT: [EXX 1, 2, 6](#).
2. Treatment as a slow dissonance.
3. Treatment as an unprepared dissonance (AP): [EXX 4, 5, 7, 8, 9](#) – or as an unresolved dissonance: [EX 3](#); or as a free nonharmonic tone.
4. Finally and somewhat paradoxically, the most “harmonic” treatment of a 9<sup>th</sup> (or 11<sup>th</sup>, or a 13<sup>th</sup>) is in an obtrusive inner voice: [EXX 9, 10](#). There is a significant difference between an ostensibly dissonant pitch as an expressive melodic note in a prominent upper voice, and one buried in the midst of the texture, used solely for its harmonic color.

The inversions of the  $V^9$  and the  $V^{-9}$  are figured  $V_6^7$ ,  $V_4^5$ ,  $V_2^3$ . The ninth of the chord is always written a full 9<sup>th</sup> above the root, not a second. The “fourth inversion”, with the 9<sup>th</sup> in the bass, is virtually unknown, except for a famous passage in Schoenberg’s [Verklärte Nacht](#):



The image shows a musical score for Schoenberg's *Verklärte Nacht*. It features six staves of music. The key signature has one flat (B-flat). The score is divided into two systems of three staves each. The first system shows a dominant ninth chord in its fourth inversion, with the ninth (F) in the bass. The second system shows the resolution of the chord. Dynamics include *dim.*, *p*, *sf*, and *p*. A 'V' is written above the first measure of the second system.

The third of the chord is usually below the 9<sup>th</sup>. The ninth usually resolves downward to the fifth of the tonic triad.

The  $V^9$  (with the lowered  $6^\circ$ ) is, like its  ${}_o\text{vii}^7$  counterpart, used equally in major or minor contexts, while the  $V^9$  (with the major  $6^\circ$ ) is found only in major key-areas.

Dominant ninths are employed as second dominants quite as readily as  $V^7$  chords.

### Nondominant Ninths, Elevenths, and Thirteenth

These chords show the same approximate stages of evolution as the dominant ninths: from treatment as an orthodox dissonance (EXX 11, 12, 15, 16, 22), or a “slow dissonance” (EX 13, 15, 18), to treatment as an unresolved or unprepared dissonance, still used in a prominent melodic voice for expressive purposes (EXX 14-17, 19- 21); until, finally, with the Impressionists and others in the later nineteenth century, the chords are used as sonorities for their own sake, and the ninth, 11<sup>th</sup>, or 13<sup>th</sup> is located unobtrusively in an inner part, with no special attention to its resolution: EXX 15, 22-25.

### Nondominant Ninths

These require no special discussion. “+9” is the designation sometimes given to the kind of sonority found in EX 24, including the seventh of the chord and both its major and minor thirds – that is, both the raised and lowered  $7^\circ$  of the scale (in the case of a V). Such an effect was already written earlier in the nineteenth century:

Bizet: *L'Arlesienne*, Carillon

*Andantino*

The image displays a musical score for Bizet's *L'Arlesienne*, Carillon, marked *Andantino*. The score is written for piano and consists of three systems of music. The first system begins with a piano (*pp*) dynamic marking. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The notation includes treble and bass staves with various chordal textures and melodic lines. The second system continues the piece with similar textures. The third system shows a more complex texture with overlapping chords and melodic fragments. The overall style is characteristic of late 19th-century French music, emphasizing harmonic color and texture.

## Eleventh Chords

are less often used than 9<sup>th</sup>- and 13<sup>th</sup>-chords. The fourth (11<sup>th</sup>) above the bass is likely to be felt as a dissonance requiring resolution, unless both 9<sup>th</sup> and 13<sup>th</sup> are present as well: EX 23. Often sonorities ostensibly 11<sup>th</sup>-chords are better considered appoggiatura-chords (“local pedals”), such as  $\overset{\text{IV}}{\underset{\text{V}}{\text{V}}}$  – EX 18.

$V^{+11}$  is the designation sometimes given to a chord of  $\text{Fr}_3^4$  structure acting as a dominant (“with lowered fifth”) rather than as an augmented sixth – i.e., resolving to a chord rooted a fifth below:

Brahms: Symphony No 3/ii

The image displays a musical score for Brahms' Symphony No. 3, second movement. It features two systems of music. The upper system shows a vocal line with a melodic phrase and a piano accompaniment. The piano part includes a chord with a lowered fifth, marked with dynamics like *dolce*, *dim*, and *pp*. The lower system shows a piano solo with a similar chord structure. The score includes various musical notations such as notes, rests, and dynamic markings.

The lowered fifth of the chord may be written as a raised tonic or lowered 2<sup>o</sup>, depending upon its direction. The chord is enharmonically identical to a “Neapolitan French sixth”, “ $\text{NFr}_3^4$ ” (cf. Unit XVI), and the progression of such a chord to the tonic is a transposition of the progression  $\text{Fr}_3^4$  - V.

## Thirteenth Chords

are somewhat more plausible chords than elevenths; the sixth is consonant with the bass, as the fourth is not. The 13<sup>th</sup> is nearly a consonant pitch in the Classic *echapée* figure:

Beethoven (?), Sonatine Anh 5 #1/i

The image shows a musical score for Beethoven's Sonatine Anh 5 #1/i, marked *Moderato*. It consists of a piano solo in G major. The score features a series of chords, including a thirteenth chord. The piano part includes various musical notations such as notes, rests, and dynamic markings like *p*.

This figure is the precursor of the  $V^{13}$ : EXX 16, 20.

Ordinarily the fifth is omitted (it clashes with the 13<sup>th</sup>); the characteristic V<sup>13</sup> structure is thus root, 3<sup>rd</sup>, 7<sup>th</sup>, and 13<sup>th</sup>:

OR

F: V<sup>13</sup>    f: V<sup>-13</sup>

The thirteenth, according to the mode, is raised or lowered (that is, a major or minor sixth above the bass). Notice that the V<sup>-13</sup> (with lowered 6<sup>o</sup>) can be enharmonically equivalent to a +V<sup>7</sup> (cf. Unit XVIII):

F: V<sup>-13</sup>    +V<sup>7</sup>    I

By later in the 19<sup>th</sup> century, 13<sup>th</sup>s are being used in root position as “chords with an added sixth” (e.g., EX 19), much as ii<sup>6</sup> already in the 18<sup>th</sup> century is treated as a subdominant with an added sixth. “Genuine” 13<sup>th</sup>s, those with 7<sup>th</sup>, 9<sup>th</sup>, and 11<sup>th</sup> present, were exploited as well: EXX 23, 25.

EX 1

EX 2

Sarabande

EX 3

Beethoven SQ Op 18 No 1/ii

espressivo.  
pp  
pp  
pp  
pp

EX 4

Beethoven Pf Son Op 31#3/iv

cresc.  
ff

EX 5

Beethoven Symphony No 3, Op 55/i

270

Fl.  
Hb.  
Kl.  
Fg.  
Hrn. (Es)  
Tr. (Es)  
Pk.  
Vl.  
Br.  
Vo.  
u.Kb.

PIANO SCORE

Brass  
Vla.  
Timp.

270

280

Fl.  
Hb.  
Kl.  
Fg.  
Hrn. (Es)  
Tr. (Es)  
Vl.  
Br.  
Vc. u.Kb.

PIANO SCORE

W.W.  
Vla.  
Str.  
Timp.

280

EX 6

Bach, WTC II, Fugue V

Musical score for EX 6, Bach, WTC II, Fugue V. The score is in G major and 3/4 time. It features a complex texture with multiple voices and intricate fingering. The right hand has a melodic line with many slurs and ties, while the left hand provides a rhythmic accompaniment with frequent sixteenth-note patterns. Fingering numbers (1-5) are indicated throughout the piece.

EX 7

Mozart, Pf Fantasia K.475

Musical score for EX 7, Mozart, Pf Fantasia K.475. The score is in B-flat major and 3/4 time. It consists of two systems of music. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand, both marked with dynamics like *f* and *p*. The second system continues the piece, featuring a more complex texture with rapid sixteenth-note passages in the left hand and a melodic line in the right hand. Dynamics like *f* and *p* are also present.



EX 8

EX 9

Lento ma non troppo (♩ = 100)

Chopin Etude Op 10 #3

EX 10

Wagner, *Tristan*, Act II sc i

(Horns on the Stage.)  
(Hörner auf dem Theater.)

Bach, WTC I, Prelude VII

EX 11

*molto legato*

Mozart, Piano Concerto K.488/i

EX 12

*p* SOLO.

EX 13

# Intermezzo

Johannes Brahms

Op. 119 No. 1. (1893)

Adagio

Musical score for Brahms' Intermezzo, Op. 119 No. 1. The score is written for a grand piano in G major, 3/4 time. It begins with a piano (*p*) dynamic marking. The piece is marked *Adagio*. The notation includes a treble and bass clef with a key signature of one sharp (F#) and a 3/4 time signature.

EX 14

# Quintet

I

César Franck

1882-1890

Molto moderato quasi lento

Musical score for the first movement of Franck's Quintet. The score includes parts for Violine I, Violine II, Viola, Violoncello, and Klavier. The tempo is *Molto moderato quasi lento*. The score features dynamic markings such as *ff*, *ff*, and *ff*, and the instruction *ff drammatico*. The notation is in a key signature of three flats and common time.

Continuation of the musical score for Franck's Quintet, showing the end of the first movement. The score includes dynamic markings like *molto dimin.*, *p*, and *espress., poco ad lib.*. The notation is in a key signature of three flats and common time.

EX 15

Ravel, *Ma Mere l'Oye*, Le jardin féerique

Lent et grave ♩ = 56

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/4. The music begins with a piano (*pp*) dynamic. The upper staff features a melodic line with a slur over the first four measures, followed by a *poco* and *cresc.* marking. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. The system concludes with a *p* dynamic marking.

The second system continues the piece. The upper staff shows the continuation of the melodic line, with a slur over the first three measures and a final measure with a fermata. The lower staff continues the accompaniment, featuring a mix of eighth and sixteenth notes. The system ends with a final chord in the upper staff and a fermata over the final note.

EX 16

Musical score for EX 16, Mozart's Piano Sonata K.331, first movement. The score shows two staves with treble and bass clefs. The key signature is two sharps (F# and C#). The music features dynamic markings of piano (*p*), fortissimo (*sf*), and piano (*p*).

EX 17

Musical score for EX 17, Chopin's Ballade Op. 23, No. 1. The score shows two staves with treble and bass clefs. The key signature is one flat (Bb). The tempo is marked *Moderato*. The score includes fingering numbers (3, 5, 4, 2) and dynamic markings like piano (*p*).

EX 18

Musical score for EX 18, Grieg's Liden Fugl, Op. 43, No. 4. The score shows two staves with treble and bass clefs. The key signature is one flat (Bb). The score includes dynamic markings like pianissimo (*ppp*) and *poco ritardando*. It also features "Ped." markings and asterisks.

EX 19

Grieg, *Bryllupsdag på Trolldhaugen*

Tempo di Marcia un poco vivace

53

EX 20

Verdi, *La Traviata*, Act II #8

gio - vi - ne, è Dio che i spi - ra, o gio - vi - ne, è Dio che i - spi - ra tai detta unge - ni -  
 speaks thro' me, tis Heav'n it-self that speaks thro' me, to turn my lov'd ones, to turn my lov'd ones'

Violetta. (in an agony of grief)

Co - sial-la mi - se - ra, ch'è un di ca -  
 Ah! cru - el world, not a hope then is

for.  
 fate.

pp  
 Str.

EX 21

Wagner, *Tristan*, Prelude

*poco rall.* *cresc.* *riten.* *a tempo*  
*dolce* *soft* *dim.*  
*p* *dim.* *p* *cresc.* *f* *p*

EX 22

Wagner, *Die Meistersinger*, Act III

**WALTH.** *p* (anschwellend) (cresc.)

„Mor-genlich leuch-tend in ro - si-gem Schein von Blüth'und Duft geschwellt die  
 "Bathed in the sun-light at dawn of the day, when blossoms rare made sweet the  
 (Nicht schleppend)

*dolcissimo* *poco cresc.*

+ u.c.

(voll) *f*

Luft, voll al-ler Won-nen, nie er-son-nen, ein Gar-ten lud mich ein, Gast ihm zu  
 air, with beauties teen-ing, past all dreaming, a glorious garden lay, cheering my

*molto cresc.* *f* *dim.*

P. + P. + P. +

sein.  
 way."  
**SACHS.**

*pp*

P. + P. +

Ravel, Le Tombeau de Couperin, IV: Rigaudon

EX 23

*Assez vif*

*ff* *mp*

Ravel, *Gaspard de la Nuit*, Le gibet

EX 24

*toujours ppp*  
*m.d.* *m.g.* *m.d.*

*m.d.* *un peu marqué*  
*p*



EX 25

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a melodic line with slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. A dynamic marking *m.g.* is placed between the staves.

The second system continues the musical piece. The upper staff features more complex melodic patterns with slurs and accents. The lower staff continues with its accompaniment, showing some chromatic movement in the bass line.

The third system concludes the excerpt. The upper staff has a melodic line that ends with a final flourish. The lower staff features a series of chords with accents. A dynamic marking *ff* is present. The instruction *Sans ralentir* is written above the upper staff.