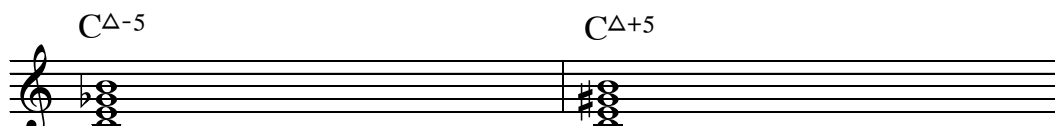


FIFTHS, FOURTHS, ELEVENTHS AND THIRTEENTHS

FIFTHS

In major seventh chords and dominant seventh chords, the fifth can sometimes be altered, ie raised or lowered a semitone. This only applies to these two types of chords.

Major seventh chords with altered fifths look/sound like this:



Dominant seventh chords with altered fifths look/sound like this



:

The dominant seventh with the raised fifth is sometimes called the *augmented seventh*, just as the major triad with a raised fifth is sometimes called an *augmented chord* in classical music.

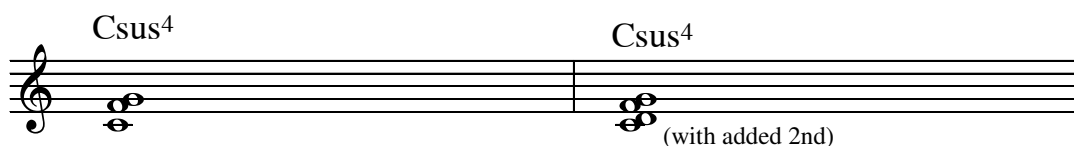
Sometimes, in both types of chord shown above, the lowered and raised fifth can both occur, but a chord with a natural fifth and an altered fifth is very rarely found except in clusters.

The use of an altered fifth will change the appropriate scale used with it, so be aware.

FOURTHS

Triads in which the (perfect) fourth replaces the major or minor third are called suspended chords, abbreviated like this, C sus4 or more rarely C4.

The major second can also be used to fill out the chord if desired, but there is no need to mention this in the chord symbol. Some things are best left unmentioned!



Major triads which include a major third and a perfect fourth are extremely rare, except in clusters as the clash between the two notes is too much for delicate ears.

The perfect fourth can be added to a minor triad however without any such qualms.

Cm (add 4) (Cm cluster)

The second chord is an example of a cluster in which the distance between the notes is no larger than a major or minor second. Clusters are a perfect antidote to twee music!

ELEVENTHS

Just as the interval of a ninth can be thought of a second to make it easier, the eleventh can be thought of as a fourth in some circumstances.

The eleventh can be added to various chords, particularly minor chords.

Cm⁶⁹ (add 11) Cm^Δ (add 11) Cm^Δ 11 Cm¹¹

Note that when the eleventh is the top note, the ninth is usually included below it to fill out the gap between the seventh or sixth and the eleventh.

The eleventh can also be added to diminished and half-diminished chords:

C^o (add 11) C^o (add 11)
(or add F) (add F, D, B)

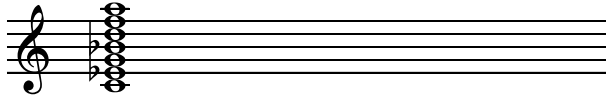
C^ø (add 11)
(or add F)

Whether you want to list all the notes added to these chords or just the eleventh is up to you.

When it comes to dominant seventh chords though the eleventh and the major third are very rarely found together as they are thought to clash. The presence of the major third also spoils the character of the eleventh chord.

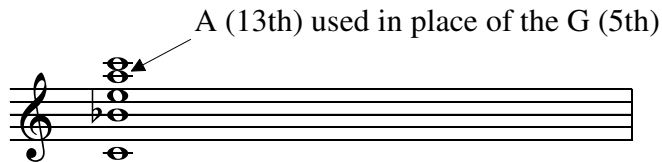
There are two solution to this. One way is to omit the third altogether. This gives a dominant seventh with a suspended 4th:

Cm¹³

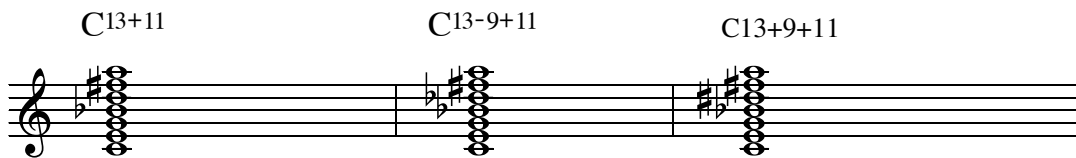


The ninth and eleventh are often used to support the thirteenth above.

The thirteenth is sometimes used as a substitute for a fifth. In fact the inclusion of a fifth in the same chord can weaken the effect that the thirteenth provides:



In dominant seventh chords, the thirteenth can be added with a natural or altered ninth and with a sharpened eleventh:



The sharpened 11th in these chords is sometimes written as -5.

Where there is a raised fifth in the chord, the thirteenth is not added.

This is getting far too complicated for me, so I'll end it here.