

# Various types of '2' chords

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The image displays seven examples of '2' chords, labeled A through G, in a bass clef with a key signature of one flat (B-flat). Each example consists of a treble clef staff and a bass clef staff. The bass clef staff includes figured bass notation. Examples A, B, and C are grouped together, as are D and E, and F and G. Dashed lines in the bass clef staff of each example indicate the resolution of the bass note.

- A:** Bass clef: 5 (6), 2. Treble clef: A2 chord.
- B:** Bass clef: 4 (4 5), 2. Treble clef: B2 chord.
- C:** Bass clef: #7 (5), 4, 2. Treble clef: C2 chord.
- D:** Bass clef: #4 (6), 2. Treble clef: D2 chord.
- E:** Bass clef: #6 (6), #4, 2. Treble clef: E2 chord.
- F:** Bass clef: b6 (6), 4, 2. Treble clef: F2 chord.
- G:** Bass clef: b6 (6), 5, b7. Treble clef: G2 chord.

Notes:

A and B are simpler (earlier) 'bass suspensions' where the bass voice creates a dissonance by staying on the same pitch for 'too long,' then resolving by descending a tone or semi-tone.

C is a 'pedal point' -- the bass stays in one place while the harmony goes to the dominant and back to the tonic again.

D and E employ a dominant seventh chord in 3rd inversion (with the seventh degree of the chord in the bass, which then normally resolves downwards). D is a 'thinner' three-voice version which omits the sixth degree (B). E is a richer four-voice version which does include the sixth, which must be raised against this key signature (i.e., the B<sup>♯</sup>, which is not specified in the figure here).

F and G might be said to be richer (later) versions of A/B, in four voices rather than three. F resolves to a 6/5 chord while G resolves to a fully diminished seventh chord.

N.B.: All of these situations are likely to 'under-figured' in original sources -- sometimes we get nothing more than a '2' and we must somehow figure out which of these procedures apply. Chords in parentheses are very often not given -- it's understood the player knows already.