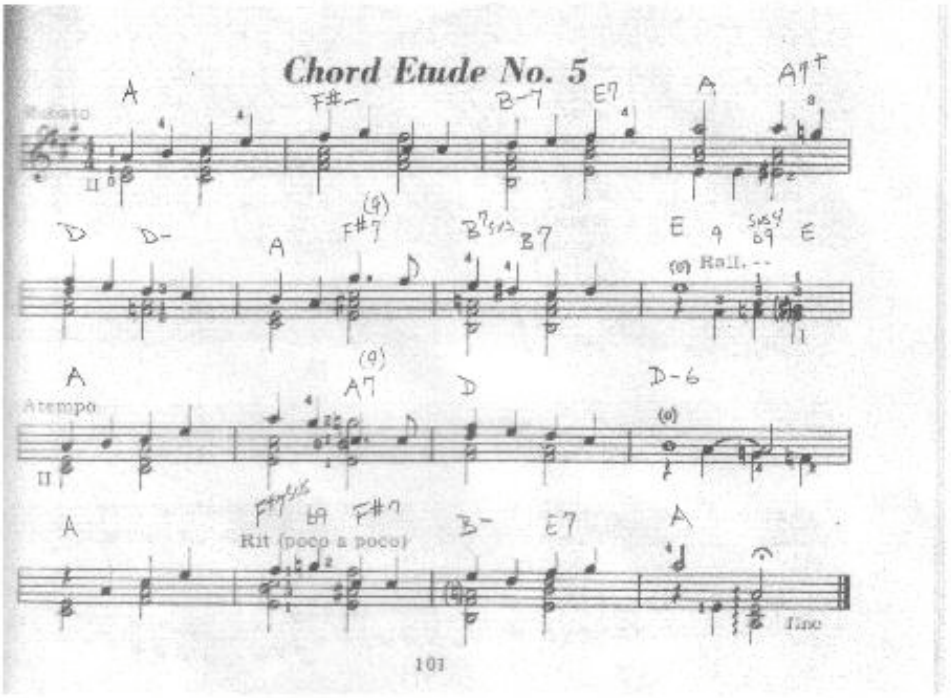
Analysis by Steve Carter of Chord Etude #5, Volume I, *A Modern Method for Guitar,* by William G. Leavitt.



Bar4 beat 3: An ambiguous-sounding chord. But when the A descends to G-natural, we hear it as V7/IV. The E-sharp moves up chromatically to the third of the IV chord.

Bar 6 beat 3: The tritone (E – A-sharp) is enough to set up the V7/ii sound. Note the natural 9 in the melody. Since ii is usually a minor chord, we might expect flat-nine.

Bar 7: Because of the natural 9 on the F#7, the sus4 to major 3rd sounds logical here. So the F#7 turns out to be V7/V7/I.

Bar 8: Very sparse and deliberately vague, but a cadential measure, certainly. Just as the B7 had a sus4 to 3, so here E has sus4 to 3. Note the low-pitched 9 and flat-9. Note also the absence of the flat-7, D.

Bar 10 beat 3: Inan analogous point, bar 6, we had F#7. Now we have A7. Compare to bar 14, beats 1 and 2.

Bar 12: Like bar 8, this is sparce and ambiguous. It could be IVminor, or, like measure 8, it could be V7/I.

Bar 14: Compare to bar 10 beat 3, and bar 2 beat 3. Note the flat-nine, which sets up the ii minor.

Bar 15: Not the similarities and differences between the melody and chords here and in bars 7 and 8.