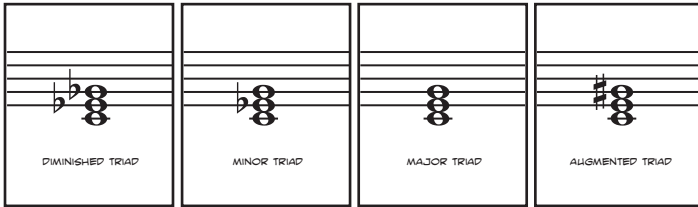
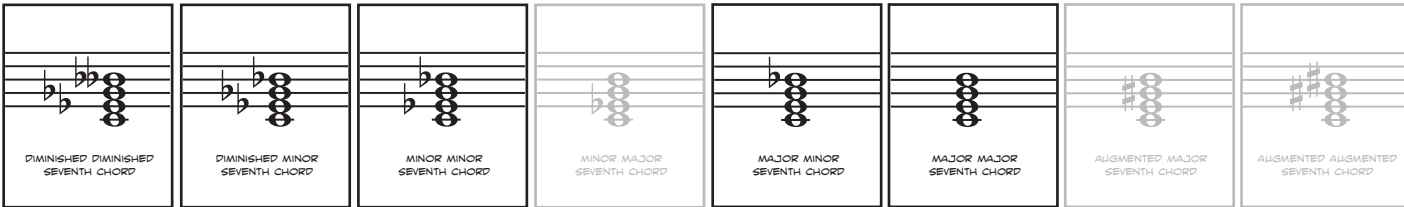


Extended Harmonies



SO FAR, WE'VE TALKED ABOUT TWO TYPES OF TERTIAL CHORDS: **TRIADS** AND **SEVENTH CHORDS**. REMEMBER, TERTIAL CHORDS ARE CHORDS CONSTRUCTED BY STACKING **MAJOR** AND **MINOR THIRDS**!

NOW, THERE ARE **FOUR** TYPES OF **TRIADS** AND **EIGHT** TYPES OF **SEVENTH CHORDS**, EVEN THOUGH COMMON PRACTICE PERIOD COMPOSERS ONLY USED **FIVE** OF THEM.



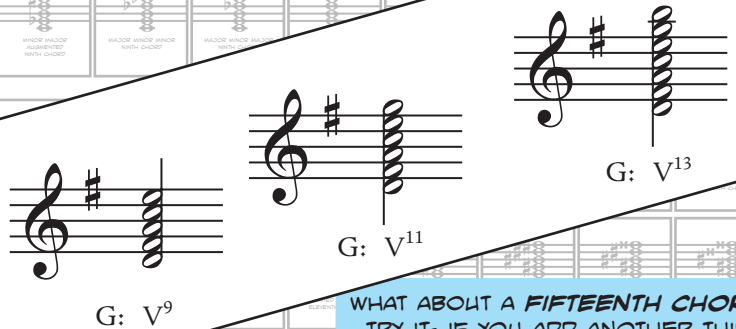
SO THAT MAKES FOR **TWELVE** CHORD TYPES SO FAR... BUT WHAT IF WE KEEP GOING? WHAT OTHER CHORD TYPES CAN WE MAKE BY STACKING MAJOR AND MINOR THIRDS? TERTIAL CHORDS WITH **FIVE**, **SIX** AND **SEVEN** NOTES ARE CALLED **NINTH CHORDS**, **ELEVENTH CHORDS** AND **THIRTEENTH CHORDS** RESPECTIVELY.

SUDDENLY THE POSSIBILITIES INCREASE FROM TWELVE...

...TO 124!

THE **GOOD NEWS**: COMMON PRACTICE PERIOD COMPOSERS ONLY USED THESE "**EXTENDED HARMONIES**" AS **DIATONIC CHORDS** ON THE **DOMINANT**.

SERIOUSLY: THESE ARE THE **ONLY** EXTENDED HARMONIES USED BY COMMON PRACTICE PERIOD COMPOSERS. IN FACT, THE **V¹¹** AND **V¹³** WEREN'T USED MUCH BEFORE THE **ROMANTIC ERA**.



WHAT ABOUT A **FIFTEENTH CHORD**? TRY IT: IF YOU ADD ANOTHER THIRD ON TOP OF A THIRTEENTH, YOU ARE JUST DOUBLING THE **ROOT**. SO TERTIAL HARMONY STOPS AT **13**!

NOW, WHEN WE PUT THESE CHORDS INTO **FOUR-PART HARMONY**, WE'VE GOT A PROBLEM: THEY ALL HAVE MORE THAN FOUR NOTES. SO WE HAVE TO MAKE THE TOUGH CALL: WHICH ONES DO WE CUT FROM THE TEAM?

WE NEED TO KEEP THE **ROOT** BECAUSE IT DEFINES THE CHORD. SIMILARLY, THE **THIRD** IS WHAT MAKES THE CHORD TERTIAL.

THE **SEVENTH** ACTS AS A **BRIDGE** TO THE EXTENDED HARMONY, PREVENTING THE CHORD FROM COMING ACROSS AS **TWO SEPARATE HARMONIES** PLAYED AT THE SAME TIME.



FINALLY, THE **NINTH**, **ELEVENTH** OR **THIRTEENTH** OF THE CHORD IS WHAT DEFINES IT AS A NINTH, ELEVENTH OR THIRTEENTH CHORD.

SO HOW DO YOU PUT THESE IN FOUR-PART HARMONY? **OMIT THE FIFTH** AND USE **ONLY** THE **NINTH**, **ELEVENTH** OR **THIRTEENTH** AS NECESSARY.

OH, AND IF YOU'RE WORRIED ABOUT INVERSIONS: **STOP**. IN THE COMMON PRACTICE PERIOD, EXTENDED HARMONIES ARE ALMOST ALWAYS FOUND IN **ROOT POSITION**.