

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**!

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

 DIMINISHED DIMINISHED SEVENTH CHORD	 DIMINISHED MINOR SEVENTH CHORD	 MINOR MINOR SEVENTH CHORD	 MINOR MAJOR SEVENTH CHORD	 MAJOR MINOR SEVENTH CHORD	 MAJOR MAJOR SEVENTH CHORD	 AUGMENTED MAJOR SEVENTH CHORD	 AUGMENTED AUGMENTED SEVENTH CHORD
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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**.

G: V⁹ G: V¹¹ G: V¹³

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.

THIRTEENTH
THIRD
SEVENTH
ROOT
C: V¹³

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**.