

# GRADE 8 MUSIC THEORY

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Lesson 1: Extended Diatonic Chords

## Further Extension of the Triad

In addition to the 7<sup>th</sup>, further extensions can be made to the triad by inserting a 9<sup>th</sup>, 11<sup>th</sup> or 13<sup>th</sup> from the root (usually of the **dominant V**)



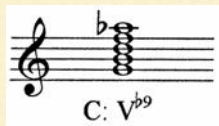
C major: V V<sup>7</sup> V<sup>9</sup> V<sup>11</sup> V<sup>13</sup> C minor: V V<sup>7</sup> V<sup>9</sup> V<sup>11</sup> V<sup>13</sup>

It may not be possible for all notes of the chord to be included, due to limited parts (like SATB) or because the demands of good voice-leading make it too awkward. Even 7<sup>th</sup> chords may lack a 3<sup>rd</sup> or 5<sup>th</sup>, although the **5<sup>th</sup>** is usually the note that's **omitted**:

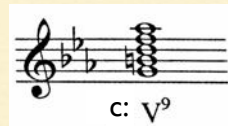


## Further Extension of the Triad

The **dominant minor 9<sup>th</sup>** is a chromatic chord in a major key, but it's a diatonic chord in a minor key



C: V<sup>b9</sup>



c: V<sup>9</sup>

Both V<sup>9</sup> and V<sup>13</sup> resolve to I, but V<sup>11</sup> usually progresses to another dominant chord (i.e. V or V<sup>9</sup> or V<sup>13</sup>) before resolving to I.

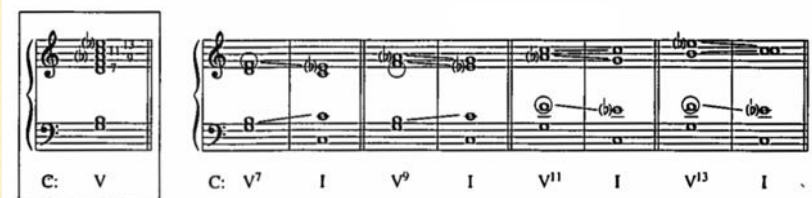


V<sup>9</sup> I



V<sup>11</sup> V<sup>13</sup> I

## Further Extension of the Triad



- The 7<sup>th</sup> and 9<sup>th</sup> normally resolve down
- When not used as an appoggiatura the 11<sup>th</sup> usually remains on the same note, the tonic.
- When not used as an appoggiatura the 13<sup>th</sup> normally falls a 3<sup>rd</sup>.

## Further Extension of the Triad

**Very often**, what may appear to be a 9th, 11th or 13th chord is nothing more than the result of adding **non-harmony notes** to simpler versions of the same chord (even for dominant chords):

$I^6$   $V^7$   $vi$        $IV$   $V^9$   $\frac{8}{4}$   $I$        $I^6$   $V^7$   $vi$   
 not  $V^9$                       not  $V^{11}$                       not  $V^{13}$

## Further Extension of the Triad

However, sometimes it is more logical to describe the chords extensions

0:24 Schubert, Piano Sonata, D.575 (3rd mvt)  
 (Allegretto) not  $iii^6$   
 $vi$   $ii^6_5$   $V^{13}$   $I$   
 End (Andante con moto) poco rit. Liszt, Consolation No. 1  
 (p)  
 $vi^7$   $V^9_7/V$   $V^{13}_{11}$   $I$  very rare

## Further Extension of the Triad

4:23 (Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck) 8 Beethoven, Piano Sonata in E minor, Op.90 (1st mvt)  
 ritard. a tempo  
 $V^7/V$   $V^9_7$   $i$

3:33 Beethoven, Piano Concerto No. 3  
 $V$   $V^7$   $V^9_7$   $vii^0_7/V$   $V$