

# Extended Tertian Handout

- The information presented here is taken from Peter Spencer's *Practice of Harmony*.
- These guidelines only apply to extended tertian chords in a four-voice texture.
- Guidelines for five-, six-, and seven-voice textures can also be found in his textbook.

## NINTH CHORDS

1. In four voices:

G: ii7    V9    I            d: VI    V9    i

*Note:*

- a. The fifth is omitted.
- b. The ninth resolves downward by step.

## PERFECT ELEVENTH CHORDS

1. In four voices

C: IV    VII    I            c#: vii<sup>o</sup>/<sub>5</sub>    VII    i

*Note:*

- a. The third and fifth are omitted.
- b. The eleventh is resolved passively.
- c. The sonority has characteristics of both dominant and subdominant harmony.

## AUGMENTED ELEVENTH CHORDS

1. In four voices:

The musical score consists of two systems of two staves each. The first system is in F major (one flat) and the second system is in g minor (two flats). The first system shows the progression: F major (vii°/2, V#11, I9). The second system shows the progression: g minor (ii°6/5, V#11, i#7). The notes are written in a four-voice style, with the fifth and ninth notes omitted from the chords.

F:  $\text{vii}^\circ/2$  V#11 I9      g:  $\text{ii}^\circ 6/5$  V#11  $\text{i}^\#7$

*Note:*

- The fifth and ninth are omitted.
- The eleventh resolves upward by a half step.
- The third is resolved passively.

## THIRTEENTH CHORDS

1. In four voices:

The musical score consists of two systems of two staves each. The first system is in A major (three sharps) and the second system is in c minor (three flats). The first system shows the progression: A major (IV7, V13, I). The second system shows the progression: c minor (VI7, V13, i). The notes are written in a four-voice style, with the fifth, ninth, and eleventh notes omitted from the chords.

A: IV7 V13 I      c: VI7 V13 i

*Note:*

- The fifth, ninth, and eleventh are omitted.
- The thirteenth resolves downward by a third to the tonic note.