**Extended Harmonies**

So far, we've talked about two types of tertiacl 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.

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 $V_{11}$ and $V_{13}$ weren't used much before the Romantic era.

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.