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.