

## EXTENDED CHORDS: THE NINTH, ELEVENTH, AND THIRTEENTH

Artists in Residence: Barbara Hendricks and Carmen Bradford



### Chapter Objectives

- Define uses of the ninth, eleventh, and thirteenth chords
- Notate extended triads when given lead sheet symbol
- Identify extended triads in a musical context (popular and classical)
- Translate notation into correct lead sheet symbols in terms of extended harmonies
- Complete a lead sheet analysis for extended triads

In Chapter 6, we studied how the triad can be extended to form a seventh chord. As you probably realize by now, seventh chords are found extensively in all music, whether it be classical, jazz, folk, musical theatre, or popular in nature. With the rise in prominence of jazz in the early twentieth century, classical composers became increasingly interested in extending the triad beyond the seventh. Play the following progression below on the guitar or piano.

G: I IV ii V vi V<sup>7</sup>/IV IV I  
G C A- D E- G<sup>7</sup> C G

By extending a triad to include a 9th, 11th, or 13th, the entire color of the chord is altered. Many times the added notes create unresolved dissonances, but it is important to note that the function of the chord does not change. For instance, the second subdominant chord would still function as a subdominant regardless of the added notes. Let's change the progression to include several common extended chords. The pitches used in each extended chord are notated below the progression.

G: I IV<sup>M9</sup> ii V<sup>13</sup> vi<sup>7</sup> V<sup>7</sup>/IV IV<sup>M11</sup> I

G C<sup>M9</sup> A- D<sup>13</sup> E- G<sup>7</sup> C<sup>M11</sup> G

I IV<sup>M9</sup> ii V<sup>13</sup> vi V<sup>7</sup>/IV IV<sup>M11</sup> I

## BACKSTAGE PASS

### The Original Blurred Lines: Impressionism

By the late nineteenth century, the impressionistic movement was in full swing in both the visual and musical art communities. Artists such as Monet and Renoir began to experiment with colors, painting with methods to illuminate their masterpieces with blurred lines. In music, the clear structural components and functional harmonies that dominated the works of composers in the eighteenth and nineteenth century gave way to ambiguity in both harmony and form. Composers writing during this era preferred to use the extended triad, such as the ninth, eleventh, and thirteenth chord, as a technique to create ambiguity in terms of function.

Claude Debussy, one of the prominent composers of the era, stated,

I love music passionately. And because I love it, I try to free it from barren traditions that stifle it. It is a free art gushing forth, an open-air art boundless as the elements, the wind, the sky, the sea. It must never be shut in and become an academic art.

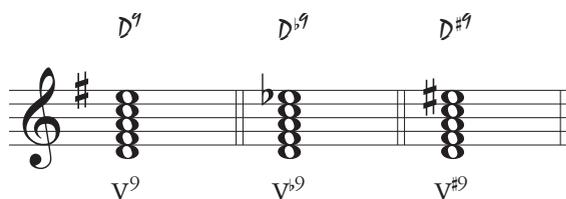


Video  
Track 1:  
Debussy,  
*La Mer*

When listening to music or viewing a painting from this time period, you can easily see and hear this “open-air art.” Take a few minutes to browse the Internet for a few examples of impressionistic art. As you are viewing the paintings, have *La mer* by Debussy playing in the background. Do you feel a sense of blurring of the musical structure? Is the tonic pitch as clear as it once was in earlier music? How does this musical blending carry over into the images you see?

## NINTH CHORDS

Any seventh chord can be extended to become a ninth chord; however, it is most common to see the ninth on the supertonic, subdominant, and dominant chord. Only three possible ninth chords exist in both popular and classical music, including the diatonic ninth, lowered ninth, and raised ninth. The example on the staff below illustrates all of the possibilities for chords built on the dominant, including lead sheet symbols. Unless specifically notated in the chord symbol, the extensions will all be diatonic in relation to the key of the song or composition.

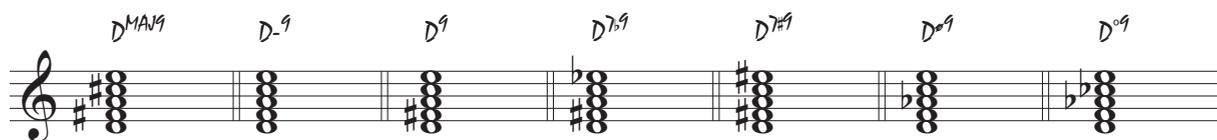


Play through the chords on your keyboard or guitar. Which chord sounds the most dissonant? The raised ninth chord is used extensively in popular music and jazz, producing the dissonance of a half step between the 3rd of the chord and the ninth. The pitch E# cannot be explained in the key of G major (or G minor) and is merely added as color to the dominant chord to create tension.

In many lead sheet transcriptions, you may see the symbol D<sup>add9</sup>. Is this a true ninth chord? The answer is no. The lead sheet notation for D<sup>add9</sup> would be a D major chord with an added E, again to create tension through an unresolved suspension. In order for a ninth chord to function as an extended triad, the 7th of the chord must be present.

Another question you might ask is why we simply don't simply use the number 2 to show the addition of the 9th. After all, the 9th is really the second scale degree above the root, right? It is important to note that the extended triad is just that, an extension of the triad and not an added pitch.

Study the following chords in order to see common chord extensions. The extension of the ninth can be added to any type of seventh chord.



## ARTIST IN RESIDENCE

### Barbara Hendricks: Curious Student, Scholar, Philanthropist, and Artist

The homepage of Barbara Hendricks shows a striking African American woman with the quote, “I was born curious.” How does this curiosity carry over into the professional life of the famous opera singer Barbara Hendricks? Raised in a small town in Arkansas, Hendricks was determined to make something of her life. She studied both mathematics and chemistry in college before graduating at age twenty! That in itself is a huge accomplishment, only to be shadowed by her acceptance at Juilliard in the same year. After studying at Juilliard, Hendricks became one of the most sought-after opera singers of her generation. In a quick glance at her discography, it is easy to see that her curiosity led Hendricks to study and perform in a wide variety of genres. She has made more than eighty recordings of various works, including art songs, lieder, jazz, and opera.

Hendricks has sung in the premiere opera houses across the globe, but it is perhaps her humanitarian effort about which she is the most dedicated and proud. She is committed to serving refugees and has been recently named an Honorary Ambassador for Life by the United Nations Refugee Agency. According to her website, “In 1998 she founded the Barbara Hendricks Foundation for Peace and Reconciliation to personalize her struggle for the prevention of conflicts in the world and to facilitate reconciliation and enduring peace where conflicts have already occurred.” Through her success in music, Hendricks is determined to make the world a better place with her artistic performances and humanitarian efforts.



Video  
Track 2:  
Fauré,  
Après un  
rêve

Listen to Hendricks's performance of Fauré's "Après un rêve"(1877) and "Chanson d'amour"(1882) on the YouTube Channel. Each chanson (French song) contains several extended ninth chords and each example provides excellent examples of impressionistic compositional techniques. What is the harmonic function of the chords analyzed with lead sheet symbols? Pay careful attention to the difference between the extended triads and the added note triads. Seventh chords are also used extensively in these two examples, so take a few minutes to complete a lead sheet analysis of each excerpt. How is Fauré's use of the seventh chord different than that of, say, Mozart?

### Fauré, "Après un rêve"

The musical score for Fauré's "Après un rêve" is presented in three systems. Each system includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The score includes various musical notations such as dynamics (f, mf, p, cresc.), articulation (accents), and fingerings (triplets). Chord symbols are placed above the vocal line: G<sup>9</sup>, C<sup>9</sup>, and E<sub>b</sub>(add9). The lyrics are in French and are written below the vocal line.

**System 1 (Measures 18-21):**  
 Chord symbols: G<sup>9</sup>, C<sup>9</sup>, E<sub>b</sub>(add9)  
 Dynamics: *f*  
 Lyrics: Tu m'ap - pe - lais et je quit-tais la ter - re Pour m'en-fuir a - vec toi vers la lu -

**System 2 (Measures 22-26):**  
 Dynamics: *mf*, *p*  
 Lyrics: miè - re; Les ciux pour nous, en-tr'ou-vraient leurs nu - es, Splen -

**System 3 (Measures 27-31):**  
 Dynamics: *cresc.*  
 Lyrics: deurs in - con - nu - es, lu - eurs di - vi - nes en - tre - vu - es... Hé

*Translation: You called me and I left the earth to run away with you toward the light. The skies opened their clouds for us, Unknown splendours, divine flasbes glimpsed.*

Fauré, Chanson d'amour



Video  
Track 3:  
Fauré,  
Chanson  
d'amour

3 *dolce* 4 5 6 *G#9 (no3rd)* 7 *pp*

J'ai - me tes yeus, j'ai - me ton front, O ma re-belle, ô ma fa - rou - che, J'ai - me tes yeux,

8 *senza rigore* 9 10 *a tempo* 11 12

j'ai - me ta bou - che Oû mes bai-sers s'é-pui-se - ront.

13 14 *p* 15 16 17

J'ai - me ta voix, j'ai - me l'é - tran - ge Grâ - ce de tout ce que tu dis,

18 *poco a poco cresc.* 19 20 *f* 21 22

O ma re-belle, ô mon cher an - ge, Mon en-fer et mon pa - ra - dis!

*pp* *pp* *p* *mf*

*marcato*

*Translation: I love your eyes, I love your forehead, oh my rebellious and fierce one.  
I love your eyes, I love your mouth on which my kisses will tire themselves out.  
I love your voice, I love the strange gracefulness of everything you say,  
oh my rebellious one, my dear angel, my hell and my paradise!*

# ARTIST IN RESIDENCE

## Carmen Bradford: Jazz Ambassador with the Powerhouse Voice

Carmen Bradford was in her early twenties when she left college to begin touring with the Count Basie Orchestra and has been active on the touring circuit and in recording studios ever since. Raised in a musical family where she was introduced to some of the greatest jazz singers of her time, Ms. Bradford seeks it as her mission to share the music of jazz and big band with listeners around the country.

Bradford performed on several Grammy Award–winning albums with the Basie band in the 1980s, and another Grammy-winning album, *Big Boss Band* with guitarist George Benson in the early 1990s. In 2019, Ms. Bradford was again nominated for a Grammy based on her performance of “Honey Suckle Rose,” where she paid tribute to one of her idols, Ella Fitzgerald, on the album *It’s All About That Basie*. According to her website, “Carmen’s body of work reflects a vast depth of musical experience and technical brilliance. She is also recognized for the overwhelming passion she brings to the lyric. She has truly contributed to the perpetuation and preservation of this great American art form called jazz.” Her voice has been described as soulful, exciting, and unique.

Bradford is also an experienced educator and is on the faculty at the San Francisco Conservatory of Music. She travels around the country, leading masterclasses for young singers who are interested in singing jazz.<sup>1</sup>



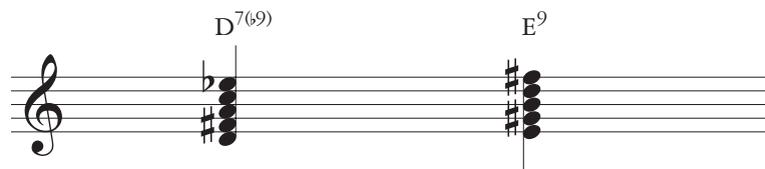
Video  
Track 4:  
Coslow,  
*Mr. Paganini*

Listen to Bradford’s performance of “Mr. Paganini” and study all of the extended triads given in the lead sheet symbols. Several of the extended triads are notated below the score. Would it be difficult to complete a Roman numeral analysis for this piece? Why or why not? Give a Roman numeral analysis for the first seven measures in the key of G major. What role do secondary function chords play here?

### Sam Coslow, “Mr. Paganini”

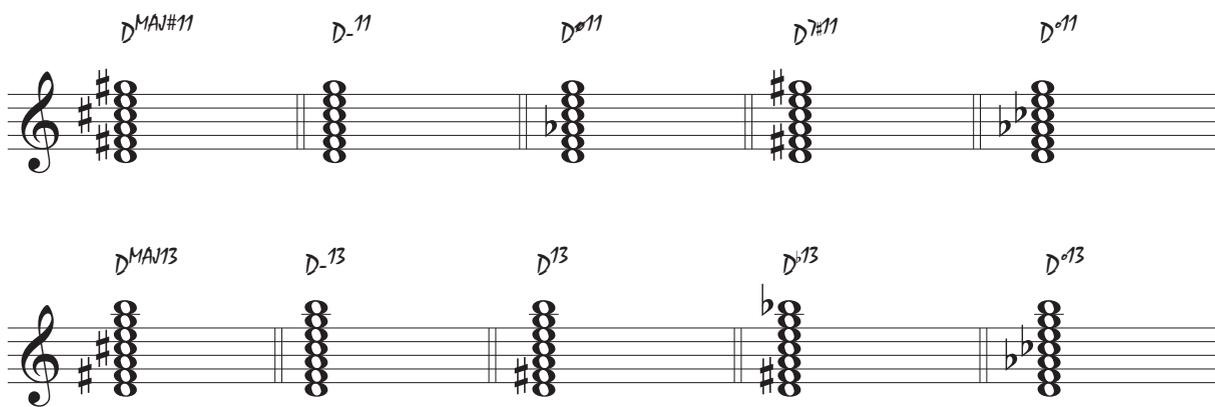
Chords shown in the score: G, Em7, Am7, D7(b9), Bm7, F#7, B7, E9, C#m7(b5), F#7, Bm7, Am7, Bm7, E9, Asus4, A7, Am7, D7(b9).

<sup>1</sup>Be sure to read through Bradford’s interview found at the conclusion of Chapter 11.



## ELEVENTH AND THIRTEENTH CHORDS<sup>2</sup>

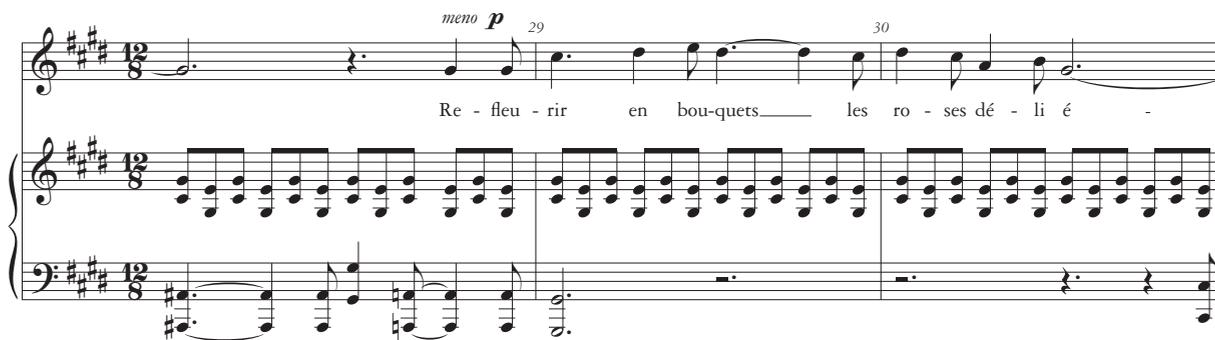
The following chart shows the most common eleventh and thirteenth chords in the context of G major/minor.<sup>3</sup> It is important to note that not all chord members beyond the 7th need to be notated in order to label the chord as an extended triad. Also, notice that there is no diatonic 11th added to the dominant seventh chord and the #11 is used instead. Why do you think that most composers opt for the #11?



Listen to Barbara Hendricks's performance of Fauré's "Automne" on the YouTube channel. The chords in measures 29 and 30 clearly outline C# minor. (Fauré is certainly not using one of the conventional six-four chords from Chapter 8!) By measure 31, the harmonic rhythm speeds up, and a succession of seventh chords and triads push towards the final cadence in measure 36. The triads notated in measure 34 and 35 are not extended triads because the 7th of the chord is not present.



### Fauré, "Automne"



<sup>2</sup>A chart with the most common lead sheet symbols, including extensions, can be found in Appendix 3.

<sup>3</sup>Although there are exceptions, triad extensions beyond the ninth are typically used on triads that are dominant in function. Often composers and artists call these chords altered dominants, meaning that the chord includes pitches that are not diatonic and/or borrowed pitches from the parallel key.

Fauré, "Automne" (continued)



Video  
Track 6:  
Arlen, Ill  
Wind

The opening measures of "Ill Wind" contain several examples of extended triads. Study the lead sheets and the extensions of each chord as you listen to Ella Fitzgerald's version. The extended chords are all notated for you following the musical excerpt.

Harold Arlen, "Ill Wind"

A<sup>7(♯9)</sup> D<sup>9</sup> FMAJ<sup>9</sup> DMI<sup>9</sup> C<sup>7(♯9)</sup> D<sup>7(♯9)</sup> GMI<sup>9</sup> C+7(♯9) FMAJ<sup>9</sup>  
 A<sup>b13</sup> D<sup>bMAJ<sup>9</sup></sup> G<sup>b(♯11)</sup> DMI<sup>7(ADD9)/F</sup> A<sup>7(♯9)</sup> GMI<sup>7(♯9)</sup> C<sup>7(♯9)</sup> D<sup>7(♯9)</sup> C+7(♯9)  
 E<sup>b13</sup> FMAJ<sup>9</sup> B<sup>b13(♯11)</sup>

Listen to Bernadette Peters' performance of "My Romance" on the YouTube Channel. Most of the chords are extended to the seventh; however, a few of the chords are extended to the ninth, eleventh, and thirteenth. The notation for each of the extended triads is listed below the score. How do the extended triads create a sense of dissonance?

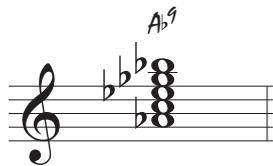
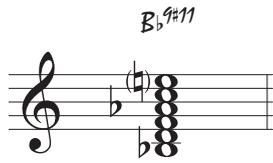
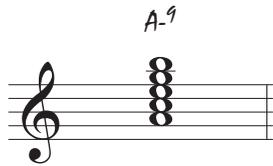


Hart and Rodgers, "My Romance"

CMAJ7 D-7 E-7 E<sup>b7</sup> D-7 G<sup>7</sup> CMAJ7 B<sup>b13</sup> A- A-(MAJ7)  
 MY RO- MANCE DOES-N'T HAVE TO HAVE A MOON IN THE SKY, MY RO- MANCE DOES-N'T  
 A-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ7 C<sup>7</sup> FMAJ7 F<sup>♯7</sup> CMAJ7 C<sup>7</sup> FMAJ7 F<sup>♯7</sup> CMAJ7 F<sup>♯7</sup> F<sup>b5</sup>  
 NEED A BLUE LA- GOON STAND-ING BY; NO MONTH OF MAY NO TWIN- KLING STARS, NO HIDE A-  
 E-7 E<sup>b7</sup> A-<sup>9</sup> D<sup>7</sup> D-7 G<sup>7</sup> CMAJ7 D-7 E-7 E<sup>b7</sup> D-7 G<sup>7</sup>  
 WAY, NO SOFT GUI- TARS, MY RO- MANCE DOES-N'T NEED A CAS- TLE RIS- ING IN  
 CMAJ7 B<sup>b13</sup> A- A-(MAJ7) A-7 A<sup>7</sup> D-7 G<sup>7</sup> CMAJ7 C<sup>7</sup> FMAJ7 FMAJ7/E D-7 D-7/C  
 SPAIN, NORA DANCE TO A CON-STANT- LY SUR- PRIS- ING RE- FRAIN. WIDE A- WAKE I CAN MAKE MY MOST FAN-  
 B-7 B<sup>b9#11</sup> A-7 A<sup>b9</sup> CMAJ7 A-7 D-7 D-7/G G<sup>7</sup> C<sup>6</sup>  
 TAS- TIC DREAMS COME TRUE; MY RO- MANCE DOES-N'T NEED A THING BUT YOU. \_\_\_\_\_

B<sup>b13</sup>

Hart and Rodgers, "My Romance" (continued)

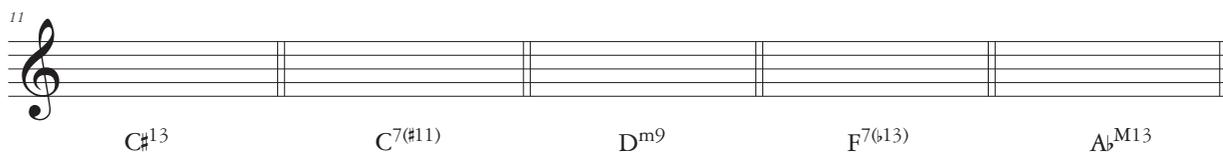
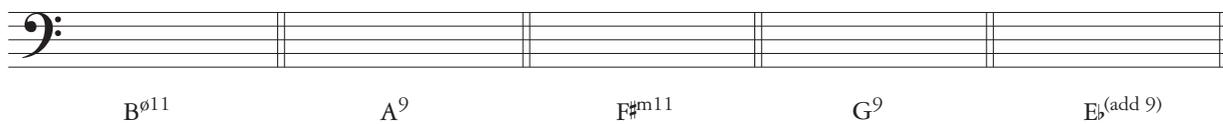
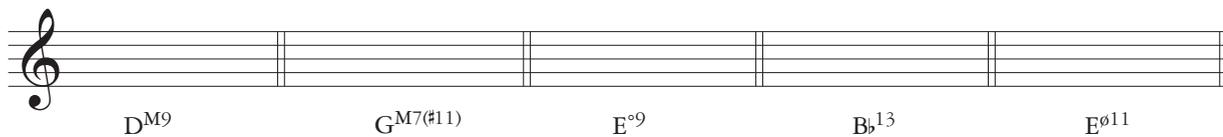


Review of Chapter Objectives

- Define uses of the ninth, eleventh, and thirteenth chord (pages OL1–1, OL1–2).
- Notate extended triads when given lead sheet symbol (pages OL1–3, OL1–7).
- Identify extended triads in a musical context (popular and classical) (pages OL1–4, OL1–9).
- Translate notation into correct lead sheet symbol in terms of extended harmonies (pages OL1–11).
- Complete a lead sheet analysis for extended triads (pages OL1–10, OL1–11).

## EXERCISES

I. Notate the chords on the staff when given the lead sheet symbol.



OL1-10 | Exercises

II. Given the pitches on the staff, provide the appropriate lead sheet symbol. The key is given as a guide in order to determine altered tones.

D:                      Bb:                      F:                      A min:                      C# min:

Eb:                      G min:                      G:                      C:                      F# min:

D:                      E min:                      F:                      B:                      A min:

## ANALYSIS

Complete a lead sheet analysis for the measures indicated by each musical example. Be sure to correctly identify any extended triads. Do not attempt a Roman numeral analysis.



Debussy, *La cathédrale engloutie* ("The Sunken Cathedral") (measures 1 and 3)

Profondément calme (Dans une brume doucement sonore)

Piano

\*) Doux et fluide

Pno.

Pno.

Debussy, *La cathédrale engloutie* ("The Sunken Cathedral") (measures 1 and 3) (continued)

Peu à peu sortant de la brume

Ravel, *Pavane pour une infante défunte* (measures 1–3, 6–7, 11–12)

Assez doux, mais d'une sonorité large (♩ = 54)

Cédez

En mesure

un peu retenu

En élargissant

Duke Ellington, "Prelude to a Kiss" (measures 7–12)

If you hear a song in blue— like a flow - er cry - ing for the dew—



Video  
Track 9:  
Ravel,  
*Pavane  
pour une  
infante*



Video  
Track 10:  
Ellington,  
*Prelude to  
a Kiss*

11

That was my heart ser - e - nad - ing you — My pre - lude to — a kiss —

*mf*

The lead sheet symbols, along with the melody, are given for the jazz standards “A Cottage for Sale” and “Cheek to Cheek.” Using the staff paper below, correctly notate each chord for the lead sheet symbol given.



Willard Robison and Larry Conley, “A Cottage For Sale”

OUR LIT-TLE DREAM CAS - TLE WITH EV-RY DREAM GONE IS LONE-LY AND SI - LENT. THE SHADES ARE ALL DRAWN, AND

MY HEART IS HEAV - Y AS I GAZE UP - ON A COT - TAGE FOR SALE. THE

LAWN WE WERE PROUD OF IS WAV - ING IN HAY; OUR BEAU - TI - FUL GAR - DEN HAS WITH - ERED A - WAY. WHERE

YOU PLANT - ED ROS - ES, THE WEEDS SEEM TO SAY, “A COT - TAGE FOR SALE.”

OUR LIT-TLE DREAM CAS - TLE WITH EV-RY DREAM GONE IS LONE-LY AND SI - LENT. THE SHADES ARE ALL DRAWN, AND

MY HEART IS HEAV - Y AS I GAZE UP - ON A COT - TAGE FOR SALE. THE

Willard Robison and Larry Conley, "A Cottage For Sale" (continued)

Musical notation for the second system of "A Cottage For Sale". It consists of two staves of music in G major with a key signature of one flat (F major). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The lyrics are: "LAWN WE WERE PROUD OF IS WAV-ING IN HAY; OUR BEAU-TI-FUL GAR-DEN HAS WITH-ERED A-WAY. WHERE YOU PLANT-ED ROS-ES, THE WEEDS SEEM TO SAY, 'A COT-TAGE FOR SALE.'"

Irving Berlin, "Cheek to Cheek"



Video Track 12: Berlin, Cheek to Cheek

Musical notation for the first system of "Cheek to Cheek". It consists of three staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second and third staves have a bass clef and a key signature of one flat. The lyrics are: "HEAV-EN, I'M IN HEAV-EN, AND MY HEAV-EN, I'M IN HEAV-EN, AND THE HEART BEATS SO THAT I CAN HARD-LY SPEAK, AND I CARES THAT HUNG A-ROUND ME THRU THE WEEK SEEM TO SEEM TO FIND THE HAP-PI-NESS I SEEK WHEN WE'RE VAN-ISH LIKE A GAMB-LER'S LUCK-Y STREAK OUT TO-GETH-ER DANC-ING CHEEK TO CHEEK."

Musical notation for the second system of "Cheek to Cheek". It consists of two staves of music in 4/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The lyrics are: "HEAV-EN, I'M IN HEAV-EN, AND MY HEAV-EN, I'M IN HEAV-EN, AND THE HEART BEATS SO THAT I CAN HARD-LY SPEAK, AND I CARES THAT HUNG A-ROUND ME THRU THE WEEK SEEM TO SEEM TO"



When I was studying at university, I received a scholarship to the Aspen Music Festival. It was there that I met Jenny Tourel, my voice teacher. I spent nine weeks in Aspen, and it became clear that I had to figure out my talent, what it was about, why I had the voice that I had. I was surrounded by classical music for the first time in my life, and I felt quite at home. It was on a suggestion by Jenny Tourel that I came to study with her at Juilliard. She became my greatest, greatest mentor. She was able to see my talent in a different light. Arkansas (my home state) was still quite segregated at the time, the thought of me becoming an opera singer was just too far fetched for my earliest influences. My choral directors opened the door for me and helped to create the curiosity inside of me, but it was Jenny Tourel that provided the example and the support.

**Has the study of music theory and musicianship helped you in your career? If so, how?**

Oh yes, of course! I didn't start studying music theory until I entered Juilliard, after I completed my degrees in mathematics and chemistry at the University of Nebraska. I always considered myself a good student, and there I was in the remedial music theory courses at Juilliard. I had a long way to go to catch up with the instrumentalists who had been studying music since they were four or five! It was absolutely important to me to do these studies. I needed to know what I was doing, how does this all work together?

Ear training was very difficult for me, especially solfège. I had a different way of hearing music. I had to work very hard, and I still cannot sing in solfège like the French children. I had to learn my own way. I had scholarships to Juilliard, and I just knew that I had this opportunity to be in one of the most fascinating cities in the world and attending one of the best schools in the world. I was determined to soak up every bit of information I could. Of course, I would have rather have been in my acting or dancing class rather than my theory class (solfège was painful) but I wanted to be involved with everything that Juilliard had to offer.

It is not something I think about at all when I stand on the stage. But it does help me when I am learning music; it helps me to understand a composer's work and the language. I don't think we should take an intellectual approach to performance, but you must absorb any information you can in order to enrich your reading of scores.

**If you had one bit of advice for an aspiring opera singer, what would it be?**

You have to love what you do. It is also very important to know why you want to do it. It *can* be that you love wearing nice dresses and love the applause, but you must be clear to yourself on what that is. Be honest about that. I was lucky to study with someone who was a true artist, one who was always in observance of her art. Having her as a role model made it very possible for me to stand for what I believe. It made it easier for me to make choices for my life and career. Love what you do and know why you do it.

In a world full of input and media on who you are supposed to be and how you are supposed to behave, holding on to your real values is what makes it possible to make good life choices.

I would also tell students to be versatile and be open to all types of musical experiences and repertoire. I found that, especially after a certain age, nobody wants you to sing Susannah anymore. You have to be curious and versatile so that you are not dependent on singing your standard opera roles until you reach retirement. That may not happen depending on the roles you are singing. Jenny Tourel was a big influence on my listening to all types of music. I went to the theater and dance productions almost more than I went to the opera. That curiosity and versatility is something that will carry you much further than being in one little box.

**What is the most significant learning experience of your career?**

They happen all the time because I keep learning. Working with Jenny Tourel was of course a huge learning experience. But of course working with a few great conductors took me to another level: conductors such as Leonard Bernstein, Herbert von Karajan, and Carlo Maria Giulini. Those three always took me further than I imagined that I could. Part of it was their own greatness, but it was also their supporting my talent and my abilities to give the best of myself.

**What is the greatest moment of your life so far?**

Being a grandmother to a one-year-old brilliant boy. It gives me enormous hope to see that life constantly renews itself.